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COUNT SAVERIO MARCHESE (1757—1833):
HIS PICTURE-GALLERY AND HIS BEQUEST
TO THE CATHEDRAL MUSEUM

Picture collecting in Malta as elsewhere was the favourite pastime of the Knights, the nobility, wealthy people and a few scholars and art lovers centuries ago. Local and foreign artists commissioned to decorate our churches and palaces were also asked to decorate private houses and furnish them with portraits and other paintings. Two art collectors in the 18th century, Marquis Carlo Antonio Barbaro (1721—1793) and Marquis Testaferrata are known to have organized private museums at Valletta and Marmisi, limits of Zeitunt respectively, following the example of Gian Francesco Abela (1682—1665) who in the 17th century organized a five-room archaeological museum at Marsa, known as Cabinetto San Gacomo which he later left to the Jesuits and which was the corner stone of the Cabinetto di Antichità, the predecessor of our National Museums (1).

Inventories of the many art collections in private houses may have been compiled by their respective owners in their own lifetime but they were certainly compiled in the interests of heirs and claimants immediately after their death. Many of these inventories are scattered in private archives but the public archives, namely the Notarial Archives, the Archives of the Law Courts, the newly organized Archives of the Fabbrica di San Pietro and the Acta Civilia of the Maltese Inquisition and the volumes of the Spogli of the members of the Order of Malta contain many inventories of property including works of art. A study or even a list of those inventories would enormously contribute to our knowledge of art history in Malta.

An important art collection in the early 19th century was that of Count Saverio Marchese, fourth son of Cavaliere Giuseppe Isidoro and Serafina Marmier (2). Born in Valletta on 12 September 1757, Saverio was educated in Rome at Collegio Novo, run by the Padri Scolopi. On 12 January 1784 he married Anna Maria Camilleri Bianchi of Senglea: the nuptial mass was celebrated by the Inquisitor himself in the chapel of the Holy Office (3). Saverio was greatly respected by the Order and the Church. On 8 March 1793 Grandmaster De Rohan invested him with the personal title of Count of Maimon (4). For your years — between 1800 and 1809 he directed the Public Works Department as Commissario Generale dei Beni Publici. On 9 February 1833, shortly before his death, the companionship (Cavalieri) of St Michael and St George was bestowed on him (5). The Count kept his art collection at his residence in Merchants Street, Valletta corner to St. Dominic Street (6). He also had a country house, Villa Marchese, at Attard (7). He died on 25 November 1833 and is buried in the family tomb at Attard Parish Church.

Marchese's main contribution was in the field of Culture and Education. In 1823 he was appointed a member of the Committee set up to make a minute investigation into the system of education in the University of Studies and on 13 September 1824 he was appointed a member of the newly formed General Council of the University under the chairmanship of the Hon. John Hookham Freere (8).

Count Saverio Marchese cultivated literature, especially poetry (9), the arts, history and especially local art history (10), archeology (11), and also the

1. G.F. Abela: Essays in his honour by Members of the Malta Historical Society on the Third Centenary of his death (1635-1935), Malta 1961 and especially article by R. Bonnici Call (pp.70-81), The Corner-Stone of the Malta Museum.
2. Two manuscripts in the National Library of Malta provide a lot of information on the Marchese family: Ms 658, part 6 entitled Vita di Giuseppe Isidoro Marchese scritta dal Dottor Vincemo di lui figlio, 1791 and Ms 731 entitled Carte attinenti alia Famiglia Marchese, Amministrazione dell'Eredità del la Giuseppe Isidoro Marchese, 1-4,1791.
3. The marriage contract was stipulated on 4 January 1784 in the acts of Notary Michelangelo Portelli.
5. Malta Government Gazette, n.1163, 15 May 1833 p.160. In the revised Constitution of the Order of St. Michael and St. George, awardees of the C.M.G. (the third grade in the Order) were referred to as Comandors if they were natives of Great Britain and Cavalieri if they were foreigners. Saverio Marchese belonged to this grade. (Information kindly supplied by Major Claude Gaffiero).
6. A description of the house with all its furnishings, dated on 24 November 1833 by Marsaccio Pietro Sposesi, is preserved in the Archives of the Law Courts, Monumenti di Elevatione, Pecentoo e Vittoria 1833, V, item No. 51.
7. The country house at Attard was designed by Giuseppe Isidoro and constructed between 26 January 1731 and 15 February 1752 at an expense of 12,646 scudi. A canvas of the Cathedral Museum, painted by Schranz, probably depicts the country house.
9. Some of his sonnets are preserved in the Proceedings. Among these is one composed on 3 march 1776 in honour of Grandmaster De Rohan on the occasion of his election and another one, commissioned by the Cathedral Chapter composed in honour of the Marquis of Hastings on the occasion of the latter's visit to St John's Cathedral on the feast of St John the Baptist. Ms 659 of the National Library consists of a literary essay describing the Count's voyage to Monte Libano in 1772.
10. Count Marchese transcribed and annotated a long text by a Capuchin Friar (2 Pedro Pelagio Mistu) on Maltese painters and sculptors, The Ms is preserved in the National Library as Ms 43. A few pages on Maltese art history, drafted on the occas-
Maltese language (12).

An obituary note in the Malta Government Gazette referred to his death as a public loss and said of him:

"As a lover of fine things and a well-versed in the arts and crafts of the day, his life was filled with success and enjoyment. He was an admirer of classical music and opera, and his collection of musical instruments is renowned throughout Europe. His knowledge of literature was vast, and his contributions to the study of Maltese language were invaluable. With his untimely death, Malta lost a true treasure."

Marchese was fond of copying archaeological finds of foreign or local interest. Drawing No. 328 in the Cathedral Museum collection records a mosaic inscription discovered at Tal-Virtu in 1816. The drawing is reproduced in "The Earlier Description of Malta" by Jean Queneau d'Istria, Tabularia and Notes by Horatio Vella, Malta 1860, after p. 46.

During the French occupation, Saverio was restricted in his freedom and was active in preparing a sort of Maltese dictionary. His unfinished notes are preserved as Ms 662 of the National Library, entitled "La Synopse del Vocabulario Maltese-Italiano del C. Michele Antonio Vassallo sotto Vassallo, Galler, stampato a Roma nel 1798."

Marchese completes the episode furnishing some missing links; "la collezione pregiata di stampa di Sua Etc.ghiena il Signor Francesco Seratti Toscano Cavaliere e gran Priore di Santo Stefano e Governatore già di Livo, dopo esser stato fatto addio al suo paese, emporta con lui tutto il suo patrimonio."

A gravestone of an unnamed member of the house of Fano has been traced in the Jewish Cemetery at Kalkara, Mr. Derek Davis of London, who gave me the information, suggests that the slab belongs to the cemetery's final period (1831-1845).

The firm Struthers Steward was still active in Malta in 1847 when Mr. Peter Steward acquired it. The auction description is described by Saverio Marchese as follows: "collections, that non trovavasi più erano non più complete in Italia, di stampa antiche e moderne, ed in ambito lo formi le più ricche."

"Signor Roberto Steward Negoziante Inglese"."Register of Purchases, p. 69.

Marchese was a close friend and neighbour of Count Marchese, Steward was also a collector of prints and drawings. Before leaving Malta in 1815 Mr. Steward ceded at moderate prices a part of his collection to Count Marchese, a second part he auctioned at his residence on 2 and 3 March 1815 (21) and a third part he conveyed to London (22).
Of all the old collectors Saverio Marchese was one of the earliest, to my knowledge, to have left his collection of paintings, drawings, prints and art books as a legacy to a public institution — the Cathedral Church.

Moreover the Count kept a most detailed register of all his purchases from 1793 till his death in 1833. The register, running into forty manuscript pages, is entitled PRIMO COSTO. Spesa della Raccolta di Stampe, Quadri e Disegni ed anche argenti e d'altri gioielli fatte dal Conte Saverio Marchese fin dal anno 1792. The purchases over a span of forty years amounted to about four hundred (an average of ten each year). About a hundred persons are documented to have provided art treasures: including painters and artists, second hand dealers, local craftsmen as jewelers, sculptors, builders, silversmiths and occasional sellers (23). Through agents or intermediaries works of art were also

(n.50, p.278) as follows: "Di vendere li 2 e 3 marzo 1813 al numero 60 Strada San Paolo alla coro 2. Una scelta collezione di stampe antiche e moderne ecc. ecc. proprietà d'un signore che lascia l'Isola, fra le quali si trova la 'Morte del Generale Wolfe' di Woollett, 'Santa Giovanna' di Rubens, la mappa di Mason, e molte altre come verrà specificato nel Catalogo che si potrà avere nel luogo della vendita, tutte da vedere il giorno prima e le matine della stessa al sopradetto luogo" (reference kindly supplied by archivist Michael Elfer). Count Marchese registers the acquisition of lots 34, 49, 55, 88, 91 and 104 of this auction (op. cit. 31v).

22. Among the prints conveyed to London was a XV century sulphur representing the Coronation of the Virgin and attributed to Mauro Finiguerra. In 1814 Mr Steward sold the sulphur to Colbouck for £139; the latter resold it to the Duke of Buckingham for £250. In 1818 the sulphur was acquired from Mr Grenville for £270 by the British Museum (Inventory No. B.6). Details in A.M. Hind, Nielli, Chiefly Italian of the XV century. Sulphur Casts and Prints preserved in the British Museum. London 1936, No. 151. Two estate sales of Count Serra’s collection are recorded to have taken place by Mr Stanley of 29 St James Street, London. Cit, Fritz Lugt, Répertoire des Catalogues de Vente Publique, Vol 1 (1600-1875); La Haye 1938: sale no. 9009 held between 15 and 19 November 1816 and sale no. 9142 held in July 1817. The first sale comprised 693 rare prints; the second one comprised six paintings, 726 drawings, various prints and 52 curiosities. The Victoria and Albert Museum owns a copy of both catalogues, annotated with prices and names of purchasers. Information kindly supplied by Mr John Spike of U.S.A.


Second-hand dealers: Cabaretto Antonio, Ciais, Martino il Guap, Mustaccia, Michele di Tobosa, Nato, an unnamed dealer holding a shop in front of Barone d'Amicis. Inheritors: 1856 Karl Belmont, 1841 Bremo, 1819 Bishop Labbe, 1819 Mr Corner, 1821 Antonacchi Grech, 1822 and 1831 Matthews Anna Barbara, 1824 Marchese Carlo Barbarini.

Occasional sellers (incomplete list): Abate Emanuele del Pilar, Canon Bellenti, Notary Benedicto Fallon, Canon Gensimo di Brirkara, Notary Godbo, Giuseppe Giaccheri, Madame Jeanne, Bac, Francesco Pallacino, Mr. Rufer — officer of Regiment 90, Don Martino Zerza, Parish Priest of Attard.

received from Paris, Munich, England, Rome, Livorno, Venice, Milan and Florence (24). Objects acquired included paintings, drawings, prints, maps, frames, books, manuscripts, handmade paper, furniture, silverware, some jewellery, coins and medals, ceramics and even a relic. Entries are registered by date of acquisition, and give details of name, surname, at times nickname and location of seller, description of object, artistic attribution and occasionally a few artistic comments, older provenance when available and any eventual disposal by donation, sale or part exchange. Sincere thanks are due to Dr. John A. Cauchi who brought the register to my attention, thus giving me the opportunity to document the provenance of many paintings, old master drawings and especially engravings and etchings.

This register records 85 acquisitions of paintings and these pictures must have formed a substantial, if not the main part, of Count Saverio Marchese’s picture-gallery.

The 85 paintings acquired include 26 religious subjects, a good number of still life paintings and landscapes, some battle-pieces and one portrait of Grandmaster Perellos. Only a few of the religious paintings are of a devotional character; the greater part includes popular biblical scenes as well as saints pictured in the background of a landscape. Among the religious subjects are some of a high artistic quality as Scourging of Christ by Palma il Giovane, St. Jerome and St John the Baptist, both coming from the circle of Adam Elsheimer and Adam and Eve by Bernado Strozzi.

All the pictures, with the exception of 18, are given an attribution — the attributions given are as good as those of their contemporaries. The collector scrupulously distinguishes between an original and a copy, between a fairly certain and a dubious attribution, between an artist or his pupil or his style. In four cases he gives an alternative attribution (Guido or Sirani, Bacicco or Cangiagio, Locatelli or Van Falens, Correggio or Turchetti). In three cases of landscapes he records that the figures were added by another artist. Placidio Costanzi completed a landscape of Van Blooms, Filippo Lauri completed a work by Agostino Tassi and the elder son of the painter Schranz completed a landscape by Giuseppe Grech.

Fifty nine names of artists are recorded — thirty four of these are of an
Italian origin. Seven artists have a Flemish or a Dutch origin, namely Jordaens, Waddes, Snyders, Van Longen, Van Halens and Van Bloemen. Another five artists belong to the French school, namely Volaire, Petitgen, Bissone, Verelle and of course Favray. The Maltese interest is limited to two Maltese artists, Michele Busuttil and Giuseppe Grech and three others who had settled in Malta, namely Favray, Schranz and his elder son.

An analysis of Marchese's register of purchases reveals that the main bulk (sixty out of eighty fine paintings) was acquired in the first decade of the 19th century and more precisely between 1813 and 1817 when no less than 50 paintings were purchased. These were also the years of the acquisition of the Serratti collection.

Acquisitions are recorded from the painters Giorgio Pullicino, Busuttil, Schranz and the Roman landscape painter Filippo Benucci, who lived for some time in Malta. Ghiba Grech, sister of the painter Antonio Grech, provided Schranz and the Roman landscape painter Filippo Benucci, who lived for some time in Malta. Ghita Grech, sister of the painter Antonaci Grech, provided Schranz and the Roman landscape painter Filippo Benucci, who lived for some time in Malta. A group of nine paintings was acquired from Marchese's great friend Filippo Benucci who was himself a painter and designer of lithographs (25). It is curious that Benucci's lithographs, unlike Seratti, are included in various biographical dictionaries, among which Nagler and Thieme-Becker. His monogramme (F joined to a B) is also included in George Caspar Nagler, Die Monogrammisten (ed. Naples 1966, vol. 1, no. 2031), Benucci was a disciple of George Wallis and a landscape and marine painter. Born in Rome in 1779, he settled in Malta from 1810 to 1825 and in Munich from 1825 to 1836. He died in Rome in 1848. The year of Benucci's arrival in Malta is recorded in an inscription on the back of a watercolour by the artist, depicting Count Savorgn and annotated by the Count himself. Benucci was an artist as well as a dealer. Over a span of 21 years (1812 to 1833) Marchese records no less than 26 purchases from Benucci covering mainly prints (including some by Dürer, Callot, etc. Marchese also provided Benucci with ceramics and other objects.

A group of nine paintings was acquired from the Maltese painter Giorgio Pullicino whereas a total of eight pictures was purchased from the second hand dealer Mattio.

Only three pictures were bought at what may be considered an excessive price: a Wolves and Dogs, attributed to Snyders, bought for 250 scudi, a canvas showing David purchased for 150 scudi a Still Life painting by Nicholas Bernaerd, also acquired for 150 scudi. The last one is not known to be extant; the first one preserved in the Cathedral Museum has turned out to be a copy — although an excellent copy — of an original by Snyders preserved at the Brera Gallery, Milan; the second one, David, is preserved in the Museum stores.

The great majority of Saverio Marchese's collection was indeed acquired at very moderate prices. To quote a few examples: two fine 17th century oils on copper, St Jerome and St John the Baptist, both coming from the circle of Adam Elsheimer, only cost ten scudi; the Scourging of Christ by Palma il Giovane was acquired for fifteen scudi whereas the famous Expulsion from Eden by Bernardo Strozzi was only bought for 10 scudi (three times that amount was paid to Schranz for the picture's relining and restoration).

A few valuable items, however, received a fair estimate of their true value. These include the fine oval on copper by Orizzonte and Placido Costanzi (51 scudi) and the two grand harbour scenes by Antonio Schranz each costing 60 scudi.

Not that all these purchases were paid for in cash. Thirteen pictures were paid in kind or partly in kind. Exchanges were accepted especially by Benucci and Mattio, the second hand dealer. Marchese offered in exchange other pictures, prints, ceramics, books (included one on the index), manuscripts, a silver clock, an ivory pax and a stock of old linen tassels.

Marchese's register does not fail to note a few subsequent donations and exchanges at Gozo, Manoel Island, Harbour, Caesarea Rinchaha and Emtahlep (the latter designed by J. Schranz). Count Marchese was certainly involved in the connection between Benucci and Schranz: about November 1826 he sent to Benucci in Munich, through Signor Fontana di Trieste, 6 copies of Malta executed in watercolour by Schranz the younger at an expense of 10 scudi. Besides this group of twelve views, Benucci designed other views of Malta. Among these was one representing Il-Qallem (Malta), designed by Benucci and engraved in Rome in 1818 by Filippo Giuntotardi. It carries a dedication to Major General J. T. Lavar and a text in English and Italian (Illustration, without text, in Heritage, no. 19, p.19). A companion engraving depicts the Santa Liberata Capuchin Priory at Kalkara.
the donations included a Nativity by Michele Busuttil. Barzoncin Sciberras D'Amico bought from Marchese a few paintings, namely two landscapes by Locatelli. A Head on panel by Correggio or Turchetti purchased for three scudi and four tari was restored in Rome by the painter Candida for 10 scudi and two tari and resold to an Englishman, Mr Corner, for the value of 102 scudi: the exorbitant profit of 98 scudi and 6 tari being taken care of by Marchese's friend, Benucci.

Although the main bulk of the Marchese collection was presumably obtained by purchase, the collection certainly included other items acquired by inheritance from the family. These included the family portraits and a number of canvases painted by a great friend of the Marchese family, Antoine Favray (26). Several members of the family had been portrayed in Rome by Batoni (27), while others were portrayed by Favray, including Saverio himself and his wife Serafina (28). The collection also included a portrait or self-portrait of Favray.

The collection also included 26 pictures acquired from the side of his wife Anna Maria, all listed in an appendix to their last will and including originals by Francesco Zahra, Giuseppe Arena, Maeso of Polerino and Melchior Roos as well as copies by Stefano Erardi. The group included 6 still life paintings, portraits of Favray.

Finally the Count's collection also included a small group of copies on canvas in the Count's own hand. Saverio was fond of documenting pictures of historical interest and also fond of drawing on paper objects of archeological value. Detailed descriptions of historical interest accompanied these copies (29).

In his last will stipulated in the acts of Notary Cristofano Frendo on 2 May 1831, Count Marchese made detailed provisions regarding the fate of his priceless collection of paintings, drawings, prints and art books. He did not want to let the collection disperse but tied it up with the conditions of a pre-legacy, except for the family portraits, the paintings belonging to his wife and the pictures located in his country villa. He himself had no children and his preference for the male line induced him to limit the safe keeping of the legacy to the line of his only extant brother Vincenzo, to the exclusion of his two sisters Maria Amalia married to Giovanni Baptista Grognet and Marcella Ferdinanda married to Dr Gioacchino Bencini. The collection was only to be preserved by the Count's nephew Dr Giuseppe Maria Marchese and his sisters Teresa, Serafina and Irene as well as their children (30).

26. The close friendship of Favray with the Marchese family is described in the manuscript biography of Giuseppe Isidore Marchese (National Library, Ms. 638, f. 17v and 18v). The passage has been transcribed as document no 3 in Antoine de Favray: AN exhibition of paintings and drawings, Malta 1982 pp.65-61. Giuseppe Isidore was one of Favray's patrons and friends in Rome and in Malta. He also received a copy of Favray's last will prior to the latter's departure to Constantiopole. Favray painted several members of the Marchese family: Giuseppe Isidore (1784), Serafina (two portraits), Agostino (two portraits), Saverio, Anna Maria and Camilleri Bianchi and Maria Amalia and Grognet. More details in John Gash, Antoine de Favray's first Maltese period (1744-1756) and its Roman preface (1748-1744) in op. cit., pp.24-36 and J. Antonapoli, Paintings and drawings by Favray in the Cathedral Museum Collections in The Times, 4 June 1982.

27. Pompeo Batoni executed portraits of two members of the Marchese family. In 1740 he designed a small oval of Giuseppe Isidore done entirely in pencil except for the face which is touched with red crayon. In 1776 he painted a rectangular portrait of Don Gio. Batta Raimondo, in tempera on paper pasted on canvas, Cfr Edward Sum- mit, A Look with the Stuarts, in the margin of XVIII century art history in Times of Malta, 14 July 1996.

28. Favray's portrait of Saverio is preserved in the Beninchi family, Benucci's watercolour, referred to above, is kept in the Preziosi family. A modern relief of the Count, executed in fibreglas by sculptor Tony Pace, is extant at the Cathedral Museum.
But Saverio Marchese also contemplated a situation that was likely to happen and that in fact did happen 63 years later; the extinction of the four lines of his brother Vincenzo. In that eventuality he had determined: "I want to have the above mentioned paintings, drawings and prints deposited and preserved for ever in the hall and library of the Cathedral Chapter" (31).

Count Marchese's gesture is certainly one of the earliest examples of a legacy of a substantial art collection to a public institution. Saverio's example, however, was followed at the turn of this century by a few others who donated other collections, even though less significant in number and value. Donations or bequests to our national museums were made by Dr Edgar Parnis in 1912—1913, Mrs Zammit Clapp in 1918, Count Messina in 1920 and Mrs Salvina Zahra of New York in 1965. Important collections were also donated by Prof. John Borg (1873—1945), Antonio Sciortino (1887—1947), Chev. Edward Caruana Dingli (1877—1900), Olaf Frederick Gollcher (1886—1902) and George Borg (born 1906). In 1960 notary Francesco Catania bequashed his complete collection to the Parish Church of St Paul's, Rabat.

The twenty fifth day of November 1983 marks the one hundred and fiftieth anniversary of the death of Count Saverio Marchese. His fine and generous gesture deserves to be commemorated. His example too deserves to be followed.

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**APPENDIX I**

**Paintings acquired by purchase. Source: Count Marchese's Register of purchases, entitled Primo Costa.**

1—2 1796. Purchased from the painter Antonie Favray at the price of 11 scudi two canvases executed by Favray himself representing (1) Greek Costumes and (2) Turkish Costumes.

3—6 1804. From painter Giorgio Pullicino for 25 scudi: (3) Two Putti by Cangiagia; (4) Two Putti by Baciccio; (5) Fair of Frascati; artist unknown and (6) Conspiracy of Masanfino, artist unknown. Item no 4 later included, at an estimate of 50 scudi, in a part exchange with a canvas depicting Wolves and Hounds (see item 45).

7 Before 1806. From painter Giorgio Pullicino for 12 scudi and 6 tari (7) St Francis by Jourdain. The picture was preserved in the Count's country house at Attard.

8—9 1807. From the second-hand dealer Mattio nicknamed Il Guapp for 4 scudi 6 tari: (8) Flowers and Monkey, artist unknown and (9) Hunting Scene with Dogs, copy after Castiglione. The former was kept in the Count's country house, the latter not pleasing the purchaser was resold to the Russian Mr Frederick, through the dealer Sigismondo Dimech, for 18 scudi, 9 tari.

10 1808. The Christ Child carrying the Cross, on copper, for 3 scudi. Artist and seller unknown.

11 1808. From Mattio for 7 scudi a Flemish Landscape by Wadder.


14 1809. From Mattio for 20 scudi Mocking of Christ attributed to Carracci. Placed in the country house.


17—18 1811. From Diana Hotel: (17) Job mocked by his wife by Sadeler for 7 scudi 6 tari and (18) an unattributed Landscape for 2 scudi 6 tari. Item 17 was damaged in 1817 by a Venetian restorer through over cleaning.

19—22 1812. From painter Pullicino for 35 scudi (19) and (20) two unidentified paintings by Rosa da Tivoli and (21) and (22) two smaller unidentified paintings by Bison. Payment carried out through an exchange with a series of books by Algrotti.

23 1812. The Virgin with two Saints for 3 scudi. Artist and seller unknown. Later donated to the whitewasher Ciclò, nephew of the Marchese family.
24—25 1813. From the painter and dealer Filippo Benucci: (24) Mitridates by Castiglione. Benucci, who had brought the painting from Palermo, received a payment of 80 scudi partly in cash and partly through an exchange with two small unidentified paintings. (25) Head of St Francis de Paul by Luca Giordano for 40 scudi.

26—27 1813. From Zamboni of Rome for 75 scudi. Two Landscapes, in a panel was taken by Benucci to Rome for relining by the painter Micco Spadaro, for 2 scudi 6 tari; (33) Head, a fine panel by 'Correggio or at least Orbo di Verona Turchetto', for 3 scudi 4 tari. The panel was taken by Benucci to Rome for relining by the painter Candida and later resold in Malta by the same Benucci on behalf of Count Marchese to an Englishman, Mr Corner, for 102 scudi. (34) Holy Family by a pupil of Cantarini for 2 scudi 6 tari. This canvas was later included in an exchange deal with other paintings (see items 65 to 69).

28—29 1813. From Diana Hotel for 20 scudi two small Battle-pieces by Simonini. Later exchanged with other paintings: see items 65—69.

30 1813. Acquired on the open market for 1 scudo an unattributed St Francis de Sales. (31) 1813. From Signor Ricci, from Rome for 150 scudi Triumphant David by Guido or Sirani.

32—34 1814. Acquired on the open market from two dealers from Pesaro for 8 scudi 4 tari: (32) Landscape with animals by moonlight by Misco Spadaro, for 2 scudi 6 tari; (33) Head, a fine panel by 'Correggio or at least Orbo di Verona Turchetto', for 3 scudi 4 tari. This canvas was later included in an exchange deal with other paintings (see items 65 to 69) where it was attributed to Pasquale Manfredi.

35—36 1814. From Felice Delicata, part of the inheritance of Signor Bruno: (35) Portrait of Commendatore Almeyda in a Hunting Scene by Favray for 35 scudi. Though referred to as a beautiful original by Antoine Favray, the painting has not been accepted by modern art critics as a work by the artist. (36) Nativity by Michele Busuttil for 15 scudi. Later removed from its frame and donated to builder Giovanni Mamo for services rendered. Referred to as a large canvas.

37—38 1814. From a sale by Mr Henry Steward: (37) Landscape with figures, a small fine oval on copper for 51 scudi. The landscape is said to have been painted by Ornizzante, the figures added by Placido Costanzi. A gilt frame for the picture purchased for 10 scudi. (38) Marine Scene by moonlight, by Volaire, in a fine English frame, for 12 scudi.

39 1814. Study of a Structure by Petignon, also in a fine English frame, for 10 scudi.

40—41 1815 from Benucci for 5 scudi two small unidentified ovals in the style of Perelle.

42—44 On 31 October 1815 from Benucci in exchange for a metal gift 'Pan' with a representation of the three Magi, formerly in the possession of the Count's uncle Agostino Marchese: (42) Hunters by Locatelli a small oval in a fine Roman frame, for 7 scudi 6 tari; (43) Landscape by moonlight for 5 scudi — artist unknown, picture unframed and later exchanged (see items 65 to 69); (44) Marine view with arches and ships, in the style of Canaletto, for 7 scudi 6 tari — sold on 5 January 1816 to Baronecino Sciberras D'Amico for 12 scudi 6 tari.

45 On 25 November 1815 from Benucci for 250 scudi Wolves and Hounds by Snyders. Paid through an exchange with various objects: paintings, prints, two Etruscan vases and a 50 volume series of books on Greek History. N.B. Inspite of its high price, based on the assumption that the canvas was an original, the picture has been proved to be a copy, although an excellent copy, of an original preserved at the Brera Gallery, Milan.

46—48 On 7 February 1816 from Don Martino Zerafa, parish priest of Attard, for 30 scudi: (46) King David, after Guercino; (47) Daughter of Herodias holding Baptist's Head, soon relined and discovered to be a copy and (48) St Cecilia, also discovered to be a copy.

49 On 11 June 1816 Holy Family and Saints, attributed to Pietro Novelli. Seller not indicated and canvas in a bad state of repair.

50—62 On 28 July 1816 from Medeschini, a miniaturist from Meschi (?) for 92 scudi 6 tari three large Landscapes by Ignazio Bavarose. Payment partly in cash and partly through an exchange with a silver watch estimated at 75 scudi.

53—56 On 30 July 1816 from painter Busuttil four paintings representing Fish by Paolo Porpora, pupil of Agnello Ascione, for 25 scudi. On 5 August 1816 from Benucci four paintings, the former two for Roman scudi 10.30: (57) Ruins, a large canvas by Pannini; (58) Horses, a small canvas by Maestro Stendardo, later exchanged (see items 65 to 69); (59) Animals and Fruit, unattributed, for 7 maltese scudi 7 tari 10 grani and (60) Fish, also unattributed, for 7 scudi 7 tari 10 grani.

61 On 20 January 1817 from Benucci for 52 scudi Fruit and Flowers paid for partly in cash and partly through an exchange with three prints. Though unattributed, the picture is described as a very fine canvas in a gilt frame and once forming part of the picture-gallery of the Prince Santa Groce in Rome.

62 On 6 March 1817 from a second hand dealer for 10 scudi a Deer with other animals by Antonio Tempesta.

63—64 On 20 March 1817 from Benucci for 60 scudi two fine unidentified
On 25 May 1820 from a foreign resident in Malta for 10 scudi two 65—69
On 20 March 1817 from the gilder Mastro Agostino an acquisition 70—71
On 26 March 1817 bought on the open market for 3 tari two 72
On 31 June 1820 from Salvatore Ittard a canvas by Bassano re­ 73
On 22 January 1820 from the second hand dealer Celestre 74
On 21 September 1818 from the same artist a companion picture 75
On 21 March 1818 from the German painter Schranz an oil painting 76
On 28 February 1818 from William Stevens through Filippo Benucci 77
On 2 May 1817 from second hand dealer Mustaccia an unattributed 78
On 28 February 1818 from William Stevens through Filippo Benucci 79
On 31 June 1820 from Salvatore Ittard a canvas by Bassano re­ 80
On 20 December 1821 from an unnamed seller found by the second 81
APPENDIX II
Paintings, owned by Marchese, coming from the Camilleri and Preziosi families. Source: Count Marchese’s last will.

1 St Jerome holding the Cross, a copy by Stefano Erardi.
2 Judith and Holofernes, another copy by Stefano Erardi.
3 Ecce Homo with two angels by Giuseppe Arena called II Romano.
4 Our Lady of Good Counsel, a nice small canvas bought from Rome.
5 Immaculate Conception by Manno, the Palermitan painter.
6 St Andrew venerating the Cross, a fine copy of an original by Guido Reni in San Gregorio, Rome.
7 An unidentified large painting, a fine copy after Raphael, donated to Count Marchese by Signora Eustachia.
8 Two horizontal pictures presenting Dead Game, donated by Canon Vittorio Griati.
10 Four companion pictures depicting Animals, by Melchior Reus, kept in the Count’s country house, acquired from the sale of Filippo Camilleri.
12 St Jerome, whole length, a large canvas of poor quality.
15 Our Lady of Succour and St Nicholas of Tolentino, a large canvas of poor quality, probably removed from a church.
16 Bernard of the Virgin, another large canvas of a very poor quality.
17 Nine family Portraits, depicting members of the Bianchi, Grieti and Camilleri families.
26 Portrait of Monsignor Darini, formerly Inquisitor in Malta, by Francesco Zahra.
4. Antoine de Favray: Portrait of Count Saverio Marchese (detail)