



REPORTS

ON THE WORKING OF

GOVERNMENT DEPARTMENTS

DURING THE FINANCIAL YEAR

1954-55.

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I N D E X

	PAGE
Government Printing Office	1
Registry of Her Majesty's Superior Courts	5
Notary to Government	13
Government Tourist Bureau	17
Electoral Office (General Elections 1955)	21
Approved School	53
Courts of Gozo and Public Registry, Gozo	59
Electoral Registry	65
Trade Development Office	75
Registry of the Courts of Judicial Police	87
War Damage Commission	91
Housing Department	111
Registrar of Trade Unions	123
National Employment Board	127
Police Department	137
Museum Department	163
Water and Electricity Department	175
Commissioner for Gozo	217
Medical and Health Department	225
Public Works and Reconstruction Department	353
Inland Revenue Department	443
Malta Prisons	493
Royal Malta Library and Gozo Public Library	547
Customs and Port Department	555
Medical and Health Department	569
Milk Marketing Undertaking	697
Posts and Telephones Department	737
Audit Office	765

Report on the work of the Museum Department for 1954-55.

THE MUSEUM,
Auberge d'Italie,
Valletta.

11th May, 1955.

Madam,

I have the honour to submit the Annual Report of the Museum Department for the financial year 1954-55.

I have the honour to be,

Madam,

Your obedient servant,

J. G. BALDACCHINO,
Director.

The Honourable,
The Minister of Education.

MNAJDRA PREHISTORIC TEMPLES

The work of reconstruction of the demolished western walls of the prehistoric Mnajdra Temples, commenced during the financial year 1953-54, has now been completed. The extent of the whole damage amounted to a length of 94 feet, of which, 30 feet belonging to the Northern Building, were built with dry walling during the period 1953-54 and recorded in the Annual Report of the corresponding year.

The remaining 64 feet of the destroyed external face of the walls reconstructed during the period 1954-55, belong entirely to the Southern Temple.

As the upright slabs, originally set with their broad side facing westwards and in line with the curvature of the walls, were found missing, dry walling had to be used to fill up the gaps between the orthostats, set radially, which still remained "in situ".

DOLMEN AT SAFI

In June, 1954, a dolmen was reported by Mr. L. Glavina, in the vicinity of Hal Safi. The remains lie in the field called "Ta' Firminka" just outside the village on the right hand side of the Hlantun road. (Malta 2" Map Ref. 455180).

It consists of an irregularly shaped Globigerina limestone capstone, 7 ft. 7 in. in length by 6 ft. 7 in. in maximum breadth and approximately 9 in. thick, supported by rough blocks of stone of the same nature at a height of 2 ft. 2 in. above the ground. All these blocks, with the exception of a slab, 2 ft. long, 1 ft. high and 1 ft. thick, pierced through its thickness with a hole 4 in. in diameter, appear to be quite modern. The covering slab has its major axis orientated north-west — south-east and on this axis, about 3 ft. from the south-east end, a hole has been pierced right through the thickness of the slab. This hole is 7 in. in diameter at the top and 5 in. at the bottom. The rock below and immediately around the dolmen is grooved with artificial channels, but these are at present covered with debris from nearby building operations.

The dolmen was found to be threatened by a garage which was being erected by the owner of the land who proposed to move it in order to clear the entrance. The building of the garage was halted and negotiations started for the expropriation of this monument.

ROCK TOMB AT SIGGIEWI

On the 21st April, 1954, a rock-cut tomb was broken into by workmen of the Public Works Department who were engaged on the construction of a new road leading from Siggiewi to Żebbuġ (Malta 2" Map Ref. 416218).

The tomb was cut in a friable layer of Globigerina limestone, 2 ft. 8 in. below the surface of the rock and consisted of a shaft and a laterally situated burial chamber. The long axis of the tomb, passing through the shaft and chamber, was orientated in an east direction.

The rectangular shaft measured 7 ft. in length, 5 ft. in width and 5 ft. 6 in. in depth.

The rectangular entrance to the burial chamber was situated on the east side of the shaft and measured 2 ft. 6 in. in height, 2 ft. 3 in. in width and 10 in. in depth. Its sill was 3 in. above the floor of the shaft. The entrance was originally sealed by a rectangular knob projecting from the surface of a stone slab which was found at the bottom of the shaft, having been dislodged by the workmen.

The burial chamber was rectangular in plan with a flat ceiling and measured 6 ft. 8 in. in length, 5 ft. in width and 3 ft. 6 in. in height; its floor was 1 ft. 4 in. below the level of the sill of the entrance. Along the east wall of the chamber, a ledge 3 ft. in length, 9 in. in width and 3 in. in height, was cut, in which two head rests were excavated.

The following terra-cotta objects were recovered from the chamber :

- Two jars : a) ht. $9\frac{1}{2}$ in., max. d. $6\frac{1}{2}$ in., with one handle from neck to shoulder.
 b) ht. $9\frac{3}{4}$ in., max. d. $5\frac{1}{2}$ in., with two handles from neck to shoulder. Damaged.

- Two plates : a) max. d. 10 in. Damaged.
 b) max. d. $8\frac{1}{2}$ in.

Two Romano-Maltese oil lamps :

- a) ht. $1\frac{1}{2}$ in., max. d. 3 in.; used.
 b) ht. $1\frac{3}{4}$ in., max. d. $2\frac{1}{2}$ in.; used.

The human skeletal remains found in the burial chamber could not be determined owing to their advanced state of disintegration.

ROCK TOMBS AT LUQA

On the 26th March, 1955, the Air Ministry Directorate of Works reported to the Museum Authorities that four rock-cut tombs had been discovered at Luqa Aerodrome (Malta 2" Map Ref. 437205) by workmen who were engaged in levelling operations.

These tombs cut in the Globigerina limestone, were clustered in an area about 30 yards long and 27 yards wide. In structure, they consisted essentially of a vertical shaft giving access through a rectangular entrance to a laterally situated burial chamber; their long axis, passing through the shaft and chamber, did not indicate any particular orientation. All the tombs were violated a long time ago when most of their funerary furniture was taken away and the shafts and chambers filled with debris.

Tomb No. 1

Orientation north-west.

The rectangular shaft measured 5 ft. in length, 2 ft. in width and 6 ft. 6 in. in depth.

The entrance to the burial chamber was situated on the south-east side of the shaft and measured 3 ft. 6 in. in height, 1 ft. 10 in. in width and 6 in. in depth; its sill was on the same level of the floor of the shaft.

The rectangular burial chamber measured 5 ft. 9 in. in length, 3 ft. 6 in. in width and 3 ft. 3 in. in height; its floor was level with the sill of the entrance. Along the north-east side of the chamber was cut a platform 5 ft. 9 in. in length, 1 ft. 9 in. in width and 9 in. high.

Fragments of terra-cotta plates, dishes, bowls and unguentaria were recovered from the debris which filled the burial chamber.

Tomb No. 2

Situated 25 ft. to the north-north-east of Tomb No. 1. Orientation north.

The rectangular shaft measured 6 ft. 3 in. in length, 2 ft. in width and 7 ft. 8 in. in depth.

The entrance to the burial chamber, 3 ft. in height, 1 ft. 7 in. in width and 5 in. in depth, was situated on the north-east side of the shaft. Its south-east jamb was in line with its corresponding side of the shaft, and the north-west jamb was 3 in. away from the north corner of the shaft. Its sill, 1 ft. 7 in. wide and 5 in. deep, was on a level with the bottom of the shaft and extended further inwards for a depth of 1 ft. 10 in.

The rectangular burial chamber measured 7 ft. in length, 3 ft. 3 in. in width and 2 ft. 8 in. in height; its floor was 10 in. above the sill of the entrance.

A ledge, 4 in. high and 6 in. wide, extended along the north-east wall of the chamber. A lamp hole was cut at the east corner of the chamber, immediately below the ceiling; it measured 5 in. in height, 4 in. in width and 7 in. in depth.

The following objects were recovered from the chamber:

Terra-cotta

One oenochœ, ht. $3\frac{1}{2}$ in., max. d. 3 in. Damaged. Fragments of jars, plates and dishes.

Glass

Fragments of an unguentarium.

Fragmentary remains of human skeletons were also present in the chamber.

Tomb No. 3

Situated 88 ft. to the south-south-east of Tomb No. 1. Orientation north-east.

The shaft was roughly oval in plan and measured at the surface 6 ft. in length and 4 ft. 10 in. in width attaining a depth of 4 ft.; its north-east and south-west walls slanted inwards, thus reducing its length to 4 ft. 10 in. at the bottom.

The entrance to the burial chamber was situated in the south-east side of the shaft and measured 3 ft. 6 in. in height, 2 ft. 7 in. in width and 6 in. in depth; its sill was level with the floor of the shaft.

The burial chamber was somewhat oval in plan and the ceiling curved posteriorly. It measured 6 ft. in maximum length, 4 ft. in width and 2 ft. in height. The floor was uneven, its anterior third being level with the sill of the entrance and the rest 1 ft. higher.

No archaeological remains were found in the chamber.

Tomb No. 4

Situated 110 feet to the south of tomb No. 1. Orientation east.

The rectangular shaft measured 6 ft. in length, 2 ft. 2 in. in width and 5 feet in depth.

The entrance to the burial chamber was situated in the east side of the shaft and measured 4 ft. in height, 1 ft. 5 in. in width and 5 in. in depth and extended further inwards for a length of 3 ft. 1 in.

The rectangular burial chamber measured 5 ft. 9 in. in length, 4 ft. 6 in. in width and 2 ft. 8 in. in height; its floor was 1 ft. 8 in. above the level of the sill of the entrance.

Along the east wall of the chamber was cut a ledge, 10 in. wide and 3 in. high.

The following terra-cotta objects were recovered from the burial chamber;

One Romano-Maltese oil lamp, max. d. 3 in. Unused.

One small bilychnis lamp. Damaged.

Fragments of aryballoi, jars and plates.

Fragmentary remains of human skeletons in a disintegrated condition were also found on the floor of the chamber.

A trench, 5 ft. in length, 1 ft. 3 in. in width and 1 ft. 6 in. in depth, situated fifty feet to the south of Tomb No. 1, contained the following terra-cotta objects:

One jar, ht. 1 ft., max. d. 8 in. Damaged.

The base of two cinerary urns.

Fragments of jars and other vessels.

ROMAN REMAINS IN ST. JOHN STREET HAL GHARGHUR

In January, 1955, some Roman remains came to light in St. John Street, Hal Gharghur, during operations for widening this stretch of road, opposite St. John's Chapel. The remains consisted of an irregular space bounded by a wall of large rectangular blocks of which only the lower course remained. This space resolved itself into two rooms, a larger and a smaller, joined by a short corridor.

The larger room was evidently the most important, since it contained the lower half of a large rotary quern and a flat rectangular stone with a circular groove and a channel for running off liquid, cut in the upper surface. This latter was evidently some sort of press. In the corridor between the two rooms stood a rectangular stone block with two circular holes, about two feet in diameter cut in the upper surface, one at each end of the block. These holes were sunk to about half the depth of the block, and ended in a flat bottom.

The smaller room was bare of furnishings, but had an L-shaped trough sunk in the floor and several circular holes cut in the rock-walls on either side.

A plan was made of these remains, and a number of photographs taken. The large quern was removed to the Museum of Roman Antiquities at Rabat.

TARXIEN TEMPLES MUSEUM

With a view to placing at the service of the public at least a small part of the archaeological collections recovered from the Maltese megalithic monuments, a small Museum annexed to the Tarxien Prehistoric Temples has been set up.

This new branch Museum is intended primarily to display and interpret the finds from the adjoining Temples, which constitute one of the richest prehistoric collections. Moreover, this Museum serves to advertise the existence of other major prehistoric monuments.

Though on a rather small scale, consisting only of two rooms, this Museum contrives to give a comprehensive view of the Maltese prehistoric material. One of the rooms contains mainly photographs and models of the major antiquities of the Maltese Islands. Mounted sets of photographs of the Ġgantija, the Mnajdra, Haġar Qim and Mgarr Temples, for comparison with the Tarxien ruins, are hung around the walls. A further set draws attention to Għar Dalam and two others show various aspects of the St. Paul's Catacombs and the Museum of Roman Antiquities in the Roman Villa at Rabat. Four other photographs illustrate some of the finest specimens of prehistoric plastic art from sites other than Tarxien. These include the well-known "Sleeping Lady" from the Hal Saflieni Hypogeum, the marvellously naturalistic clay torso from Haġar Qim, commonly known as the "Venus of Malta", and a beautifully modelled grotesque torso in stone also recovered not long ago from Haġar Qim. Other exhibits in this room are a cast of one of the stone bulls in relief from Tarxien, scale models of Tarxien, Mnajdra, Haġar Qim and Ġgantija, casts of prehistoric statuettes from Haġar Qim and specimens of late Bronze Age decorated pottery from Borg-in-Nadur and Bħrija.

In the other room are displayed some of the famous finds from the Tarxien Temples themselves. One of the show-cases contains samples of the pottery, personal ornaments and statuettes found during the excavations and belonging to the ancient users of the Temples. Samples of decorated potsherds are mounted on boards, according to the particular phase of development which they represent, and bear descriptive labels; complete pots are also exhibited. The personal ornaments are similarly arranged and include pendants and beads; one of the latter being a cast of particularly fine alabaster specimen carved with a representation of a human face. Another board shows some examples of the flint, chert, obsidian and bone implements used. The statuettes exhibited, representing the usual obese female deity, are casts taken from the originals.

Above this show-case is a frame containing photographs of two portions of a stone model representing the facade of a former temple which were found during the original excavations. To complete the impression made by these extraordinary relics there are two more photographs, from different angles, of the tiny model of a Temple of primitive type found in the excavations at the Mġar Temples. The photographs are supplemented by other frames containing photographs of complete examples of pots used in the temple period.

Another show-case contains examples of the material left by the later Bronze Age people who turned the Tarxien ruins into a cremation cemetery. Besides complete vases, samples of decorated potsherds are again much in evidence; they are mounted as usual and duly labelled. There are also specimens of the primitive copper weapons used by these later people, daggers and axes. Personal ornaments, in the form of necklaces of fish-vertebrae, beads of ostrich shells, and variously shaped pendants of faience, bone and simple stone are also displayed.

Above this show-case is an impressive drawing of a reconstruction of the probable appearance in ancient times of the main facade of the Temples. A number of frames containing photographs of complete pots and terra-cotta idols from the cremation cemetery are hung on the walls.

Two interesting large paintings are a plan of the temple-complex, with different colours to show the separate units of which it is composed, and a coloured diagram indicating the various levels which were found during the excavations and testifying how the Bronze Age material was unmistakably superimposed on that connected with the Temples. Other paintings are copies of reliefs on some of the larger blocks existing in the Temples.

All round the room, on the floor between the showcases and on specially constructed plinths, are some of the originals of the elaborately carved blocks and slabs of stone which were removed from the Temples for better protection. Most of these are carved in abstract patterns, but two blocks are figured with lively representations of goats, rams and a pig.

CASA LEONI

Owing to the adaptation of the Auberge d'Italie as the seat of the Superior Courts of Justice, a necessity following the extensive damage sustained by the Auberge d'Auvergne during the last war, all the Museum collections were stored in those parts of the building which remained at the disposal of the Department.

When, later, it was deemed imperative that the portion of the Auberge d'Auvergne, which was still occupied by the Courts of Judicial Police, be vacated in order that Government might be able to proceed with the reconstruction of the Law Courts, those parts of the Auberge d'Italie, with the exception of the basement, in which the Museum collections were stored, had also to be vacated to make room for the Courts of Judicial Police. The Museum material was accordingly packed and transferred to Casa Leoni at Santa Venera, and by the 14th July, 1954, this work was completed.

All the available space in Casa Leoni was filled up to its full capacity. It was not possible, however, to arrange the different collections as one would have wished, owing to the restriction of space and to the lack of equipment. Notwithstanding all this, the various specimens are being stored in such a way as to be accessible to students and also to be easily checked.

ARCHAEOLOGICAL SURVEY

This survey, work on which has been going on since 1951, is being carried out by the Royal University and is being financed by it out of a Colonial Development and Welfare Grant for the purpose. The University had engaged the services of Professor Stuart Piggott of the University of Edinburgh and of Mr. J. B. Ward Perkins of the British School at Rome, to direct the survey.

A special grant was made by the British Broadcasting Corporation to the Royal University for the purpose of carrying out exploratory excavations in connection with the survey. With the help of these funds during April and May 1954, Mr. J. D. Evans, M.A., Fellow of Pembroke College, Cambridge, carried out excavations at a number of prehistoric temple-sites in Malta and Gozo, with a view to (1) proving his hypothetical sequence by finding stratified deposits, and (2) using the sequence to obtain relative dates for the various portions of the temple-complexes. In both these aims the excavations were eminently successful, and the results will be incorporated in the report of the Survey when it ultimately appears.

Mr. Evans had to return to Cambridge at the beginning of July, 1954, and did not come back to Malta until January, 1955. Since then he has been engaged on writing up the detailed report on the Survey, and in supervising the various other activities of the Survey, such as the typing of the catalogue (which has been very kindly undertaken by Mrs. V. Greer), and the squeezing and drawing of the carved ornaments of the later temples.

The Museum Department, of course, did not fail to countenance and encourage all these works by readily affording all possible facilities and aid to the persons engaged in the Archaeological Survey.

EXHIBITION AT THE PALACE ARMOURY

The usual exhibition to commemorate the raising of the Great Siege of Malta on the 8th September, 1565, was held at the Armoury of the Magisterial Palace, Valletta, lent for the occasion by courtesy of His Excellency the Officer Administering the Government.

The exhibition was opened to the public from the 1st to the 14th September, 1954 and was visited by 3,778 persons.

RESTORATIONS AT THE MAGISTERIAL PALACE, VALLETTA

During the financial year under review, restoration works were continued on the frieze of the Hall of St. Michael and St. George, formerly Supreme Council Chamber of the Order of St. John.

The frieze, as has already been said in previous Reports, is the work of Matteo Perez de Alesio called Matteo d'Aleccio.

The restoration works on the motifs of the walls of the Entrance Corridor were brought to completion.

The restoration works on the motifs of the walls of the Armoury Corridor were continued and are still in progress.

During this period restoration works were also carried out on two small late XVIII century side-tables, three XVI century Urbino vases and three lids of large old Oriental vases.

RESTORATION OF THE PALACE TAPESTRIES

One of the smaller panels with the coat of arms of Grand Master Ramon de Perellos y Roccafull belonging to the "Indian Hangings" in the Tapestry Chamber was partially restored.

RESTORATION OF THE ST. JOHN'S TAPESTRIES

One of the larger panels of the Flemish set of tapestries in St. John's Co-Cathedral was partially restored. This work which is still going on consists in fixing the disgregated threads thus preventing further damage to these treasures. The panel under repair represents "The Last Supper" after Nicolas Poussin and was manufactured in Brussels together with the rest of the set, in the Factory of Judocus de Vos, towards the close of the seventeenth century.

RESTORATION OF THE DECORATED CEILINGS IN THE PALAZZO DE LA SALLE, VALLETTA

The decorated ceiling in one of the rooms in the "Piano Nobile" of the Palazzo de La Salle was thoroughly restored.

Part of the ceiling of another room on the same floor, adjoining the said one, was likewise restored.

RESTORATION OF PAINTINGS

Valletta Museum

1. G. D. Tiepolo : St Margaret of Cortona.
2. A. de Favray : Portrait of Chambray, Grand Cross and Vice Admiral of the Order.
3. A. de Favray : The Music lesson.
4. Circle of J. Callot : A Caravan.
5. Roman School, late XVII or early XVIII Century : Triumph of Faith.
6. Venetian School, XVI Century : Venus, Bacchus and a draped lady.
7. Neapolitan School, XVII Century : St. Peter.
8. Bolognese School, end of XVII Century (?) : Crucifixion.
9. Italian School, XVII Century : Ecce Homo.
10. Maltese Art, XIX Century : Death of St. Joseph.
11. Italo-Flemish School, XVII Century : Still life.
12. Italian School : Landscape with figures.
13. do. Portrait of a prelate.
14. do. A Dominican Saint.
15. do. Portrait of a Queen.
16. do. Seascape.

Magisterial Palace

1. G. Calleja : Great Britain presenting Malta to George III.
2. G. Calleja : Full-length portrait of George III.
3. G. Calleja : oval portrait of George III.
4. P. P. Caruana after Lawrence : Portrait of George IV.
5. Attributed to G. Reni : Christ embracing the Cross.
6. Venetian School, XVI Century : Girl at a spinet.
7. Flemish School, XVII Century : Landscape.
8. S. Erardi : Holy Family with St. Anne.
9. Venetian School, XVII Century : An Allegory.

The carved oval frame of "George III" and a large stucco frame of "Queen Victoria" were restored.

Works were carried out on three large frames for the pictures in the Dining Room, viz :—

One frame destroyed by enemy action was remade and gilt and two others were extensively repaired and regilt.

Verdala Palace, Boschetto

1. Neapolitan School, end of XVII Century : Landscape.
2. Italian School : Landscape.
3. French School, XVIII Century : A winged putto holding a shield.
4. After Raphael : Transfiguration.

This small picture on copper was simply varnished.

St. John's Co-Cathedral

Matteo Perez de Alesio : Baptism of Our Lord.

Other Restoration Works

The stone statue of St. Stanislas Kostka in one of the corners of the University Buildings was extensively repaired.

ACCESSIONS

By Gift

1. One three-pence Postage & Revenue Stamp "Malta Royal Visit 1954". — Presented by Mr. C. Busuttil.
2. One silver sixpence 1954 "Elizabeth II" — Presented by Mr. C. Busuttil.
3. Two medals commemorating the Royal Visit to Malta of H.M. the Queen — Presented by the Director of Education.
4. A larger and a smaller commemorative medals of the Congress held by the Knights of Malta in Rome, on the occasion of the Marian Year — Presented by Chev. H. P. Scicluna.
5. A baked clay pipe and one Grain of G. M. Lascaris 1638 — Presented by Mr. A. Scerri.
6. Four carved stone fragments from tenement Nos. 33/35, Tarxien Road, Tarxien and three carved stone fragments from the Royal Opera House, Valletta — Presented by the Director of Public Works.

By Purchase

Pictures

1. Ascribed to Giacomo de Po: An Allegory, design for a ceiling — oil on canvas — $14\frac{1}{2}'' \times 23\frac{1}{4}''$. This picture, recently attributed to G. del Po, is more likely the work of an XVIII Century Roman-Neapolitan painter.

2. G. Call: design for a spandrel — oil on canvas — $38'' \times 20''$.

3. G. Call: "St. Dominic", a bozzetto — oil on canvas — $26'' \times 17''$.

G. Call was born in Malta in 1846 where he died in 1930. He went to Naples and studied for some time under Mancinelli, but it was the influence of D. Morelli which determined Call's style. He left some beautiful altar-pieces and portraits; besides historical subjects.

4. G. Hyzler: Self-portrait — oil and canvas — $23\frac{1}{2}'' \times 19\frac{3}{4}''$.

Giuseppe Hyzler was born in Malta in 1793. He studied in Rome where he was greatly influenced by the art of F. Overbeck.

5. G. Schranz: Dockyard Creek — oil on canvas — $12\frac{3}{4}'' \times 19''$.

6. G. Schranz: Landscape with rocks — oil on canvas — $13\frac{1}{2}'' \times 10''$.

7. G. Schranz (?): Landscape with a bridge — oil on canvas — $14'' \times 22\frac{1}{2}''$.

Giovanni Schranz, of German stock, came to Malta in the first half of the XIX Century where he remained until he died in 1882. He is best known as a painter of landscapes and seascapes.

8. Maltese art, XIX Century: The death of St Joseph — oil on panel — arched top, $20'' \times 12''$.

9. Roman School, late XVII or early XVIII Century: Triumph of Faith — oil canvas — $25'' \times 43\frac{3}{4}''$.

10. Circle of Jacques Callot: A caravan — oil on canvas — $13'' \times 31\frac{1}{4}''$.

Jacques Callot was born in Nancy in 1592. He ran away from home and went to Italy with a party of gipsies. In Italy he was influenced by the art of Tempesta and G. Parigi and produced some of his finest engravings which exhibit great fertility of invention and variety of style. There exists quite a good number of drawings by this master's hand. He died in his native town in 1635.

Sculpture

- A. Sciortino: Bronze statuette representing General Bolivar on horseback — $26'' \times 25''$.

Antonio Sciortino was born in Malta in 1883 where he died in 1947. Amongst his early works we may mention the group of "Les Gavroches" in the Upper Barracca, which is an inspired work, full of life and spontaneity. Another early work is "Remorse" a romantic piece betraying the influence of Auguste Rodin.

Sciortino's forte was producing horses in movement: one of the best achievement in this field are his "Arab Horses".

His "Woman and Mask", a statuette of a female nude, shows softness of handling coupled with delicacy of texture.

The statuette of General Simon Bolivar is a bozzetto executed by the artist in 1929 for an equestrian monument which was to have been erected to the hero.

Drawings

1. Brockdorff: A Maltese Family — water-colour — $10\frac{1}{4}'' \times 7''$.
2. Maltese art, XIX Century: Head of a Maltese country man — water-colour — $8\frac{3}{4}'' \times 6\frac{1}{2}''$.
3. G. Cali: Sheet of studies — pencil — $7\frac{1}{2}'' \times 11''$.
4. do. Drawing for a frame, the last work by the master, made in 1929 —
5. G. Calleja (?): A chapel — bistre wash — $5\frac{1}{2}'' \times 9\frac{1}{4}''$.
6. R. Carnana: Count Roger landing in Malta, $7\frac{1}{2}'' \times 10\frac{1}{4}''$.
7. G. Pullicino (?): Bird's eye view of the Island of Malta — pen and ink — $10\frac{1}{2}'' \times 18\frac{3}{4}''$.
8. XVIII Century art: A sheet of anatomical studies — red chalk — $15\frac{3}{4}'' \times 10\frac{1}{2}''$.
9. G. Cali: Atalanta and Hyppomene — Gouache — $11'' \times 15\frac{1}{4}''$.
10. do. St. Elizabeth — wash — $9\frac{1}{2}'' \times 4\frac{3}{4}''$.
11. do. St. John the Baptist — wash — $9\frac{1}{2}'' \times 4\frac{3}{4}''$.
12. do. St. Joachim — wash — $9\frac{1}{4}'' \times 4\frac{3}{4}''$.
13. do. St. John the Evangelist — wash — $9\frac{1}{4}'' \times 4\frac{3}{4}''$.
14. do. St. Zachary — wash — $9\frac{1}{4}'' \times 4\frac{3}{4}''$.
15. do. The Agony in the Garden — pencil — $4\frac{1}{2}'' \times 6\frac{3}{4}''$.
16. do. The Deposition from the Cross — pencil — $4\frac{1}{2}'' \times 6\frac{3}{4}''$.
17. do. Christ nailed to the Cross — pencil — $4\frac{1}{2}'' \times 6\frac{3}{4}''$.
18. do. Judith with the head of Holofernes — pencil — $8\frac{1}{2}'' \times 5''$.
19. do. Nurse carrying a Child — charcoal — $7\frac{3}{4}'' \times 5''$.
20. do. Man with violin — charcoal — $7\frac{1}{2}'' \times 5\frac{1}{2}''$.
21. do. Study for a Rape of the Sabine Women — charcoal — $10'' \times 8\frac{1}{2}''$.
22. do. Woman holding her skirt — charcoal — $9\frac{1}{2}'' \times 6\frac{1}{4}''$.
23. do. Head of an old man — charcoal — $11\frac{1}{2}'' \times 8\frac{1}{2}''$.
24. do. At the fountain — pen and wash — $6\frac{1}{4}'' \times 7\frac{3}{4}''$.
25. do. Amphitrite — pen and water-colour — $7'' \times 5\frac{1}{4}''$.
26. do. Head of a bearded man — red chalk — $10\frac{1}{2}'' \times 7''$.
27. do. Head of Christ — red chalk — $10\frac{1}{2}'' \times 7''$.
28. do. St. Theresa of Avila — pencil — $18\frac{1}{2}'' \times 14''$.
29. do. Washing day — wash — $15'' \times 10''$.
30. do. The education of the Virgin — pen and wash — $11'' \times 7\frac{1}{4}''$.
31. do. Decorative design — pen and wash — $8\frac{3}{4}'' \times 12\frac{1}{2}''$.
32. do. Study of a female nude — gouache — $9'' \times 11\frac{3}{4}''$.
33. do. Earthquake victims — charcoal — $7\frac{1}{4}'' \times 10\frac{1}{4}''$.
34. do. A cavalry encounter — pencil — $7\frac{3}{4}'' \times 10\frac{1}{2}''$.
35. do. The Nativity — pen and wash — $11\frac{3}{4}'' \times 12\frac{1}{2}''$.
36. do. The Announcment to the Shepherds — pen and wash — $12\frac{3}{4}'' \times 12\frac{1}{2}''$.
37. do. The Announcment to the Shepherds — pen and wash — $11\frac{3}{4}'' \times 12\frac{1}{2}''$.
38. do. The Announcment to the Kings — pen and wash — $11\frac{3}{4}'' \times 12\frac{1}{2}''$.

1. Brockdorff: The Archdeacon's House, Malta — coloured lithograph — $9\frac{1}{2}'' \times 14''$.
2. Milcent: Vue de l'Entrée du Port, Malta — line engraving — $11\frac{3}{4}'' \times 21\frac{3}{4}''$.
3. F. Villamena: Valletta città nova di Malta — coloured engraving — $13'' \times 17\frac{1}{2}''$.
4. Heicke Jozsef after Forray Ivan: "Berkocsitér — Maltában" — coloured lithograph — $18\frac{1}{2}'' \times 24''$.
5. Heicke Jozsef after Forray Ivan: "Malta Eröditvényei" — coloured lithograph — $18'' \times 23''$.
6. P. Testa: St. Jerome — etching — $12\frac{1}{2}'' \times 9\frac{3}{4}''$.
7. P. Testa: The death of Julius Caesar — etching — $11\frac{1}{4}'' \times 16\frac{3}{4}''$.
8. VAR after Maratta: Christ and the Samaritan Woman — etching — $20\frac{1}{2}'' \times 16\frac{1}{4}''$.

Other Objects

1. One silver seal of the Order of St. John of Jerusalem, attached to an iron handle.
2. Italian art, XVIII Century: The Holy Family — Repoussé plaque.
3. An inscribed wooden plaque, containing probably a power of attorney during the plague of 1813.

Postage Stamps

A complete set of Malta postage and revenue stamps issued on the 8th September, 1954, to commemorate the centenary of the Dogma of the Immaculate Conception — 1s./-, -/3d., and -/1½d.

Numismatic Collection

One pound note issued by the Government of Malta

George VI — No. A/1 445748

One pound note issued by the Government of Malta

Elizabeth II — No. A/22 814581

One ten shilling note issued by the Government of Malta.

George VI — No. A/1 361454

One ten shilling note issued by the Government of Malta.

Elizabeth II — No. A/5 087106

AR crown ... 1696 William III (1694 — 1702)

AR shilling ... 1697 William III (1694 — 1702)

AR halfcrown ... 1817 George III (1760 — 1820)

AE farthing ... 1826 George IV (1820 — 30)

AE third farthing ... 1835 William IV (1830 — 37)

AR threehalfpence ... 1843 Victoria (1837 — 1901)

AR sixpence ... 1887 Victoria do.

AR twopence ... 1889 Victoria do.

AR Groat ... 1889 Victoria do.

AR threepence ... 1891 Victoria do.

AR crown ... 1893 Victoria do.

AR penny ... 1904 Edward VII (1901 — 1910)

Osteological Specimens

Skulls of *Equus asinus*, *Ovis aries*, *Sus scrofa*, *Rattus* sp., *Lepus europaeus*, *Oryctolagus cuniculus*, *Felis catus*, *Canis familiaris*, *Mustela nivalis*, *Putorius furo*, *Erinaceus europaeus*.

Sections of teeth belonging to *Hyppopotamus* sp. and *Elephas* sp.

Fossils

Fossils from the Tertiary formations of the Maltese Islands :

- a) Two very fine specimens of fishes embedded in Globigerina limestone.
Provenance unknown.
- b) A vertebral column of a fish embedded in Globigerina limestone.
Provenance unknown.
- c) A vertebral column of a fish. From the Globigerina limestone at Wied il-Buni, Birżebbuġa.
- d) Part of a vertebral column and fin rays of a fish embedded in Globigerina limestone, from a quarry at Bur Mghez, Mqabba.

ADMISSION OF VISITORS TO MUSEUMS AND MONUMENTS FROM THE 1st APRIL, 1954 TO THE 31st MARCH, 1955.

					Admission on payment	Admission free
The Valletta Museum	...	...	...	...	—	—
The Museum of Roman Antiquities	...	...	...	...	4,070	3,283
The St. Paul's Catacombs	...	...	...	...	3,627	1,900
The Tarxien Neolithic Temples	...	...	...	...	1,455	1,300
The Hal Saffieni Hypogeum	...	...	...	...	3,346	1,267
The Għar Dalam Cave and Museum	...	...	...	...	824	584
The Ġgantija Temples — Gozo	...	...	...	...	313	545
The Palace Armoury	...	...	...	...	8,892	8,256