



Fig. 1
Giuseppe Cali (1846-1930).
(Courtesy of Mr Edward
Camilleri)

The Creative Collaboration between Painters and Photographers in Malta

Caroline Tonna highlights the role photography has played in the works of Giuseppe Cali

I became interested in the link between painting and photography by coincidence when artist-photographer Patrick Fenech had shown me some early twentieth-century studio photographs of models wearing folklore costumes taken by prolific photographer Richard Ellis (1842-1924). These photographs were fascinating and luckily I was even allowed to see the original glass plate negatives at the Richard Ellis Archives.¹ There was a striking resemblance to the works of portrait painter Edward Caruana Dingli (1876-1950), and this intrigued me to delve deeper into the interplay between the art of painting and photography.

Apart from Caruana Dingli, my research led me to another case study of the collaboration between artists and photographers, and their own use of photography. In this article I will look at some of the works of painter Giuseppe Cali (1846-1930, Fig. 1) side-by-side with the photographic works of his son Ugo (b.1878, Fig. 10), who was a professional photographer working at the Grand Studio in Valletta. Ugo took photographs of his sister Margaret (1887-1932, Fig. 6), a beautiful young lady

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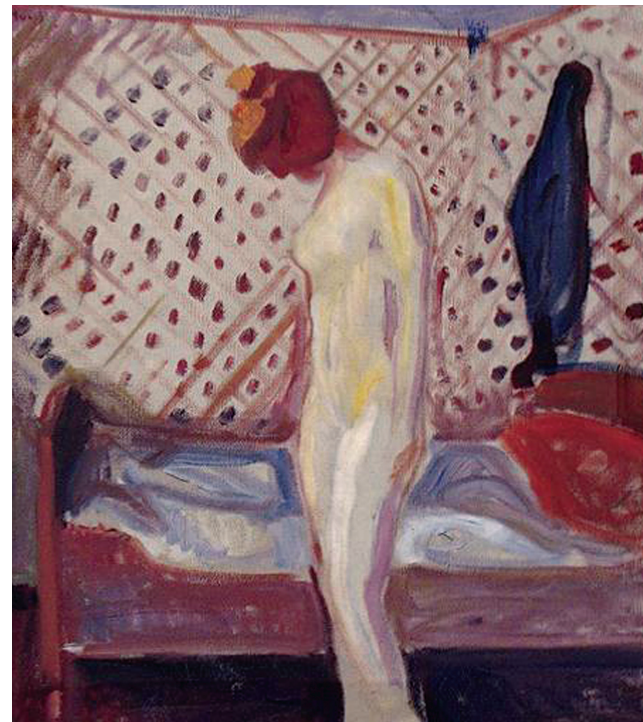
who acted out poses and expressions wearing biblical clothes which served their father as visual notes for his religious paintings. A set of twenty-four black and white photographs of Margaret posing as the Virgin of Sorrows, Mary Magdalene, monastic saints and angels was generously lent to me by Nicholas de Piro. These photographs contained essential material which helped me compare them to some paintings executed by Cali, and to explore the collaboration between the artist and the photographer.

It is necessary to place photography in a historical context as a technology that was revolutionizing the way of seeing and recording the world and the impact it had on the artistic work of painters in Malta and abroad.

The Birth of Photography

It was the French researcher Joseph Nicéphore Niépce (1765-1833) who in 1826 took the first photograph in history with an exposure of eight hours.² In the same year, Niépce met Louis Jacques Mandé Daguerre³ (1787-1851) who had been experimenting independently on the fixation of an image exposed by the *camera obscura*. Both Niépce and Daguerre agreed to work together and eventually they developed the Daguerreotype.⁴

The French and foreign press reported the event and immediately the news sparked interest among competitors. Soon after reading reports on the invention of photography, William Henry Fox Talbot (1800-1877), announced his invention of the 'paper negative'.⁵ He called his invention *calotype*, after the Greek words for beautiful (*kalos*) and



impression (*typos*).⁶ In 1851, Frederick Scott Archer (1813-1857), solved the problem of long exposures required by daguerreotypes and calotypes. He made use of glass plate with a film of wet collodion to hold the chemicals, which offered the finesse of detail of the daguerreotype and the reproducibility of the calotype. This invention marked a new era in photography, and it spread like wildfire. It fascinated people with its possibility of preserving and reproducing images representing the exactitude of nature. Famous painters made use of photography to their own advantage. Gustave Courbet (1819-1877) used photographs of female nudes⁷ that served for his paintings such as *The Painter's Studio: A Real Allegory* (1855, Fig. 4-5). Several personalities in his paintings are based on photographic images, whereby the painter captured detail and the exactness of each individual.⁸ Claude Monet (1840-1926) took many photographs of his garden at Giverny and had a darkroom underneath his studio. Hilaire Germain Edgar Degas (1834-1917) was at first cautious of the new medium, but in the middle years of his artistic career he was interested in high-speed photographs of figures in action taken by scientist Etienne-Jules Marey and Eadweard Muybridge.⁹ The involvement of photography was part of Degas's art in his late years, as he took photographs himself and regarded photography as a teaching method in his art. Alphonse Mucha (1860-1939) used photographs as an *aide memoire* for his designs, drawings or cartoons for his decorative work¹⁰ while Edvard Munch (1863-1944) took remarkable photographs capturing turbulent emotions which one finds in his intense paintings (Fig. 2-3). Munch used a double exposure to create ghostly forms and fused them with his imagination and personality to transform them in his art.

opposite: Fig. 2 & 3
Edvard Munch, *Rosa Meissner at the Hotel Robn in Warnemünde*, 1907, and one of the paintings based on the photograph.

below: Fig. 4 & 5
Gustave Courbet, *The Painter's Studio: A Real Allegory* (detail), 1855, and a photograph of a nude in a similar pose used by the artist.

Introduction of photography in Malta

It was in 1840 that the first photograph was taken in Malta by French painter Horace Vernet (1789-1863). He stopped over in Malta on his way to Paris from the Middle East, where he had photographed famous monuments and classical architecture of the region.¹¹ During the quarantine stay in the Lazaretto at Manoel Island, Vernet had invited the Governor of Malta, Sir Henry Bouverie (1783-1853),¹² to witness the shooting of a photograph at the Fort Manoel with his camera. The earliest known use of the calotype (negative-positive) process in Malta was by Welsh photographer Reverend Calvert Richard Jones (1804-1877), who was on a Mediterranean tour purposely to take photographs.¹³ Jones had established contact with W.H. Fox Talbot, the



inventor of the calotype process, and took photographs of the architecture of Malta, views of the Grand Harbour, the Three Cities of Senglea, Cospicua and Vittoriosa, street scenes and portraits of people.¹⁴

The technology of photography rapidly improved in the 1850s. Exposure time became shorter, making it possible to photograph a large range of subjects. Another milestone was reached when André Adolphe Eugene Disdéri (1819-1889), a Parisian photographer, patented a style called *carte de visite*¹⁵ (visiting card) in 1854. The *carte de visite* became a social phenomenon, giving individuals a new status and a social currency. For the first time, relatives and friends could exchange these visiting cards which usually ended up in family albums. In Malta, most of the photographic studios produced the popular





left: Fig. 6
Margaret Cali.
(Courtesy of Mr Edward Camilleri)

below: Fig. 7 & 8
Margaret Cali in a photograph that was used for the personification of *Scienza*.
(Fig. 7 courtesy of Casa Rocca Piccola, Valletta)

carte de visite, which was a thriving business with the military and naval personnel.

The artistic life of Cali

Giuseppe Cali, one of Malta's most prolific painters, dominated the artistic scene in the last quarter of the nineteenth and early twentieth centuries. His parents were Giovanna Padiglione (d.1888) and Raffaele Cali (1798-1847), two Italian artists who had settled in Malta. When Giuseppe was only nineteen he went to Naples to study at the Accademia delle Belle Arti, which was then run by Professor Giuseppe Mancinelli (1812-1875), a well-known painter of the Neoclassical school.¹⁶ The talented student followed Mancinelli's academism, but he was more interested in the works of Domenico Morelli (1826-1910), an influential

Neapolitan painter who broke from the academic tradition and painted in the pure theatrical romantic style.¹⁷ Another formative source of influence came from the French Romantic Eugene Delacroix (1798-1863),¹⁸ to whose paintings he may have been introduced by Morelli. The art of the Palizzi brothers,¹⁹ who were among the first artists painting in the realist idiom, must have also influenced Cali's style in Naples.²⁰ Unfortunately, Cali had to cut short his stay in Naples because of the political situation there,²¹ and in 1867 he was constrained to return to Malta. However, the two years he spent in Naples left an impact on Cali as he had taken in influences from academism, Romanticism and *verismo*²² which he merged into his own style.

Cali started to enjoy a prosperous career in Malta, and in 1871 he married Perinia Pace (1854-1923) and had eleven children. He often painted his wife and children as models for his saints and angels in his religious paintings.²³ After



below: Fig. 9
The Virtues of Mankind with *Scienza* on the left.
(Salesian Theatre, Sliema / Photo: Kevin Casha)

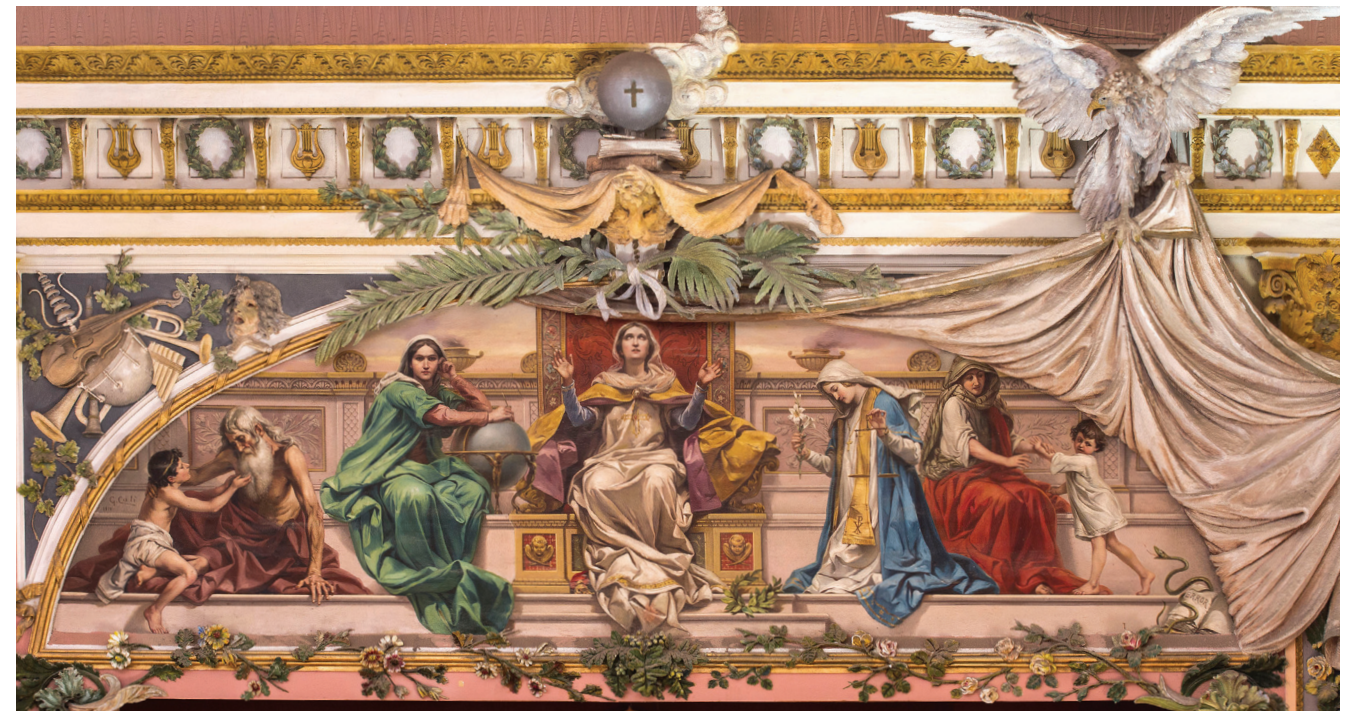
his marriage, Cali worked as a regular scenographer at the Royal Opera House.²⁴ He also received commissions for the decoration of private houses, as well as public buildings for entertainment and catering,²⁵ landscapes and portraits of distinguished persons. In 1869, he was found to be contributing his political caricatures to the satirical paper *Don Basilio*.²⁶ Sculpture was Cali's hobby²⁷ and known works are the two busts of Maltese patriots Matteo Callus²⁸ and Don Gaetano Mannarino,²⁹ both rebels against the rule of the Knights of Malta.

In spite of never having being short of engagements, the flow of money from church commissions was not consistent, and thus he secured employment as a teacher of art at the Government Lyceum. Cali also founded his own school of painting and encouraged young artists to break away from Neoclassicism and academism.³⁰

The Calis: A father and son collaboration

Cali's third son, Ugo³¹ became a professional photographer, and like his father he practised hand-colouring on black and white photographs.³² Ugo's style of photography was closer to that of British photographer Julia Margaret Cameron (1815-1879),³³ whose photography was a rare combination of the intimate and aesthetic dimensions of the soft-focus image.³⁴

Giuseppe Cali must have seen his son's work and surely was impressed with the painterly effect of the artistic photographs. His daughter Margaret (1887-1923) was an available model who acted out poses and expressions, and photographs of her served Cali as a visual aid when depicting religious themes. One of the photographs shows Margaret, wearing a heavy garment arranged in wide folds, while the same material covers her head like a veil and falls loosely over her shoulders. The folds capture pockets of light and shade.





She sits on an armchair with clasped hands, and keeps her head tilted slightly upwards and sideways to the right. The expression is one of sadness and contemplation, representing the *Virgin of Sorrows* which Cali used for the altar painting of St Paul's Bay Parish Church in 1904. The artist had been commissioned by the benefactress Marchioness Bugeja.³⁵ Cali used the same seating position of the figure in his painting as that of the photograph. The upward and sorrowful gaze is very similar, with the head tilted slightly upwards and to the right. Cali borrows some elements from the photograph and adds his imagination, resulting in one of his masterpieces. The *Virgin of Sorrows*³⁶ (1890) painted by Cali for the Carmelite Church, Mdina, shows the Madonna with a delicate face resembling that of Margaret,³⁷ and if Cali did not base his painting on a photograph, he most probably painted her from life or through the vivid memory of his daughter's beautiful face.

In another photograph Margaret rests her left cheek on her left shoulder and looks upwards in praise. She holds her clasped hands away from her body, lifting them to the level under her chin. The sleeves of her tunic are rolled up to emphasise the angle of the elbows, which is close to the foreground. Margaret was standing in for one of the seraphs

left: Fig. 10
Ugo Cali.
(Courtesy of Prof. Mario Buhagiar)

opposite top: Fig. 11 & 12
Margaret Cali in a pose that was adopted in the depiction of St Vincent Ferrer in the painting at the Parish Church of Our Lady of Pompeii, Marsaxlokk.
(Fig. 11 courtesy of Casa Rocca Piccola, Valletta)

opposite bottom: Fig. 13 & 14
Margaret Cali in a pose that was adopted in the depiction of St Rita in the painting at the Parish Church of St Andrew, Luqa.
(Fig. 13 courtesy of Casa Rocca Piccola, Valletta)

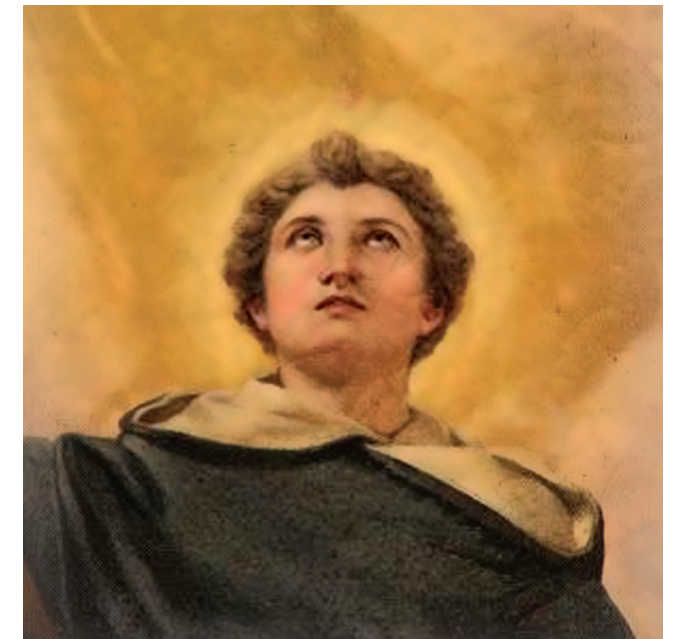
in the right-side group of the apse painting of the *Glory of St George*, depicted in a burnt orange tunic.

Cali did not copy directly from photography, but used artistic licence to make changes as he executed the wall painting. It appears that Cali borrowed the sharp angle of the elbow for another angel in the titular painting of *The Assumption of the Virgin* in Qrendi. The central figure of *The Assumption of the Virgin* is very similar to Cali's *Candidior Nivis*.³⁸ Incidentally, the beautiful Virgin in *Candidior Nivis* is possibly based on Margaret too.³⁹ This painting was given to her in 1910 when she married Antonio Cassar Torregiani (1882-1959).

Margaret was also involved in representing one of the personifications of *The Virtues of Mankind* (1908, Fig. 9), Salesian Theatre, Sliema.⁴⁰ She is personifying *Scienza* (Fig. 8). Margaret stretches out her right arm (partly showing in the photograph, Fig. 7) to rest her hand on a prop, while she rests her head against the other hand. The clothing and headscarf are carefully arranged and are closely interpreted in the painting. Cali skilfully captures the tactile quality and picks up the detail in the *chiaroscuro* drapery folds, which he translates in vivid colour in the final pictorial composition. The composition of *The Virtues of Mankind* is comparable to the four virtues in the ceiling-vault painting of the *Apotheosis of St Francis*, St Francis Church, Valletta.

Margaret wears a Dominican habit and assumes a saintly expression as if she is being interceded by the Holy Spirit from above (Fig. 11). Cali had painted many versions of the Dominican saint, but the one at Marsaxlokk is considered to be one of his most inspiring (Fig. 12).⁴¹ St Vincent Ferrer is centrally placed in the middle plane of the canvas, preaching to the faithful, as if in movement from descending the short flight of steps, which gives the saint a relief quality.

There is only one photograph available of Margaret wearing the habit of a monastic saint (Fig. 13). With her expressive eyes and praying gesture she brilliantly transmits a devotional emotion. It is very likely that Cali based a small oval painting of St Rita (Fig. 14) on this photograph. It is placed



under the altar of the *Virgin of Consolation* by Enrico Arnaud (1728), which was restored by Cali. According to Raphael Bonnici Cali,⁴² Giuseppe Cali painted four small oval pictures for the church of Luqa, namely St Rita, St Catherine, St Paul and St Francis.⁴³ In another publication issued by the Luqa parish church, it is claimed that the painting of St Rita was by Ramiro Cali,⁴⁴ son of Giuseppe, who was also a painter. However, first examinations of the painting show that it is by Cali's hand.⁴⁵

Cali also made use of available prints from lithographs of famous paintings by Charles Joshua Chaplin (1825-1891), who depicted the feminine grace of young women with lightness and carelessness. Cali's *Crossing the Brook* at the National Museum of Fine Arts resonates Chaplin's painting *Coquetterie* (1857). It is also possible that for the expressive painting of the female martyr (St Rufina or St Philomena)

floating in the agitated water, Cali could have been looking at Chaplin's *Dans Les Reves* (c.1886) or Paul Delaroche's (1797-1856) *La Jeune Martyre* (1855) at the Louvre. For the easel painting of Cupid kissing a nude woman amidst clouds, Cali made a direct reference of the composition and title of Dutch painter, W.J. Marten's (1839-1895) *Cupid Kiss*.⁴⁶ It is highly possible that clients requested a replica of famous paintings from Cali's hand.

Cali's relationship with photography is closely linked to his experience as a scenographer. He was well-acquainted with the theatre and actors, and the idea of role play was reflected in the *tableau vivant* photography. He was fortunate to have a son who was a professional photographer and a daughter who modelled for photographs that served Cali as a source for his realistic imagery of figures in his paintings.

Notes		
		Patrimonju Malti, 2000), 2.
1	With the kind permission of Mr Ian Ellis.	
2	Dominique de Font-Réaulx, <i>Painting and Photography 1839-1914</i> (Flammarion, 2012), 34. The oldest surviving example considered as the ‘first photograph’ dates from 1826. It was discovered by Helmut Gernsheim in 1952 and was taken by Niépce from a window in his property at Le Gras near Chalon-sur-Saône; it shows the courtyard of the house. This photo is conserved in the Helmut Gernsheim Collection at the University of Texas in Austin.	15 The name <i>carte de visite</i> was adopted for the new size of photographs measuring approximately 2 ¼ by 3 ⅜ inches. Disdéri made a fortune with it, and paved the way for many other photographers to make theirs. The world seemed charmed by the new idea of the <i>carte de visite</i> photographs, as thousands of enthusiasts picked up the habit of collecting them.
3	Ranier Fabien and Hans-Christian Adam, <i>Masters of Early Travel Photography</i> (New York: The Vendome Press, 1983), 9. Daguerre was a scene painter for the opera, and was the most sought-after stage illusionist in France after achieving the best results with diorama. Daguerre achieved his best effects with dioramas presented in rotating auditoriums, one in London and another in Paris. Staggered backdrops suggested space, while cleverly lit, translucent canvases produced moving clouds and billowing fog. In no time Daguerre was considered France’s greatest showman.	16 Edwin A. Camilleri, <i>Giuseppe Cali</i> (Malta, 1991), 7.
4	Font-Réaulx, op. cit., 36. The daguerreotype is a direct positive made in the camera on a silvered copper plate. Daguerre worked hard to popularise the new image-making process. He demonstrated the use of his process at the <i>Conservatoire des Arts et Métiers</i> in September 1839, and sent his best daguerrotypes to kings and statesmen. Additionally, he wrote a book of instructions on the use of daguerreotype, which became an immediate best-seller and was soon translated into thirty-two languages. Daguerre was awarded the nation cross of the Legion of Honour and Berlin’s Prussian Order of Merit, thus overshadowing the importance of the role played by his late business partner Nicéphore Niépce in the development of the process.	17 Dominic Cutajar, ‘European Cultural Heritage Day - Exhibition of Ottocento Art in Malta’ (1988).
5	William Henry Fox Talbot was a British inventor and photography pioneer who invented the calotype process, a precursor to photographic processes of the nineteenth and twentieth centuries.	18 Mario Buhagiar, <i>The Iconography of the Maltese Islands 1400-1900 - Painting</i> (Malta, 1987) 182. There is no evidence that Cali had access to a Delacroix painting. He knew him from prints and copies.
6	Bruce Barnbaum, <i>The Art of Photography: An Approach to Personal Expression</i> (California: Rocky Nook Inc., 2010), 67. Talbot coined the word photography, an amalgam of two Greek words: <i>photo</i> (light) and <i>graphy</i> (to draw). He saw photography as a means of ‘drawing with light’.	19 The Palizzi brothers were Giuseppe (1812-1888), Filippo (1818-1899), Nicola (1820-1870), all painters from Naples.
7	Gustave Courbet, Exhibition Catalogue (New York: The Metropolitan Museum of Art, 2008), 224. The nude woman in <i>The Painter’s Studio: A Real Allegory</i> (1855) was painted from a photograph that Courbet had sent to Ornans, where he started work on the painting. Since it proved impossible to obtain a nude model in the small provincial town, a kind of reflection between painting and image is placed in the centre of the canvas.	20 Emmanuel Fiorentino, ‘Giuseppe Cali (1846-1930)’, <i>Treasures of Malta</i> , Vol. II No. 3 (Summer 1996), 57.
8	Marina Vaizey, <i>The Artist as Photographer</i> , A William Abrahams Book (New York: Holt, Rinehart and Winston, 1982), 22.	21 Petra Bianchi, ‘From Don Basilio to Le Tre Rome: Giuseppe Cali’s Risorgimento’, <i>The Times of Malta</i> , 16 February 1997. Giuseppe Cali, during his two years at art school in Naples, dreamed of joining Garibaldi’s Redshirts to fight for the Unification of Italy. His parents were deeply alarmed by these revolutionary tendencies in their son, and begged him to come back to Malta. The movement for the Unification of Italy was in continuous battle with the Bourbon monarch.
9	Royal Academy of Arts Gallery Guide, ‘Degas and the Ballet: Picturing Movement, 2011’. Muybridge was an English landscape photographer active in America.	22 <i>Verismo</i> refers to nineteenth-century Italian painting as practised by the Macchiaioli group of painters, who were active in Tuscany; they broke with conventions taught by the Italian academies of art and did much of their paintings outdoors in order to capture natural light, shade and colour. They were the forerunners of the French Impressionists.
10	Vaizey, op. cit., 32.	23 Raphael Bonnici Cali, ‘Giuseppe Cali - Biographical Notes’, in <i>Giuseppe Cali Centenary Exhibition 1846-1946</i> , organised by the Malta Art Association (Malta, 1946), 13.
11	Vernet was commissioned to take photographs using daguerreotype in France, Italy, Spain, Greece, Egypt, Nubis, Palestine and Syria.	24 Buhagiar, op. cit., 43. Cali also composed polkas and rondos that he dedicated and donated to his family and friends.
12	Lieutenant-General Sir Henry Frederic Bouverie was Governor of Malta from 1836 to 1843.	25 Examples of mural decoration at Villa Lugisland, Rabat; Villa Grech Mifsud, Mosta; the Salesian Theatre, Sliema and Caffè Cordina, Valletta.
13	Calvert Jones did leave some exciting pictures of early Victorian Malta.	26 <i>Don Basilio</i> was a satirical paper published by Cali’s friend, Ramiro Barbara (1840-1920), who was from Naples and lived in Malta. He took up a political career and exiled himself from Italy. He wrote extensively and received three University Chairs in Berlin. Cali named one of his sons Ramiro in his friend’s honour.
14	Margaret Harker, <i>Photographers of Malta 1840-1990</i> (Malta: Fondazzjoni	27 Cali was Vincenzo Cardona’s friend, a Sicilian sculptor in charge of the industrial school run by the Society of Arts, Manufactures and Commerce. He visited Cardona regularly. An abstract taken from the unpublished diaries of Raphael Bonnici Cali.
		28 Dr Giuseppe Matteo Callus, a Maltese scholar, was imprisoned and later hung by the Order during Grand Master de Valette’s rule when a document he had prepared to be presented to Philip II of Spain was intercepted. The document contained harsh criticism of the Order at a time when the people had had enough of the capricious behaviour of the knights. For this act, Callus was accused of treason, convicted and hung. http://my-malta.com/history/Personalities.html#RichHistory_IrvellTalQassinis ; accessed on 23 April 2013.
		29 Don Gaetano Mannarino led a Revolt of the Clergy in which twenty-four priests took part, about a month before De Rohan took over as Grand
		Master from Francisco Ximenes. This was a result of general discontent and resentment towards the Order, following the introduction of unpopular economic measures when the Maltese population was already impoverished. Don Mannarino was jailed for life.
		30 These student artists developed their talents at the Cali School of Arts, among them Edward Caruana Dingli (1876-1950), Cali’s son, Ramiro (1881-1945), Robert Caruana Dingli (1882-1940), Gianni Vella (1885-1976) and Raphael Bonnici Cali (1907-2002).
		31 Very little is known about Ugo Cali; he probably emigrated to America. In the unpublished diaries of Raphael Bonnici Cali, it is stated that Ugo had sons living in America. In <i>Photographers of Malta</i> Margaret Harker erroneously dates Ugo Cali. The present author found evidence that Ugo Cali was born on the 20 th February 1878.
		32 Hope Kingsley, <i>Seduced by Art: Photography Past and Present</i> (London: National Gallery, 2013), 68. In the nineteenth century, colour was not integral to the photographic process but was added to monochrome images. Typically, hand-painting of photographs was done with a matchstick with one end covered with some cotton to form a cotton swab, that would be dipped into watercolours or oils and applied to the surface of the photograph. This technique required an artistic skill and was most popular in the mid- to late nineteenth century before the discovery of colour photography.
		33 Kingsley, op. cit., 13. Julia Margaret Cameron was a British photographer best known for her portraits of celebrities of the time. It is likely that she worked from an art reproduction. She imitated a print that was based on a painting and adjusted the focusing of her camera to produce hard or soft outlines. Margaret Harker compares Ugo Cali’s photographic work to that of Julia Margaret Cameron. <i>Photographers of Malta, 1840-1990</i> , 118.
		34 De Font-Réaulx, op. cit., 172. Julia Margaret Cameron’s work was closely associated with poets and painters of the period, members of the Pre-Raphaelite Brotherhood and producing straight portraits as well as scenes inspired by Shakespeare, Milton or Alfred Tennyson.
		35 ‘Id-Duluri fl-Arti’ (Our Lady of Sorrows in Art) from the series ‘Irkejjen Storiċi’ (Historical section). <i>Il-Mument</i> , 16 April 2000.
36	The patron of this painting was P. Paul Cesare Borg, a Carmelite friar. P. Serafin Abela O. Carm., <i>Il-Karmelitani fl-Imdina 1659-1994</i> (Malta, 1994), 41.	
37	Rev. Dr Charlò Camilleri O. Carm immediately likened photographs of Margaret taken by Ugo to Our Lady of Sorrows at the Carmelite Church, Mdina.	
38	Camilleri, op. cit., 9. The <i>Candidior Nivis</i> (Madonna over a snow mountain) was awarded a special mention at the International Biennale Exhibition of Venice in 1920.	
39	Nicholas de Piro, ‘A Model for the Artist, Giuseppe Cali’ in <i>Treasures of Malta</i> , Vol. VI No. 2 (Easter, 2000), 65.	
40	The similarities of the two photographs of Margaret to the personifications found in <i>The Virtues of Mankind</i> have been identified by Michelle Galea.	
41	Emmanuel Fiorentino and Louis A. Grasso, <i>Giuseppe Cali 1846-1930</i> (Malta: Said International Ltd, 1991), 85.	
42	Bonnici Cali, op. cit., Catalogue Number 482, 54. In one of his unpublished diaries, Bonnici Cali stated: <i>pingihom</i> [it-tfal] <i>kemm-il darba fil-kwadri tieghu, wkoll fi xbihat ta’ angli u qaddisin. Lil martu pingiha bosta drabi bhala Madonna u lil uliedu bniet bhala angli. Fost il-bniet, wahda minnbom kienet sabiha tassew u fuqha pinga lil Santa Rita fi kwadru zgħir f’Hal Luqa</i> (many a times he painted images of his children as angels and saints. He depicted his wife many times as the Virgin Mary and his girls as angels. Among his daughters, one of them was very good-looking, and he based the image of St Rita in a small painting in Luqa on her).	
43	Giuseppe Cali also painted the small oval paintings of St Spiridione. <i>Hal Luqa, 375 Sena ta’ Fidi u Kultura Nisranija</i> (2009), 41.	
44	<i>Gwida Storika u Deskrittiva tal-Knisja Parrokċjali ta’ Hal Luqa</i> , Edizzjoni Speċjali, 1 July 1979.	
45	Based on stylistic considerations, Prof. Mario Buhagiar and Mr Mark Sagona have agreed that it is highly probable that St Rita is by Giuseppe Cali.	
46	Cali’s references to Chaplin’s and Marten’s paintings have been identified by Lino Borg, while the reference to Delarche was observed by Nicholas de Piro.	