



MALTA

# ANNUAL REPORT

ON THE WORKING OF THE

# MUSEUM DEPARTMENT

1946-47.

THIS REPORT INCLUDES A GENERAL SURVEY OF  
THE ACTIVITIES PERFORMED DURING 1939-46.

---

Published by Authority

---

MALTA  
GOVERNMENT PRINTING OFFICE

1948.

## MALTA.

### Report on the work of the Museum Department for 1946-47.

THE MUSEUM,  
Auberge d'Italie,  
Valletta.

4th February, 1948.

Sir,

I have the honour to submit the Annual Report on the Museum Department for the financial year 1946-47. This Report also includes a general survey of the work performed between the 1st April, 1939, and the 31st March, 1946.

I have the honour to be,

Sir,

Your obedient servant,

J. G. BALDACCHINO,

Director.

The Hon.

The Minister for Education.

### ARCHAEOLOGY.

During the absence on leave of the Curator of the Archaeological Section, from the 1st August, 1938, to the 16th July, 1939, and again from the 4th October, 1941, to the 16th November, 1943, the Curator of the Natural History Section was entrusted with the duties connected with Archaeology.

An account of the discoveries made and the work performed from the 1st August, 1938, to the 31st March, 1939, was given in the Annual Report on the working of the Museum Department for the financial year 1938-39.

The activities of the Archaeological Section have been, for obvious reasons, very much curtailed during the war years. During September, 1939, the more important archaeological and historical exhibits were removed to the basement of the Valletta Museum for safety; subsequently, as one room after another was gradually occupied by the various Government Departments, the rest of the collections were packed and also stored underground in the best possible way under the difficult conditions prevailing during 1940-41.

It is regretted that although excavations and quarrying in Malta were conducted on an unprecedented scale during the war, relatively very few finds came to the notice of the Museum, and presumably many discoveries in Archaeology and Geology must have passed unnoticed and unrecorded.

### THE ROMAN VILLA MUSEUM, RABAT.

This Museum was closed to the public from September, 1939 to April, 1945, and its more important exhibits transferred to Saint Paul's Catacombs and stored underground.

The tessellated pavement of the impluvium was covered with soil and rubble to a depth of four feet as a protection against falling masonry.

From the 1st August, 1940, to the 21st May, 1942, the upper hall of this Museum was used by the Malta Home Guard, Rabat Coy., as their Headquarters; later the Curator of the Fine Arts Section set up a temporary atelier in the same hall.

Luckily this Museum sustained no damage from enemy bombs and in April, 1945, the collections were reinstated and the Museum reopened to the public.

### ANCIENT MONUMENTS DAMAGED BY ENEMY ACTION.

The Kordin megalithic remains at Pawla suffered extensive damage through blast from high explosive bombs which shattered the boundary wall and knocked down several of the orthostats, moreover the site of the monument is littered with debris from nearby craters. Further damage was done by intruders who dislodged stones from the apses and passages. This monument is in a deplorable condition but it is earnestly hoped that restoration works will be taken in hand as soon as circumstances permit.

The Tarxien megalithic temples suffered no damage from enemy bombs, but the boundary wall was hit in two places. The niche over the hollow altar in the Southern Temple was broken by persons who gained access through the breached wall when the Custodian was absent; both the niche and the boundary wall have been repaired.

A direct hit on the remains of the Roman house at "ta Kacciatara", Birzebugia, dislodged a number of stones from old walls, shattered the floor of one of the rooms, and knocked down the columns of the peristyle. The impluvium and the water reservoir have also been damaged. The necessary restorations will be effected as soon as possible.

### PREHISTORIC COLLECTIONS.

The collection of prehistoric vases, from the Tarxien Temples, the Hypogeum and other prehistoric sites, which were removed from their respective show-cases and stored in the basement of the Museum in 1939, have suffered considerable damage through dampness and a large number of earthenware vessels have been reduced to a confused heap of sherds; only unrestored vases have not sustained any harm. The collections of stone, bone and metal objects were also slightly damaged owing to the unfavourable conditions in the storage place.

In order not to render the work of reconstruction extremely difficult, the innumerable potsherds were very carefully collected and where possible numbered and marked. If this material had been transferred to some other building before the necessary attention was paid in collecting and marking the potsherds, the result would have been disastrous.

In July, 1945, when the General Post Office vacated the Auberge d'Italie, a corridor and one room on the first floor of the building, were allotted to the Archaeological Section and most of the Prehistoric Collections were removed from the basement, unpacked and placed in the part now available. It was then decided to start restoring the damaged Neolithic Vases without delay and to prepare the more important archaeological collections for exhibition in the token Museum which, it is hoped, will be opened to the public in the near future. The work of restoration is still in progress.

Unfortunately the space allotted to the Archaeological Section is far from being adequate, and the bulk of the rock-tomb furnitures and the Roman antiquities, together with the collections connected with the history of the Order of Saint John had to remain in the basement.

### NUMISMATIC COLLECTION.

During December, 1945, the Collection of Coins and Medals was removed from its underground storage place and it is now arranged in the same room where it was exhibited before the war. I am glad to be able to report that the gold and silver coins and medals were found in an excellent state of preservation, whilst the damage sustained by the copper coins and steel dies of the Order was practically negligible.

### SURVEY OF ANCIENT MONUMENTS IN MALTA AND GOZO.

In February, 1944, a Committee was appointed — consisting of Chev. H. P. Scicluna, M.B.E., M.A. (Oxon.), L.P., F.S.A., Prof. Ant. Sciortino, Capt. O. F. Gollcher, O.B.E., Capt. C. G. Zammit, Major H. Braun, F.R.I.B.A., F.S.A., for Malta, and Mr. L. Zammit Haber, for Gozo — to carry out a survey and report on the present state of Ancient Monuments. The Committee held one hundred meetings and examined over two thousand monuments; Capt. C. G. Zammit was entrusted with the compilation of the list of these monuments and the plotting of their locality on suitable maps.

For the benefit of students who are interested in our ancient monuments, every monument has been given a Code-number for quick reference, and files containing drawings, photographs and all available information relating to each monument are being prepared. The position of each monument has been plotted on large scale maps (six inches to the mile) and marked with a number which tallies with that given on the List of Ancient Monuments.

#### ROCK TOMB AT HAL FAR.

On the 5th April, 1939, the burial chamber of a rock tomb, situated to the N. W. of the Parade Ground at Hal Far, was accidentally discovered by workmen. At first sight the impression gained was that this tomb belonged to those early types which were excavated in the face of an escarp, and therefore not possessing an adjoining shaft which is almost invariably present in all the later types of tombs. On closer examination, however, it was possible to ascertain that a shaft originally existed, and that later, a long time ago, it was destroyed when the site was terraced and converted into arable land. This fact was subsequently confirmed by the shape of the burial chamber, and also by the type of funerary pottery found thereinto.

After removing the stone slab, 2 feet 8 inches high, 2 feet 1 inch wide, and 4 inches thick, which effectively sealed the entrance, 2 feet 4 inches in height and 1 foot 9 inches in width, a rectangular chamber appeared, measuring 6 feet long, 5 feet wide, and 4 feet high. The direction of the long axis was in a N.E.-S.W. direction, and the entrance, was placed at the N.E. side. Beyond one foot from the entrance a trench, 10 inches wide and 1 foot in depth, was cut along the major axis of the floor for a length of 3 feet.

The skeleton of an old man, in a very friable condition, with the exception of a few bones hardened by an incrustation of stalagmite, was still lying in an extended and supine position on the N.W. side of the floor, with the head pointing towards the N.E.

The funerary pottery recovered from the chamber consists of two bilychnes lamps of medium size, one clay unguentarium, two dishes with a pair of handles on opposite sides, and an egg-shaped amphora. All this material was deposited on the S.E. side of the floor.

#### ROMAN REMAINS AT MARSA.

On the 6th April, 1939, during the excavation of a trench for the laying of foundations in a field at Race Course Road, Marsa, at a depth of about 10 feet from the surface, remains of a Roman building were uncovered. Owing to the very restricted area exposed, and the impossibility of extending the excavations any further, the exact nature of the original building could not be defined. A floor coarsely paved with burnt clay tiles, and some shallow rectangular pits, cut in the solid rock and lined by a thick layer of plaster, were present in the limited part available for examination. A great quantity of potsherds of the Roman type, belonging mostly to amphorae and big dishes, besides lozenge shaped clay tiles and fragments of plaster, littered the site.

#### 16TH CENTURY ROCK CUT CHAMBERS AT SENGLEA.

In May, 1939, some inter-connected rock cut chambers were discovered at No. 18, Vicolo Giardino (Garden's Alley), Senglea. They are excavated in the slope of the ridge facing Kordin.

The present entrance leads into a large rectangular chamber. It is of late construction, in fact, it was rendered necessary when the original one, situated at a distance of about 7 feet to the S.E., was walled up and a house built in front of it.

Originally, the large chamber consisted of two communicating chambers, differing slightly in size and situated one in front of the other. The separating wall, forming part of the solid rock, and presumably with a passage at its middle, thus corresponding in position to that of the original entrance, was later removed. Traces of this wall are still clearly visible. The posterior part of the ceiling is perfectly flat, but the anterior part is slightly concave and is supported at its middle by a massive doric column of solid rock. On the right side there is a doorway, and beyond it the opening of a ventilating shaft. This doorway, found walled up at the time of the discovery, opens into a small rectangular chamber which had its front entrance previous to the erection of the house in front of it. A small recess is cut in the back and

in each of the side walls, at a height of a few feet from the floor. This chamber was later plastered with cement and connected by means of a tunnel to a modern water cistern in order to augment the storage capacity. On the left side a hole, excavated at a comparatively recent date opens into another water cistern belonging to the adjacent house, and beyond it there is a flight of steps leading up to the overlying tenement. At the far end there are three doorways. The middle one is ornamented all round by a type of moulding which is frequently met with in the buildings erected during the first half of the 16th century and also for some time afterwards. This moulding is in turn surrounded by a row of shallow recesses, about  $5\frac{1}{4}$  inches square, in which were originally cemented 16th century glazed tiles bearing a blue pattern. This entrance leads into a rectangular chamber in the right wall of which is cut a doorway, now walled up, decorated similarly to the one already mentioned, and in the left wall are excavated three small recesses at a height of  $3\frac{1}{2}$  feet from the floor. Later this chamber was partitioned into two independent rooms by the erection of a stone wall, and also had its roof cut away and replaced by ceiling slabs resting on arches. To gain access into the left room, thus cut off from the entrance and rendered inaccessible, a passage was excavated in its front wall and which now represents the doorway on the extreme left at the far end of the anterior chamber. The third doorway, on the right of the decorated middle one, is not ornamented; it opens into a small chamber which was connected with the adjacent one by the above mentioned walled up doorway, also decorated on this side. The walls of this chamber, up to a height of 3 feet from the floor, were decorated with tiles similar in every respect to the ones described. The floor was also paved with similar tiles. The original rock roof was replaced by ceiling slabs resting on three arches. All these alterations were effected at a comparatively recent date when the overlying and the adjacent houses were erected.

It is suggestive that these rock cut chambers are situated on the site where Grand Master Fr. Juan d'Omedes had his private gardens, and that a badly weathered coat of arms of this Grand Master is fixed in the facade of the overlying tenement.

For purposes of record plans were made and photographs taken.

#### A PHOENICIAN TOMB AT GUDIA.

On the 29th May, 1939, during building operations at Gudia, in the site known as "Il Giardina ta' Karmusa", about 70 yards to the South of the parish church of the village, a peculiar type of rock cut tomb was discovered.

After removing a layer of field soil, about 4 feet 6 inches in thickness, in order to expose the solid rock for the laying of foundations, indications of an artificial excavation in the Globigerina Limestone were detected. After clearing away the contents of this cavity it soon became apparent that it consisted of a shaft, cut in the rock and giving access, at its lower part, into a chamber situated laterally.

The shaft was semicircular in plan; its diameter, running in a N.—S. direction, measured 7 feet in length, and it attained a maximum depth of 6 feet 6 inches. The curved side was lying to the East. It was completely filled with red earth and angular fragments of stones, besides a few small boulders from the parent rock.

The whole extent of the lower half of the plain side of the shaft was excavated into a circular chamber, with a maximum diameter of 5 feet 6 inches, having a slightly concave ceiling. The floor was flat and on the same level as that of the shaft.

Separating the shaft from the chamber there was a stone rubble wall, 2 feet in thickness, with a passage in the middle, 1 foot 8 inches wide. A sealing slab of stone, measuring 3 feet in height, 2 feet 4 inches broad, and 7 inches in thickness, was placed against the entrance to the chamber.

Lying distended on the floor of the chamber was found the posterior half of the skeleton of a young goat or sheep. As the competent parts were disposed in juxtaposition it may be surmised that the remains of this animal, when deposited in the chamber, were still connected together by ligaments. Although the number of tombs discovered in these Islands is very great, the records of the presence of animal remains are extremely rare.

The pottery recovered from the chamber consists of three cinerary urns, one egg-shaped amphora, three plates, and two bilychnes lamps. The urns are of a globular form, with a flat base and a short neck, and two handles on opposite sides

extending from the shoulder to the upper part of the neck; the mouth is provided with an everted lip. Two of these urns possess the same dimensions, measuring  $19\frac{1}{2}$  inches in height and a maximum diameter of  $15\frac{1}{2}$  inches. The third urn exhibits an identical shape, being only smaller in size, measuring  $12\frac{1}{2}$  inches in height and a maximum diameter of 9 inches. One of the large urns is decorated on both the neck and the upper third of the body by three circular bands of red pigment, drawn parallel to one another and, in each case, the middle one much broader than the other two. This urn contains the cremated remains of an adult human skeleton. All the three urns were found with their mouths covered by plates, and two large bilychnes lamps were placed on the plates covering the two large ones.

#### ROCK TOMB AT KALAFRANA.

On the 30th June, 1939 during the cutting of a trench to lay a cable along the road leading from Kalafrana to Hal Far, at a depth of about 3 feet from the surface, the workmen broke into the burial chamber of a rock tomb. It was not possible to examine and take records of the entrance shaft as it happened to lie beneath the boundary wall of a field and also covered by a layer of field soil many feet in thickness.

The burial chamber was almost completely filled with loam which must have been periodically carried in by the rain water, as evidenced by its laminated condition. Its shape was rectangular, and rather neatly cut. It measured 6 feet 10 inches in length, 5 feet 8 inches in width, and 4 feet 6 inches high. The major axis run in a N.E. — S.W. direction. A trench, 3 feet long, 1 foot wide and 10 inches deep, coinciding in direction with the long axis of the chamber, was excavated in the middle of the floor. The sealing slab was still in situ covering the entrance, 3 feet 8 inches high, and 2 feet 3 inches wide, which was situated at the S.W. side.

The skeletal remains of five human adults, reduced in a fragmentary state and thus precluding the possibility of taking any measurements, were sifted from the deposit. The funerary pottery recovered from this tomb consists of two egg-shaped amphorae, one oenochoe, one aryballos, one bowl, one cup, two plates, two saucers and two small bilychnes lamps.

#### CATACOMB AT KIRKOP.

On the 25th March, 1943, a catacomb was discovered during levelling operations for military purposes in a field at "Sqaq tal-Harruba", in the limits of Kirkop. It had not escaped the fate of the majority of similar burial places; in fact, it was rifled a long time ago and subsequently filled with rubbish.

Access to the interment chambers is reached through a shaft in which a flight of seven steps leads down to the bottom. The shaft, at its upper part, is 8 feet long and 3 feet 5 inches wide, and it attains a maximum depth of 8 feet; its long axis lies in a N. — S. direction. The steps, cut in the solid rock, extend throughout the whole width of the shaft, and measure 1 foot both in tread and in rise. The North half of the shaft is covered by a stone slab, measuring 4 feet 9 inches in length, 4 feet broad, and 1 foot in thickness. No traces were found of the other slab or slabs which presumably sealed the remaining half.

On the North wall of the shaft, a rectangular entrance 5 feet high, and 3 feet 5 inches wide, is neatly cut. This marks the beginning of a straight gallery which extends for a length of 18 feet, and runs in the same direction as the major horizontal axis of the shaft. Two burial chambers, symmetrically placed, are excavated in both the W. and E. walls of this gallery. The different chambers, together with their respective entrance, conform in every respect as regards their shape and dimensions. The entrance opening into the burial chamber is 3 feet high and 2 feet 6 inches wide; its sill is situated at a height of 1 foot from the level of the floor. The chamber is rectangular in shape, measuring 6 feet in length, 3 feet wide, and 4 feet high, with its long axis lying parallel to that of the gallery. At the N. extremity of the floor a head rest with a semicircular depression in the middle is hewn out of the rock.

The N. extremity of this gallery opens into the middle of another gallery, 26 feet in length, which runs in a W. — E. direction. The height, width, and level of this second gallery are identical with the corresponding ones of the first passage. In its walls are excavated five burial chambers. Three of these are situated in the N. wall, and are equidistant from one another. Of the other two, one is placed at the W. end and the other at the E. end. These five tombs also agree in all respects with those met with in the first gallery, with the exception that the long axis of the three chambers in the N. wall lies in a W. — E. direction, and the head rest is placed at the E. end of the floor.

#### ROCK TOMB AT KIRCOP.

On the 19th April, 1943, a rock tomb was accidentally discovered in a field, in the district known as "Tal-Imdiek" to the W. of Kirkop village. It had been opened and completely rifled a long time ago, and subsequently filled up with stones and red earth.

It consists of a shaft, with a flight of steps, and an interment chamber, excavated in the Globigerina Limestone. The shaft, having its long axis in a N. E. — S. W. direction, measures 9 feet in length, 4 feet wide, and 7 feet at its maximum depth. From the S. W. side a flight of six steps, cut in the rock and extending along the whole breadth of the shaft, leads down to the bottom. On the N. E. a rectangular entrance, 3 feet 6 inches high and 2 feet 5 inches wide, opens into the burial chamber. The sealing slab measuring 4 feet in height, 3 feet wide and 8 inches in thickness, was found displaced. The chamber, 7 feet in length, 5 feet wide, and 4 feet 6 inches in height, also lies with its major axis in a N. E. — S. W. direction. A trench, 3 feet long, 6 inches wide and 6 inches deep, starting at about 1 foot from the entrance and running along the long axis, is cut in the floor. A lamp hole is placed in the middle of the N. W. side, at a height of about 3 feet 6 inches from the floor.

Only a few fragments of human bones and some small shards derived from funerary pottery were found inside the burial chamber.

#### MENHIR AT WIED-IL-GHAJN.

In March, 1946, Rev. Farrugia of Żejtun drew the attention of the Department to the existence of a Menhir situated at "in-Nadur", Wied-il-Ghajn, (Malta 2" Map reference 534214).

On inspection it was found that the Menhir consists of an irregular slab of Globigerina Limestone with untrimmed surfaces; its eastern face is still in its original state whilst its western side is rough and badly weathered.

The Menhir measures 9 feet in height, and its average thickness is 2 feet. At its base it is 4 feet 6 inches wide, and it tapers upwards to about 3 feet 8 inches. It faces West.

The monolith is partly concealed by rubble which is heaped against its Eastern side to within 3 feet from the top and also by a low rubble hut which is built against the Western side.

The Menhir has been scheduled as an Ancient Monument and steps have been taken to pull down the hut and remove all the rubble surrounding it.

#### HARD STONE MORTAR AT XAGHARA, GOZO.

In September, 1946, Mr. J. Savona, A. & C.E., of the Public Works Department, Gozo, reported to the Museum that a hard stone mortar had been discovered by workmen who were engaged in widening Gnien Mrik Street, Xaghara, Gozo (Gozo 2" Map ref. 233445).

Unfortunately by the time the A/Director of the Museum and the Curator of the Archaeological Section had crossed over to Gozo, to inspect the site, the mortar had been removed to the Public Library at Victoria and the site on which it was found had been covered up.

The mortar consists of a roughly globular mass of Coralline Limestone with a rough base and a flat top in which a conoidal cavity had been cut with great care. The outer surface of the mortar is rough and irregular but its inside is very smooth and almost polished in places suggesting long and continuous use. Unfortunately it is broken longitudinally in two halves.

Measurements:— outer diameter 2 feet 6 inches; height 1 foot 8 inches; diameter of cavity at rim 1 foot 7 inches tapering down to about 1½ inch; depth of cavity 1 foot 1 inch.

It was ascertained from the workmen that the mortar was found resting on its base and supported by blocks of stone. A few prehistoric potsherds were collected from this site.

#### PHOENICIAN ROCK-TOMB AT ATTARD.

On the 21st September, 1946, whilst digging a trench in the rock, for the laying of a sewer at Palm Square, Mosta Road, Attard, the burial chamber of a rock-cut tomb was accidentally broken into.

The entrance to the tomb was through a shaft 5 feet deep, 4 feet long and 3 feet wide, with its long axis lying in an East — West direction. Access to the burial chamber was gained through a rectangular opening, 2 feet 7 inches high and 3 feet wide, cut on the Northern side of the shaft at floor level. The stone slab sealing the entrance was still *in situ*.

The burial chamber was almost completely filled with loam carried in by rain water. It was roughly oval in plan, with a flat ceiling and measured 7 feet 8 inches long, 5 feet 7 inches wide and 2 feet 7 inches high; its long axis was directed in an East-West direction. The floor of the burial chamber was two feet below the level of the floor of the shaft.

An interesting feature of this tomb, hitherto unrecorded, was the presence of a row of small blocks of stone placed end to end thus forming a low partition wall, 7 feet 8 inches long, 1 foot high and 9 inches wide, running longitudinally across the floor of the burial chamber throughout its entire length. A lamp-hole was cut in the South-Eastern corner of the chamber, at a height of 2 feet 6 inches from the floor, quite close to the ceiling.

On the Southern side of the chamber, between the partition wall and the entrance, a trench, 4 feet 6 inches long, 1 foot 10 inches wide, and 1 foot 5 inches deep, was cut. In the South-Western corner a circular cavity, 1 foot in diameter and 7 inches deep, was excavated in the floor of the chamber.

The fragmentary remains of an adult male human skeleton were found on the floor of the chamber between the partition wall and the Northern side.

The following funerary earthenware objects were recovered from the trench: a cinerary urn of a globular form, with a flat base, a short neck and two handles, measuring 16 inches in height and a maximum diameter of 11 inches, and a heavy bilychnes lamp. The urn contained no human bones; it was found full of loam.

A deep bowl, 6 inches in diameter and 2 inches high was recovered from the circular cavity in the South-Western corner of the burial chamber.

#### ROCK-CUT TOMB AT HAL FAR.

On the 12th December, 1946, the burial chamber of a rock-cut tomb was broken into by a farmer who was digging a water tank in his field, known as "Tal ġebel" on the Birżebbuġa-Hal Far Road. (Malta 2' Map ref. 480164).

This burial chamber was very roughly cut in the friable Globigerine Limestone of the district, five feet below the level of the adjacent road. It was roughly rectangular in plan, with rounded corners and measured 7 feet long, 5 feet wide and 3 feet 6 inches high, with its long axis in a North East—South West direction. A lamp-hole in the South Eastern side was about midway between the ceiling and the floor.

The entrance to the burial chamber was situated on the South Western side; it measured 2 feet wide and 3 feet 6 inches high; the sealing slab was still in position. It was not possible to excavate the shaft.

The following earthenware objects were found in a layer of silt on the floor of the chamber: a broken egg-shaped amphora, a plate and fragments of an oenochoe. The skeletal remains of two adults were also present.



## NATURAL HISTORY.

During the Financial Year 1946-47 the main activities of this Section were devoted to the examination and needs of the collections; the same may be said for the period between 1939 and 1946.

The collections of Holothuroidea, Echinoidea, Asteroidea, Ophiuroidea, Crinoidea, Crustacea, Myriapoda, Insecta, Arachnoidea, Pisces, Batrachia, Reptilia, Aves, and Mammalia were totally destroyed, on the 7th April, 1942, by enemy action. The loss sustained is undoubtedly very severe, but it is not irreparable. When the necessary funds are available all the destroyed collections and equipment can be gradually replaced. The specimens which escaped damage are still packed and stored in boxes, owing to lack of space and equipment.

At the beginning of hostilities Ghar Dalam was occupied by refugees from the neighbouring district. Owing to overcrowding, the risk to the sections, illustrating the history of the cave, became manifest. As it was not advisable, under the conditions prevailing at the time, to prohibit the adaption of the cavern as an air-raid shelter, all possible precautions were taken to impede damage. Later, it was requisitioned by the Military Authorities for storage purposes. For this object it was deemed essential to fill up with boulders and field soil all the trenches excavated in the deposit of the cave, in order to attain a level floor. This work had to be executed with the least possible delay. Before the material was dumped in, by the cooperation of all concerned, the sections exhibiting the stratification of the deposit, the different beds lying at the bottom of the trenches, as well as the sample pillars and walls were effectively protected by means of corrugated iron sheets and of sand bags. It is gratifying to note that after the execution of the work of reinstatement, it has been ascertained that the damage sustained was almost negligible.

A section of Ghar Dalam Museum was also requisitioned by the Military Authorities. The geological and archaeological collections were stored in one of the unoccupied rooms, with the exception of some specimens which, for safety, were removed to the basement of the Valletta Museum. The necessary repairs to the building and the rearrangement of the exhibits are now progressing.

The Ghar Dalam Cave and Museum have been closed to the public from the 1st October, 1940, to the 31st March, 1947.

The Geological discoveries reported to the Museum, during the period under review, consist of a Pleistocene deposit at Hamrun, and an ossiferous fissure at Bir-kirkara.

## MAMO'S CONCHOLOGICAL COLLECTION.

In April, 1939, a valuable and interesting addition was made to the collections of Mollusca by the acquisition of Mamo's Conchological Collection, through the generosity of the Most Noble Count and Countess Sant Fournier.

Mr. Giuseppe Mamo (1793-1865) for many years collected an extensive material and succeeded in forming two collections. After his death one of the collections was acquired by the Government and exhibited in the Museum which at that time was annexed to the Public Library. This collection, with many of its original specimens missing, was later transferred to the Museum of the Royal University. Even here it was not spared from being further damaged. What remained of it was eventually deposited in the Valletta Museum, in 1924. The other collection was acquired by the Most Noble Marchese di San Vincenzo Ferreri, and later inherited by his daughter the Countess San Fournier.

Unfortunately, Mr. Mamo did not publish the results of his studies, but, after his death, his manuscripts were secured by Dr. A. A. Caruana. After the perusal of these manuscripts and an examination of the collections, under the auspices of the Society of Archaeology, History, and Natural Sciences, Dr. Caruana published in 1867, the "Enumeratio Ordinata Molluscorum Gaulo Melitensium".

## PLEISTOCENE DEPOSIT AT HAMRUN.

On the 28th March, 1941, during the excavation of a shaft for the construction of a rock shelter, at Victoria Avenue, Hamrun, a Pleistocene deposit was met with. The section exposed in this cutting revealed a sequence of beds, varying in age and lying conformably upon one another.

The uppermost layer, about 3 feet 6 inches in thickness, consisted almost exclusively of angular fragments of Globigerina Limestone pressed firmly together. These chippings were derived from the dressing of building stones for the erection of houses in the immediate vicinity, and were subsequently utilized for levelling the road.

The subjacent stratum, about 4 feet thick, consisted of a brownish red earth, rather loose in consistency. It exhibited no signs of stratification. A few recent potsherds, and many shells of *Helix aspersa* Mull., *Helix aperta* Born., and *Rumina decollata* Linn., were collected from this bed.

The next layer, about 3 feet 4 inches in thickness, rested directly on the Globigerina Limestone. It consisted of a dark red earth, rather hard and compact, and with no indication of stratification except at its top part where a few alternating thin layers of whitish calcareous loam were clearly displayed. It contained a few small pebbles derived from the subjacent rock. The only organic remains recovered from this bed consist of some fragments of fossil teeth and limb bones of a small species of *Cervus*.

## AN OSSIFEROUS FISSURE AT BIRKIRKARA.

On the 20th September, 1941, during the excavation of a rock shelter in the Globigerina Limestone at Bishop Labini Street, Birkirkara, an ossiferous fissure was accidentally discovered.

The workmen broke into this fissure at a depth of 20 feet below the surface of the road. It was almost completely filled up by an unstratified conglomerate, consisting of a very hard and compact red earth matrix in which were firmly embedded gravel and pebbles of the same nature as the parent rock. A few angular fragments of stalagmite and also some small pendants of stalactite were dispersed throughout the deposit. The whole mass was firmly adhering to the sides of the fissure.

As it was not practicable to extend the work beyond the limits fixed for the construction of the shelter, and therefore only the part excavated by the workmen was available for examination, it was not possible to ascertain the whole extent of the fissure. The section accessible for investigation ran in a nearly N.E.-S.W. direction; roughly oval in vertical section, it attained a maximum height of 12 feet, and an average width of 4 feet 6 inches.

The fossil remains recovered from the deposit consist of a few bones and teeth of *Hippopotamus pentlandi*, mostly in a fragmentary condition, but some of the specimens are in a perfect state of preservation.

## FINE ARTS.

At the beginning of hostilities, in 1939, steps were taken to secure the safety of the best works of art existing in the Valletta Museum. These were first transferred to the Royal Malta Library and subsequently to a rock shelter at Mellieħa. After the lapse of six months it became apparent that the storage of oil paintings in a rock shelter was unsatisfactory, owing to dampness and lack of ventilation. The whole artistic material was consequently removed to Verdala Palace at Rabat. As this building was required by the Medical and Health Department the whole collection was eventually deposited at the Inquisitor's Palace at Ghirghenti, where the majority of the oil paintings are still stored owing to lack of accommodation in the Valletta Museum.

The remaining artistic collections which, in 1939, had not been moved from their original place, were in 1940, transferred to the basement of the Museum; this followed Italy's declaration of war. When on the 7th April, 1942, the Museum received the first direct hit from enemy aircraft, some of these works of art sustained considerable damage. Immediately the necessary steps were taken for the restoration of the damaged material. A number of oil paintings which had not suffered any marked damage by enemy action, remained stored, until a few months ago, in the basement which does not possess the necessary conditions for the preservation of such paintings and consequently some minor damages were caused.

The Museum was also entrusted with the preservation and safe custody of a number of oil paintings, historic sacred vestments, antique majolica, silver works of art, artistic furniture and other objects originally existing in Churches under the control of the Government, at the Palace, Valletta, in Government Departments and also in private collections.

Besides the intact works of art already mentioned several damaged oil paintings were sent from different blitzed churches to the Museum for the necessary restoration. These paintings were kept in one of the rooms on the front of the building. The floor of this room was blown up and collapsed by the explosion of a bomb in the basement, causing serious harm to the already damaged paintings and also to other valuable works of art, still in a perfect state of preservation, which happened to be in this part of the Museum.

The Museum authorities paid frequent visits to the different shelters where works of art and other valuables had been stored and also gave advice in connection with the preservation of the stored material.

**Oil paintings and other works of art damaged by enemy action  
and restored during the period 1939-1947.**

OIL PAINTINGS BELONGING TO THE MUSEUM.

- 323-4 The Last Supper; by A. Favray (Bozzetto)  
 457-8 ~~453-4~~ The Holy Family; by F. Grandi (Bozzetto)  
 453-4 The Descent of the Holy Ghost; by Grandi (Bozzetto).  
 A battle scene.  
 A battle scene; by J. Courtois.  
 Landscape; by Gropsey.  
 Pastural scene.  
 Anna Maria Dawbenberger; by Johna Rudolf Ludberg.  
 Saint Sebastian.  
 A Spanish Lady; by Justus Sustermann (?)  
 Head of a Venetian nobleman.  
 St Jerome.  
 Portrait of Grand Master De Rohan.  
 3183-4 Interior of St. John's Church; by Bellanti.  
 Our Lady of Sorrows.  
 Marriage of St. Catherine.  
 593-4 Stella Maris; by Cali.  
 325-6 Portrait of Grand Master Pinto; by Favray.  
 435-6 Port labourers; by Barrera.  
 Atrani; by O. F. Gollcher.  
 Portrait of Fra Billy.  
 Portrait of Grand Master De Vilhena.  
 Portrait of the late Mrs. E. Gollcher; by Severi.  
 St. John the Baptist; after Mattia Preti.  
 Portrait of Signor Montanaro.  
 Battle scene; by J. Courtois.  
 Portrait of G. M. Ximenes.  
 A girl weaving; by Carosi.  
 Santa Flora.  
 An inn on the road to Aniene; by Carlandi.  
 Head of a nun; by Cali.  
 Study in the nude; by Cali.  
 Landscape with figures; by Smilie.  
 427-8 Landscape; by Bocchi.  
 429-30 Landscape; by Anivitti.  
 Mattia Preti almsgiver; by Cali.  
 The Nativity.  
 233-4 Venice; by L. Lamesi.  
 Our Lady, St John the Baptist, St Anthony and St Dominic; by G. Calleja.  
 Study of an old man's head; by Cali.

---

Sunset at Amalfi; by O. F. Gollcher.  
 Study in the nude; by Call.  
 Head of an old woman.  
 315-6 Self portrait; by Favray (?)  
 The Addolorata.  
 St Francis of Assisi; by P. Bellanti.  
 Portrait of Bali Caplays.  
 121-2 Mary Magdalen; by Moroni.  
 Portrait of Dr. L. F. Mizzi.  
 Naval battle scene.  
 Portrait of architect Bonavia.  
 Portrait of Dr. M. A. Grima.  
 Portrait of Grand Master Despuig.  
 Portrait of Sir A. J. Ball.  
 Portrait of Sir H. Oakes.  
 A roman scene; by Giuntotardi.  
 Madonna and Child.  
 265-6 Portrait of a Lady; by B. Strozzi.  
 Portrait of Grand Master Vilhena.  
 Portrait of Mannarino.  
 St Peter.  
 St James.  
 St Mattia.  
 St Bartholomew.  
 St James.  
 St John the Apostle.  
 St Thaddeus.  
 St Simon.  
 St Andrew.  
 St Paul.  
 A philisopher.  
 Christ washing the feet of the Apostles.  
 Portrait of a priest.  
 Portrait of a priest.  
 Portrait of a gentleman.

---

Five carved wood statutes, representing Christ, two Roman soldiers, two peasants.

A marble bust representing Queen Victoria.

---

OIL PAINTINGS BELONGING TO ST JOHN'S CHURCH, VALLETTA.

Our Lady and Child; by Pietro Gagliardi.  
 The Virgin and Child; by Andrea del Sarto.  
 St Francis Xaviour; by Mattia Preti.  
 St Anne; by Stefano Erardi.  
 St Anthony.  
 Sta. Toscana.  
 Sta. Ubaldesca.  
 St Peter of Imola.  
 St Jerome; by Michelangelo Accarigi da Caravaggio.  
 St Charles Borromeo; Alter piece by Agostino Masucci.  
 The preaching of St. John in the wilderness; by Francesco Penni (Fattorino).  
 The Holy Family; by Francesco Penni (Fattorino).  
 The Magdelene at the Sepulchre.  
 St Sebastian.  
 The Circumcision.  
 St Andrew.  
 St Joseph and the Holy Child.

- Our Lord rising from Hades; by Tibaldi (?)  
 Portrait of Mattia Preti.  
 Pope Clement XI.  
 Pope Benedict XIV; by Favray.  
 Portrait of Grand Master La Cassiere; by Scipione Pulsone da Gaeta.  
 Saints Cosma and Damian; by Mattia Preti.  
 St Elizabeth, St John and the Holy Child; Mediaeval School.  
 St John and the Holy Child; Mediaeval School.  
 St George; by Stefano Erardi.  
 The Visitation of Our Lady; by Erardi.  
 St Stephen.  
 The Visitation of Our Lady.  
 The Baptism of Our Lord; Primitive Florentine School.  
 The Blessed Sir Adrian Fortescue; by Mattia Preti.  
 The Holy Knight Giorlando d'Alemagna.  
 St Ubaldesca.  
 The Holy Gerard.  
 St Nicasius Martyr.  
 Extasy of St Firminio.  
 Ecce Homo.  
 The Descent from the Cross.  
 The Scourging at the pillar.  
 St Francis Xavier.  
 The Conversion of St Paul; Alter-piece by Mattia Preti.  
 The Archangel Michael; Alter-piece after Guido Reni.  
 The Epiphany; by Stefano Erardi.  
 The Marriage of St Catherine; Altar-piece by Mattia Preti.  
 St James; Alter-piece by Mattia Preti.  
 St George; Alter-piece by Mattia Preti.  
 St Sebastian; Alter-piece by Paladino or Arena.  
 The apparition of the Blessed Virgin to the sisters of the Order of St John; by Mattia Preti.  
 St John the Baptist pointing out the Lamb to two members of the Order of St John; by Mattia Preti.  
 Martyrdom of St Catherine; by Francesco Potensano.  
 Life-size Portrait of Grand Master Emmanuel Pinto; by Favray.  
 Portrait of Grand Master Nicholas Cottoner.  
 St George and the dragon; by Potensano.  
 The Annunciation of the Virgin; School of Giotto.  
 Coronation of Our Lady.  
 The Assumption of Our Lady.  
 The Apparition of St Michael on Mount Gargano.  
 The Shipwreck of St Paul; by Killan.  
 The beheading of St Paul; by Killan.  
 The Martyrdom of St Catherine.  
 St Catherine disputing with the Egyptian Sages.  
 The Massacre of the Innocents; by Stefano Erardi.  
 The Nativity; by S. Erardi.  
 The Birth of Our Lady; by Mattia Preti.  
 St John before Herod; Florentine School.  
 St John the Baptist preaching; Florentine School.  
 The recovery of the head of St John; by Antoine de Favray.  
 The desecration of the bones of St John.  
 Carati Bey and Grand Master Peter d'Aubusson.  
 St James appearing to the Spaniards and putting to flight the Mohammedan Hordes; by Mattia Preti.  
 Our Lady of the Pillar; by Mattia Preti.  
 The Meeting of St Lawrence with Pope Sixtus III; by M. Preti.  
 St Sebastian in full military dress, kissing the feet of Pope Pius; by Giuseppe d'Arena.  
 The Martyrdom of St Sebastian; by G. d'Arena.  
 The Beheading of St John the Baptist; by Michelangelo Accarigi da Caravaggio.  
 The Assumption and Coronation of Our Lady; by Andrea da Salerno.  
 The Holy Gerard, rector of the Order; by Mattia Preti.

St Hugh, the Genoese Commander.  
 Santa Toscana; by Mattia Preti.  
 The Madonna.  
 The Crucifixion (painting on wood); Florentine School.  
 The boyhood of St John.  
 The Annunciation.  
 Madonna and Child; Byzantine Art.  
 St John the Baptist; by F. Romanelli  
 The apotheosis of a Saint; on tabernacle door.  
 Head of a Madonna; Panel.  
 Madonna and Child; (Byzantine Art).  
 St Dominic and Grand Master Vilhena; on Tabernacle door.

---

The following replicas have been made of 4 oil paintings totally destroyed:—

St John the Baptist; by Stefano Erardi.  
 St Necassius; by Erardi.  
 The Blessed Fra Garcias Martinez; by Erardi.  
 The Blessed Gerard Mecatti; by Erardi.

---

High relief in wood representing St John the Baptist.

---

OIL PAINTINGS BELONGING TO THE PALACE, VALLETTA.

275-6

Martrydom of St Catherine; by Preti.

Portrait of Louis XVI; by Fedù.

Portrait of Louis XVI; by Vanloo.

„ „ Empress Catherine of Russia; by Levitsky.

199-200

„ „ Grand Master Atof de Wignacourt; by Caravaggio.

„ „ Grand Master Vilhena.

137-8

„ „ an unknown lady; ascribed to Holbein.

Caricature of the Order of St John; by Favray.

Noah intoxicated; by Preti.

Jacob as a shepherd; by Spagnoletto.

St Joseph's Dream; by Spagnoletto.

Portrait of Emperor Joseph I of Austria.

„ „ Charles Theodore of Bavaria; by Battoni.

„ „ Louis XIV; by Letray.

„ „ Landgrave of Hesse; by Sabineso.

„ „ Grand Master Villiers de L'Isle Adam.

Solemn entry of Grand Master L'Isle Adam into Notabile; by Favary.

Portrait of Jean Baptist of Schauenburg; by Favray.

„ „ Grand Master La Vallette; by Favray.

Lot intoxicated; by Preti.

Portrait of Grand Master Pinto.

255-6

Cain killing Abel.

Landscape; by Caracci.

The Supper at Emmaus; Flemish School.

Landscape; by Caracci.

Portrait of Grand Master Hompesh.

„ „ Grand Master De Rohan.

„ „ Grand Master Ximenes.

„ „ Grand Master Pinto.

„ „ Grand Master Despuig.

„ „ Grand Master Ximenes.

„ „ Grand Master De Redin.

„ „ Grand Master Lascaris.

„ „ Grand Master Vasconcellos.

„ „ Grand Master Zondadari.

- The Battle of Actium B.C. 30.  
 Portrait of Alfonso King of Portugal.  
 „ „ Leopold II of Austria.  
 „ „ Joseph II d'Alemagna.  
 „ „ Charles III of Spain.  
 „ „ Jean du Hamel; by Preti.  
 „ „ Vladislaus IV; King of Poland.  
 „ „ Renè Jacob de Tigne.  
 „ „ Grand Master de Rohan.  
 Battle between Constantine and Mascentius.  
 Portrait of Renè Robert de Marbeuf.  
 „ „ Grand Master Despuig.  
 „ „ Grand Master D'Omedes.  
 „ „ Grand Master Nicholas Cottoner.  
 „ „ Grand Master De Rohan.  
 „ „ Grand Master Vasconcellos.  
 An oil painting representing a personage of the Order.  
 Portrait of Pope Pius VI; by Favray.  
 „ „ Pope Pius Innocent XII.  
 „ „ Pope Innocent XIII.  
 „ „ Pope Benedict XIII.  
 „ „ Pope Clement XIII.  
 „ „ Pope Clement XIV; by Buhagiar.  
 „ „ Pope Benedict XIV; by Letspy.  
 A King, a Queen and a guest at supper.  
 Portrait of Leopold II of Austria.  
 „ „ Marshal Turenne on horse-back.  
 „ „ The Spanish Infante.  
 „ „ Grand Master Adrienne de Wignacourt.  
 „ „ Grand Master Ximenes.  
 „ „ Grand Master De Rohan.  
 „ „ Queen Victoria.  
 „ „ King Edward VII.  
 „ „ Queen Alexandra.  
 „ „ King George V.  
 „ „ Queen Mary.  
 „ „ a Grand Cross of the Order; by Boizot.  
 „ „ Grand Master Perellos.  
 Large Landscape; Flemish School.  
 The Supper at Emmaus; by Lanferli.  
 St Paul the Hermit; after Preti.  
 Apotheosis of a Female Saint; by Zahra.  
 An allegory of the Order of St John; by De Mura.  
 Portrait of King George III; by Calleja.  
 The fight of the Gladiators.  
 Portrait of Sir V. Hulton (In the Lieutenant-Governor's Office).  
 The oil painted friezes in the Tapestry Chamber.  
 The oil painted frieze in H.E's. Office.  
 The Soffitto and frieze, in tempera, in the anti-chamber of H.E's. Office.  
 The Soffitto, in tempera, in the alcove of H.E's. Office.  
 The frieze, in fresco, in the Yellow Room.  
 Part of the frieze in fresco in the Red Room.  
 Six panels of the Minstrel's Balcony in the Hall of St Michael and St George.

---

OIL PAINTINGS BELONGING TO SAN ANTON PALACE.

- The altar-piece in the Chapel, representing Our Lady of the Pilar.  
 Part of the mural decoration, in oils, in the Chapel of Our Lady of the Pilar.

## OIL PAINTINGS BELONGING TO THE CHURCH OF ST ROCCO, VALLETTA.

- St Paul; by Rocco Buhagiar.  
 St Publius; by Rocco Buhagiar.  
 The Addolorata; by Rocco Buhagiar.  
 St John the Evangelist; by Rocco Buhagiar.
- 

## OIL PAINTING BELONGING TO THE CHURCH OF ST JAMES, VALLETTA.

- An oil painting representing the Crucifixion.
- 

## OIL PAINTINGS BELONGING TO THE CHURCH OF OUR LADY OF VICTORY, VALLETTA.

- Portrait of Grand Master Perellos.  
 „ „, Pope Clement IX.  
 The Magi.  
 The Nativity of Our Lady.  
 Wulfrancus Philippus.  
 St Jerome.  
 Madonna and Child.  
 Guardian Angel.  
 St Francis de Paul.  
 Camillus de Celis.  
 St Mark.  
 St Joseph.  
 St Anthony the Abbot.  
 St Anthony of Padua.  
 St John.  
 Martyrdom of a Saint.  
 The Blessed Gerard.  
 St Anthony the Abbot.  
 St Nicholas of Bari (?); altar piece.  
 The Blessed Virgin; with silver trappings.  
 St John of the Cross; altar piece.  
 The Madonna.  
 The Nativity of Our Lady; panel.  
 St John the Baptist.  
 St Paul.
- 

## OIL PAINTINGS BELONGING TO SARRIA CHURCH, FLORIANA.

- Santa Rosalia; by Mattia Preti.  
 St Sebastian; by Mattia Preti.  
 St Rocco; by Mattia Preti.  
 St Nicholas of Bari; by Mattia Preti.
- 

## OIL PAINTINGS BELONGING TO THE CHURCH OF ST JOHN THE ALMONER; COSPIQUA.

- The Holy Father; lunette.  
 Our Lady of Sorrows.
-



## OIL PAINTINGS BELONGING TO THE CHURCH OF OUR LADY OF THE PILAR, VALLETTA.

The Holy Father ; by Erardi.  
 The Nativity of Our Lady.  
 The Addolorata.  
 The Marriage of Our Lady.  
 The Visitation.  
 Our Lady and the Holy Child ; Byzantine.

---

## OIL PAINTINGS BELONGING TO THE CHURCH OF OUR LADY OF LIESSE, VALLETTA.

The Immaculate Conception.  
 St Anthony and St John  
 Our Lady of Mount Carmel.  
 Our Lady of the Holy Rosary ; by G. Vella.  
 The Blessed Virgin ; high altar-piece by Arnaud.  
 St Ludovico of France.  
 St Mauro, Abbot of France ; by Casserini.  
 Portrait of Mons. Labini.  
 St Alfonso de Liguori.

---

## OIL PAINTINGS BELONGING TO THE JESUITS' CHURCH ; VALLETTA.

St Francis Xavier.  
 St Francis Xavier.  
 St Francis De Sales.  
 St Catherine.  
 The Guardian Angel and Saint Rosalie.  
 St Augustine.  
 St Mary Magdalen.  
 St Sebastian.  
 The Holy Father.  
 St John the Evangelist.  
 St Publius.  
 The Holy Father ; by Arena.  
 St Anne.  
 St John the Baptist.  
 St John the Baptist.  
 Martyrdom of three Jesuits.  
 St Anthony of Padua.  
 St Francis of Assisi.  
 Sacred Heart of Mary.  
 St Raphael the Archangel ; by R. Caruana.  
 The Guardian Angel ; by R. Caruana.  
 An Angel.  
 Two Angels holding an inscription.  
 St Agnes.  
 A Male Saint.  
 St Catherine (?)  
 St Ursola (?)  
 St Anne.  
 The Holy Ghost.  
 St Lewis and St Anthony of Padua.  
 St Lawrence and St John.  
 The Descent from the Cross.  
 The Baptism of Our Lord.  
 St Elia.  
 Moses.  
 An Angel.  
 An Angel.  
 The Eternal Father.  
 Portrait of Jacobus Sagnanus.  
 „ „ Bishop Thomas Gargallo.

---

OIL PAINTINGS BELONGING TO THE NIBBIA CHURCH; VALLETTA.

Our Lady of Mercy.  
 St Camillo.  
 St Camillo.  
 The Transfiguration of Our Lord.  
 Apparition of Our Lord.

---

OIL PAINTING BELONGING TO MADALENA CHURCH; VALLETTA.

The Apparition of Our Lord.

---

OIL PAINTING BELONGING TO THE CEPPUNA CHURCH; MARSA.

The Assumption, St Publius, St John and St Paul.

---

OIL PAINTINGS BELONGING TO THE CHURCH OF ST PAUL; ST PAUL'S BAY.

The first meeting of St Paul with the Maltese; by Leonello Spada.  
 St Paul healing the father of St Publius; by Leonello Spada.  
 Madonna and Child; by Gallucci.

---

OIL PAINTINGS BELONGING TO THE CHAPEL OF FORT RICASOLI.

St Nicholas of Bari; by Mattia Preti; altar-piece.  
 Our Lady of the Pilar; altar-piece.  
 St Lawrence and St John; altar-piece.  
 St Peter.  
 Ecce Homo.  
 Addolorata.  
 St Anthony of Padova.  
 St John Nepomicensis.

---

Our Lady of Sorrows; bas-relief in wood.

---

OIL PAINTINGS BELONGING TO SAN CALCEDONIO; FLORIANA.

The Madonna of Manresa; by Favray.  
 The Guardian Angel; by Favray.  
 St Calcedonio; by Favray.  
 St Paul and St John; by Favray.  
 The Agony of St Joseph; by Favray.  
 The Agony of St Francis Xavier; by Favray.  
 The Apparition of St Peter and St Ignatius; by Favray.  
 St Ignatius renouncing secular life; by Favray.

---

## THE CASTELLANIA; VALLETTA.

The Armorial frieze in oils.

---

OIL PAINTING BELONGING TO THE ORPHAN ASYLUM; VALLETTA.

Santa Clara.

---

OIL PAINTING AT THE MARINA TUNNEL; VALLETTA.

Our Lady of Mount Carmel.

---

OIL PAINTING UNDER THE ARCADES, QUEEN'S SQUARE, VALLETTA.

St Rocco.

---

OIL PAINTINGS BELONGING TO THE ROYAL UNIVERSITY OF MALTA.

Portrait of Prof. G. Formosa.  
 „ „ Prof. G. B. Schembri.  
 „ „ Mons. L. Farrugia.  
 „ „ Prof. J. Caruana.  
 „ „ Prof. G. Debono.  
 „ „ Prof. S. Cassar.  
 „ „ Judge L. Ganado.  
 „ „ Prof. S. Pisani.  
 „ „ Mr. Joseph Call.  
 „ „ Judge Micallef.  
 „ „ Prof. Sir A. Bartolo.  
 „ „ Dr. Max. Debono.  
 „ „ Prof. G. Schinas.  
 „ „ Judge P. Debono.  
 „ „ Prof. N. Tagliaferro.  
 „ „ Pope Pius V.

---

OIL PAINTINGS BELONGING TO THE ROYAL MALTA LIBRARY.

Portrait of Cardinal Portocarrero.  
 „ „ Historian Giov. Francesco Abela.  
 „ „ Historian Giov. Antonio Ciantar.  
 „ „ Gaetano Bruno.  
 „ „ Onorato Bres.  
 „ „ Giuseppe Zammit.  
 „ „ Justus Alvarez.  
 „ „ Fred. Caruana Gatto.  
 „ „ Mons. Alf. Mifsud.  
 „ „ Count Francesco Messina.  
 „ „ Cesare Vassallo.  
 „ „ Maj. Edward Parnis.

---

## OIL PAINTINGS BELONGING TO THE CUSTOM HOUSE.

- Seneca unconcious.
  - St Thomas.
  - Portrait of Joseph Bonnici, architect.
- 

## OIL PAINTINGS BELONGING TO THE CHAMBER OF COMMERCE; VALLETTA.

- Portrait of the Hon. Richard More O'Ferrall.
  - „ „ Sir A. Dingli.
  - „ „ Sir Augusto Portelli.
  - „ „ Marquis Emm. Scicluna.
  - „ „ Gio. Batta Schembri.
  - „ „ Alfred Christian.
  - „ „ Carlo M. Muscat.
  - „ „ Achille Camilleri.
  - „ „ Edward Ciantar.
  - „ „ Edward V. Ferro.
  - „ „ Count D. Giovanni Messina.
  - „ „ Chev. Francesco Pace.
  - „ „ The Hon. Sen. Chev. J. C. Camilleri.
  - Three views of the Grand Harbour and Marsamxett Harbour.
- 

## OIL PAINTINGS BELONGING TO THE MESSINA COLLECTION.

- Milking of a cow.
  - The Holy Family.
  - Martyrdom of St Lawrence.
  - Fra Paolo Sarpi.
- 

## OIL PAINTING BELONGING TO MISS KATE APAP COLLECTION.

- A Mythological subject.
- 

## OIL PAINTING BELONGING TO BIGHI HOSPITAL.

- The Crucifixion.
- 

## OIL PAINTINGS BELONGING TO VICTORIA HOSPITAL, GOZO.

- Portrait of Grand Master Vilhena.
  - Our Lady, the Holy Child and St John.
-

## APPENDIX.

## ADMISSION OF VISITORS TO SITES UNDER THIS DEPARTMENT.

From the 1st April, 1939, to the 31st March, 1946, and  
From the 1st April, 1946, to the 31st March, 1947,

	1st April, 1939 to 31st March, 1946	1st April, 1946 to 31st March, 1947
<i>The Museum, Valletta.</i>		
Admission on payment at 6d. per head (a) ...	1,062	
Free on special days and by student's tickets ...	3,111	
	<u>4,173</u>	
<i>The Roman Villa Museum.</i>		
Admission on payment at 6d. per head (b) ...	582	418
Free on special days and by student's tickets ...	1,116	1,058
	<u>1,698</u>	<u>1,476</u>
<i>The St Paul's Catacombs.</i>		
Admission on payment at 6d. per head ...	1,069	263
Free on special days and by student's ticket ...	1,438	725
	<u>3,706</u>	<u>1,576</u>
<i>The Tarxien Neolithic Temple.</i>		
Admission on payment at 6d. per head ...	1,480	277
Free on special days and by student's ticket ...	2,226	1,299
	<u>3,706</u>	<u>1,576</u>
<i>The Hal-Saflieni Hypogeum.</i>		
Admission on payment at 6d. per head ...	4,040	532
Free on special days and by student's ticket ...	2,065	613
	<u>6,105</u>	<u>1,145</u>
<i>The Għar-Dalam Cave and Museum.</i>		
Admission on payment at 6d. per head (c) ...	389	
Free on special days and by student's ticket ...	329	
	<u>718</u>	

(a) Visitor admitted on payment up to the 7th April, 1942.

(b) Closed on the 2nd September, 1939 — Govt. Notice 413/1939 and opened again to the public on the 1st April, 1945 — Govt. Notice 148/1945.

(c) Closed on the 1st October, 1940 — Govt. Notice 491/1940 and opened again to the public on the 1st April, 1947, — Govt. Notice 138/1947.

