

**NICOLA CAMILLERI**  
***alias* NICOLAS CAMMILLIERI**  
**A MALTESE SHIP-PAINTER**

Antonio Espinosa Rodriguez

On the 24th of June 1958 Mr. M.V. Brewington,<sup>1</sup> the Assistant Director of the Peabody Museum at Salem, Massachusetts wrote, to the Director of Museums in Malta, Capt. C.G. Zammit, to enquire about a “*marine painter who signs himself Nicolay (sic) Camillieri*”.<sup>2</sup> In his letter Mr. Brewington states that his Museum owns a number of watercolours painted by Cammillieri at Malta round 1819-1835. He also noted that “*At exactly the same time this man was working in Malta another marine painter with precisely the same name was working in Marseilles. We have paintings by both men but there are great differences in techniques and it is easy to distinguish the work of each man. Furthermore, the one working in Marseilles almost invariably shows the old Harbour, while all the pictures by the Maltese Cammillieri show Valletta or the Fortress of St. Elmo.*”<sup>3</sup>

In an other letter Brewington observed that the Maltese Cammillieri “... was obviously a documentary painter of no small ability and that his representations of sailing vessels is far superior and more accurate than the work of such men as Turner, Monet and Gauguin...”<sup>4</sup> Without delving into the merits or demerits of this assertion it must be admitted that the then Assistant Director of the Peabody Museum had good reasons for emphasising Cammillieri’s wonderful ability to paint ships.

Brewington was not the only person to believe there were two contemporary “Nicolas Cammillieri” – one active in Malta and the other in Marseilles. Roger Finch, in his book *The Ship Painters*, expresses the same view.<sup>5</sup> Laura Secchi, on the other hand, describes Cammillieri as “... *il raffinato acquarellista italiano*

<sup>1</sup> Marion V. Brewington was an acknowledged authority on maritime subjects including figureheads and navigational instruments. In 1968 he published in collaboration with his wife Dorothy the *Marine Paintings and Drawings in the Peabody Museum*. He died in 1974.

<sup>2</sup> Museums Dept.: File – LETTERS (Sundry Persons), letter dated 24/6/1958 from M.V. Brewington to C.G. Zammit.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*, letter dated 8/7/1958 from M.V. Brewington to C.G. Zammit.

<sup>5</sup> Roger Finch *The Ship Painters* (Suffolk, 1975) p. 27 (my thanks are due to Dr. Albert Ganado for bringing this publication to my notice).

*trasferitosi a Marsiglia e qui operante nei primi anni dell' Ottocento.*<sup>6</sup> Cammillieri's necrology, published in the Maltese newspaper IL MEDITERRANEO of the 25th February 1860, claims he was of Italian origin.<sup>7</sup> The object of this paper is to focus attention on Nicolas Cammillieri, clarify the question of his duality and nationality and publicize, in the process, some hitherto unknown or ignored biographical facts.

As Nicholas De Piro rightly points out Camillieri is highly thought of in marine art circles.<sup>8</sup> Several foreign institutions and Maritime Museums in Europe and the United States are the proud owners of works by Cammillieri.<sup>9</sup> In Malta paintings by Cammillieri are encountered in several private collections and, in the form of votive paintings, in sanctuaries and shrines.<sup>10</sup> The Maritime Museum of Malta, at Vittoriosa, currently holds five works by this marine artist.<sup>11</sup> Cammillieri is mentioned in the authoritative *Dictionary of Sea Painters* by E.H.H. Archibald and the *Dictionary of Marine Artists* by Dorothy E.R. Brewington as well as in other similarly specialised publications.

Until recently few, if any, in Malta took notice of Cammillieri's works. He was generally dismissed as an insignificant artist not worth the trouble of study or collecting. His paintings were often neglected and relegated to damp cellars, lofts or to some other remote parts of the house. Some, however, could be seen decorating corridors, entrance halls and staircases as mere curios of antiquarian interest. Others, testimonials of a glorious mercantile tradition, adorned the walls of old established shipping agencies. Those in sanctuaries and shrines, like so many other votive paintings, were held to be of little or no account and their care relied on the whims of a sacristan or whoever happened to be in charge at the time. The survival of many Cammillieri paintings depended on fortuitous circumstances. As a consequence of carelessness many paintings by Nicolas Cammillieri have either perished or reached us in a bad state of conservation.<sup>12</sup>

<sup>6</sup> Laura Secchi *Guida al Museo Navale di Genova - 1 Parte: La Marina a vela* (Genova, 1975) p. 23. According to Secchi this museum has seven works by Cammillieri (my thanks are due to Mr. Joseph Muscat for bringing this publication to my notice).

<sup>7</sup> For complete text see: APPENDIX - I (this necrology was kindly brought to my attention by Dr. Albert Ganado).

<sup>8</sup> Nicholas De Piro, *The International Dictionary of Artists who painted Malta* (Valletta, 1988) p. 48.

<sup>9</sup> For a list see APPENDIX III.

<sup>10</sup> On marine votive paintings in Malta see: A.H.J. Prins, *In Peril on the Sea: Marine Votive Paintings in the Maltese Islands* (Valletta, 1989). Andrew Cuschieri and Joseph Muscat, "Maritime Votive Paintings in Maltese Churches" in *Melita Historica* Vol X No. 2, pp. 121-144.

<sup>11</sup> The *USS President*, *USS Washington*, *HMS Prosalpina* and *Crocus*, all signed and dated 1817, were acquired from a Maltese private collection and presented to the Maritime Museum by Mid-Med Bank Ltd. in 1992. The fifth painting, also signed and dated 1835, depicts the bark *Salvatore*. It was formerly in the reserve collection of the Museums Department.

<sup>12</sup> The trend has fortunately reversed and "Melitensia Collectors" are now willing to pay high prices for something which formerly could be had for a song.

Within the general ambit of Marine Painting,<sup>13</sup> ship-portraiture forms a genre in its own right. In the seventeenth century it experienced a spectacular flourishing in the art of Dutch painters. Particularly significant were the contributions by Willen van de Velde the Elder (1611-1693) and his son Willen van de Velde the Younger (1633-1707) whose outstanding rendering of ships and the sea are a veritable artistic *tour de force*. It was largely through the activities of these two painters that the genre became popular in England. In eighteenth century France, Claude Joseph Vernet (1714-1789) distinguished himself as a painter of seascapes and harbour views.<sup>14</sup> He is best remembered for his series of Ports of France, now at the *Musée de la Marine* in Paris, commissioned by Louis XV<sup>15</sup> and for somewhat theatrical representations of shipwrecks and other disasters. An example of Vernet's dramatic penchant is his *Fire on the Tiber* at the National Museum of Fine Arts in Valletta.<sup>16</sup> On the other hand practitioners of ship-portraits were characteristically more prosaic and less pretentious. Typical are the ship-portraits by the enigmatic G. D'Esposito<sup>17</sup> who was active in Malta at the turn of this century.<sup>18</sup>

Ships-portraits are invariably linked, in Catholic countries,<sup>19</sup> with the long standing popular 'votive' picture tradition.<sup>20</sup> This, however, is true only in so far as the depiction of ships is concerned. *Ex-voto* paintings follow a vow or promise and are expressions of gratitude for heavenly assistance invoked and received by the donor.<sup>21</sup> Ordinary ship-portraits had no religious connotations. They were personal mementoes charged, on the part of the owner, with an element of nostalgia and pride quite independent of the religious practices.

Nineteenth century ship-portraits were usually the products of so called pier-head artists. These painters were encountered in every port earning a modest living,

<sup>13</sup> For a comprehensive history of marine painting see: Michael E. Leek *The Art of Nautical Illustration* (London, 1991).

<sup>14</sup> Claude Joseph Vernet's grandson Horace Vernet (1789-1863) visited Malta in 1839. See: National Library Ms LIBR 1438 ff. 67r-69.

<sup>15</sup> Contemporary copies, by the Mexican painter Patricio Morlete Ruiz, decorate the state dining room at Verdala Castle.

<sup>16</sup> Antonio Espinosa Rodriguez *Paintings at the National Museum of Fine Arts in Malta* (Malta, 1990) p. 128.

<sup>17</sup> Not to be confused with the painters E. D'Esposito (fl1901) and Vincenzo D'Esposito (1886-1946).

<sup>18</sup> In *Museum of Galaxidi: Greek Sailing Ships* (Athens, 1987) p. 62 G. D'Esposito's paintings are described as "... refined and sophisticated, not the work of an amateur."

<sup>19</sup> 'Votive' or 'ex-voto' paintings were generally left in hallowed sanctuaries and churches in fulfilment of a vow. They record Divine intervention and describe the scene or circumstances that gave rise to the promise. Mariners made frequent use of this popular manifestation of faith to record their deliverance from shipwrecks and other mishaps.

<sup>20</sup> Finch *op. cit.* p. 25.

<sup>21</sup> For a definition of ex-voto paintings within the Maltese cultural environment see: Prins *op. cit.*, pp. 6-8.

or supplementing other incomes, by producing and selling paintings of ships to a clientele largely consisting of ship-owners and mariners. They were veritable specialists in the exact rendering of ships. Some of these artists are known to us by name. Others are destined to remain anonymous. The quality of their works may vary from the naive and the mediocre to the highly competent and refined. These fascinating pictures are imbued with much charm and evocative powers. They are important pictorial documents of ships that once proudly sailed the seas.

Nicolas Cammillieri was a specialist in ship-portraits. He was a prolific painter and consequently the artistic excellence of his production, may at times, vary and appear uneven. Judging from his paintings he must have had a keen sense of observation and a profound knowledge of sailing ships and their behaviour at sea. He rendered his ships with great precision and attention to details. His sensibility and dexterity was such that his ships seem to naturally sway with the waves and appear to respond correctly to the direction and force of wind and currents.

Notwithstanding the fastidious and analytical rendering of his subjects his paintings are far from pedantic. He used a fluid technique combining lines in ink with washes of watercolours occasionally heightened with a little body colour. Unfortunately many of his paintings have lost much of their tonal values and original brilliance and freshness.<sup>22</sup> His prowess, however, ended along the shores and waterfronts for his figures, when included, are somewhat rigid whilst his landscapes are essentially topographical appendages. The 'sailing ship' is the main protagonist of his oeuvre and it is in its correct representation of rigging and sails' arrangements and modelling of the hull that the probity of the artist is manifested. His stormy scenes, containing rough seas and overcast skies, are charged with strong romantic and emotional connotations.

Cammillieri was respected and appreciated by at least some of those who knew him. Cesare Vassallo, the Librarian at the Public Library in Valletta, recorded the demise of the painter in his private diary. This learned gentleman acknowledged Cammillieri's renown in the following manner: "... *Nicola Camillieri tanto rinomato nel ritrattare bastimenti in acquarello, ...*"<sup>23</sup> IL MEDITERRANEO describes him as a sympathiser of Italian unification and as an upright and honest man second to none in his metier.<sup>24</sup>

<sup>22</sup> According to Finch *op. cit.*, pp. 27-28 "... *Camillieri did not use gouache, but with a very lively technique achieving his effects by water colour washes combined with an ink line. It is alas, difficult to envisage exactly how they appeared when newly painted, for the inevitable fading of water colour reduces what were once fresh washes of pigment to grey and sepia tones.*"

<sup>23</sup> Giornale del Dottor Cesare Vassallo 1860-61, entry 5/3/1860. This diary is in a private Collection. (Information kindly communicated by Dr. Albert Ganado).

<sup>24</sup> See: APPENDIX I.

According to the records in the Parish Church of St. Lawrence, Nicolas Cammillieri died, aged 87, at Vittoriosa on the 18th February, 1860. He was the son of the late Joseph and was buried the day following his demise in the Dominican Church of the Annunciation.<sup>25</sup> Presumably he was a regular resident of Vittoriosa. The age indicated suggested he was born round 1773. However a search in the registers of baptisms in the same parish revealed that a certain *Nicolas Joannes Franciscus*, to give him his full name, was born to Joseph Camillieri and his wife Anna on the 26th of February 1762. Salvatore Lanzun son of Nicolas, and Margerita wife of Nicolas Lanzun, stood as godparents at the child's baptism.<sup>26</sup> This corroborates Cesare Vassallo's assertion, in his diary, that the artist died a nonagenarian but belies the age given in Cammillieri's death certificate. However until further evidence is uncovered Nicolas Cammillieri's place and precise date of birth remains uncertain.

According to Dorothy E.R. Brewington, Nicolas had a brother called Michael who also painted marines.<sup>27</sup> She quotes a letter from a grand nephew and reports that both studied painting in Paris. So far this letter is the only known reference to the existence of the painter Michael Cammillieri. Perhaps future research may one day help to identify him better and single out his oeuvre.

We do not know how and when Cammillieri undertook his artistic career. He was certainly active from 1805 to 1858. In 1805 he painted a scene unmistakably taking place inside the old harbour of Marseille. This painting, in a private collection, shows a crowd of people admiring a French warship. The Gio Bono Ferrari Maritime Museum at Camogli has two paintings by Cammillieri dated 1858.<sup>28</sup> These paintings are indicative of Cammillieri's long artistic career.

It is significant that the earliest painting I know of by Cammillieri (it is dated 1805) should be of a French ship at Marseilles. Marseilles, at the time, was the home town of the Roux family. This talented dynasty of artists was founded by the hydrographer and painter Joseph Roux (1725-1793). His sons and grandchildren namely Ange-Joseph Antoine Roux (1765-1835), Mathieu-Antoine Roux (1799-1872), Ursule Josephine Roux (1801-?), Francois Joseph Frederic Roux (1805-1870) and Francois Geoffroi Roux (1811-1882) were all remarkable marine painters. At their shop, on the "*quay near Reboul's corner*", the Roux combined the

<sup>25</sup> Archives Parish of St. Lawrence, Vittoriosa: LIBER VI MORTUORUM p. 228.

<sup>26</sup> Archives Parish of St. Lawrence, Vittoriosa: Vol. IV fol. 205v.

<sup>27</sup> Dorothy E.R. Brewington *Dictionary of Marine Artists* (Mystic, 1982) p. 73.

<sup>28</sup> Pro Shiffino *The Sailing Ships of Camogli* (Genoa, 1987) pp. 17, 24.

art of painting ship-portraits with that of manufacturing and selling navigational instruments and charts. Other members of the family were sailors and sea captains.<sup>29</sup>

The Roux probably owed their innate abilities to their work as hydrographers which required disciplined draughtmanship and exactitude in the drawing up of nautical charts.<sup>30</sup> Whilst their knowledge of ships and the sea derived through direct contact with the world of sailors. With the exception of Ange-Joseph Antoine, who painted in oils and whose earliest recorded works are *ex voto* paintings<sup>31</sup>, the Roux favoured the watercolour medium. Although marked by personal individuality and possessing a varying degree of excellence, they shared an uncanny proficiency which excites the admiration of maritime historians and connoisseurs of ships' portraits. Apart from their documentative value, Roux paintings are considered to be outstanding examples of marine art. Cammillieri was greatly influenced by the Roux family.<sup>32</sup> This is evident in the general execution and handling of the watercolour media and in the format of his works. Stylistic considerations and circumstantial evidence indicate some sort of contact between Cammillieri and the Roux workshop.

The fact that some of his paintings had a Maltese background whilst others depicted the port of Marseilles gave rise to the idea of two distinct personalities with the same name. A careful comparative study of Cammillieri's French and Maltese signed and dated works reveal that we are dealing with one and the same person. For instance the cartouche<sup>33</sup> with inscription and above all the signature and peculiar spelling of the surname (Cammillieri) remain coherent all the time. Given due allowance, to make up for the state of conservation, there are no apparent major stylistic differences between the "French" and the "Maltese" Cammillieri. There are fluctuations in the quality of some of his paintings but this is to be expected of an artist with an active career spanning over fifty years.

The peculiar "Cammillieri" signature appears to correspond to the French phonetic rendering of the Maltese surname "Camillieri". Probably the painter acquired the habit of signing his name "in French" whilst residing in Marseilles.

<sup>29</sup> For an indepth study of this family of artists see: Philip Chadwick Foster Smith *The Artful Roux: Marine Painters of Marseilles* (Salem, 1978). (My thanks are due to Mr. Edwin Galea for bringing this publication to my notice). See also: Michael E. Leek *op. cit.*, pp. 71-75 & 84-88.

<sup>30</sup> Francois Joseph Frederic was the only member of the family to receive formal training in Paris at the Vernet studio. After some years working in the capital he settled at Le Havre where he worked as a hydrographer and marine painter.

<sup>31</sup> Philip Chadwick Foster Smith *op. cit.*, p. 7.

<sup>32</sup> E.H.H. Archibald *op. cit.*, p. 90.

<sup>33</sup> Camillieri's cartouche and lettering closely follow the norm utilised by members of the Roux family.

Although he always signed his works "Cammillieri" contemporary Maltese sources persistently spell the name correctly.<sup>34</sup> One such source is a petition sent by a group of Maltese merchants to the Civil Commissioner Sir Hildebrand Oakes in 1812.<sup>35</sup> This hitherto unknown document is important for it establishes certain facts about Cammillieri and solves the problem of this identity and nationality.

This document is kept at the National Archives of Malta at Rabat. It is to be found on pages 18 and 19 of a large register, titled "*Ordini*", in which are recorded official orders and directives emanating from the Civil Commissioner's office from 4th January 1812 to 5th October 1813. At one time it was at the National Library and carried the mark A LIBR 24.

Malta, at the time, was a British Protectorate whose status had as yet to be clearly defined. Britain, notwithstanding the Treaty of Amiens signed in 1802, was reluctant to return Malta to the Knights of St. John. Through diplomatic guile and cunning political manoeuvres it gradually entrenched its dominant position in Malta.<sup>36</sup> In the mean time Malta was governed by a "Civil Commissioner" appointed by the British government. At the time of our story Lt. General Sir Hildebrand Oaks acted both as Civil Commissioner and Commander in Chief of the garrison in Malta.<sup>37</sup>

Notwithstanding the war between England and France, Malta was a hub of maritime and mercantile activities.<sup>38</sup> Nonetheless British authorities in Malta kept a watchful eye on all in Malta. When, in October 1810, Onorato Bres returned to Malta from Rome the Public Secretary sent him a polite note to enquire about his comeback.<sup>39</sup> In 1816 Robert Corner, Superintendent of Marine Police, was ordered to strictly enforce the regulations in respect to foreigners landing in Malta and obliged to present themselves to the Executive Police. The same applied in the case of Maltese who had been absent for more than three years.<sup>40</sup>

It is not known when and why Nicolas Cammillieri took up residence in Marseilles. What is certain, however, is that after a long stay in France he expressed

<sup>34</sup> *Infra*.

<sup>35</sup> See APPENDIX II.

<sup>36</sup> British Sovereignty over Malta was finally sanctioned by the Peace of Paris in 1814.

<sup>37</sup> For a brief account of this period see: Nicholas de Piro "From Sovereign Principality to Fortress Colony: Transition and Aspiration" in *Mid-Med Bank Limited Report and Accounts 1991*.

<sup>38</sup> A.V. Laferla *British Malta* vol. I (Malta, 1945) pp. 74-75.

<sup>39</sup> National Archives Rabat: *Letters from Office of Public Secretary 1st August 1808 – 15th April 1812* p. 163.

<sup>40</sup> National Archives Rabat: *Letter Book May 1816 – May 1817* p. 89.

the wish to return to his native land. England and France were at war and his prolonged residence in enemy territory made his reappearance in Malta suspect. It is possible that Cammillieri might well have been in exile. The solution to his problem presented itself in 1811.<sup>41</sup> A group of Maltese merchants, travelling to Spain and Gibraltar, were captured by the French Corsair *Le Jambart*, commanded by Captain Roux, and conducted to Marseilles as prisoners. On learning about the plight of his compatriots "Nicola Camilleri", a Maltese and father of a large family who earned a living through his ingenuity in painting seascapes and ships, came to their assistance. Thanks to him they were set free and allowed to return to Malta. Back home the merchants sent a petition, on behalf of their benefactor, to the Civil Commissioner. They requested permission for the painter to return and practice his art in Malta. Sir Hildebrand Oakes gave his assent on the 9th March, 1812. The Nicola Camilleri mentioned in the document could be none other than the painter Nicolas Cammillieri. Possibly the captain of the *Jambart* was a relative of the Roux painters<sup>42</sup> and an acquaintance of the painter.

Some time must have passed before Cammillieri could return to Malta. In 1813 the Island was ravaged by plague. In 1814 the Peace of Paris was signed but war broke out again in 1815 and concluded, that same year, with the second Peace of Paris.<sup>43</sup> In 1817 Cammillieri was still painting pictures with the port of Marseilles in the background<sup>44</sup>. However, another Cammillieri watercolour also dated 1817 shows HMS Euphrates sailing past the fortifications of Valletta.<sup>45</sup> By 1822<sup>46</sup> Cammillieri had definitely settled back home painting pictures featuring ships entering or leaving Malta's Grand Harbour.

<sup>41</sup> As a point of interest a signed painting by Cammillieri, of a Tartana with a Marseilles background, dated 1811, was sold on Friday 7th December, 1990 by Christie's of Monaco. (Information kindly communicated by Dr. A.P. Demajo).

<sup>42</sup> From the family tree drawn by A. Fribourg in 1978 and published by Philip Chadwick Foster Smith *op. cit.*, p.x we learn that there were the following Roux sea captains: Jean Joseph (from 1750 to 1786), Jean Antoine (from 1746 to 1779), Antoine Marie Laurent (in 1788), Joseph Victor Louis (from at least 1786 to 1788), Francois (from 1811 to 1826), Francois Nicolas (from 1786 to at least 1788), Jean Joseph (from 1809 to at least 1816). Other members of the family are classified as sailors.

<sup>43</sup> The Battle of Waterloo, fought that same year, signified the final downfall of Napoleon and the end of an era.

<sup>44</sup> See painting depicting the USS President in the Maritime Museum of Malta.

<sup>45</sup> This work, currently in a private collection abroad, is similar to the painting of HMS Prasosalpina in the Maritime Museum of Malta.

<sup>46</sup> A painting of H.M.S. Revolutionaire leaving Grand Harbour dated 1822 was sold at Christie's of London in April 1993. See: Sale Catalogue lot 387A. (Thanks are due to Mr. Paul Zammit for bringing this painting to my notice).

## NECROLOGIA

Circa il meriggio del 18 corrente febbraio, l'egregio cittadino, ed eccellente artista signor Nicola Camilleri dava nella città Vittoriosa l'ultimo addio a questa valle di pianto. Amando egli la verità per principi, e doiano l'ipocrisia per istinto, visse la vita degli onesti, incedendo sempre, ed indeclinabilmente fra la probità ed il decoro; fra la virtù ed il travaglio.

Italiano di origine, amò sentitamente la Italia, ed in ogni qualsiasi convulsione politica, fu sempre lo unico suo voto vederl'affrancata, e libera da ogni esoso oppressore.

La parca fatale si avvicinò più volte a troncargli colla inesorabile sua forbice lo stame ordinario del vecchio artista, ma nel mirare tanta veneranda canizie tutt'applicata, ed intenta a dipingere, con prodigiosa naturalezza, ad *acquarello* i suoi disegnati lavori, non ardì mai distrarlo, o turbare il suo *genio* in quella branca di pittura, ove in ogni tempo superiormente si distinse, e non fu mai ad altri *secondo*.

Gravato dagli anni il vivere suo quasi per gradi si spense: e pria di dare l'ultimo *addio* a quanto vi ha sulla terra di passeggero e fugace, chiuse dignitosamente i suoi labbri, quasi a virtuoso ravvedimento di qualche sua gioviale e spiritosa loquacità, e volle consacrare i suoi ultimi respiri, ed aneliti a contemplare in silenzio la grandezza di Dio, la vanità della vita, la miseria dell'uomo, e la necessità di pagare alla madre natura l'inevitabile tributo sulla decorsa vita.

Dotato il Camilleri di un carattere tessativamente probato ed onesto, la sua bell'anima fu sempre istintivamente propensa ad amare il suo simile. Conoscea il dabben uomo che «*qui amat proximum legem implevit*».

Chi su questa valle di lagrime vive la vita del giusto, ha per sicuro compenso nell'altro mondo il condegno premio.

Salve, o amico, egli e un tuo conoscente che sparge sulla lapide che inanimato ti serra un fiore ed una lagrima.

## APPENDIX – II

## COPIA ESTRATTA DALL'ORIGINALE

*Eccellenza = I sottoscritti Negozianti e Capitani Maltesi servi Umi. di V.E. riv.<sup>te</sup> espongono. – Che in un viaggio faceano l'anno scorso da Malta, per Spagna, e Gibraltar con Bandiera Inglese, ebbero la disgrazia d'esser stati catturati dal Corsaro francese le Jambart Cap.<sup>no</sup> Roux, e poscia condotti prigionieri in Marseglia ove fortunatamente trovarono un tal Nicola Camilleri Maltese padre di numerosa famiglia cola vivendo coll'ingegnoso suo talento di dipinger quadri di Marina e ritrattare sul vero bastimenti, e squadre in ogni mosso.*

*A quest'onest' uomo l' Ori. devon la loro libertà. Egli nel sentire il nome di Maltesi le accolse, le ha soccorso, e merce i vigilanti suoi ricorsi le rese in stato di rigodere la loro patria. Per tutta riconoscenza il benefattore Camilleri le pregò d' esoner umte. a S.E. l' urgente bisogno egli ha di raggiungere i suoi altri parenti in questa, e nel tempo stesso proseguir l' arte sua che al certo piacevole, ed utile a questa Real Marina gl' Ori. pertanto avendo sperimentato la bona condotta del d.<sup>no</sup> Camilleri, per esso umilmente ed unanimamente supplicano l' E.V. a concederle la grazia di ripatriarsi unitamente colla sua famiglia, e così avranno ottenuto pel bravo Camilleri, quello che lui ottenne pell' Ori. e tanti altri Maltesi che ebbero l' istessa sorte.*

*Rosario Busutil*

*Giovanni Tabone*

*Gio. And.<sup>o</sup> Dalli*

*Gio. Batta Camilleri*

*Giuseppe Farrugia*

*sottoscritti Gaspare Callus*

*Luigi Camilleri*

*Il Sud.<sup>no</sup> per Giuseppe Panajotti, e*

*Lorenzo Panajotti non sapendo iscrivere*

*Attanasio Roncali*

*Palazzo 9 Marzo 1812*

*Attese le particolari circostanze del caso accordiamo la Grazia, che si domanda*

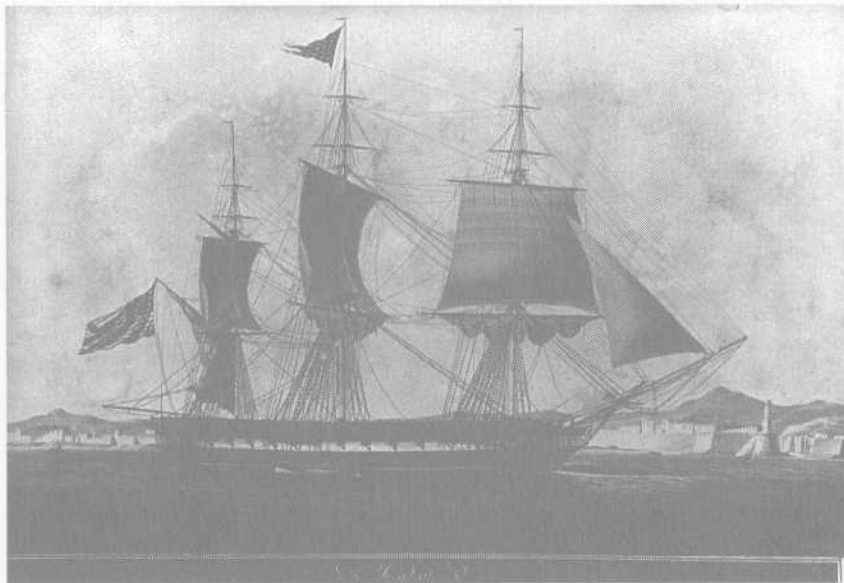
*Il Regio Civile Commissionario*

*=sottoscritto= H. Oakes*

## APPENDIX – III

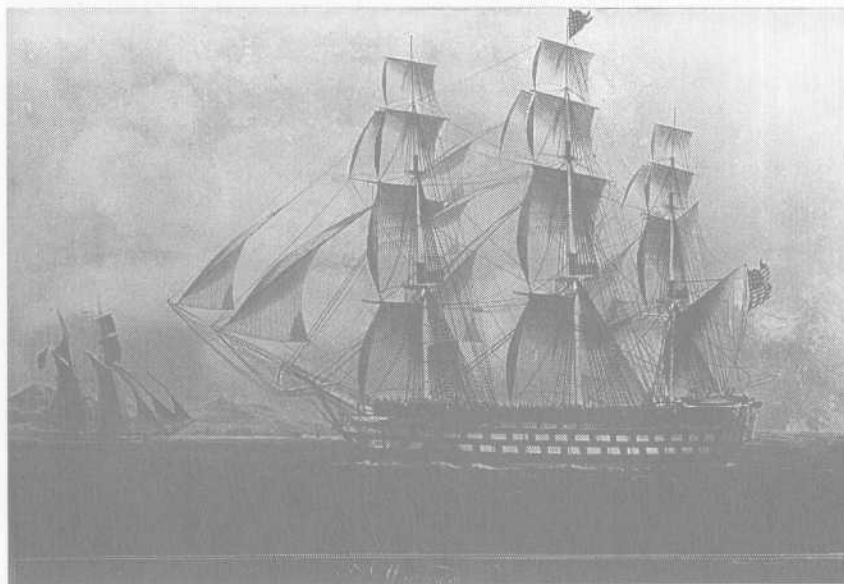
LIST OF FOREIGN MUSEUMS AND INSTITUTIONS  
KNOWN TO OWN PAINTINGS BY NICOLAS CAMMILLIERI

- Britain – The National Maritime Museum, Greenwich  
Ipswich Museum  
Sunderland Museum  
City of Liverpool Museum, Liverpool
- Denmark – Maritime Museum, Kronborg Castle, Helsingor
- U.S.A. – The Peabody Museum, Salem, Massachusetts  
Mariners Museum, Newport News, Virginia  
Mystic Seaport Museum, Connecticut  
Maritime Museum, Philadelphia  
Historical Society of Delaware, Wilmington, Delaware  
Maryland Historical Society, Baltimore, Maryland  
Old State House-Bostonian Society, Boston Massachusetts  
Nantucket Whaling Museum, Nantucket, Massachusetts  
Franklin D Roosevelt Library and Museum, Hyde Park, NY  
Museum of the City of New York, New York
- Italy – Museo Navale, Pegli, Genova  
Civico Museo Marinaro “Gio Bono Ferrari”, Camogli
- Holland – Maritiem Museum Prins Hendrik, Rotterdam
- France – Musée Borely, Marseilles  
Chamber of Commerce, Marseilles  
Musée de la Marine, Paris
- Norway – Bergens Sjøfarts Museum, Bergen



Nicolas Cammillieri (1762/73-1860) *USS President* – Watercolour – Signed and dated 1817. Purchased and Donated to the Maritime Museum of Malta by Mid-Med Bank Ltd in 1992.

(Photo credit: Marquis A. Cassar Desain)



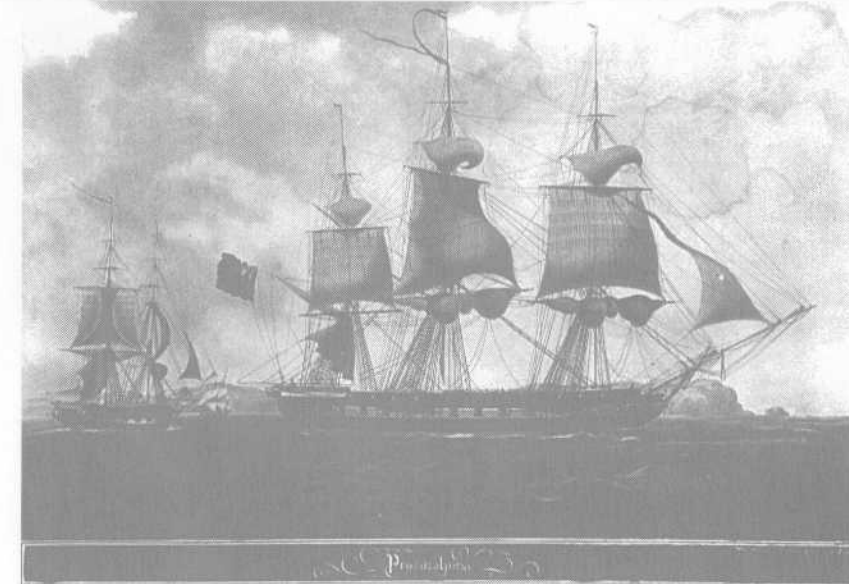
Nicolas Cammillieri (1762/73-1860) *USS President* – Watercolour – Signed and dated 1817. Purchased and Donated to the Maritime Museum of Malta by Mid-Med Bank Ltd in 1992.

(Photo credit: Marquis A. Cassar Desain)



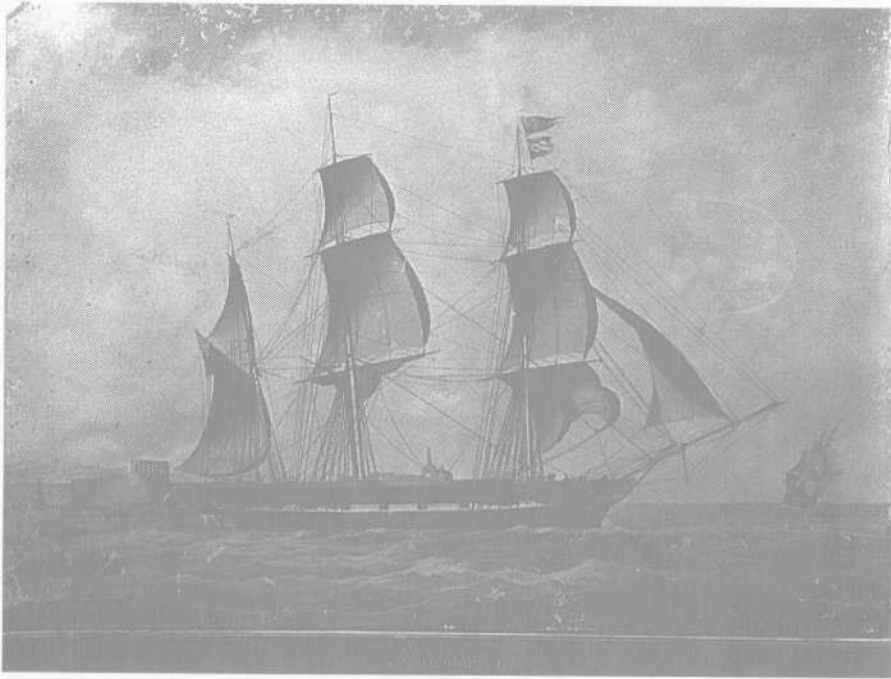
Nicolas Cammillieri (1762/73-1860) *Crocus* – Watercolour – Signed and dated 1817. Purchased and Donated to the Maritime Museum of Malta by Mid-Med Bank Ltd in 1992.

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Nicolas Cammillieri (1762/73-1860) *HMS Prosalpina* – Watercolour – Signed and dated 1817. Purchased and Donated to the Maritime Museum of Malta by Mid-Med Bank Ltd in 1992.

(Photo credit: Marquis A. Cassar Desain)



Nicolas Cammillieri (1762/73-1860) *Salvatore* – Watercolour – Signed and dated 1835. Maritime Museum of Malta.

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