

REPORTS

ON THE WORKING OF

GOVERNMENT DEPARTMENTS

DURING THE FINANCIAL YEAR

1933-34.

Published by Authority.



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THE MUSEUM,
Auberge d'Italie, Valletta.
6th November, 1934.

Sir,

I have the honour to submit the annual report of the Museum Department for the financial year April 1933 to March 1934, together with three special reports of the Curators A, B, and C in charge of the several sections.

The Curator of the Mineralogical Section had no occasion to draw a report during the financial year.

The visitors to the sites under the Department have been as follows:

Valletta Museum.

Free on Special days and by Student's tickets	5,108
On week-days at 6d. per head	2,308
Total number of Visitors	7,416

Roman Villa Museum, Rabat.

Admission on payment at 6d. per head	388
Schools and visitors with free Student's ticket	295
	683

St. Paul's Catacombs, Rabat.

Admission on payment at 6d. per head	621
Schools and visitors with free Student's ticket	463
	1,084

Tarxien Neolithic Temples.

Admission on payment at 6d. per head	1,108
Schools and visitors with free student's ticket	217
	1,325

Hal-Saflieni Hypogeum.

Admission on payment at 6d. per head	3,100
Schools and visitors with free student's ticket	147
	3,247

Ghar Dalam Cave, Birżebbuġa.

Admission on payment at 6d. per head	261
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No statistics are available of visitors to Haġar Qim and Mnajdra as no tickets are, so far, issued for these sites. Owing, however, to the use of Motorcars and Motor Busses the number of visitors to these far sites of the Island is reported by the caretaker to have been considerable.

His Honour,
The Lieutenant-Governor.

DONATIONS.

The following objects have been kindly presented to the Museum. The best thanks of the Director and of the Government are hereby given to the donors.

By the Secretary Malta Sports Club

One album with local photographs by Preziosi.

„ „ „ G. M. Emmanuele Pinto.

„ „ „ G. M. Emmanuele de Rohan.

By R. Cali Esq.,

One album with local photographs by Preziosi.

By Sac. Don Giovanni Diacono.

One model of a plough.

By Dr. and Mrs. Victor Critien.

3 specimens of *Causus Rhombratus*.

1 „ „ *P. elegans*

1 „ „ *Elepechis*

1 „ „ *Atroctaspis*

1 „ „ *Lycophidium*

1 „ „ *Tarbophis*

1 „ „ *Prosymna*

1 „ „ *Boldon lineatus*

1 „ „ *B. fuliginosus*

1 „ „ *Psilodactylus caudicinctus*

1 „ „ *Naya* (head only)

1 „ „ *Gekko*

1 „ „ *Lizards*

1 large cocoon of a butterfly.

All the specimens were collected on the West Coast of Africa by the donors.

By the Most Noble Mary D'Amico Inguanetz, Baroness of Diar-il-Bniet, etc.

One album with Maltese Postage Stamps collected and arranged by the late

Col. A. C. Mc. Kean, C.M.G.

By Mr. Robert Naudi, LL.D.

Two negative photo plates of Phoenician Inscriptions.

By the Superintendent of the Public Works Department.

One bronze cracked church bell, from the old church of "Ceppuna" Marsa.

By Mrs. Teresa and Marianna Pace.

3 framed diplomas belonging to the late Archpriest Rev. Can. P.P. Agius.

a) Diploma of academician *Eristeno Nassio* custode generale 1889.

b) Diploma of *Chevalier Sauveteur* 1877.

c) Diploma della croce "Pro Ecclesia et Pontifice" 30 Dec. 1888.

By Mr. Victor Critien, M.D.

86 drawings by P.P. and Raff. Caruana

14 Sundry lithographs

2 old drawings

1 sketch in oils on paper

7 engravings

1 manuscript (corso di disegno lineare)

3 Note-Books, drawings by Raff. Caruana

2 Vols (*L'Ape Italiana*).

The following objects were left at the Museum on loan by Mr. Victor Critien, M.D.

198 drawings by P. P. Caruana

138 studies from nude by R. Caruana

12 drawings

6 prints

60 studies in oils by R. Caruana

3 Note Books

1 Miniature self portrait of Cuschieri

2 manuscripts

A number of sundry drawings and prints.

Bequest of Count A. Caruana Gatto.

Five framed pencil drawings by Giovanni Farrugia.

The Chief Engineer—Malta Command.

1 plan of Valletta dated 1836, with tracing attached dated 1866

1 plan of the countermines of Fort Ricasoli dated 1862

1 plan of the City and Fortifications of Valletta and Floriana dated 1824 (?)

1 Armament plan of Valletta and Floriana dated 1864.

The following measures were transferred from the Weighing Branch of the Customs Department to the Valletta Museum.

1 complete set of measures for dry goods (copper and wood)

1 " " " " " (copper) (found defective)

1 " " " " " wine (copper)

1 " " " " " oil (copper)

1 " " " " " dry goods (iron).

PUBLICATIONS RECEIVED.

From Mr. H. Colt.

Digging up Bible History by J. Garrow Duncan B.D. Vol. 1 and 2.

La fondation Singer Polignac.

Les peintures rupestres de la Peninsule Iberique par l'Abbé Henri Breuil.
2 Volumes.

The Author.

The Birds of the Isle of Man by P. G. Ralph, M.B.O. Union.

The Director.

Memories do Instituto Oswaldo Cruz. Anno 1932 Tomo XXVI Fasc. 3; 1933,
Tomo XXVII. Fasc. I and III.

The Director.

Deutsches Archaeologisches Institut Romisch-Germanische Kommission 1931.
Volume I.

22 Bericht der Romisch Germanischen Kommission 1932.

The Author.

"The Bluejay Dance" by Harry Turner-High. Reprint from the American
Anthropologist Vol. 35 No. 1 January-March 1933.

The Editor.

"The Scientific" Monthly—March 1933. Edited by J. Mc. Keen Caltell.

The Director.

Bulletin of The American Museum of Natural History. Vol. LXII (1931)
Art. 1 to 6.

Vol. LIV. (1932) Bird life in Guatemala.

Vol. LV. (1932) Birds of the Belgian Congo. (Part 1).

American Museum Novitates.

Nos. 491 to 597 (24th Sept. 31 to 25th Feb. 33).

The President.

Memoirs of the Ryojun College of Engineering.

Vol. V. 1932.

Vol. V. 1932. No. 4.

Vol. VI. 1933. No. 1.

Vol. VI. 1933. No. 2.

Vol. VI. No. 3 to 6.

The Director.

El Fichero Fotografico del Museo Naval—Madrid (1933).

The Director.

Notiziario dello Istituto Vaccinogeno Antituberculare (Feb. March-April 1933).

The Director.

Archives de l'Institut Pasteur d'Algerie.

No. 1. Tomo XI. 1933.

No. 3. Tome XI. 1933.

The Director.

Archives de l'Istitut Pasteur de Tunis No. 3. Tome XXII 1933.

The Director.

Archives de l'Istitut Pasteur d'Indochine No. 16 and 17 1933.

Geheimrat Dr. Theodor Wiegand.

German youth in a changing world.

Looking East-Germany beyond the Vistula.

Jahresbericht des Archaeologischen Institut des Deutschen Reiches.

Fur das Haushaltsjahr 1932-33.

Prof. Frederic Marie Bergounioux.

Cheloniens Fossiles conservés au Museum d'Histoire Naturelle de Munich.

Extrait du Bulletin de la Societé d'Histoire Naturelle de Toulouse. Tome LXIV 3e fascicule—1932 IV).

2. Sur une clemmys de la Debruge (Extrait du Bulletin de la Soc. d'Histoire Naturelle de Toulouse. Tome LXIV—2e Fas. 1932 III).

3. Sur un galet de Gres Rouge trouvé dans les alluvions de l'Agout et Amont de Castres (Extrait etc. etc. Tom. LXI 2e fas. 1931).

4. Observations sur le Cheloniens Fossiles de la famille des Trionychides (Extrait du C. R. S. de la Societé Géologique de France. 7 Nov. 1932. Fas. 13).

5. Monographie Paleontologique de la Faune des Vêtrébrés des Sables de Montpellier (Extrait des Travaux du laboratoire de Géologiei de la faculté des sciences de Lyons) Fas. XXIII. Memoire 2.

6. Sur la place des Trionys dans la classification des Cheloniens (Extrait des comptes des séances de l'Academie des Sciences).

7. Sur l'Emys Camperi du Musée de Bruxelles (Bulletin du Musée Royal d'Histoire Naturelle de Bruxelles) Tome IX No. 5.

Prof. Alexis. A. Zakharov, Moscow.

Swiatowit. Rocznik Muzeum Archeologicznego imier Majewskiego Towarzystwa Naukowego Warszawskiego. Tom. XIV. 1930-31. Tom. XV. 1932-33.

H. D. Brandyce Esq.

Malta. Guide for the Government Tourist Bureau.

The Librarian and Curator.

Annual Report—Borough of Cheltenham Public Library, Art Gallery and Museum 1932-33. ...

The Director.

1. Report of the Manchester Museum for the year 1932-33.

2. A short guide to the Manchester Museum 1933.

The Secretary.

Report of the U. S. National Museum (Smithsonian Inst.) Washington 1933.

The Editor.

The Museum Journal Vol. 33 No. I. 1933 and Vol. 34 No. 4. 1934.

Dr. Nelson Mc.Cleary.

Hand Book of the William Rockhill—Nelson Gallery of Art 1933.

The Curator.

Annual Report of the Durban Museum and Art Gallery for the year 1932-33.

Superintendent of Agriculture, Malta.

Melita Agricola (Feb. 1934, No. 15).

C. A. Ariens Kappers.

The Anthropology of Mesoptomia and Persia by Prof. and Mrs. Herald Krinschner.

2. Armenians Khaldeans Suriani (or Aissori) and Christian Arabs from Irak.

3. Jesidis and (Moslim) Arabs from Irak, with some remarks on Kurds and Jews.

4. The Anthropology of Persia.

5. Contributions to the anthropology of the Near-East V. Kurds, Circassians and Persians by C. A. Ariens Kappers.

6. The anthropological features of Armenian and Assyrian (Aissori) women by C. A. Arians Kappers.
7. The fissuration of the frontal lobe of *Sinanthropus Pekinensis* Block, compared with the fissuration in Neanderthal men by C. U. Kappers.
8. *Acta Psychiatrica et Neurologica*. "The brain in Prehistoric and Recent Races" (Paper read before the International Congress of Neurology and Psychiatry at Berne, Sept. 1931).

The Director.

Report of the Visitors 1933. Ashmolean Museum, University of Oxford.

The Secretary.

Quarterly Magazine. Seamen's Hospital Society, Vol. VI No. 1. March, 1934.

ACCESSIONS.

The following objects were acquired for the Museum :

Two old iron knockers

Three pieces of garments

One piece of old green skirt

One marble bas-relief (Roman Period)

One old T. square

A mass of honey-combed rock found at Tal Hniena, Gozo.

One copy "A Journal of the Forces" Anderson Egypt, 1802.

One copy "The Age of the Gods" by Christopher Dawson.

One copy "Le Catacombe Romane" by Orazio Marucchi.

The number of free Students' tickets issued by the Director during the year was 63.

The ticket gives a right to the holder of visiting all the sites under the Department on the days when they are open to the public.

The ticket is good for one year and renewable on simple demand.

On our books 389 tickets are shown to have been so far issued.

Schools and parties conducted by a teacher or a recognised leader for educational purposes are also admitted free even when they are not in possession of a special ticket.

STAFF.

The present staff of the Museum Department is now constituted as follows :

Director—The Hon. Prof. Sir Themistocles Zammit, C.M.G., M.D.,
hon. D.Litt. (Oxon).

Curator of Fine Art Section—Mr. Vincenzo Bonello.

Curator of Nat. History Section—Jos. G. Baldacchino, M.D., F.G.S.,

Curator of Mineralogical Section—Dr. L. F. Mizzi, C.M.G., LL.D.,

Curator of Archaeological Section—Mr. Charles G. Zammit.

TEM. ZAMMIT,
Director.

APPENDIX A.

ARCHAEOLOGICAL SECTION.

PREHISTORIC PERIOD.

Excavation in fields at Gozo in the Ġgantija District.

On the 22nd August 1933 a thorough investigation of the earth in the field known as "I'Imdawra" a field acquired by the Government, to the S. W. of the Group of Megalithic Temples and adjacent to it, was taken in hand.

Trial trenches were made at the base of the Ġgantija megalithic wall to the south of the entrance of the temple. Six blocks of this megalithic wall can be seen at this point measuring respectively 6ft. (1.83m.) by 4ft. 9ins. (1.45m.) by 2ft. 2 ins. (.66 m.); 8ft. 2ins. (2.49 m.) by 10ft. (3.5m) by 2ft. 6ins. (.76); 6ft. 6ins. (1.98m) by 10ft. (3.5 m.) by 2ft. 5ins. (.74); 6ft. 4ins. (1.93 m.) by 9ft. 6ins. (2.90 m.) by 2ft. 2ins. (.66 m.); 8ft. 7ins. (2.62 m.) by 5ft. (1.53 m.) by 1ft. 2ins. (.36 m.); 4ft. 4ins. (1.32 m) by 5ft. 10ins. (1.78m.) by 2ft. 9ins. (.84m.). These blocks formed part of the boundary wall surrounding the semicircular fore-court of the Temples.

After clearing about 3 ft. (.91 m.) of soil a torba floor was uncovered, varying in thickness from 4ins. (.10 m.) to 5 inches (.13 m.). Two layers of torba floor were met with in another part of the field, one of them resting on the bedrock. The total area of the Torba floor was about 300 sq. feet and it extended from the base of the south western wall of the temple in a westernly direction across the field, and ended against three small rectangular slabs measuring 2ft. (.76 m.) 6ins. long, 1ft. (.36 m.) 2ins. wide and 6ins. (.15 m.) high; 2 ft. (.61 m.) long, 1ft. (.32 m.) 2ins. wide, 5ft. (1.52 m.) high; 1ft. (.36m.) long 1ft. (.36m.) wide 6ins. (1.5m.) high, respectively.

Other trial trenches were made in the same field with no special results. Numerous neolithic shreds were picked up. These were mostly decorated with simple curved or straight lines, studs, pittings and other patterns, some Bronze Age potsherds were met with decorated with the usual chevrons and sigzags. Flint and obsidian implements were scarce.

By special permission of the owner and of the tenant, trial trenches were also made in the field opposite the Ġgantija Southern Temple. At the base of its outer wall, at the bottom of these trenches, several patches of torba floors covered by two feet of earth were met with, potsherds were scarce.

The soil underneath the threshold of the Southern Temple was carefully cleared. The threshold is a rectangular block of hard coralline lime-stone with rounded corners, 18ft. (5.66m.) 7 ins. long, 7 ft. (5.36 m.) 7 ins. wide and 9 inches (.23m.) thick; it is raised 1 ft. (.56m.) 10 ins. from the rocky floor and supported by means of irregular blocks of stone. The objects found under the threshold were the following:—Several decorated potsherds with traces of red paint, a horn-core of a bull, 30 cms. long and 6.5 cms. in diameter at the broad end, a broken buff coloured clay bowl of polished ware, 18.5 cms. in diameter at the mouth and 10 cms. high. The base of the bowl is convex and the upper part is everted with a triangular handle on one side, the bowl was smashed by the pressure of the soil in which it was embedded in an inverted position; it contained 158 complete sea shells, of which 156 were of the *Trochus Articulatus*, Lamk. species, and two of the *Trochus Turbinatus*, Born.

The rubble walls were cleared at the end of the investigation and the trenches were filled up again at the request of the tenant of the field.

A natural narrow cave about 200 yards 483 m. to the South West of the Ġgantija Temples, was explored on the 5th Sept. 1933. This cave known as I-"Ghar ta Gheizu" is under about 5 ft. of a small rocky plateau on which traces of Megalithic remains can still be seen. The cave has no regular entrance but access was gained to it by means of a narrow shaft at one end and a circular opening in the ceiling at the other end.

The cave is 45 ft. (13.72 m.) long, 29 ft. (6.10 m.) wide at the widest part and narrows down to 5 ft. (1.53 m.) at the farthest end where the narrow shaft is cut. The height varies from five to three feet.

The amount of potsherds recovered from the cave was exceptionally large. The sherds mixed with field soil were lying at the bottom of the cave and most of them were covered with a thin stalactitic layer. All the sherds were fragmentary and only a portion of a single bowl could be reconstructed. This bowl is of black polished pottery 13 cms. in diameter at the mouth, 9 cms. high and 5 mm. thick, with concave bottom and perpendicular sides ending in a circular mouth; it has a triangular handle at the height of the shoulder, balanced by a tiny knob on the opposite side. On the vertical

part, the bowl is decorated by groups of simple incised curved lines ending in a small circle, each group consists of three lines; the concave bottom is decorated with simple curved lines.

The majority of the sherds found in the cave are decorated with curved lines between which a red pigment was neatly and thickly layed in short thick bands on some sherds and long curved lines from 2mm. to 1 cms. in thickness on others. Owing to the fragmentary state of the sherds the patterns of the designs could not be ascertained.

On one sherd of black unpolished clay a nude human figure in relief 8 cms. high was roughly modelled with outstretched arms and feet wide apart.

ROCK-TOMBS.

(Age about 3rd Cent. B.C.).

Several rock-cut tombs of the usual Maltese type came under the notice of the Department during the financial year under review. They will be briefly dealt with in the order of the date of their discovery.

Rock-tombs at "Il Qigha ta Ghain Klieb" Rabat.

Four rock-tombs pointed out to us on a rocky plateau known as "Il Qigha ta Ghain Klieb" to the North of Rabat were cleared on the 12th May 1933. All the four tombs had been rifled long ago.

The following is a summary description of the tombs:

Tomb No. 1. A rectangular shaft 7 ft. (2.14 m.) wide 10 ft. (3.5 m.) long and 7 ft. (2.14 m.) deep led to chambers cut on the eastern and the southern walls.

The eastern chamber was roughly circular in plan with a flat ceiling and measures 11 ft. (3.35 m.) long 8 ft. (2.44 m.) wide and 4 ft. (1.22 m.) high. A trench 3 ft. (.91 m.) deep and 4 ft. (1.22 m.) wide was also cut close to the entrance and parallel to it. At the left hand side corner near the entrance 2 bilychnis lamps, 4 shallow dishes, one clay unguentarium, three small jugs and a fragment of a fourth were found.

The southern chamber is similar to the eastern one but slightly smaller; no pottery was found in it.

Tomb No. 2. Like tomb No. 1 it has two chambers cut on the eastern and southern sides, but the chambers are rectangular and provided with a central trench.

The roof of the chamber cut on the eastern side of the shaft is missing, the rock having been quarried long ago.

Tomb No. 3. This tomb has a rectangular shaft 7 ft. (2.29 m.) 6 ins. deep with a chamber cut in the southern wall. The ceiling was slightly concave and a trench was cut on the floor close to the entrance. The following objects were found: A one handled jug, one clay jug with broken neck, one small bilychnis lamp, a deep bowl and one oinochoe with broken neck.

Tomb No. 4. The burial chamber is cut on the eastern side of the shaft and measure 10 ft. (3.5 m.) long 11 ft. (3.35 m.) wide and 6 ft. (1.83 m.) high with a trench 3 ft. (.91 m.) deep. On the northern wall of the chamber a square opening leads to a small chamber 10 ft. (3.5 m.) long 5 ft. (1.52 m.) wide and 3 ft. (.91 m.) wide.

Rock Tomb at Hamrun.

On the 22nd May 1933, while digging for the foundations of a house in Strada San Michele, Hamrun, a rock-cut tomb was accidentally broken into.

The shape of the tomb could not be determined as it was cut in very soft friable rock which in the course of time crumbled. Remains of broken and corroded human bones were found, and the following objects were recovered from the clayey material: One handled jar (probably a cinerary urn) 2 bilychnis lamps, one circular dish which probably covered the urn, 3 small jars, one unguentarium, one circular dish and one jug with handle.

This burial was probably of the late period (about 3rd century B.C.) used both for interment and for incineration.

Rock Tomb at Mgarr.

A rifled rock-tomb situated to the North of the Mgarr Village, not far from the road from Żebbieh to the village, was brought to the notice of the Department by Mr. B. Formosa. It consisted of a rectangular shaft 4 ft. (1.22 m.) deep 2 ft. (.81 m.)

8 ins. wide and 3 ft. (1.6 m.) in long with the burial chamber cut on the eastern end; the chamber measured 5 ft. (1.67 m.) 6 ins. in long, 3 ft. (.91 m.) wide and 3 ft. (.91 m.) high.

The mouth of the shaft was roofed over by four stone slabs and the western wall of the shaft was broken. The roofing of the shaft was probably a later work when the shaft was used as a sort of hut.

Rock Tomb at Zabbar.

On the 18th August, 1933, the Public Works Department reported the discovery of a rock tomb, accidentally broken into while cutting a trench in Strada Bajada, opposite houses Nos. 51i and 52, for drainage purposes.

The burial chamber was cut 3 ft. (.91 m.) below the level of the road in a very friable rock. In plan it was almost circular with a barrel shaped ceiling and measured 7 ft. (2.13m.) long, 6 ft. (1.98 m.) 6 ins. wide and 3 ft. (1.6 m.) 6 ins. high. The sealing slab, 3ft. (.91 m.) high 2 ft. (.79 m.) 7 ins. wide and 7 inches (.18 m.) was still in place. The shaft leading to the chamber could not be cleared as the workmen had broken through the ceiling of the chamber.

The contents of the grave were the following: Three adult skeletons were stretched on their back head to the North-East and fourteen earthenware vessels lie scattered about the floor. Two amphorae, two bilychnis lamps, two aryballi and one clay dish were lying on the eastern side of the chamber, close to the wall; one cinerary urn, one bilychnis lamp, one patera, two deep dishes and a shallow plate were lying on the western side; a small jug occupied the centre of the chamber.

The cinerary urn was still full with the cremated remains of an adult skeleton; the bones were burned to a perfectly white ash. The grave could not be later than the 4th Cent. B.C. and was used for interment and incineration.

The objects found were safely deposited in the Valletta Museum.

Rock Tombs on Via Casal Dingli.

On the 31st August, 1933, a double rock tomb was discovered by the Public Works Department whilst widening the main road leading from Rabat to Dingli.

The rock tomb was lying at right angles to the road with one chamber (A) in a field and another one (B) and the connecting shaft on the southern side of the road.

When the rock side of the road was cut off, the ceiling of chamber (A) was destroyed when a deep cavity filled with hard red soil and fragments of bones and pottery were revealed. The sealing slab of the grave was still in situ.

The contents of the chamber was examined on the 9th September 1933 when the following objects were recovered: three bilychnis lamps, one oenochoe, three dishes and fragments of an earthenware jar. On the floor of the chamber the bones of three skeletons could be made out.

The chamber (A) was rectangular in plan, with rounded corners, and measured 5ft. (1.52 m.) long, 6 ft. (1.98 m.) 6ins. wide, and about 3 ft. (.91 m.) high. The entrance shaft which measured 5 ft. (1.52 m.) square and 5 ft. (1.52 m.) deep was cleared, another chamber (B) was discovered at the bottom of the shaft opposite the chamber (A).

The ceiling slab of this grave was not found in situ, the chamber itself, measured 5 ft. (1.52 m.) long, 6 ft. (1.98) 6 ins. wide, and 3 ft. 5ins. (1 m.) high. A trench 5 ft. 6 ins. (1.68) long 1 ft. 3 ins. (.38 m.) wide and 1 ft. (.30 m.) deep was cut across the floor near the entrance.

The objects found in chamber (A) were deposited in the Roman Villa Museum at Rabat. The tomb had to be destroyed.

Rock-Tomb at Ġebel Majjn.

An interesting burial site situated on the rocky hill known as Ġebel Majjn close to Kallilja, to the West of Notabile, consisted of a kind of gallery at the end of which was a small cave, apparently an enlarged fissure, 6 ft. 7 ins. (2 m.) long 6 ft. 7 ins. (2 m.) wide and 1 ft. 8 ins. (50 cms.) high. The cave was full of red soil from which fragments of amphorae protruded.

Three complete amphorae were recovered besides fragments of at least two more. The three amphorae were purposely broken lengthwise, for two of them were used as coffins for the burial of children. In one of them the tiny bones of a young child were found and the other one contained the skulls of two children. In the damp soil the bones were rotten and could not be saved. The third amphora was evidently used

in the same way, but being roughly handled by the workmen had its contents spilt when it was brought out of the narrow cave.

The amphorae measured 31 ins. (.80 m.), 35 ins. (.89 m.) and 35 ins. (.89 m.) in height and 16 ins. (.40 m.) in diameter respectively, they were larger than those usually met with and had longer necks with handles fixed to their neck. On one of the amphorae the letter M. was scratched.

POTTERY FOUND ON THE SELMUN HILL.

On the 29th Nov. 1933, whilst repairing the Selmun road towards Mellieha, the workmen of the Public Works Dept. found the following objects buried in the soil: a small bowl, fragments of an oinochoe and fragments of an olpe but no trace of a grave was to be seen. The objects were passed to the Rabat Museum.

CHRISTIAN CATACOMBS.

On the 13th February, 1933, the Public Works Department reported that four rock-tombs had to be destroyed during the widening of the road leading from Rabat to St. Gusepp tat-Targa. These tombs were inspected a few days after and it was decided to have them cleared and surveyed.

These four tombs were found to be part of a system of small catacombs excavated in soft rock 12 ft. (3.66 m.) high on a front of about 100 yards (91.50 m.) long, situated in the district known as "Il Bistra" to the South West of Mosta.

It was evident that the rocky site was used as a quarry to the extreme limit of the property, thus destroying many of the passages leading to the chambers.

The catacombs left intact, consist of 57 complete graves of which 46 are meant for double burials and the rest for single burials. The burial chambers are grouped along galleries of which the entrance was towards the field. Thirteen of these groups were cleared when two well cut agape tables were met with.

The catacombs were surveyed and properly drawn and numerous photographs of this more important features were taken. A detailed description of this interesting Catacomb will appear in the 5th number of the Museum Bulletin.

The thanks of the Museum Department are due to Mr. Walter Briffa of Valletta owner of the part of the site, who very kindly did everything in his power to facilitate our work and to help our research.

ABATIA TAD-DEYR.

The field in front of the Christian Catacombs known as L'abatia Tad-Deyr Catacombs acquired by the Government, was cleared during the months of May and June of this year. Under about 1 foot of field soil a fragmentary patch of a coloured mosaic pavement was uncovered, the pattern of the mosaic could not be ascertained but bands of black, red, yellow and white tessere could be made out for a space of about 40 sq.cent.

Unfortunately the rest of the mosaic had completely disappeared. Fragments of lime stone columns were found, some of them still standing in place showing at least that an elaborate building was standing when the area was turned into an arable field.

No pottery or other objects were met with during the clearing of the site. Mr. Louis Upton Way F.S.A., very kindly superintended this work between the 23rd April and 12th July.

The broken canopied graves in the catacomb were partly restored; the entrance to the same was provided with an Iron Gate.

The small side chapel described by the late Dr. A. A. Caruana, in his book "Ancient Pagan Tombs and Christian Cemeteries in the Island of Malta" page 125, was cleaned and properly protected against adverse agencies, a rubble wall was built across one of the sides of the chapel and thickly cemented, and a light shaft was constructed so that the chapel can now be inspected under the best conditions.

The interesting family catacomb to the west of the field, described also by A. A. Caruana was also attended to, a flight of steps was built down to it and the entrance was provided with an iron gate for an adequate protection.

ROMAN PERIOD.

Water tank at Marnisi, Marsaxlokk district.

On the 9th August 1933 the Public Works Department reported that whilst widening the main road leading from Zeitun to Marsaxlokk Bay, an old tank had been accidentally broken into.

The site was inspected in the afternoon of the same day. The Roman cistern rectangular in plan full of soil and stone was found to be cut in the globigerina rock; it measures 12 ft. 6 ins. (3.82 m.) long 10 ft. (3.5 m.) wide and 9 ft. (2.74 m.) deep, and had its inner walls covered with a thick layer of plaster. A pillar made of 4 rectangular blocks of stone supported the horizontal surface slabs that covered the cistern. These slabs were originals six in number but only 4 were found. In one of the slabs a semicircular hole was cut to allow water to be drawn through it. The average dimension of the slabs were 7 ft. 6 in. (2.30 m.) long 5 ft. (1.52 m.) wide and 1 ft. (.30 m.) thick.

No pottery or other objects were found. The cistern had to be filled up once more.

N.B.—The archaeological work was carried out by the Assistant Mr. Charles G. Zammit under my direction.

T. ZAMMIT,
Curator Archaeological Section.

APPENDIX B.
FINE ART SECTION.

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

Sir,

I have the honour to submit the report on the working of the Fine Arts Section for the financial year 1933-34.

PALAZZO DEL SANTO UFFIZIO.

(*Inquisitor's Palace*).

Ground Floor. The typical Italian grotesques painted in tempera, discovered in 1927 on the vault of the atrium, were restored. This pictorial composition consisted of a fan-like multicoloured rosette having at one of its axis two fancy framed landscapes surmounted by allegorical female figures holding emblems, and on its other axis two garden trellises with vine arbours; these main features of the decoration are linked together and enhanced by highly coloured grotesque ornaments. Unfortunately only the rosette and the upper part of one of the landscapes and the upper portion of one of the trellises could be recovered, the rest having been scraped during the late military tenure of the palace. On the top of the landscape are two female figures, representing, presumably, Faith and Charity; a fragment of a figure, representing Hope, belonging to the lost composition can also be seen. Flanked by these two figures and thrown out of a decorative vase, is a three parties flame surmounted by three eight-pointed stars. As this is the particular device of Mons. Bellardito, we may take it for certain that these decorations were executed during his delegacy. Mons. Paolo Bellardito was appointed Inquisitor in 1587 and again in 1590; his escutcheon in this part of the building is a precious clue because it helps us to fix to the second half of the XVI Cent. the erection of the front part of the palace and, possibly, also of the facade. These pictorial decorations were carefully repaired except for the parts that were missing.

Garden. A small doorway leading from the garden to the prisons was reopened. To open this doorway and the two similar ones reopened in 1931, some late stone work added to prop or to screen the prison wall was removed; on the lintel of one of these doorways, a date was found, irregularly but deeply cut: A DI 10 MAGGIO 1645, along with this other scratchings had the appearance of being an arabic and a greek inscription: very likely a slave's pastime.

Staircase. Traces of two painted inscriptions were met with on the top of the architectural setting of two sham doorways in the staircase; one of these inscriptions was easily restored and it runs as follows:

JACOBO CARACCILO INQUISITORI GENLI
AB COMPARATAS SUA PECUNIA
IN OFFICIALIVM COMMODUM
CONTINENTES DOMOS.

The other inscription was, for the time being, left untouched as there is a discrepancy between the actual reading of it and a transcription of the same in an old MS.

Piano Nobile. In a small room at the back of the chapel a pictorial frieze composed of scrolls in monochrome, was restored. In one of its panels is an escutcheon bearing a lion rampant on a golden field. This heraldic device is common to two Inquisitors who lived in the Palace: Giulio degli Oddi (1652-1659) and Enrico Caracciolo (1683-86). A very small wooden ceiling of an anteroom close to the chapel bearing the coat of arms of one of the two Ruffos, was also restored. There were two of that illustrious name who held a Papal delegacy in this Palace: Tommaso Ruffo who was first appointed Inquisitor in 1686 and again in 1694 and Antonio Ruffo (1720-1728). The restoration of a painted frieze in the large room on Strada Mezzodi was also taken in hand; this frieze is likewise composed of scrolls in monochrome with coat of arms at the centre of each panel; the coat of arms are those of the Inquisition and of one of the two Ruffos. The restoration of these and the other decorative painting at the ground floor was entrusted to Mr. Antonio Briffa.

RESTORATION OF VAULT IN ST. JOHN'S CHURCH.

The apse and two-thirds of the section covering the Choir are now ready. I was compelled to discontinue my work for some time, as I was unable to reach the upper part of the vault; a new and more convenient scaffolding was in the meantime prepared by the Public Works Department. This will, I am sure, help us to expedite the work in hand considerably.

ARMORIAL FRIEZE IN FORT ST. ANGELO.

In Fort St. Angelo (Captain's house) an armorial frieze with a set of coat of arms of the Captains of the Fort in the time of the Order, was recovered from under the whitewash and repaired; the coat of arms of the Order is conspicuous in the middle of one of the panels; curiously enough, only in two sides of the room this frieze could be traced. Some of these coat of arms were discovered long ago, or, possibly, were singled out and spared when the frieze was whitewashed; most of the coat of arms resulted, however, much injured, some are completely illegible; what is missing was not reconstructed but the escutcheons were, as far as possible, repaired. The pictorial repairs were done by Mr. Antonio Briffa.

OLD CHAPEL IN THE LYCEUM.

Whilst proceeding with some work in the Director's Office in the Lyceum, traces of old ornamental painting were met with; the whitewash was then removed and what remained of these decorations was recovered and restored. The room was evidently a chapel in the days of the Jesuits; but wide arches were since then opened in three of its sides and the ornamental paintings now cover only one side and the groin vault; the decorations on the remaining wall denote that an altar was there and, presumably, a set of reliquaries. The painting was restored by Mr. Paolo Galea.

REPAIRS IN THE GRAN CASTELLO, GOZO.

The parapet walk that runs all round the Castello has been reconditioned; the picturesque pointed arched passage in the old town in a crumbling condition has been restored; the Torre Cavaliere, which was also menacing ruin has likewise been repaired; works of restoration were also carried out in the Church of S. Giuseppe which was in a ruinous state. This church with the adjoining remains of Bishop Gargallo's Palace, are the property of the Cathedral Chapter of Gozo, but His Grace the Bishop of Gozo has consented to these repairs. The Polverista under the Gran Castello was also repaired; during the work a fragment of a small marble Roman statue was found; it is the lower portion of a draped female goddess of good workmanship.

OTHER RESTORATION WORK.

Sixteen pictures from the Museum and Palace collections and 3 in the Pilar Church were repaired this year; amongst these there are 7 large life-size portraits in the Palace.

PHOTOGRAPHICAL COLLECTION.

The collection of negatives relating to the Fine Arts, started last year, has been further enriched. Negatives were obtained from Works of art in the Museum and Palace collections and from pictures in the Churches of S. Maria delle Grazie, Sliema; S. Maria del Carmelo, Valletta, and from S. Calcedonio and S. Maria di Manresa, Floriana. His Grace the Archbishop has kindly granted us permission to photograph one of the pictures in the Curia; Dr. V. Stilon de Piro has likewise permitted us to make a negative of one of the pictures in his possession.

WORKS OF ART ACCRUED TO THE MUSEUM COLLECTION.

1. *Mater Admirabilis*. By Sandro Botticelli (?) Panel 70 x 55 cms. Purchased.

Sandro Botticelli, more properly Alessandro di Mariano dei Filipepi, one of the greatest powers in the Florentine School, was born in Florence in 1445 where he died in 1510. In 1458-59 he apprenticed in Fra Filippo Lippi's workshop where he remained as an assistant apparently till 1467; for some time he must have also attended the work-shop of Verocchio. Like all the leading artists of his time in Florence he profited

by the patronage of the Medici; he also worked in Rome where he was charged to take part with other great masters in the decoration of the Sistine Chapel. He is one of the most important and significant figures of the Renaissance; the melancholy grace of his figures the expressiveness and skill of his linear draughtmanship have ever since played a great part in the development of painting in many countries.

The panel now in our possession was surely painted in the Master's studio, in close adherence to all his peculiarities of style and feeling. The subject is a close version, with slight but not unimportant modifications, of the Madonna and Child of the S. Barnaba altarpiece now in the Uffizi. This similarity is also found in the Benson Madonna, which has also been honoured with Botticelli's name, but, to my opinion, in our panel the characteristics markedly present are more numerous and they take us in the very neighbourhood of the great master. Botticelli's own inimitable line present in the modelling of hands etc., deepens the suspicion that this picture was painted in the Master's studio.

2. *Madonna and Child*. By Corrado Giaquinto. Oils; 106 x 91 cms. Purchased.

Corrado Giaquinto, one of the last Masters of the Neapolitan school of painting was born in Molfetta in 1699; he was a pupil in Naples of Francesco Solimena and in Rome of Sebastiano Conca. He worked in Rome, Pisa, Cesena, Turin and in Madrid where he became the Court painter of Ferdinand VI. He died in Naples in 1765.

The Madonna, now in our possession, is a version of the main group in a small picture by the artist in the Borghese Gallery, Rome.

3. *Portrait of a Knight of Malta*. Italian School; late XVIth or very early XVIIth Cent. Oils, on copper: 13'5 x 11 cms. Purchased

An interesting and fine portrait in the style of Annibale Caracci.

4. *Woman playing a reed*. Signed at the back: Van Haeften f. 1704. Oils, on copper 13 x 9'5 cms. Purchased.

Nicolaas Van Haeften, engraver and painter of portraits and genre subjects, flourished from 1677 to 1709. In addition to his prints, there is only one picture known by this artist, now in the Suermondt Collection at Aix la Chapelle.

5. *Woman singing*. Signed at the back: Van Haeften f. 1704. Oils; on copper; 13 x 9'5 cms. Purchased.

6. *Portrait of the Ven. Father Antonio Tabone*. Oils 74 x 62 cms. Purchased.

This saintly friar of a very distinguished Maltese family was born at Notabile in 1475; he joined the Dominican Order in Palermo where he died in 1555. At the bottom end of the portrait is the following inscription: VERA EFFIGES VEN. PRIS. FRIS. ANTONIJ TABONIJ MELITENSIS QUI OCTOGENARIUS OBIIT MDLV MENSE SBRI IN CONTU S. ZITÆ PANORMI MULTIS SIGNIS DUM ERAT IN PHERETRO PERPETRATIS.

7. *A Miracle of S. Ubaldesca*. Neapolitan Art, early XVIIIth Cent. Oils; 63 x 50 cms. Purchased.

The Saint, who is wearing the robes of the Order of St. John of Jerusalem, is here seen changing water into wine. A small cartouche bears the following inscription; "S. ta Ubaldesca, Vergine Monaca di S. Gio. Gerosoli. Chiara per virtù e miracoli. Convertì l'acqua in Vino....."

8. *Santa Flora*. Neapolitan Art; early XVIIIth Cent. Oils 63 x 50 cms. Purchased.

The Saint, who is wearing the robes of the Order of St. John of Jerusalem, is here seen in the company of another sister of the same Order; an angel is pointing to her a golden seat up in the skies. A small cartouche bears the following inscription: "S. Flora Monaca di S. Gio. Gerosolimitano morì nel monastero di Bea.....del Baliaggio di S. Gilio in Provenza nell'anno 1299".

9. *The Blessed Gerard Mecatti da Villamagna*. Neapolitan Art. Early XVIIIth Cent. Oils, 63 x 50 cms Purchased.

The Blessed Gerard, barefooted, is wearing the robes of the Order of St. John on the Franciscan habit; a group of soldiers are looking amazed at the top of a tree where the corpse of the Blessed monk is also seen in a coffin.

10. *The Blessed Fra D. Garzia Martinez.* Neapolitan Art, early XVIIIth. Cent. Oils: 63 x 50 cms. Purchased.

The Blessed Martinez, who is wearing the eight-pointed cross of the Order, is seen distributing alms to the poor; a cartouche bears the following inscription: "Beato Fra. D. Garzia Martinez Pe..... chiamato.....sopra.....bono o Uomo Santo di.....della..... Comm..... di cinque Regni di Spagna, morì in Leza l'anno 1286".

11. *A Miracle of the Blessed Pietro da Imola.* Neapolitan Art, early XVIIIth. Cent. Oils, 63 x 50 cms. Purchased.

The lying stone figure of the Blessed Pietro da Imola is seen with its stretched arm firmly holding a ladder from the top of which a young man is falling; on the pedestal of the statue is the following inscription: "Il B. to Pietro da Imola Gran Prior di Roma, anno 1329.....co del..... ruinava....."

12. *An Allegory of the Order of Malta.* Neapolitan Art, early XVIIIth Cent. Oils 63 x 50 cms. Purchased.

A Grand Master (Perellos?) is seen accompanied by other members of the Order, feeding a sick man in his hospital bed; at the background are armours and banners of the Order; in the skies is St. John the Baptist with an angel displaying the motto: *Regula*.

13. *The story of Our Lady of Liesse.* School of Salvator Rosa; Oils 136 x 106 cms. Purchased.

XIXth CENTURY AND CONTEMPORARY ART.

14. *A Maltese Country Man.* By Giuseppe Cali. Oils 68 x 50 cms. Purchased. Giuseppe Cali, son of a Neapolitan, was born in Malta 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.

15. *Our Lady of the Rosary.* By Giuseppe Cali. Oils 61 x 35 cms. Purchased. A Bozzetto for an altar-piece, signed: "G. Cali Romano?"

16. *A view of Strada Reale.* By Michele Bellanti. Water-colour 29 x 22 cms. Purchased.

Michele Bellanti (1807-1883) a Maltese painter and lithographer; he painted some beautiful altar-pieces and views of Malta.

17. *Maltese making helowa* by C. F. Brockdorff. Water Colour 33 x 22 cms. Purchased.

C. F. Brockdorff, of German descent, was a lithographer and painted Water Colour views of the Island in the first half of the XIXth Cent.

18. *Maltese horse race* by C. F. Brockdorff. Water colour, 33 x 22 cms. Purchased.

19. *Maltese Lady* by C. F. Brockdorff; water colour; 33 x 22 cms. Purchased.

20. *Maltese selling ice water* by C. F. Brockdorff; water colour 33 x 22 cms. Purchased.

21. *A View of the Old Marina Gate (Porta del Monte)* "Designed and painted on the spot by Louis Taffien" Water colour 33 x 23 cms. Purchased.

Louis Taffien was a Drawing Master in Valletta in 1850.

22. *A view of Bighi.* By P. A. De Angelis. Gouache 20.5 x 21 cms. Purchased.

P. A. De Angelis was an Italian Political refugee; he worked in Malta in the fourth decade of the XIXth Cent.

23. *Sailing ship in a storm.* By P. A. De Angelis; sd. and dated 1839. Gouache 29 x 21 cms. Purchased.

24. *Maltese fishing and passenger boats.* By P. A. De Angelis. Water Colour; 28.5 x 20 cms. Purchased.

25. *View of Floriana.* By P. A. De Angelis sd. and dated 1839. Gouache 31'5 x 20 cms. Purchased.
26. *View of the Main Guard, Valletta.* By P. A. De Angelis. Gouache, 29 x 20 cms. Purchased.
27. *View of Sliema from French Curtain, Valletta,* showing the Auberge de Baviere on the left. By P. A. De Angelis. Gouache 38 x 23 cms. Purchased.

DRAWINGS AND PRINTS.

A determined effort to increase the Art Collections was made this year by securing to the Museum a fine collection of drawings; the high standard now reached by the contents of the Art Section was thus not only maintained but also considerably increased.

28. Italian School, late XVth Cent.

A draped figure of bearded man. Pen and Ink, heightened with white on gray tinted paper, 21 x 12 cms. Purchased.

29. Florentine School, XVth Cent.

A draped figure of a lad. Pen and ink, heightened with white, on greenish gray paper; 21'5 x 11'5 cms. Purchased.

30. Parmeggianino? (Gerolamo Francesco Mazzola 1504-1540).

One of the most graceful artists of all times; in his style he echoed the art of Raphael and of Corregio but was not lacking a personal touch.

The entombment of Christ. Pen and wash on white paper 35 x 28 cms. Purchased.

31. Florentine School; early XVIth Cent.

Christ mocked. Pen and wash on white paper 53 x 36 cms. Purchased.

32. Federico Zuccaro 1543-1609.

The most famous artist of the so called Roman manierist school and the most popular artist of his generation, but his fame outgrown his real worth as an artist. He worked in Rome, in Florence, in Brussels, in England and in Spain. He was the founder and first president of the Accademia di S. Luca in Rome whose organization suggested to Sir Joshua Reynolds his scheme for the founding of the English Royal Academy.

An allegory of Ceres, Pales and Hymen; sd. Fredericus Zuccarus fecit. Pen and wash heightened with white on yellowish paper, 34 x 21'7. Purchased.

33. North Italian School, mid XVII Cent.

A farm in a mountainous landscape. Pen and ink on white paper 24 x 18'5 cms.

A vigorous and bold drawing, sd. B. in the skies. Purchased

34. Guido Reni ? 1575-1642.

A prime master of the Bolognese school and one of the most admired artists of that period. Although he remained faithful to the eclectic principle of that school his work is always stamped with pleasurable dignity and graceful selectedness.

St. Francis of Assisi in ecstasy. Pen, sanguine and wash on white paper, 14 x 10'5 cms. Purchased.

35. Italian School, XVIth Cent.

A draped figure holding clepsydra and a shield. Pen and wash heightened with white on tinted paper 24 x 17'5 cms. Purchased.

36. Ludovico Caracci. Bologna 1555-1602.

Along with his two nephews, Agostino and Annibale, he is recognized as the founder of the so called Eclectic school of painting. He studied under Tintoretto in Venice but formed his style on the great masters preserved in his native city and those of Venice, Florence and Parma.

S. Carlo Borromeo. Pen and wash on white paper 20 x 12 cms. Purchased.

37. Carlo Maratta ? Camerano 1625—Rome 1713.

When hardly out of his teens he joined the school of Andrea Sacchi, but his art echoes that of Caracci, of Reni and of Pietro da Cortona. *Christ in Glory*. Sanguine on white paper 18 x 16 cms. Purchased

38. Italian School, mid. XVIth Cent.

An escutcheon of an ecclesiastic surrounded by allegorical figures. Pen, pencil and wash heightened with white, on gray paper 30 x 23 cms. Purchased.

39. Italian School, mid. XVIth Cent.

A bearded Roman warrior. Ink and wash on white paper, 28 x 15 cms. Purchased.

40. Italian School, early XVIth Cent.

The Marriage of Our Lady. Pen and wash on white paper, 27 x 21 cms. Purchased.

41. Italian School (Bolognese ?) XVIth Cent.

The Holy Trinity, the Virgin and a chorus of angels. Pen and ink on white paper, 19 x 19 cms. Purchased.

42. Italian School, XVIth Cent.

Woman with peacock. Pen and wash on white paper, 18 x 10.5 cms. Purchased.

- 43-44. Italian School, XVIIth Cent.

A Composition (nine female figures) drawn in bistre with the brush on white paper; on the reverse: *Two studies from the nude*; in pen and ink, 23.5 x 17 cms. Purchased.

- 45-46. Same hand as above.

A Concert (woman playing and singing) pen and wash on white paper; on the reverse: *Two studies from the nude*, in pen and ink 24 x 17 cms. Purchased.

47. After Baroccio.

Our Lady after an altar-piece, once in the Church of S. Francesco, now in the Galleria Nazionale of Urbino. In sanguine on white paper 29 x 21 cms. Purchased.

48. Andrea Sacchi (?) Nettuno 1600—Rome 1661.

The opponent of Pietro da Cortona and of Bernini; was one of the soundest colourists of the later Roman school. Nicholas Poussin and Carlo Maratta were his eminent pupils.

Study of a nude figure. Sanguine on white paper 29 x 21 cms. Purchased.

49. Pier Francesco Mola. Coldrerio 1612—Rome, about 1666.

Pupil of Cav. d'Arpino, but formed his style on the works of Bassano and of Guercino and Lanfranco which he studied in Venice and in Bologna. He worked in Rome, for the Queen Cristina of Sweden.

A head of a youth. Sanguine on gray paper 22 x 15.5 cms. Purchased.

50. Italian (Florentine ?) School XVIIth Cent.

St. Francis of Assisi, preaching. Pen and wash on white paper 22 x 16 cms. Purchased.

51. Italian School, XVIIth Cent.

A youth kneeling. Pencil on gray paper 28 x 21 cms. Purchased.

52. Italian (Roman?) School, XVIIth Cent.

Apollo. Pen and ink on white paper 21.5 x 18 cms. Purchased.

53. Italian (Neapolitan?) School, XVIIth Cent.

Christ in glory, the Virgin Mary and three saints. 37 x 26 cms. Purchased.

54. Bonaventura Peeters, Antwerp 1614—Hoboken 1652.

A Flemish painter of Battles and sea pieces.

Sailing ships entering a fortified harbour. Pen and wash on white paper 27.5 x 15.5 cms. Purchased.

55. Adrian Van Der Velde, Amsterdam 1639-1672.

Dutch animal and landscape painter of admirable dexterity; he studied under Jan Wynants but a powerful influence upon his art was exercised by Philip Wowerman.

Old huts and carts. Pencil, pen and wash on white paper; sd. A Van Velde; 30.3 x 19.3 cms. Purchased.

56. Adrien Manglard. Lyons 1695—Rome 1760.

Painter and engraver of historical and marine subjects; studied under Van der Cabel; Joseph Vernet was his pupil.

Shipwreck in a classical seascape; sd. Sanguine on white paper 43.5 x 28.5 cms. Purchased.

57. French (?) School, XVIIIth Cent.

Landscape with fountain: drawn in bistre with the brush on white paper 28 x 15 cms. Purchased.

58. Flemish School, XVIIth Cent.

A Country market. Pen and wash on white paper 44 x 29 cms. Purchased.

59. Italian or French School, XVIIIth Cent.

Landscape with shrine and figures. Pen and wash on white paper 29 x 20.5 cms. Purchased.

60. Laurent De la Hire, Paris 1606-1656.

French historical and portrait painter and engraver. He formed his style in the paintings of Primaticcio at Fontainebleau; was one of the twelve artists who in 1648 founded the Royal Academy of Painting and Sculpture in France.

Christ and the Samaritan woman. Pencil, pen and wash, but finished in body colour; sd. 17 x 14.5 cm. Purchased.

61. Giovanni Lanfranco (?) Parma 1581—Rome 1647.

Pupil of Agostino Caracci but a great admirer of Correggio. He worked in Parma, Piacenza, Rome and Naples.

Draped kneeling figure. Black chalks on white paper 40.5 x 28 cms. Purchased.

62. *Draped kneeling figure with a study of a female head at left upper angle.* Sanguine, on white paper 38.5 x 26. Purchased.

63. Francesco del Cairo (?) Varesotto 1598—Milan 1674.

Pupil of Morazzone but studied afterwards also in Rome and in Venice where he was struck by the works of Titian and of Paolo Veronese.

Santa Teresa of Avila (?) Sanguine and wash on white paper 31 x 19 cms. Purchased.

64. Mattia Preti. Taverna 1613—Malta 1699.

Called also the *Cavalier Calabrese*; he was a central figure of the Italian *seicento*. Studied in Naples and in Rome; he was strongly influenced by the new ideas that sprung from the art of the great Lombard artist Michelangelo da Caravaggio, but also admired the masterpiece of the Venetian *cinquecentisti*. Before settling in Malta (1661) where he died, he rambled a lot in Italy and elsewhere. The best and greatest number of the works of this powerful artist are in Malta. Most of these are real masterpieces that can rank with the best production of the world's greatest artists.

The following set of drawings by Mattia Preti were also added to our collections. Drawings by this great Calabrese Painter are extremely rare, and, consequently only few of them have found their way to Public Collections. Our Art Section can now boast to have the most important and numerous collection of these drawings.

Study for a figure of a hero of the Order. (A. Parpaglia). Sanguine on white paper 41 x 27 cms. Purchased.

Study for one of the Heros of the Order painted in St. John's Church.

65. (On the reverse) *St. John the Baptist beheaded.* Sanguine on white paper.

These two drawings were published by Valerio Mariani in his: *Mattia Preti a Malta*. Rome 1929; plates 74, 75

66. *An old man with a study for a head of same at left upper corner.* Sanguine on white paper 42 x 26.5 cms. Purchased.
A study for the bearded figure of an old man in the *Ecce Agnus Dei* composition in St. John's vault.
67. *San Firminio.* Sanguine on white paper 21.5 x 17.5 cms. Purchased.
A study for the picture in the chapel of the Language of Aragon in St. John's Church.
68. *The entry of san Celestino into Aquila.* Pencil, sanguine and wash on white paper 54 x 42.5 cms. Purchased in Italy.
A study for the well known composition painted by Preti in Malta for the ceiling of the church of San Pietro a Majella in Naples.
69. *An Angel.* Sanguine on white paper 42 x 18 cms. Purchased.
This drawing reminds the trumpeter angel in the apse of St. John's Church which was Preti's first work in Malta but it is also reminiscent of one of Reni's angels in the well known fresco in San Gregorio al Cielo, Rome. The treatment of the drawing is not Pretiesque.
70. (Pasted at the back of No. 67) Italian School (Roman ?) end of the XVIth or beginning of the XVIIth Cent.
A female saint refusing offerings to an idol. Pen and ink on white paper 17 x 15.5 cms. Purchased.
71. Domenico Scaramucci, 1751.
B. Joseph A. Colasantio. Pencil and wash, heightened with white on tinted paper 34 x 23 cms. Purchased.
72. Jacques Gamelin. Carcassonne, 1738-1803.
Completed his studies in Rome where he was appointed painter to Clement XIV and professor of the Academy of St. Luke; during the French Revolution he became a military artist and followed the army of General Dugommier in the Pyrenees war.
Horses and men in a storm. Pen and wash, finished in body white colour on dark blue tinted paper. sd. 24 x 18 cms. Purchased.
73. French School, XVIIIth Cent.
Four Putti. Pen and wash on white paper 25 x 18 cms. Purchased.
In the style of F. Boucher.
74. Antoine Favray. Bagnolet 1706—Malta (?) 1791.
French historical and portrait painter; in 1738 he accompanied his master Jean Francois de Troy to Rome, it was in that City that he got acquainted with some Knights of Malta who induced him to come to Malta. He arrived here in 1744 and in 1751 he was admitted in that illustrious Order; in 1761 in the company of a diplomatic mission, he went to the East and after rambling for some time in Greece he established himself in Constantinople; in 1771 he returned to Malta.
Study for a composition. Sanguine and wash on white paper 31 x 24 cms. Purchased.
75. *A Maltese lady in faldetta and (in a smaller scale) three gentlemen.* Pencil, slightly heightened in white on greenish-gray paper 30.5 x 25 cms. Purchased.
76. (Reverse of above) *Study for a portrait of a Knight of Malta.* Pencil, slightly heightened in white.
77. *Two studies for a portrait of a Grand Master of the Order of Malta.* Pencil, heightened in white on gray paper 43 x 26 cms. Purchased.
Studies from a male model wearing the robes of a Grand Master of the Order, posing for a historical composition; this sheet is, possibly, a preparatory study for the lunette in St. John's Church representing the donation of the relic of the Patron Saint's right arm to d'Aubusson.
78. *Three gentlemen and a Knight of Malta.* Sanguine, slightly heightened in white, on tinted paper 32 x 27 cms. Purchased.
79. Italian or French art, late XVIIIth Cent.
Study of a female head. Pencil, white chalk and sanguine on dark gray-green paper 33 x 16 cms. Purchased.

80. Flemish School, XVIIIth Cent.
Man on horseback. Pen and wash on white paper 16.5 x 12.5 cms.
 Purchased.
81. Italian (?) School XVIIIth Cent.
Draped male kneeling figure. Pencil on gray paper 19 x 13.5 cms.
 Purchased.
82. *Draped female figure holding a child in her arms.* Pencil on gray paper 19.5 x 13.5 cms. Purchased.
 Same hand as in 81; the two drawings being studies for a Presentation of Our Lord.
83. Italian (?) School XVIIIth Cent.
Landscape with two figures. Worked with the brush on a drawing laid down in pencil, on white paper 21 x 15.5 cms. Purchased.
84. Italian (?) School XVIIIth Cent.
A rocky landscape with figures. Pen and wash on white paper 21.5 x 16.5 cms. Purchased.
85. Italian (?) School XVIIIth Cent.
Study from the nude. Black chalks slightly heightened with white on gray paper 45 x 29 cms. Purchased.
86. Italian (?) School late XVIIIth or very early XIXth Cent.
A hermit sleeping. Pen and ink washed in colours on white paper 26.5 x 18.5 cms. Purchased.
87. Italian (?) School late XVIIIth or early XIX Cent.
Old fountain. Pen and wash on white paper 34 x 23 cms. Purchased.
88. Italian (?) School late XVIIIth or very early XIXth Cent.
An interior of an ancient vaulted construction with a monk praying before a Crucifix. Pen and wash highly finished on white paper 44.5 x 27 cms. Purchased.
89. Same hand as above.
A rocky landscape with three seated figures. Pen and ink highly finished with the brush, on white paper 33.5 x 27 cms. Purchased.
90. Vincenzo Hyzler. Malta 1813-1849.
 A very talented Maltese painter of the *Nazareni* movement in Rome; was the most affectionate pupil of Fed. Overbeck; in 1844 he was charged by the famous philosopher A. Rosmini to paint the altar-piece for the newly founded religious Order of the Brethren of Charity at Stresa.
Self portrait. (Ritratto del pittore V. Hyzler fatto da se stesso durante la sua gioventù). Black and coloured chalks on white paper 39 x 32 cms. Purchased.
92. *The Artist's father.* (Il padre dei pittori Giuseppe e Vincenzo Hyzler). Black V. Hyzler) sd. Black and coloured chalks on yellowish paper 24.5 x 20.5 cms. Purchased.
92. *The Artist's father.* Il padre dei pittori Giuseppe e Vincenzo Hyzler). Black chalks slightly heightened with white on dark paper 27 x 221.5 cms. Purchased.
93. Giovanni Farrugia. Malta circa 1798, Gozo 1861.
 Maltese line engraver; pupil of Minardi and Bertini, and afterwards of R. Morghen and, in 1826, of Giuseppe Longhi in Milan.
Portrait of Bishop F. S. Caruana. Sd: Giovanni Farrugia disegnò dal vivo 1837. Black chalk 24 x 19 cms. This and the following were bequeathed by the Count Alf. Caruana Gatto, LL.D.
94. *Portrait of Giorgio Mitrovich.* Black chalks on white paper 23 x 19 cms.
 Giorgio Mitrovich (1795-1885) was a Maltese patriot and political leader.
95. *Portrait of an old gentleman.* Sd. and dated 1837. Black chalks heightened in white on gray paper 32 x 20 cms.
96. *Portrait of an Augustinian Father.* Sd. and dated 1840. Black chalks on white paper 23 x 18 cms.

97. *Martyrdom of St. Publius*. Sd. and dated 1840. Pencil on white paper 27 x 21 cms.

A finished drawing prepared for a line engraving meant and circulated as a prospectus for the purpose of obtaining subscriptions; at the foot of the drawing is pasted a printed note: "Giovanni Farrugia, Maltese Incisore e Disegnatore, avendo a bello studio disegnato il Martirio di S. Publio nostro concittadino, Principe e Primo Vescovo di Malta, Vescovo altresì e Protomartire di Atene; ed essendo da molti richiesto di eseguirlo in incisione; egli per appagare questo desiderio propone ai Divoti del Santo, non meno che agli amatori delle belle Arti il prospetto dell'associazione".

98. Pietro Paolo Caruana, Malta 1794-1852.

One of the most affectionate pupils of Tommaso Minardi in Rome; he copied for the Government of Malta in the Vatican, Lawrence's portrait of George III.

Sir Thomas Maitland's coffin leaving Malta. An allegory (Il trasporto della salma del Governatore Sir Tommaso Maitland da Malta a (sic) Inghilterra. Idea dell'artista Pietro Paolo Caruana da Malta). Pen and wash on white paper 58 x 43 cms. This and the following were presented by Mr. V. Chretien, M.D., Gold Coast Service.

99. *The sons of Tippo Sahib offered in hostage to the English*.^P Pen and wash on white paper 57 x 43 cms.
100. Another version of same subject. Pen and wash on white paper 48 x 29 cms.
101. *An allegory*. Britannia which is holding a shield with a portrait of young Queen Victoria is sending to Malta Sir R. More O'Ferral whose portrait is held by Putti and is crowned by Mercury (Invia l'Inghilterra S. E. Ric. Mor. Offerral (sic) a Malta per speciale grazia della Regina Vittoria ai Maltesi fatta qual Governatore Civile e Cattolico benignamente Malta lo accoglie antivedendo nel giusto governo di S. E. un prospero e facile commercio). Pencil on white paper 44 x 33 cms.
102. *Study from the nude*. Pencil on gray paper 35 x 26 cms. A study for Caruana's picture of St. Michael in the Palace, Valletta.
103. *Turnus tormented by the Furies*. Pencil on white paper; 25 x 18 cm. A study for Caruana's picture now at Verdala Palace.
104. *A ceremony in the Throne Room of the Palace*. (Sir More O'Ferral taking the oath of office?). Pencil on white paper 20 x 20 cms.
105. *The Presentation of Our Lord*. Pen and wash on white paper. 39.5 x 22 cm.
106. Raffaele Caruana. Malta 1826—

Son of P. P. Caruana and the grandson of Tommaso Minardi; studied in Rome.

The parable of the ten Virgins. Pencil and wash on white paper. Sd. and dated 1842; 53 x 37 cms.

107. *Christ in glory*. Sd. and dated 1853; 42 x 35 cm.
108. *Study for a composition*. Sd: Raff. Caruana, Inghilterra '46. Pencil and wash 42 x 34 cms.
109. *Our Lady and two Saints*. Sd. and dated 1852. Pen and wash on white paper 45 x 31 cms.
110. *Madonna and Child*. (La Vergine dei Partì). Sd. and dated 1854. Pencil on white paper 34.5 x 28 cms.
111. *The Holy Virgin*. Sd. Pencil on white paper 64 x 44 cms.
- 11.2 *The Consecration of St. Publius*. Pen and ink on white paper 31 x 25 cms. Sketch for a picture in St. Publius Church, Floriana.
- 113-114-115. Other versions of the same subject. Pen and wash on white paper 31 x 25 cms.
- 116-117. *The landing of St. Paul in Malta*. Sd. and dated 1865. Pen and wash on white paper 31 x 25 cms. Two sketches for a picture in St. Publius' Church, Floriana.
118. *The trial of St. Sebastian*. Pen and wash on white paper 28 x 21 cms. Sketch for a picture in the Parish Church of Mosta.

- 119-120. *The purification of Our Lady*. Sd. and dated 1865. Pen and wash on white paper 31 x 24 cms.
Two drawings for a picture in the Parish Church of Mosta.
121. *The landing of St. Paul in Malta*. Pencil and wash on white paper 18 x 13 cms.
122. *An allegory*. (La fortuna d'asini amica). Pencil and wash 37 x 28 cms.
123. *In memory of the Artist's mother*. (An angel is guarding the Sarcophagus of Ursola Caruana, whilst her four sons are distributing alms to the poor outside the family vault). Pencil and wash 47 x 30 cms.
124. *Our Lord at Gethsemani*. Pencil and wash in colours 31 x 25 cms.
125. *The Nativity of Our Lady*. Brush work in black and white 28.5 x 20.5 cms.
126. *The Nativity of Our Lady*. Pen and wash 28.5 x 20.5 cms.
128. *Christ appearing to the Holy Women*. Pen and wash on white paper.
129. *The Deposition of Christ*. Pen and wash on white paper 42 x 32 cms.
130. *A family group in garden*. Pencil on white paper 51 x 40 cms.
131. *The Madonna with the Holy Child and young St. John*. Pencil and wash in in sepia on white paper 52 x 38 cms.
132. *The Madonna enthroned and Saints*. Pen and wash on tinted paper
133. *Study for a composition* (from Ossian ?). In oils on paper 34 x 2 3cms.
- 134-135-136. Three note books with notes and sketches by the artist.
- 137 to 187. Fifty-one sundry drawings all by the same artist.
188. English (?) School, mid XIX Cent.
A Turk. Pen, pencil and wash on white paper 29 x 20 cms.
189. Italian art, XVIIth Cent.
Head of a lad. Sanguine on white paper 36 x 27 cms.
190. Italian art, late XVIIth Cent.
Study from a bas-relief. Sanguine on white paper 31 x 21 cms.
191. *Giuseppe Cali*.
The laying of the foundation stone of Valletta. Pen and wash on white paper 91 x 45 cms. Purchased.
192. P. A. de Angelis.
St. Julian's Bay. Sd. Pencil drawing on bluish paper heightened with white 42 x 27 cms. Purchased.
193. *View of Porta Reale*. Sd and dated 1839. Pencil on yellowish paper heightened with white 31 x 20.5 cms. Purchased.
194. *The Holy Eucharist, St. Caterine and St. Thomas of Aquino*. Line engraving, Malta mid XVIIIth Cent. 33 x 24 cms. Purchased.
It is a printed form of a notice issued to the members of a confraternity at Zeitun; in a cartouche at the foot of the picture is written: "Adorerà il Santissimo Sacramento nella S.ta M.e e Parrocchiale Chiesa della Terra Zeitun à di..... di ciascun mese dalle ore..... fio alle ore..... di....."
195. *Vera immagine di Maria Sant: del Buon Consiglio*. Line engraving 32 x 22 cms. Purchased.
In pencil at the back of the print: "Inc. da Mich. Zahra 1782, Malta".
196. *Gesù Cristo Crocifisso*. Line engraving 32 x 22 cms. Purchased.
At the back of the print, in pencil: "Inc. da Mich. Zahra 1776, Malta."
197. *Crucifixus pro nobis*. Line engraving. By Mich. Zahra (?) 32 x 22 cms. Purchased.
198. *Sancta Dei genetrix*. Line engraving; Michele Busuttil inv. e dip; Giov. Brunetti inc. in Malta 1796, 32 x 24 cms. Purchased.
199. *Carlo Fea*. Line engraving. S. Busuttil dis. A. Costa inc. 26 x 16 cms. Purchased.
- 200-207. Seven sundry engravings. Presented by Mr. V. Chretien, M.D.

- 208-222. Fourteen lithographs by P. P. Caruana. Presented by Mr. V. Chretien, M.D.
224. *The Entombment of Christ*. "All'Ill.mo e Rev.mo Signore il Sig. Saverio Canonico Caruana, Vicario Capitolare di Malta. Tommaso Madiona D.D.D.". Lithograph after Raphael; 65 x 46 cms. Purchased.
224. *La Madonna del Carmine*. "A Sua Eccellenza la Sig.ra Donna Vittoria Colonna Barberini Principessa di Palestrina. Tommaso Madiona inv. dis. e D.D.D." Lit. Roma. Battistelli 1832. With a view of Malta at the lower edge; 64 x 52 cms. Purchased.

WORKS OF ART.

225. *La Pietà*. Bronze plaque, gilded; in a gilded bronze frame; Italian XVIIth Cent. 19 x 14 cms. Purchased.
226. *Prosperity*. Bronze statuette by J. Pradier 32 cms. high. Purchased.
Jean Jacques Pradier, Genève 1792, Bougival 1852. Painter and sculptor; Prix de Rome in 1812. He modelled for St. John's Church Count de Beaujolais' monument.
227. Old carved XVIIIth Cent. wooden and gilt frame.

MSS. AND BOOKS.

228. Raffaele Caruana? *Corso di Disegno lineare*; Ms. 2 2pp. written and 16 unwritten. Presented by Mr. V. Chretien, M.D.
229. *L'Ape Italiana delle Belle Arti*. Roma 1834, Anno Primo. Two Vols. in fol. Presented by Mr. V. Chretien, M.D.

I have the honour to be,

Sir,

Your obedient servant,

VINCENZO BONELLO,
Curator Works of Art.

The Director of the Museum.

APPENDIX C.

THE MUSEUM.

AUBERGE D'ITALIE, VALLETTA.

1st June, 1934.

Sir,

I have the honour to submit the following report on the working of the Natural History Section, since my appointment as Curator, on the 16th October, 1933, to the 31st March, 1934.

The following extract from the report on the Museums of Malta, Cyprus and Gibraltar, by Alderman Chas. Squire and D. W. Herdman, to the Carnegie Corporation of New York (Edinburgh; Printed by T. and A. Constable Ltd. 1932), conveys an idea of the state of the Section at the time of my appointment: "The Natural History Collections, on the upper floor, are crowded, ill arranged, and for the most part consist of very badly stuffed specimens. There is an almost entire absence of labels, and such labels as exist are crudely done, consisting of mere slips of paper or pieces of cardboard bearing faded inscriptions. The collection of birds was transferred from the University some years ago. Many of these should be destroyed, or, at all events, withdrawn from public exhibition. The stagnation affecting this department was indicated to some extent by the presence of labels inserted in the cases in 1925, bearing the following notice: The collections are only provisionally arranged. Classification will follow in due time. In a word this section may be described as a collection of stuffed birds and animals without meaning, and consequently useless for purposes of instruction. The collection of butterflies and other insects is indifferently arranged in small cases placed under the 'larger ones'."

Several specimens of Birds, Reptiles, Amphibians, Fishes, and Crustaceans had to be removed from public exhibition owing to their very poor state of preservation. Endeavours are now being made to replace what was discarded, and to complete the collections by the acquisition of new specimens.

GHAR DALAM.

An enormous quantity of fossil bones, mostly in a fragmentary state, was found heaped up in utter disorder in one of the rooms above the cave. All this material was carefully examined with the hope of obtaining some good specimens, but unfortunately the result was very disappointing. Owing to the lack of labels, it was only possible to surmise the part of the cave from where these exuviae were recovered, and the layer in which they were originally embedded.

During the months of January, February, and March of the current year, the cave deposit, lying 138 feet from the entrance, was examined by me. At this point the cavern is 26 feet, 9 inches in width, and 13 feet, 6 inches high from the surface of the deposit. The walls shelve inwards towards a more or less central channel. A trench was dug, 16 feet 9 inches long, and 8 feet broad, lying along the width of the cavern. The adjacent deposit by the N.W. wall was left undisturbed to show the stratigraphy. During the whole operations, every basket of material was sifted by hand very carefully, and then dumped near the mouth of the cave to be removed later on.

The principal layers met with, in descending order, are the following:

First Layer:

This consists mainly of a darkish red earth containing a number of small stones. It varies in depth from 7 to 9 inches. Remains of *Equus* sp., Sheep or Goat, *Bos* sp. and *Sus* sp., along with many shells of *Helix aspersa* and *Helix aperta*, were met with in this layer. Potsherds ranging from the Punic to recent periods were recovered.

Second Layer:

Consists of small angular stones and pebbles of Coralline Limestone, embedded in a rather loose darkish gray soil. Its depth varies from 12 to 15 inches. The organic remains recovered from this layer are: *Homo*, *Crocidura* sp. (white footed Shrew), Bat (undetermined), ? *Apodemus* sp. (Mouse), *Cervus* sp. (Deer), Sheep or Goat, *Sus* sp. (Pig), and Frog or Toad, the bones of which were present in great quantities. Besides these vertebrate remains the following species of mollusca were

found throughout the layer: *Psilinus turbinatus*, Born., *Gibbula divaricata*, Linn., *Cypraea lurida*, Linn., *Columbella rustica*, Linn., *Nassarius mutabilis*, Linn., *Conus mediterraneus*, Brug., and *Pomatias sulcatum*, Drap., *Rumina decollata*, Linn., *C. (Papillifera?) oscitans*, Charp., *C. (Papillifera) bidens*, Linn., *Mastus pupa*, Brug., *Polita draparnaldi*, Beck., *Ceriuella caruanae*, Kob., *Xerocliva schembrii*, Pfr., *Archelix vermiculata*, Mull., *Iberus melitensis*, Fer. The archaeological material recovered from this layer consists of a large number of prehistoric potsherds, of dressed and polished stones, of slingstones made of Globigerina Limestone, and of bone, chert, flint, and obsidian implements.

Third Layer :

This consists of a very fine, loose red earth, practically free from stones. It contained neither pottery nor any other artefacts. Its maximum depth is 2 feet, 6 inches. Remains of a Shrew (undetermined), *Vulpes* sp. (small Fox), *Arvicola* sp. (Vole) *Cervus? barbarus* (small Deer), Sheep or Goat (? introduced), and ? *Turdus* sp. (? Thrush) were recovered from this layer. Remains of Frog or Toad were also very plentiful. Land shells were found only in the upper half of this layer, and with the exception of *Helicodonta* (*Caracollina*) *lenticula*, Fer., all belong to the same species which were recovered from the 2nd layer. A stalagmitic floor, varying in thickness from $\frac{1}{4}$ to $1\frac{1}{2}$ inches, almost completely separated this layer from the preceding one. Another thin stalagmitic deposit run across this third layer, at a distance of $5\frac{1}{2}$ inches below its upper limit.

Fourth Layer :

This consists of angular stones and small pebbles embedded in a dark-red earth, the whole cemented together by stalagmitic infiltration. Its average thickness is 6 inches. Only one Hippopotamus bone, which may have come from a lower level, was obtained. Otherwise the animal remains were entirely those of Deer; most of the specimens being rolled and highly mineralised.

Fifth Layer :

This consists of a tough, pale, tenacious, clayey red earth, about 2 feet in depth. Remains of ? *Canis lupus* (? Wolf), *Cervus* sp. (Deer), *Hippopotamus* sp. (small Hippopotamus), Bird (? Hawk), and *Testudo* sp. (small Tortoise) were found. In this layer the specimens are highly mineralised, and remains of Deer are very plentiful. The ? Wolf is represented by a single highly mineralised metapodial.

Sixth Layer :

This consists of a large quantity of bones together with small pebbles, embedded in a red clayey earth, the whole cemented together by stalagmitic infiltration. Its depth varies from 9 to 15 inches. A large proportion of the bones in this year are broken. The limb bones, when broken, are broken across the shaft, and never split longitudinally. The animal remains were deposited in utter disorder, and are not lying in any special direction. Bones rolled into pebbles are found side by side with specimens in perfect state of preservation and integrity. This layer yielded no bones of Deer. Elephants (two small species) are represented by two portions of tusks, one 14 inches long, and 12 imperfect molars which are sufficiently preserved to show a considerable variation in size. Apart from the above mentioned specimens, the breccia extracted was entirely composed of bones and teeth of *Hippopotamus* sp. (small Hippopotamus).

Seventh Layer :

The maximum depth of this layer is 6 feet. It consists of a pale, plastic, very finely laminated clay. No animal remains were found, notwithstanding that an accurate search was made.

The above layer rests on the rock-floor of the cave, consisting of the soft, white rock variety of the Lower Coralline Limestone. It is fissured and inclines towards the S.E. wall of the cavern.

The animal remains collected during the work were very kindly examined for us by Miss D. M. A. BATE of the British Museum (Nat. Hist.)

"TAL GNIE" FISSURE.

On the 17th June, 1933, the Police of the Mqabba Station reported that, while working a quarry close to the village, bones of unusually large dimensions attracted the attention of the workmen. On repairing to the spot, about $\frac{1}{2}$ mile to the S.W. of the village, a fissure in a Globigerina Limestone quarry, known as "Tal Gnien", was found. This fissure runs in a nearly N.E. and S.W. direction; about 95 feet long with an average breadth, at the surface, of 2 feet, 10 inches, tapering down at a depth of 20 feet to a mere crack. The deposit consisted of a mass of red earth, stones of Globigerina Limestone varying in size from a few inches to 2 or 3 feet in diameter and an enormous quantity of fossil bones, the majority of which were in a fragmentary state, but others in a perfect state of preservation. This unstratified deposit was hardened almost to the consistence of rock by stalagmitic infiltration, and was adhering firmly to the sides of the fissure. Pockets filled with loose red earth, from which the best preserved specimens were recovered, were occasionally met with in this hard fossiliferous deposit. In other places again the matrix was wet and here the bones were often partially decayed or could only be extricated after being hardened on the spot.

Samples of Red Earth were kindly examined by Mr. W. Campbell Smith of the British Museum (Nat. Hist.). It is probably similar to the *terra rossa* which is extensively developed in south-eastern Europe. This is the insoluble residue of the limestone dissolved by percolating water. In countries where the rainfall is low the insoluble material is not washed away but accumulates above the limestone. Such insoluble material would also be preserved in caves or fissures. The black films, deposited where there were cracks or shrinkage in the Red Earth, are ferruginous and contain only a trace of manganese.

The vertebrate remains collected represent the following animals: *Elephas mnaidriensis* (dwarf Elephant), a small carnivore, *Leithia melitensis* (giant Dormouse), *Crocidura* sp. (white toothed Shrew), *Testudo robustissima* (giant Tortoise), *Testudo robusta*, *Testudo spratti*, Frog or Toad, *Cygnus falconeri* (giant Swan), and several species of smaller birds, not yet determined. The specimens representing the dwarf elephant include two of the diminutive milk molars.

The detailed study of the remains has not yet been completed, but it can already be stated that, with the possible exception of the Shrew, the Frog, and the smaller birds, not yet specifically identified, all the species represented are extinct.

The small carnivore, which is represented by a few limb bones, had not previously been discovered in Malta. Miss Dorothea M. A. Bate of the British Museum (Nat. Hist.) proved it to be a new species of Mustelid, and a description of the specimens will shortly be published.

A white toothed Shrew has only once previously been obtained as a fossil in Malta; this was by Miss Caton Thompson from a disturbed layer of Ghar Dalam, in 1924. Hence this is the first definitively Pleistocene record of this small animal in Malta.

Bones of Giant Tortoises, some of great size, and of the extinct Swan were far more plentiful than those of other species.

I am indebted to Miss Dorothea M. A. Bate for her kindness in undertaking the examination of the animal remains collected during the work. Miss Bate paid a visit to these Islands and to the Tal Gnien fissure during the month of April, 1934.

ACQUISITIONS.

A collection consisting of 16 Snakes, 3 Geckoes and one Skink, from the West Coast of Africa; presented by Mr. V. Chretien of the West Coast of Africa Service.

Specimens of Sponges, Starfishes, Gasteropod Mollusc, Cephalopods, Crustaceans, Selachians and Bony Fishes were purchased from local fishermen.

Specimens of Insects were presented by Captain Charles Vassallo.

A Snake and four Frogs were presented by the late Mr. Espedito Buhagiar.

Specimens of Selachians and Bony Fishes were presented by Capt. S. Galea.

Specimens of Frogs were presented by Mr. Luigi Schembri.

A mounted skeleton of *Cygnus bewikii* and a mounted specimen of *Testudo nigrita* were purchased.

Various specimens of fishes added to our collection were determined for me by Mr. J. R. Norman of the British Museum Nat. Hist.

Fossil fishes photographed at the Museum by Mr. C. G. Zammit were very kindly examined by Dr. E. J. White of the British Museum Nat. Hist.

My best thanks are due to Dr. C. T. Trechmann F.G.S., who very kindly examined fossil specimens from the Pleistocene deposits.

Mr. Campbell Smith of the British Museum Nat. Hist. through the good offices of Miss D. M. A. Bate examined the Red Earth from *Tal Gnien* fissure.

My best thanks are also due to Prof. M. R. Vaufray of the Institut de Paléontologie Humaine of Paris, and Prof. J. Cottreau of the Musée National d'Histoire Naturelle of Paris who very kindly examined for us specimens of both Tertiary and Quaternary fossils.

I have the honour to be,

Sir,

Your obedient servant,

J. G. BALDACCHINO,
Curator Nat. Hist. Section.

The Director,
Valletta Museum.