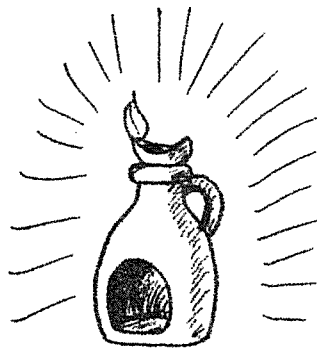


L - IMNARA



VOL 2
No.2

SETT.
1983

HARGA SPECJALI

ASPETTI TAL-FOLKLOR

KATALGU TAL-WIRJA TA' KWADRI DWAR FOLKLOR MALTI
MINN GUIDO LANFRANCO, TAHT L-AWSPICI TAL-GHAQDA
TAL-FOLKLOR

17-24 TA' SETTEMBRU' 1983 FIL-MUZEW NAZZJONALI
TA' L-ARKEJOLOGIJA, BIL-PERMESS TAD- DIRETTUR
TAL- MUZEWIJIET

ASPECTS OF LOCAL FOLKLORE

ANNOTATED CATALOGUE OF PAINTINGS ON MALTESE
FOLKLORE EXHIBITED BY GUIDO LANFRANCO UNDER THE
AUSPICES OF THE FOLKLORE SOCIETY, AT THE NATION-
AL MUSEUM OF ARCHAEOLOGY, VALLETTA, WITH THE
KIND PERMISSION OF THE DIRECTOR OF MUSEUMS.

17 - 24 SEPTEMBER 1983



L - I M N A R A



BULLETTIN TAL - GHAQDA TAL - FOLKLOR

VOL. 2 No. 2

SETTEMBRU' 1983

HARGA SPECJALI

KATALGU TAL-WIRJA TA' KWADRI DWAR FOLKLOR MALTI
MINN GUIDO LANFRANCO, TAHT L-AWSPICI TAL-GHAQDA
TAL-FOLKLOR

17-24 ta' Settembru 1983 fil-Muzew Nazzjonali
ta' l-Arkejologija, bil-permess gentili tad-
Direttur tal-Muzewijiet

Il-kontenut ta' dan il-Bullettin huwa 'copyright' u xejn minnu ma jista jigi riprodott minghir il-kunsens bil-miktub ta' l-Editor u l-Awtur ikkoncernat. L-Imnara tohrog darba fis-sena, izda jista' jkun hemm ukoll hargiet specjali. L-opinjoni jiet espressi f'dan il-Bullettin m'humiex bilfors dawk tal-Ghaqda tal-Folklor

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WERREJ

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L-IMNARA, VOL. II No 2 SETT. 1983 NUMRU SPECJALI, BHALA
KATALGU MALTI-INGLIZ TA' 30 KWADRU F'WIRJA DWAR ASPETTI TAL-
FOLKLOR MALTI, MAGHMULA MINN GUIDO LANFRANCO FUQ STIL TA'
ARTI POPOLARI, INAUGURATA MILL-KUMITAT TAL-GHAQDA TAL-FOLKLOR

NOTA DWAR IL-KWADRI LI JINSABU FILL-WIRJA

Dawn it-tletin tpingija kienu saru fir-rebbiegha tal-1975 biex iservu lill-awtur, bhala bazi ghal materjal illustrattiv biex juzah f'tahditiet, T.V., u artikoli dwar folklor lokali kelli jaghmel. Gew maghmulin fuq stil ta' arti popolari biex jaqblu aktar ma' l-ispirtu folkloristiku, u fejn possibli jinkorporaw aktar minn tema wahda. Dawn it-tpingijiet kienu ntwerew ghall-ewwel darba f'ezibizzjoni dwar folklor Malti li kien organizza Carmel Cuschieri f'Paceville, San Giljan, Mis-26 ta' Gunju sa l-4 ta' Lulju 1976. Guido Lanfranco kien ha l-ewwel ghoxxrin kwadru li jidhru f'dan il-katalgu, u silfhom lill-Muzew Nazzjonali tal-Folklor, il-Birgu, meta dan gie inawgurat f'Dicembru 1981, u s'issa ghadhom hemm bhala self indefinit. Dawn it-tpingijiet qed jintwerew issa taht l-awspici tal-Ghaqda tal-Folklor biex iheggu antar l-interess fl-istudju tal-folklor taghna. In-noti li jidhru f'dan il-katalgu gew imkabbrin u uzati bhala 'captions' ghall-kwadri fl-ezibizzjoni.

L-IMNARA, VOL. II No.2 SEPTEMBER 1983, SPECIAL ISSUE, BEING A
BILINGUAL CATALOGUE OF 30 OIL PAINTINGS IN AN EXHIBITION ON
ASPECTS OF LOCAL FOLKLORE, PAINTED BY GUIDO LANFRANCO IN THE
STYLE OF POPULAR ART, AND INAUGURATED BY THE COMMITTEE OF THE
FOLKLORE SOCIETY

A NOTE ON THE EXHIBITS

The paintings were all made in the spring of 1975 to serve as a basis for the author, for illustrative material he needed for lectures, television and articles during the following years.

They were painted in the style of popular art to stimulate a folkloristic atmosphere, and where possible, each picture includes more than one theme. These paintings were exhibited for the first time at an exhibition on local folklore, set up by Carmel Cuschieri, at Paceville, Saint Julians, 26 June-4 July 1976. Guido Lanfranco loaned the first twenty pictures which appear in this catalogue, to the National Folklore Museum at Vittoriosa, when it was inaugurated in December 1981, and have been there, since then, on indefinite loan. These paintings are being exhibited under the auspices of the Folklore Society to encourage interest in the study of local folklore. The notes appearing in this catalogue were enlarged, and used intact as captions for the paintings in the exhibition.

THE FOLKLORE SOCIETY

The aim of this society, founded in 1964, is to encourage the study of local folklore by means of lectures, visits and exhibitions, and it also publishes its annual "L-Imnara", mainly in Maltese, but with occasional material in English. A subscription of £ml a year includes a copy of this annual publication. Anyone interested in Maltese folklore, can contact the Hon. Secretary, Miss Jessie Grech, 29, Narrow Street, Lija, or The Editor, 78, St. Trophimus Street, Sliema.

L-GHAQDA TAL-FOLKLOR

L-Ghan ta' din l-Ghaqda li twaqqfet fl-1964, hu li tinkuraggixxi l-istudju tal-folklor taghna billi torganizza tahditiet, ezibizzjonijiet, hargiet, u tippublika L-Imnara li tohrog darba fis-sena. Il-hlas ta' £ml fis-sena iservi ghasshubija u ghall-Imnara. Min jinteressa ruhu f'din l-Ghaqda u ix-xoghol taghha, jista' jikteb lis-Segre tarja, Miss Jessie Grech, 29, Narrow Str., Lija, jew lill-Editur, 78, St. Trophimus Street, Sliema.

KWADRU' NRU I

IT-TBERIK TAD-DJAR

NHAR IT-TNEJN TA' WARA' L-GHID IL-KBIR JIBDA IT-TBERIK TAD-DJAR U L-FAMILJA. KULHADD INADDAF ID-DAR MINN FUQ S-ISFEL, BIEK BIEK TIDHER FL-AHJAR TAGHHA. IL-PATRI JEW QASSIS, SA QABEL IL-KONCILJU, KIEN JIDHOL FILL-KMAMAR KOLLHA, IZDA ISSA BIZ-ZEJJED IBIEREK U JGHID IT-TALB FL-INTRATA. FTIT QABEL JGHADDI IS-SAGRISTAN IQASSAM L-ILMA MBIEREK, U XI DRABI KIEN IKUN HEMM UKOLL SIEHBU IQASSAM BICCIET TAX-XEMGHA TAT-TNIEBRI. LILL-ABBATI LI JKUN MAL-PATRI ITUH XI BICCA FLUS GO L-ILMA MBIEREK. LILL-PATRI FL-ANTIK KIENU JAGHTUH XI TIGIEGA JEW XI PRODOTT TAR-RABA. GHAT-TBERIK KIENU JLESTU L-BIEB TA' BARRA MIFTUH, U JISTENNEW SAKEMM JASAL GHANDHOM.

PAINTING No. I

THE BLESSING OF HOUSES

ON EASTER MONDAY STARTS THE BLESSING OF HOUSES AND FAMILIES. THE HOUSE IS SCROUPLOUSLY CLEANED TO RECEIVE GOD'S BLESSING. BEFORE THE RECENT ECUMENICAL COUNCIL CHANGES, THE PRIEST USED TO BLESS ALL ROOMS OF THE HOUSE, BUT RECENTLY PRAYERS AND BLESSING ARE RESTRICTED TO THE HALL. THE SEXTON GOES ROUND DISTRIBUTING HOLY WATER, AND HIS COMPANION FORMERLY ALSO PROVIDED PIECES OF BROWN CANDLE LEFT OVER FROM HOLY WEEK CEREMONIES. THE PRIEST USED FORMERLY TO BE GIVEN A CHICKEN OR FARM PRODUCE AND THE ALTAR BOY IS GIVEN A COIN DROPPED IN THE HOLY WATER HE CARRIES FOR THE PRIEST.

KWADRU NRU 2

IL-HGEJJEG TA' SAN GWANN

IL-KAVALLIERI TA' SAN GWANN KIENU JICCELEBRAW IL-FESTA TAL-QADDIS TAGHHOM BILL-KBIR. FOST AFFARIJIET OHRAJN KIENU WKOLL IKEBBSU HGEJJEG GOL-KRIETEL, U JQABBDUHOM LEJLET IL-FESTA TA' SAN GWANN BATTISTA, LI KIENET TKUN FL-24 TA' GUNJU. GHALHEKK, FIT-23 FILGHAXIJA IL-GRAN MASTRU KIEN JIXGHEL IL-HGEJJEG QUDDIEM IL-PALAZZ, U IL-LINGWA TA' FRANZA KIENU JQABBDU TLIETA OHRA HDEJN L-INFERMERIJA. IN-NIES KIENU JIGBRU L-HATAB U L-HGEJJEG KIENU JINXTEGLU F'BOSTA TOROQ. IC-CERIMONJA GHANDHA GHERUQ PĀGANI, BILLI L-FESTA TAHBAT MALMIGJA TAS-SAJF. L-IRGIJEL KIENU JAQBZU L-HGEJJEG, U OHRAJN JAHARQU PUPU JEW TRAJBU FIN-NAR

PAINTING No. 2

SAINT JOHN'S BONFIRES

THE KNIGHTS OF SAINT JOHN USED TO CELEBRATE THEIR PATRON'S FEAST ON A GRAND SCALE, AND AMONG OTHER THINGS USED TO LIGHT BONFIRES. THE GRAND MASTER INITIATED THE FIRES IN THE PALACE SQUARE AT DUSK, ON 23RD JUNE, THE EVE OF THE FEAST, AND THE FRENCH KNIGHTS LIT THREE NEAR THE INFIRMERY. ALTHOUGH LINKED WITH ST. JOHN THE BAPTIST, THE CEREMONY ORIGINATES FROM PAGAN ACTIVITIES ON THE ARRIVAL OF SUMMER, WHICH TAKE PLACE, OR USED TO TAKE PLACE IN MOST PARTS OF THE WORLD. BONFIRES WERE ALSO KEPT GOING IN MANY STREETS, WHERE PEOPLE PROVIDED FIREWOOD. MEN LEAPT OVER THE FLAMES OR BURNT STRAW DUMMIES, SYMBOLISING EVIL SPIRITS.

KWADRU' NRU 3

TAL-MITHNA TAR-RIH'

BIEX JITHNU' QAMH', XGH'IR U' PRODOTTI OHRAJN, IL-MALTIN KIENU' JMORRU' GHAND TAL-MITHNA. L-EWWEL IMTIEHEN KIENU' DAWK TAL-MIEXI, FEJN KIEN IKUN HEMM BAGHAL JEW HMAR GO REMISSA, GHAJNEJX MGHAMMD'IN, IDAWWAR IL-GEBLA TAL-MITHNA. WARA WARA BDEW JUZAW L-IMTIEHEN TAR-RIH'. META IR-RIH' KIEN TAJJEB, TAL-MITHNA KIEN ISEJJAH' LIN-NIES TAR-RAHAL BILLI JDOQQ IL-BRONJA, BEBBUXU KBIR BILL-PONTA MKISSRA, JEW KIEN IMUR HUWA STESS IDUR BILL-HMAR, JIGBOR L-IXKEJJER, GWIELAQ U' CRIENEN MINN GHAND IN-NIES, U' WARA LI JITHAN IQASSAMHOM LURA.

PAINTING No.3

THE MILLER

THE GRINDING OF CEREALS AND GRAINS IN THE MALTESE ISLANDS, FORMERLY WAS UNDERTAKEN BY THE MILLER WHO USED A BLINDFOLDED ASS OR MULE TO TURN ROUND THE GRINDSTONE SET UP IN A STABLE. LATER ON, WINDMILLS WERE INTRODUCED. WHEN THE WIND WAS SUITABLE, THE MILLER USED TO CALL HIS CUSTOMERS BY BLOWING THROUGH A TRUMPET SHELL, OR ELSE WENT ROUND WITH HIS CART TO COLLECT THE GRAIN FOR GRINDING AND WHEN HE COMPLETED HIS WORK RETURNED THE CONTAINERS WITH THE FLOUR.

KWADRU NPU 4

L-EWWEL TAS-SENA

FL-EWWEL TAS-SENA KIEN HEMM DRAWWIET FILL-BLIET U FIL-IRHULA. FILL-BLIET XI DAQQAQA U GHANNEJA KIENU JMORRU KMIENU QUDDIEM IL-BIEB TAS-SINJURI, LI KIENU JOHORGU JTUHOM XI HAGA. BIEB JAWGURAW SENA GDIDA LILL XI HADD, GIE LI KIENU JGHAMLU L-GIR FUQ L-GHATBA TAL-BIEB. IT-TFAL KIENU JIGGERREW MAT-TOROQ U JGHIDULEK "IS-SENA T-TAJBA", U KIENU JISTENNEW LI TAGHTIHM XI SITT HABBIET. KIENET DRAWWA UKOLL LI JIEKLU L-HUT FL-EWWEL TAS-SENA. GHALL-EWWEL MA KIENUX JAGHTU RIGALI FILL-MILIED, IZDA KIENU JAGHTU L-ISTRINA, FL-EWWEL TAS-SENA.

PAINTING No.4

NEW YEAR CUSTOMS

THERE USED TO BE NEW YEAR CUSTOMS IN TOWNS AND VILLAGES. IN THE TOWNS OR CITY THE CUSTOMS WERE RATHER DIFFERENT FROM THOSE OF THE VILLAGES. MUSICIANS USED TO PLAY SOME MUSIC AND SING IN FRONT OF THE DOORS OF WELL TO DO FAMILIES TO WISH THEM A HAPPY NEW YEAR, RECEIVING SOME COIND IN RETURN. IT WAS ALSO A CUSTOM TO SPREAD SOME LIME ON THE DOORSTEP OF HOUSEHOLDS TO WISH THEM A PROSPEROUS NEW YEAR. MANY USED TO EAT FISH ON NEW YEAR'S DAY, AND FISH HAWKERS WENT ROUND THE STREETS WITH TRAYS OF FISH. MANY CHILDREN USED TO GO ROUND THE STREETS WISHING A NEW YEAR TO THOSE THEY MEET, EXPECTING A COIN IN RETURN.

KWADRU NRU 5

IL-PASSJU, IL-KENUR

FOST IL-LOGHOB TAL-BNIET HEMM DIK TAL-PASSJU. F'DIN IL-LOGHBA JPINGU MA' L-ART XI LINJI LI JIFFURMAW SPAZJI KWADRI, TRIJANGULARI U NOFS TOND. DIN IL-LOGHBA TIRRAPPREZENTA ID-DISA' XHUR-TAT-TQALA, BIN-NUMRU DISA' IMZAQQAQ IL-BARRA, FILL-KWADRU JIDHER UKOLL IL-KENUR GO BIEB TA' REMISSA, GHAX GEWWA JAGHMEL ID-DUHHAN. TIDHER UKOLL IL-GRADA FILL-BIEB TA' WAHDA MID-DJAR. DIN IL-GRADA KIENET THALLI BARRA ANIMALI LI JKUNU JIGRU FIT-TRIQ, MINBARRA LI ZZOMM IL-BIEB MIFTUHI FUQ L-ANTIPORTA. MINBARRA KLIEB U QTATES, FIT-TOROQ KIEN IKUN HEMM BOSTA MOGHOZ, TIGIEG, HNIEZER, L-AKTAR FL-IRHULA. FIT-TRIQ DEJEM KONT TARA XI PATRI JEW QASSIS, GHAX QABEL KULL FAMILJA KIEN IKOLLHA LILL XI HADD RELIGJUZ.

PAINTING No.5

STONE STOVE AND HOP SCOTCH

ONE OF THE FAVOURITE GAMES PLAYED BY GIRLS, MORE COMMONLY PLAYED IN THE PAST, IS HOP-SCOTCH. ALTHOUGH THERE ARE MANY TYPES OF HOP-SCOTCH PLAYED ALL OVER EUROPE, THE ONE ILLUSTRATED REPRESENTS THE NINE MONTHS OF PREGNANCY, AND EVEN THE SKETCH SCRAWLED ON THE GROUND WITH A PIECE OF BURNT FIREWOOD, HAS NINE SPACES, WITH THE NINTH BEING MORE ROUNDED, BULGING AT THE END. THE LOCALLY MADE STONE STOVE, 'KENUR', IS IN THE DOORWAY TO MINIMISE SMOKE INDOORS. A HOUSE SHOWS ALSO A WOODEN GATE, 'GRADA' WHICH HELPED KEEP THE DOOR OPEN AND KEEP OUT ANIMALS.

KWADRU Nru 6

PROCESSJONI TA' KORPUS

ID-DEVOZZJONI LEJN IS-SAGRAMENT KIENET HADET XEJRA AKTAR GHALL-AHJAR, WARA LI GIE MONS. P. DUZINA F'MALTA, GHALL-VIZTA TIEGHU FL-1575. HUWA WAQQAF FRATELLANZI TAS-SSMU SAGRAMENT F'HAFNA PARROCCI, U' TISTA' TGHID LI IL-PARROCCI KOLLHA, WAQFU DIN IL-FRATELLANZA. IL-FRATELLI TAS-SAGRAMENT JILBSU KUNFRATIJA BAJDA, MUZZETTA HAMRA, U' KURDUN ABJAD JEW AHMAR, FLIMKIEN MA' KURUNA TAR-RUZARJU. IL-FRATELLI JAKKUMPANJAW F'KULL PROCESSJONI TAL-PARROCCA, IZDA IL-FESTA TA' KORPUS, GHALIHOM ISSIR AKTAR SOLENNI. MINBARRA ID-DEVOZZJONI JIET LEJN IS-SAGRAMENT, IL-FRATELLI JGHAMLU BOSTA XOGHOL TA' KARITA' U' JIEHDU HSIEB IL-BZONNI JIET SPIRITWALI TA' XULXIN. JIEHDU HSIEB UKOLL IL-VIJATKU TAL-MORDA.

PAINTING No.6

CORPUS CHRISTI PROCESSION

THE DEVOTION TOWARDS THE BLESSED SACRAMENT WAS STANDARDISED IN 1575, BY THE APOSTOLIC DELEGATE MONS. P. DUZINA, DURING HIS VISIT TO MALTA. HE SET UP SEVERAL CONFRATERNITIES OF THE BLESSED SACRAMENT IN SEVERAL PARISHES, AND WHEN HE LEFT OTHERS WERE ESTABLISHED IN ALL OTHER PARISHES. THE MEMBERS OF THIS CONFRATERNITY WEAR A WHITE GARB AND RED SHOULDER-PIECE, BESIDES A RED OR WHITE WAIST CORD AND ROSARY BEADS. APART FROM ATTENDING ALL CHURCH FUNCTIONS, THE FEAST OF CORPUS CHRISTI IS CELEBRATED WITH SPECIAL POMP.

KWADRU NRU 7

LI JSINN, BIZZILLA, DEVOZZJONI

FIT-TRIQ KONT ISSIB KOLLOX. DAWK LI KELLHOM BZONN ISINNU SKIEKEN, IMQASSIJET, U GHODOD OHRA, KIENU JISTENNEW LIL-DAK LI JSINN. KELLU KARRETTA BIR-ROTA LI TITHADDEM BILL-PEDALA, WAQT LI JSINN, BL-ILMA JQATTAR MINN XI BOTT. F'BIEB TA' DAR TIDHER MARA TAHDEM IL-BIZZILLA, XOGHOL LI QABEL KIEN AKTAR MIFRUX FID-DJAR MALTIN, BIT-TRAJBU JISTRIEH MAL-HAJT U G-COMBINI MDENDLIN. QABEL, IT-TFAL KIENU JMORRU MBUSU ID IL-QASSIS JEW IL-PATRI, META KIENU JARAWH FIT-TRIQ. HUWA KIEN ITIHOM XI SANTA JEW DOMNA. IL-HASIRA TAL-QASAB, LI TIDHER IMDENDLA QUDDIEM BIEB, KIENET PURTIERA EFFICJENTI, L-AKTAR FIS-SAJF, FACCATA TAX-XEMX, FL-ISTESS H'IN TGHADDI L-ARJA.

PAINTING No. 7

STREET SHARPENER, LACE MAKING, DEVOTION

THE STREET SHARPENER CAME ROUND REGULARLY, AND PEOPLE BROUGHT OUT THEIR KNIVES, SCISSORS AND OTHER BLADED TOOLS FOR SHARPENING. HE WORKED THE GRINDSTONE BY MEANS OF A PEDAL, WHILST WATER TRICKLED DOWN ON THE BLADE FROM A TIN CAN. LACE MAKING WAS MORE POPULAR IN ALL HOUSEHOLDS OF THE PAST, WHERE THE CUSHION WAS RESTED AGAINST THE WALL, AND THE BOBBINS DANGLED AROUND. LITTLE CHILDREN USED TO SHOW RESPECT TO PRIESTS AND OTHER RELIGIOUS IN THE STREET, BY GOING OVER TO KISS THEIR HAND, AND WERE USUALLY GIVEN A HOLY PICTURE OR EFFIGY IN RETURN. THE LOCALLY-MADE CANE CURTAIN, 'HASIRA', WAS VERY CONVENIENT AGAINST THE SUN, IN SUMMER, IN FRONT OF THE MAIN DOOR.

KWADRU Nru 8

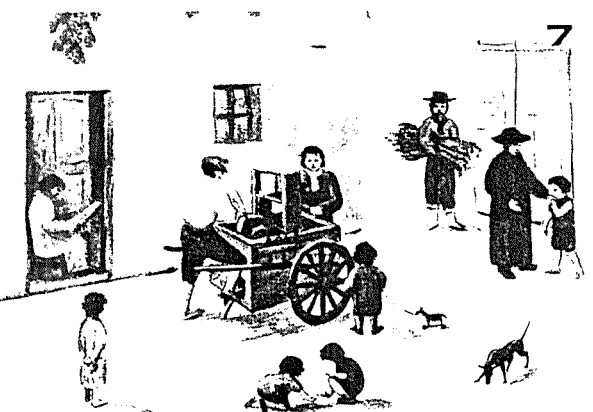
IL-QARINZA

FL-AHHAR JUM TAS--SENA, FL-IRHULA KIENU JSIRU ATTIVITAJIET BIEX JISSIMBOLIZZAW IL-HRUG TAL-QADIMA U D-DHUL TAL-GDIDA. KIENU JOHORGU GHANNEJA FILGHAXIJA, IDOQQU U JKANTAW QUDDIEM DJAR HBIEBHOM, JAWGURAW SENNA GDIDA KOLLHA RISQ. GIE LI KIENU JGORRU MAGHHOM PAR PUP I JEW TRAJBUJIET TAT-TIBEN, LI JFISSRU S-SENA QA D IMA U GDIDA. WIEBED MILL GRUPP KIEN JAGHMEL IL-GIR FUQ L-GHATBA TAL-BIEBIEN, SINJAL TA' RISQ. GHAL-NOFS IL-LEJL KIENU JIEQFU JIEKLU GHAND XI HABIB, U F'DARU JKOMPLU IC-CERIMONJA, FEJN WIEHED MINNHOM JIMTEDD FL-ART U 'IS-SULTAN' FOSTHOM 'JOFFRIH' LIL-TAD-DAR, GHAL-SENA B'IEZLA.

PAINTING No. 8

THE 'QARINZA'

ON THE LAST DAY OF THE YEAR, IN THE VILLAGES THERE USED TO BE THE CUSTOM OF HERALDING THE NEW YEAR, AND LEAVING THE PAST, BY MEANS OF THE 'QARINZA'. A GROUP OF SINGERS PLAYED SONGS IN FRONT OF HOMES AND IN THE STREET, WISHING A NEW YEAR TO ALL THE VILLAGE. SOMETIMES THEY CARRIED A PAIR OF STRAW FIGURES, SYMBOLISING THE OLD AND THE NEW YEARS. ON THE APPROACH OF MIDNIGHT, THEY USUALLY STOPPED TO DINE AT A FRIEND'S HOUSE, AND WITHIN, THEY CONTINUED THE CEREMONY OF THE 'QARINZA', WITH ONE OF THEM, 'THE SULTAN', OFFERED ONE OF HIS GROUP, WHO LAY ON THE GROUND, AS A 'PRESENT' TO THE HOUSEHOLD FOR A PROSPEROUS NEW YEAR. ANOTHER MAN SPREAD LIME ON THE DOORSTEP, FOR LUCK.



KWADRU NRU 9

TAL-HOBZ, L-GHAJN TA' L-ILMA

DARI IL-HAJJA KIENET TKUN AKTAR FIT-TOROQ. FOST OHRAJN KIEN JGHADDI TAL-HOBZ BILL-KARRETTUN LI KIEN IKUN ISFAR, BL-IXKAFEF GHALL-HOBZ, BILL-MIZIEN U L-KEXXUN TAL-FLUS. KIEN IKOLLU GANG BIEK JIGBED HOBZIET MILL-FOND TAL-KAXXA. IL-HOBZ KIEN JINTIZEN U TINGHATA IL-GONTA. ILMA GHAX-XORB KIENU JIMLEWH MILL-GHAJN TAT-TRIQ, (JEW 'POMP') QABEL MA BEDA JIDHOL FID-DJAR. QABEL DIN L-GHAJN KIENU JUZAW TAL-BIR. IIL-MUFTIH KIEN JINZAMM GHAND XI HADD QRIB L-GHAJN. TALLABA KIEN HAWN KULLIMKIEN, QABEL MA ZVILUPPAT L-GHAJNUNA SOCJALI U L-PENSJONIJIET, GHALHEKK KIENU JKUNU F'KULL KANTUNIERA, JITOLBU 'KARITA', JEW IHABBTU L-BIBIEN.

PAINTING No. 9

BREADSELLER, PUBLIC WATER TAP

THE BREADSELLER'S CART USED TO BE ONE OF THE LANDMARKS IN THE STREETS, TOGETHER WITH A HOST OF OTHER HORSEDRAWN VEHICLES. THE CART HAD APPROPRIATE COMPARTMENTS FOR BREAD STORAGE, INCLUDING ITS ROOF, AND WAS PROVIDED WITH A DRAWER FOR MONEY, SURMOUNTED BY A HANGING BALANCE. BREAD WAS WEIGHED ON THE SPOT, AND ADDITIONAL PIECES ADDED AS REQUIRED. POTABLE WATER WAS AVAILABLE AT THE PUBLIC WATER TAP OR PUMP. WELLS WERE COMMON, BUT MOSTLY INFECTIVE, AND DOMESTIC WATER IN HOMES CAME LATER. BEGGARS WERE A COMMON SIGHT IN THE STREETS, BEFORE THE DEVELOPMENT OF SOCIAL SERVICES, AND COULD BE SEEN AT STREET CORNERS, OR WENT ROUND CALLING ON HOUSEWIVES FOR ALMS.

KWADRU NRU 10

IN-NEWWIEHA (1)

META KIEN IMUT XI HADD, SKOND IL-MEZZI TAL-FAMILJA, KIENU JIKRU N-NEWWIEHA JEW BIKKEJA. DAWN KIENU JMORRU F'DAR IL-MEJJET, U BHALA WIRJA TA' DISPJACIR U VISTU, KIENU JAQILBU L-BOROM U L-KZAZEL, BIEX GHAL TLITT IJIEM MA JSIRX TISJIR FID-DAR, JIGBRU N-NIGRUFUN MINN MAL-BOROM U L*KENUR, U JHAMMGU FEJN HEMM DEKORAZZJONI BIZ-ZEBGHA. KIENU JAQTGHU FRIEGHI MID-DIELJA BIEX TISSIMBOLIZZA T-TELFJA TA' MEMBRU TAL-FAMILJA. JEKK IKUN HEMM ZIEMEL, KIENU WKOLL JAQTGHULU L-LANZIT TA' DENBU. INKWATRI KIENU JITNIZZLU, SIGGIJET U BANKETTI JINQALBU, U XI GARAR JITKISSRU, KOLLØX BHALA VI STU.

PAINTING No. 10

HIRED MOURNERS (1)

ON THE DEATH OF A MEMBER OF A HOUSEHOLD, IT USED TO BE THE CUSTOM TO HIRE WOMEN TO CRY OVER THE DEAD, THEIR NUMBER DEPENDING ON THE FINANCIAL MEANS OF THE FAMILY IN MOURNING. THESE USED TO BE DRESSED IN BLACK, AND ON ENTERING THE HOUSE OF THE DECEASED THEY TURNED OVER THE POTS AND PANS SO THAT FOR THREE DAYS THERE WOULD BE NO COOKING. THEY COLLECTED SOOT FROM AROUND, AND SOILED PAINTWORK IN THE HOUSE. THEY BROKE SOME JARS, DISPLACED CHAIRS AND STOOLS, REMOVED WALL PICTURES. BRANCHES FROM THE GRAPEVINE WERE SNIPPED OFF DENOTING THE LOSS OF A HOUSEHOLD MEMBER, AND IF A HORSE WAS PRESENT ON THE GROUNDS, ITS TAIL WAS CUT OFF.

KWADRU NRU II

IN-NEWWIEHA (2)

WARA LI JKUNU HARBTU L-KCINA U NHAWI OHRA TAD-DAR, IN-NEWWIEHA KIENU JMORRU FILL-KAMRA TAL-MEJJET, JGHATTU L-GHAMARA U L-KWADRI, KIF UKOLL IT-TWIEQI. KIENU JLESTU BHAL ALTAR FILL-KAMRA, U HEMM UKOLL JAQILBU XI SIGGIJET U GARAR. JIBDEW INEWHU U JILMINTAW BIEK JURU DISPJACIR U JGHIDU XI GEKULATORJI. KIENU WKOLL IQATTGHU XI BCEJJEC MINN XAGHRHOM U JPOGGUHM FUQ IL-MEJJET. KIEN HEMM MIN IQIEGHED PLATT MELH' FUQ IL-MEJJET GHAX KIENU JAHSBU LI DAN KELLU S-SETGHA LI JIPPRESERVA L-GISEM U SAHHA FILL-GEJJIENTI.

PAINTING No II

HIRED MOURNERS (2)

AFTER DEALING WITH THE KITCHEN AND OTHER PARTS OF THE HOUSE, THE HIRED MOURNERS PROCEED TO THE ROOM WHERE THERE IS THE BODY OF THE DECEASED. THERE THEY ALSO OVERTURN CHAIRS AND BREAK SOME POTTERY. THEY COVERED PICTURES AND FURNITURE, AND ALSO THE WINDOWS. A SORT OF ALTAR WAS ARRANGED ON ONE SIDE OF THE ROOM, AND THE HIRED WOMEN STARTED TO WAIL AND GESTICULATE, AND INCLUDE OTHER MANUAL AND VERBAL MANIFESTATIONS OF SORROW. THEY ALSO PULLED OFF BITS OF THEIR HAIR AND PLACED THE TUFTS ON THE CORPSE. SOMETIMES, A PLATE OF SALT WAS PLACED ON THE CORPSE ON THE ASSUMPTION THAT IT PRESERVED BODY AND SOUL, BESIDES HAVING OTHER MAGICAL PROPERTIES.

KWADRU NRU 12

IT-TBAHHIR TAD-DAR

FILL-GIMGHA TA' L-GHID IL-KBIR, KIENET TINDAQQ IL-GLORJA, NHAR IS-SIBT. WAQT ID-DAQQ TAL-QNIEPEN KULHADD KIEN ICEKCEK IHABBAT U' JAGHMEL HSEJJES OHRA, FID-DAR, BARRA, FILL-HWIENET U' KULLIMKIEN. FOST DAWN, OMMIJET LI KELLHOM TRABI SE JITILQU JIMXU, KIENU JITTANTAW IWAQQFUHOM FUQ SAQAJHOM. UKOLL XI OMMIJET KIENU JAHARQU FTIT WERAQ TAZ-ZEBBUG MINN HADD IL-PALM, U' JIMXU BIHI MAD-DAR KOLLHA, JIBDEW MINN FUQ U' JISPICCAW ISFEL, WAQT LI JGHIDU XI GEKULATORJI, BIT-TFAL JIMXU MAGHHOM. DAN IT-TBAHHIR, GHALKEMM KIEN ISIR F'SENS RELIGJUZ, KIEN DRAWWA PAGANA BBAZATA FUQ SUPERSTIZZJONIJET FEJN KIEN HEMM IL-FEHMA LI JITKECCEW L-ISPIRTI HZIENA JEW L-HEKK IMSEJHA GHAJN HAZINA.

PAINTING No. 12

FUMIGATION

THE BURNING OF HERBS AGAINST ALL EVIL USED TO BE PREVALENT ALL OVER THE ISLANDS, BASED ON PAGAN BELIEFS AND SUPERSTITION AIMED AT HEALING THE ILLS OF HUMANS AND ANIMALS, AGAINST EVIL SPIRITS AND EVIL EYE. ALTHOUGH CHRISTIANITY TOOK OVER AS THE LOCAL RELIGION, FUMIGATION CONTINUED IN A MODIFIED FORM. MANY FAMILIES USED TO FUMIGATE THEIR HOME ON EASTER SATURDAY WHEN THE CHURCH BELLS RANG THE 'GLORIA'. THEY BURNT SOME OLIVE LEAVES OBTAINED FROM PALM SUNDAY CEREMONIES, AND WHILST THEY PRAYED, WENT ROUND THE HOUSE TO RID IT OF EVIL.

KWADRU NRU 13

IL-GILWA TAT-TIEG

IL-GILWA KIENET TWASSAL LILL-GHARAJJES LEJN IL-KNISJA. QUDDIEM KIEN IKUN HEMM GHANNEJA IFAHHRU LILL-GHARAJJES U L-FAMILJA TAGHHOM. WARAJHOM KIENU JIGU ZEWG IRGIEL IGORRU HLEWWIET GO PLATT FUQ RASHOM, WIEHED B'MAKTUR WIEQAF, PINGUET BIS-SAGRA FAMILJA, LIEHOR FIH FIGURI TAL-GHARAJJES, TAL-HELU. RAGEL KIEN IGORR IMBID U XEMGHA GHALL-KAPPILLAN. XI HADD KIEN IGORR INCENS U IEHOR IQASSAM XI HELU. IL-BALDAKKIN KIENU JGORRUH XI QRABA, BL-GHARAJJES TAHTU. WARA' KIENU JIMXU TAL-FAMILJA U MISTIDNIN. FUQ IL-HARRIEGA TA' TIEQA HEMM QASRIJA TA' HAXIXA AROMATIKA, LI TAVZA LI F'DIK ID-DAR HEMM XI XBEJBA GHAZ-ZWIEG. BIZ-ZMIEN, IL-BALDAKKIN SPICCA, U BAQA' BISS GHALL PROCESSJONI TAS-SAGRAMENT. L-ILBIES KIEN SKOND IL-MEZZI TAL-GHARAJJES.

PAINTING No. 13

THE WEDDING PROCESSION

THE ENGAGED COUPLE LEFT THE GIRL'S HOUSE TOWARDS THE CHURCH. MUSICIANS SANG ODES AND PLAYED MUSIC TO HONOUR THE OCCASION. FOLLOWING THEM CAME TWO MEN WITH TRAYS ON THEIR HEAD, CONTAINING SWEETS, AND SURMOUNTED BY FIGURES OF THE COUPLE IN CONFECTION, AND A KERCHIEF DEPICTING THE HOLY FAMILY. A MAN CARRIED WINE AND CANDLES FOR THE PARISH PRIEST. SOMEONE ELSE DISTRIBUTED SWEETS TO CHILDREN, AND ANOTHER CARRIED BURNING HERBS. FOUR RELATIVES CARRIED THE CANOPY UNDER WHICH WALKED THE BRIDE AND GROOM. THERE FOLLOWED RELATIVES AND FRIENDS. THE AROMATIC PLANT PLACED OUTSIDE THE WINDOW DENOTES A GIRL AVAILABLE FOR MARRIAGE INSIDE THAT HOUSE.

KWADRU NRU 14

BANDLI TA' LAPSI

META KRISTU JITLA' S-SEMA, ISSIR IL-FESTA TA' LAPSI. ISIRU BOSTA CELEBRAZZJONIJIET U HEMM DIVERSI DRAWWIET FID-DINJA. F'MALTA KIENU JIDDILETTAW JARMAW IL-BANDLI MINBARRA LI XI WHUD UKOLL JIEHDU L-EWWEL GHAWMA. KEMM BARRA, KIF UKOLL FID-DJAR KIENU JARMAW BANDLI TA' KULL GHAMLA. FID-DAR KIENU JITBANDLU FUQ IL-BEJT, JEW IDENDLU L-BANDLA F'XI BIEB. GHAL FTIT GIE LI KIEN HEMM MIN JISSELLEF XI TAVLA MIS-SODDA, U JORBOTHA BEJN ZEWE SIGRIET F'ILL-GNIEN. BILLI GUGARELLI MA TANTX KIEN HAWN, IT-TFAL KIENU JSIBU DIN L-OKKAZJONI BIEK ISIBU AKTAR BIEK JILGHABU.

PAINTING No. 14

SWINGS ON ASCENTION DAY

APART FROM MANY OTHER ACTIVITIES TO CELEBRATE ASCENTION DAY, IT WAS CUSTOMARY FOR OUR PREDECESSORS TO SET UP SWINGS OF ALL TYPES AT HOME AND IN THE OPEN. MAKESHIFT SWINGS WERE HUNG FROM SOMEWHERE ON THE ROOF TOP, OR INSIDE THE HOME IN SOME DOORWAY. SEVERAL USED TO BORROW ONE OF THE PLANKS SUPPORTING THE MATTRESS IN THE BED, AND USED IT TIED UP BETWEEN TWO TREES, OR SUSPENDED FROM A LARGE TREE. TOYS AND ENTERTAINMENT WERE SCARCE IN THE PAST, AND CHILDREN FOUND THIS AS ANOTHER OCCASION TO ENJOY THEMSELVES.

KWARDU NRU 15

KASTELLI, LANDIER

GELLEWZ, LEWZ, GEWZ, KIENU MHUX BISS JUZAWHOM GHALL-IKEL, IZDA WKOLL ISERVU GHALL-LOGHOB TAT-TFAL. LOGHOB B'DAWN KIEN ISIR L-AKTAR FILL-HARIFA U X-XITWA. F'NOVEMBRU KIENET TAHBAT IL-FESTA TA' SAN MARTIN, U LIT-TFAL KIENU JTUHOMLHOM RIGAL FLIMKIEN MA' XI TIN, HOBZ U QAGHOA TAL-GHASEL, KOLLOX GDL-BORZA TA' SAN MARTIN. FOST IL-LOGHOB KELLHOM DIK TAL-KASTELLI, FEJN IPOGGU ERBA' GELLEWZIET GHAMLA TA' PIRAMIDA, U JIMMIRAW GHALIHOM. IL-LANDIER, BHAL BOSTA OHRAJN, KIEN JASAL WASLA SAT-TRIQ REGOLARMENT, BIEX IN-NISA TAD-DJAR ISEWWU KTIELI U KZAZEN, KALDARUNI U NAJIJLET, U BOSTA OGGETTI OHRAJN LI KELLHOM FID-DAR.

PAINTING No 15

'CASTLES', TINSMITH

HAZELNUTS, ALMONDS, WALNUTS AND OTHER SPECIES OF NUTS USED NOT ONLY TO BE FREQUENT ARTICLES OF FOOD, IN THE PAST, BUT ALSO SERVED AS ARTICLES FOR THE ENJOYMENT OF CHILDREN. THEY WERE MAINLY AVAILABLE IN AUTUMN AND WINTER, AND CHILDREN WERE GIVEN A BAGFUL OF NUTS IN NOVEMBER, ON THE FEAST OF ST. MARTIN. ONE GAME CONSISTED OF GROUPS OF HAZELNUTS FORMING SMALL PYRAMIDS, WHICH WERE AIMED AT BY CONTESTANTS. IN THE STREET ONE USED FREQUENTLY TO SEE THE TINSMITH WHO TURNED UP REGULARLY TO REPAIR POTS AND PANS BROUGHT TO HIM BY HOUSEWIVES.

KWADRU NRU 16

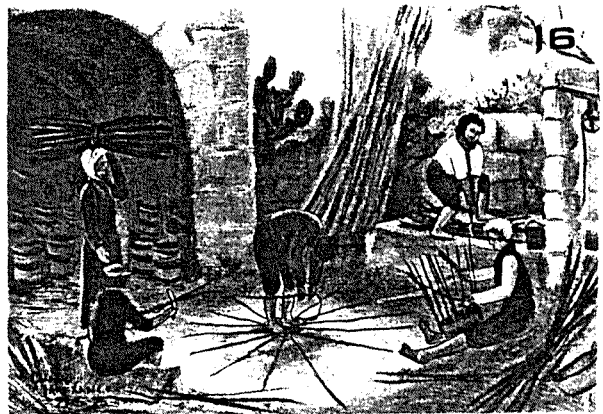
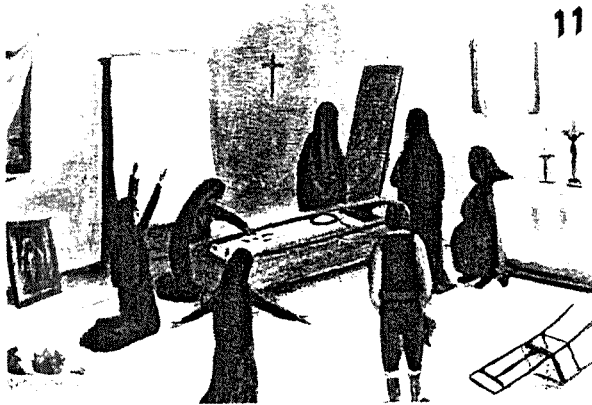
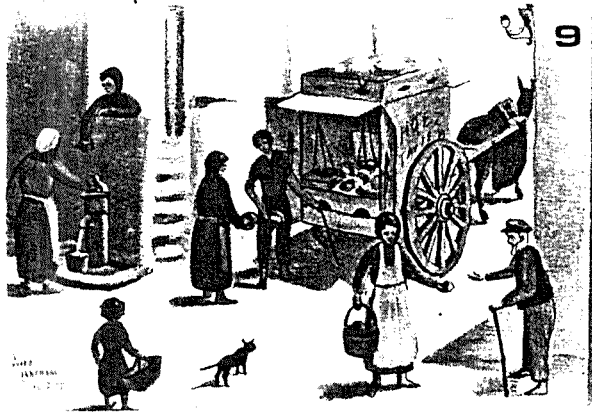
XOGHOL TAL-QFIEF

KIENUJAQTGHU IL-QASAB MILL-WIDIEN, U JNIXXFUHMOM. IL-QASAB
KIENU JAQTGHUH IRQIEQ MIT-TUL, BIR-RONKA. KIENU JIBDEW JIN-
HADMU MILL-QIEGH' IL-FUQ. KIENU JAGHTU DAQQIET FUQ IL-QAS-
BIET BIEK JIDHLU SEWWA F'POSTHOM, WAQT LI JINHADEM IL-GENB.
BIEK JISSAHHAH IL-GENB, KIENU JUZAW VIRGI MINN SIGRA ZGHIRA,
(SIGRET IL-VIRGI), LI KIENU L-EWWEL IXARBUHOM SEWWA BIEK
JIRTABU. WARA LI JINHADMU, DAWN IL-VIRGI JIEHDU L-QAGHDA,
JIBBIESU, U JZOMMU L-QOFFA B'SAHHITHA, U JIDHRU OSKURI META
JITQABBLU MAL-ISFAR TAL-QASAB. KIENU JSIRU HAFNA DAQSIJIET
U GHAMLIET TA' QFIEF. IL-MEZEZ KIENU JINHADMU L-AKTAR
BHALA DUGH GHAL FROTT U HAXIX LI JINBIEGHU IL-PITKALIJA.

PAINTING No. 16

BASKETRY AND CANE-WORK

CANE CULMS FROM THE VALLEYS USED TO BE COLLECTED AND DRIED.
THEY WERE THEN CUT INTO THIN, LONGITUDINAL STRIPS BY MEANS OF
A 'RONKA', AND THE BASKET WAS STARTED AT THE BOTTOM, BUILDING
UP THE SIDES, HAMMERING IN THE STRIPS TIGHTLY AROUND WITH A
LENGTH OF WOOD. BANDS OF DARK STRIPS WERE ALSO INSERTED AT
INTERVALS, OBTAINED FROM A SMALL TREE. THESE STRIPS WERE
FIRST MOISTENED AND SOAKED IN WATER TO SOFTEN THEM, AND WHEN
DRY THEY HARDEN AND SUPPORT THE CANEWORK. APART FROM MANY
TYPES OF BASKETS, THEY USED TO MAKE A STANDARD SIZE, THE
MEZZA, AS A CONTAINER FOR FRUIT AND VEGETABLES FOR HAWKERS.



KWADRU NRU 17

IR-ROZARJANTI

IL-FRATELLI TAL-FRATELLANZA ANTIKA TAR-RUZARJU, TAD-DUMNIKANI TAL-BELT, MHUX BISS KIENU JAHDMU BIEX JONORAW IR-RUZARJU U' JGHINU LIL-XULXIN, IZDA MINN ZMIEN L-ORDNI TA' SAN GWANN KIENU BDEW IL-MISSJONI LI JGHINU LILL-IKKUNDANN-ATI GHALL-MEWT. BOSTA MILL-FRATELLI KIENU NIES TAL-QRATI, BHAL AVUKATI, MHALLFIN, MAGISTRATI, U META TINGHATA SENTENZA TA' MEWT, KIENU JOHORGU JIGBRU FIT-TOROQ, LIBSIN IL-KUNFRATIJA U L-KAPPELL ABJAD, WICCHOM MGHOTTI, BILL-KARUS LI FUQU' KELLU' RAS SAN GWANN. KIENU JAKKUMPANJAW LILL-IKKUNDANNAT SAL-FORKA, WARA LI JKUNU TAWH' L-GHAJNUNA KOLLHA LE SETGHU. WARA JIDFNUH HUMA, JHALLSULU L-QUDDIES GHAL*RUHU, U' JGHINU' LILL-FAMILJA TIEGHU.

PAINTING No. 17

CONFRATERNITY OF THE ROSARY, VALLETTA

MEMBERS OF THE CONFRATERNITY OF THE ROSARY FOUNDED LONG AGO AT THE DOMINICAN CHURCH, VALLETTA. NOT ONLY PERFORMED ITS DEVOTIONAL DUTIES TO PROMOTE THE HOLY ROSARY, AND TO ASSIST EACH OTHER IN TIME OF NEED, BUT SINCE THE ORDER OF ST. JOHN THEY ALSO ADOPTED THE DUTY OF CATERING FOR THE NEEDS OF THOSE CONDEMNED TO DEATH FOLLOWING A CRIME. THEY WENT ROUND THE STREETS COLLECTING FOR THE MATERIAL AND SPIRITUAL NEEDS OF THE CONDEMNED, ENSURED ADMINISTRATION OF LAST SACRAMENTS, AND ACCOMPANIED HIM TO THE GALLOWES. THEY LATER BURIED HIS BODY AND BESIDES MASSES, HELPED HIS FAMILY FINANCIALLY.

KWADRU No. 18.

IL-QUCCIJA

META KIEN IMUT XI HADD, FL-ANTIK KIEN HEMM DRAWWA LI TAL-FAMILJA U QRABA JILTAQGHU FUQ IL-QABAR, U JITQASSAM XI XGHIRE U IKEL IEHOR LILL-FOQRA U DAWK PREZENTI. DIN KIENET TISSEJAH QUCCIJA. IZDA META DIN ID-DRAWWA SPICCAT, TAL-FAMILJA KIENU JILTAQGHU F'OKKAZJONIJIET OHRA, UKOLL TAHT L-ISEM TA' QUCCIJA, U WAHDA MINNHOM KIENET META XI TARBIIJA TAGHLAQ SENA, L-AKTAR FL-IBLIETI. KIENU JGHAZLU OGGETTI LI GHANDHOM X'JAQSMU MA VOKAZZJONIJIET, XOGHOL U SNAJJA DIFFERENTI, U JARAW X'TAQBAD MINNHOM IT-TARBIIJA. GHALKEMM BHALA LOGHBA, KIENU TAPARSI JARAW X'VOKAZZJONI KELLHA IT-TARBIIJA. HAFNA OGGETTI KIENU JKUNU RELIGJUZI, BIEK JIZGURAW HAJRA LEJN HAJJA QADDISA, TA' QASSIS JEW SORU, JEW GHODOD GHAS-SENA' TA' MISSIERHOM.

PAINTING No. 18

VOCATION GAME

AS PART OF FUNERARY RITES, OF THE PAST, FAMILY AND RELATIVES USED TO ASSEMBLE AT THE GRAVESIDE AND GRAINS WERE DISTRIBUTED TO THOSE PRESENT AND ALMS TO THE POOR; THIS OCCASION WAS TERMED 'QUCCIJA'. WHEN THIS CUSTOM WAS DISCONTINUED, THE SAME TERM WAS RETAINED TO REFER TO OTHER FAMILY OCCASIONS, AS WHEN A CHILD WAS ONE YEAR OLD, ESPECIALLY IN CITY AND TOWN. SOME OBJECTS REPRESENTING VARIOUS TRADES AND OCCUPATIONS WERE SET OUT IN FRONT OF THE CHILD. THE OBJECT SELECTED WAS SUPPOSED TO PREDICT THE CHILD FUTURE VOCATION. THE OBJECTS OFTEN WEIGHED HEAVILY TOWARDS RELIGIOUS CALLING OR FATHER'S TRADE.

KWADRU NRU 17

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KWADRU No. 18.

IL-QUCCIJA

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KWADRU NRU 19

IL-GOSTRA

IL-KELMA GOSTRA TFISSER LOGHOB B'KOMPETIZZJONI; IL-KAVALLIERI TA' SAN GWANN UKOLL KELLHOM IL-GOSTRA TAGHMOM F'XI FESTI. IL-GOSTRA LI NITKELMU FUQHA DAZ-ZMIEN, HIJA IL-KOMPETIZZJONI FUQ IL-BAHAR, FEJN WIEHED JIPPROVA JAQBAD IL-BANDIERA LI TKUN IMWAHHLA F'TARF TA' ARBLU MIDLUK BIX-XAHAM, HIEREG MINN FUQ BAGA JEW BIGCA OHRA TAL-BAHAR. DIN IL-LOGHBA TAS-SAJF ISSIR F'XI BAJJA, BHAL MARSAXLOKK, BALLUTA, SPINOLA, BIRZEBBUGA, U OHRAJN, L-AKTAR FIL-FESTI TITULARI TAL-ORIB. MINBARRA IT-TIGRIJET TAD-DGHAJES, DIN KIENET L-UNIJKU SPORTS TAL-BAHAR LI KIEN ISIR FL-ANTIK, F'XI OKKAZJONI POPOLARI.

PAINTING No. 19

THE GREASY POLE

APART FROM BOAT RACES, THE GREASY POLE WAS THE ONLY OTHER SUMMER SPORT AT SEA, IN THE PAST. THE COMPETITIVE SPORT CONSISTS OF A POLE COVERED WITH GREASE, HORIZONTALLY DISPOSED OVER THE SEA, SUPPORTED ON A BARGE AT ITS BASE. THE OUTER END CARRIES A FLAG. COMPETITORS ATTEMPT TO RECOVER THE FLAG BY WALKING ALONG THE SLIPPERY POLE. IF THE GAME TAKES TOO LONG, COMPETITORS ARE ALLOWED TO WIPE OFF GREASE, MAKING THEIR WAY TOWARDS THE FLAG. THE GREASY POLE 'GOSTRA' IS STILL ORGANISED FOR ENTERTAINMENT ON TITULAR FEASTDAYS OF SEASIDE TOWNS AND VILLAGES, AS AT MARSAXLOKK, BALLUTA, SPINOLA, BIRZEBBUGA, ETC..

KWADRU NRU 19

IL-GOSTRA

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KWADRU' NRU' 20

IL-BALLATA TAL-BEJT

IL-BINI MALTI KOLLU GHANDU IS-SAQAF CATT LIVELL, BIEX JILQA' L-ILMA TAX-XITA LI JMUR FILL-BIR. IS-SAQAF JIBDA BIT-TRAVI TA' L-INJAM (QABEL MA BDEW TRAVI TAL-HADID JEW KONKRIT); FUQ DAWN KIENU JITQEGHDU IX-XOROK, LI JITGHABBEW BIX-XAHX. BIEX ISSIR L-ISKORCA U X-XITA MA TIDHOLX, KIENU JRIDU JBALLTU L-QIEGHA TAL-BEJT B'TAHLITA TA' TRAB IRQIQ, FRAK TA' FUHHAR U XAQQUF. BIEX IBALLTU KIENU JOABBDU L-AKTAR XI NISA, LI KIENU JUZAW IL-MARZEBBA, MAGHMULA MINN INJAMA SHIHA U TQILA. TA' SIKWIT KIENU JOQQHODU UGHANNU BIEX IZOMMU R-RITMU BID-DAQQIET TAL-MARZEBBA. BIEX MA JINQASAMX, KIENU JBEXXU D-DEFFUN WAQT LI JBALLTUH.

PAINTING No. 20

BEATING THE ROOF

ROOF-TOPS IN THE MALTESE ISLANDS ARE LEVEL-FLAT TO CATCH WATER WHICH IS THEN CONDUCTED INTO THE WELL. BEFORE THE ADVENT OF CONCRETE AND IRON BEAMS, WOODEN BEAMS WERE USED TO SUPPORT THE ROOF. STONE SLABS FROM GLOBIGERINA LIMESTONE RESTED DIRECTLY ON THE BEAMS, AND THESE WERE COVERED BY A THICKNESS OF STONE RUBBLE. THE SURFACE ENCRUSTATION TO LEVEL OFF THE ROOF AND PREVENT PERCOLATION OF WATER, WOMEN WERE EMPLOYED TO BEAT A SEALER INTO THE ROOF, CONSISTING OF A MIXTURE OF FINE DUST, POTTERY FRAGMENTS AND OTHER INGREDIENTS MOISTENED INTO A CEMENT. THEY USED A SOLID WOOD TOOL 'MARZEBBA' TO PRESS IN THE MATERIAL. THEY USUALLY CHANTED SONGS KEEPING RYTHM WITH THEIR TOOL.

KWADRU NRU 21

TAL-FORN

FL-ANTIĠK, TAL-FORN KIEN JAGHMEL IL-HOBZ BIEX IBIEGHU, IZDA F'BOSTA RHULA, IN-NIES KIENU JAGHMLU L-HOBZ HUMA, U JAHMU GHAND TAL-FORN. MINBARRA HEKK, BDEW JIZVILUPPAW FRAN FL-IBLIET U RHULA KBAR, FEJN IL-MARA TAD-DAR KIENET TIEHU IT-TISJIR TAGHHA, L-AKTAR FILL-HDUD U L-FESTI U F'XI OKKAZJONIJIET SPECJALI TAL-FAMILJA. DAWN IL-FRAN TA' L-AHHAR MA KIENUX JAHMU HOBZ, U KIENU ORGANIZZATI BIEX JIEHDU HSIEB IL-FORN TAD-DAR, QABEL BDEW JINTUZAW FRAN OHRA FID-DAR. KIENU JIEHDU MQARRUN, PATATA U LAHAM, U IKEL IEBOR TAJJEB, FLIMKIEN MA HLEWWIET TA' BISKUTTINI, QAGHAQ, U OHRAJN. TAL-FORN KIEN IPOGGI NUMRU FIL-PLATT, DIXX JEW SJETT, JAGHTI NUMRU DUPLIKAT LILL-MIN IRID JIGI GHALIH, BIEX B'HEKK MA JITHAWDUX.

PAINTING No. 21

THE BAKER

ALTHOUGH IN LARGE TOWNS AND VILLAGES THE BAKER CATERED FOR BREAD PRODUCTION, IN SMALL VILLAGES, HOUSEWIVES OFTEN ALSO PREPARED THEIR OWN BREAD AND TOOK IT TO THE BAKER TO BAKE. APART FROM BREAD, BAKERS EVENTUALLY DEVELOPED IN THE LARGER VILLAGES AND TOWNS TO SPECIALISE IN BAKING HOUSEHOLD NEEDS. HOUSEWIVES PREPARED THEIR DISHES, AS POTATOES, MEAT, TARTS, AND PASTRY, AND SENT THEM OVER TO THE BAKER, ESPECIALLY ON SUNDAYS AND FEASTDAYS. THE BAKER USED TO PUT A NUMBER IN THE DISH, AND A DUPLICATE RETAINED BY THE OWNER, TO MATCH IT WHEN CALLING FOR IT AFTER BAKING.

KWADRU NRU 22

TAL-HALIB

FILL-BLIET U L-IRHULA KBAR, IL-HALIB KIEN JINXTARA' MINN GHAND TAL-MOGHOZ. DAN KIEN JGHADDI MIT-TOROQ, JGHAJJAT 'HALIB!' JEW 'TAL-ABJAD!' IL-MARA TAD-DAR KIENET TOHROG FILL-BIEB BIL-BOTT JEW BIEQJA, U TAL-HALIB JAQBAD IL-MOGHZA U JAHLIBHA DRITT GOL-KONTENITUR. TAL-HALIB KIEN IGIB MIEGHU MERHLA MOGHOZ, BIEK IKOLLU BIZZEJJED GHAD-DAWRA. GIE LI KIEN JGHADDI WKOLL WARA NOFSINHAR. QABEL, IL-HALIB TAL-MOGHZA KIEN IXERRED ID-DENI RQIQ, GHALHEKK BIEK TITRAZZAN DIN IL-MARDA, BEDA JIGI IPPASTURIZZAT IL-HALIB KOLLU MILL-MILK MARKETING UNDERTAKING TAL-GVERN, U MILL-1939 IL-MOGHOZ MA SETGHUX AKTAR JIGGERREW FIT-TOROQ.

PAINTING No 22

THE MILKMAN

GOATHERDS USED TO COME ROUND TO THE BIGGER VILLAGES AND TOWNS, SELLING MILK IN THE STREETS. GOATS ADDED TO THE LIFE AND COLOUR OF THE PAST, ALONG WITH OTHER ANIMALS AND HORSE-DRAWN VEHICLES AND HAWKERS. THE MILKMAN CALLED OUT HIS PRESENCE AND THE HOUSEWIVES CAME OUT WITH THEIR CONTAINERS. THE MILKMAN PULLED ONE OF THE GOATS CLOSE TO HIM, AND HE MILKED IT DIRECTLY ON THE SPOT. GOATS' MILK USED TO SPREAD UNDULENT FEVER, ALSO CALLED MALTESE OR MEDITERRANEAN FEVER, AND HOUSEWIVES WERE ENCOURAGED TO BOIL IT. PASTEURIZATION OF MILK WAS UNDERTAKEN BY GOVERNMENT, AND SINCE 1939, GOATS WERE NOT SEEN ANY LONGER IN THE STREETS OF TOWNS AND VILLAGES.

KWADRU NRU 23

IL-KARRU TAL-MEJTIN

FL-ANTIK, IL-MEJTIN KIENU JINDIFNU FILL-KNEJJES. META KIEN IKUN HEMM XI EPIDEMJA TA' PESTA U KOLERA, IL-VITTI KIENU JINDIFNU F' CIMITERJI APPOSTA. UKOLL DAWK LI MIETU FUQ IL-FORKA, JEW LI MA KIENUX INSARA, KIF UKOLL TRABI LI MA JKUNUX TGHAMMDU, KIENU GENERALMENT JINDIFNU F' CIMITERJI GHALIOM. IZDA BIZ-ZMIEN, ID-DFIN FILL-KNEJJES GIE PROJBIT MINHABBA RAGUNIJET SANITARJI, U GHALHEKK SAR IC-CIMITERJU TA' L-ADDOLORATA JEW TAL-HORR. MINN DAK IZ-ZMIEN KELLHOM JIPPROVDU TRASPORT TAL-MEJTIN, U DAN KIEN ISIR MILL-KARRU SABIHI LI MINNU KIEN HAWN DIVERSI TIPI. FOSTHOM TAL-PRIMA, LUSSUZ, KOLLU DEHEB U ANGLI FID-DEKORAZZJONI. GHATTFAL U XEBBIET ZGHAR KIENU JUZAW KARRU ABJAD. IL-KAPPILLAN KIEN IMUR JAKKUMPANJA F' KARROZZA SEWDA.

PAINTING No. 23

THE HEARSE

IN THE PAST, THE DEAD USED TO BE BURIED IN CHURCHES. THOSE WHO DIED ON THE GALLOWES, OTHERS WHO WERE NOT CHRISTIANS, AND BABIES DYING WITHOUT BAPTISM, TOGETHER WITH THE VICTIMS OF EPIDEMICS OF CHOLERA AND PLAGUE, WERE BURIED IN CEMETERIES SEPARATE FROM THE CHURCH. BURIAL IN CHURCHES WAS EVENTUALLY PROHIBITED FOR SANITARY REASONS, AND CEMETERIES WERE BUILT IN EVERY VILLAGE BUT THAT OF ADDOLORATA WAS THE MOST IMPORTANT. TO TRANSPORT THE DEAD, HEARSES WERE ORGANISED. THERE WERE SEVERAL TYPES, INCLUDING A FIRST CLASS HEARSE, DECORATED WITH GOLD AND ANGELS. BABIES AND YOUNG VIRGINS WERE CARRIED IN A WHITE HEARSE.

KWADRUI NRU 24

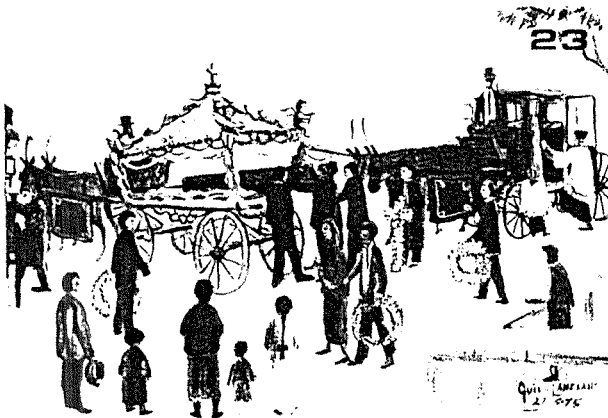
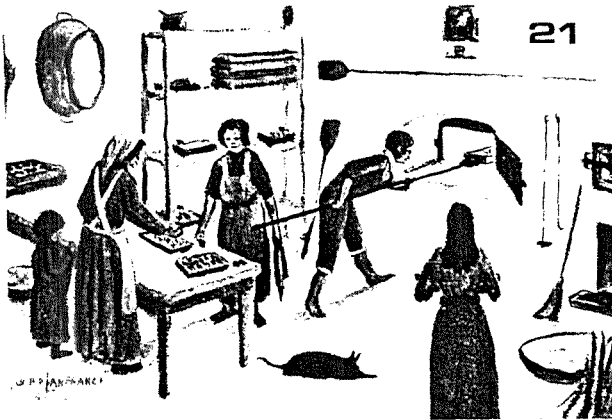
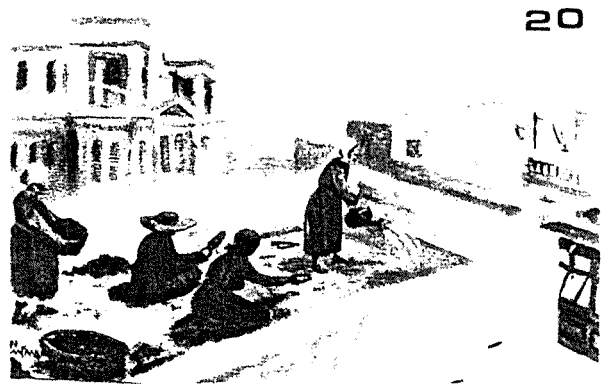
TAL-BEXXIEXA

IN-NIXFA KBIRA TAS-SAJF FILL-GZEJER TAGHNA TOHLOQ HAFNA TRAB
MA KULLI K IEN. MINBARRA LI IT-TRAB KIEN IDEJJA LIL-KULHADD,
GHAX IHAMMEG GEWWA, KIENU JAFU LI JGIB IL-MARD, FOSTHOM TAL-
GHAJNEJN. GHALHEKK, META L-HAJJA TAT-TRIQ TKUN NAQSET KMIENI
WARA' NOFSINHAR, KIEN JGHADDI TAL-BEXXIEXA. DAN KIEN IKUN
KARRETTUN LI FUQU KIEN IKUN HEMM BETTIJA KBIRA MIMLIJA BL-ILMA.
MINNHA KIENET TOHROG PAJP TAL-LUNA BILL-BEXXIEXA FIT-TARF. RAGEL
KIEN JIMXI WARA' L-KARRETTUN IBANDAL IL-BEXXIEXA B'XI BIQCA
HABEL. KIENU JBEXXU T-TRIQ BIEX IRAQQDU IT-TRAB, U WAQT LI
GHADDEJIN, IT-TFAL JIEHDU L-OKKAZJONI JIXXARBU FTIT.

PAINTING No. 24

WATER SPRINKLER

BECAUSE OF THE DRY SUMMER, DUST INVADES ALL HOUSES WHICH HAVE
TO BE KEPT OPEN BECAUSE OF THE HEAT. WHEN STREET LIFE CALMED
DOWN DURING SIESTA TIME, EARLY AFTERNOON, THE WATER SPRINKLER
CAME AROUND. IT CONSISTED OF A CART ON WHICH WAS MOUNTED A
LARGE BARREL FILLED WITH WATER. A HOSE PIPE CAME OUT AT THE
BACK END, TERMINATING IN A SPRINKLER ROSE. WHILST THE MULE
WAS GUIDED BY ONE MAN, ANOTHER HELD ON TO A PIECE OF ROPE BY
WHICH HE DANGLED THE SPRINKLER FROM SIDE TO SIDE, SPREADING
WATER TO CALM DOWN THE DUST. CHILDREN AVAILED THEMSELVES OF
THE OCCASION TO FOOL AROUND IN THE WATER AND SPRAY.



KWADRU NRU 25

IT-TERRIMAXKA

FI ZME IN IL-KARNIVAL KIEN IKUN HEMM ORS SHIH FIT-TOROQ. TFAL KIENU JILBSU MASKARATI KIF IFETTLILHOM. KIENU JGERMDU WICC-HOM BIN-NIGRUFUN, B'TAPP MAHRUQ, U TRAB IKKULURIT LI KIENU JUZAW MALL-GIR, U JPINGU MUSTACCI, WARDIET, U BARBETTI, U JILBSU BCEJJEC LI JSUBU D-DAR. BOSTA KIENU JILBSU TA' FATAT, GHAX HAFIF TROGGI BICCA ILIZAR HAZIN FUQ RASEK. DAWK TAT-TAJJEB KIENU JILBSU KOSTUMI MILL-ISBAH U MILL-AKTAR IMLEWNA, U KIENU JSEBBHU T-TRIQ WAQT LI JILGHABU. IL-KAXXA TAD-DAQQ, JEW TERRIMAXKA KIENET TGHADDI MIT-TOROQ TUL-IL-KARNIVAL, U WIEHED MILL-IRGIEL KIEN JAGHMEL XI GABIRJOLI U JWADDBULU XI FLUS. IT-TERRIMAXKA KIENET UKOLL TIDHER F'XI FESTI MATUL IS-SENA.

PAINTING No. 25

THE MUSIC BOX

DURING THE THREE DAYS OF CARNIVAL, THE STREETS OF VILLAGES AND TOWNS OVERFLOWED WITH MERRIMENT, WHEN CHILDREN DRESSED UP IN ALL TYPES OF RAGS AND PIECES, DECORATING THEIR FACES WITH SOOT, COLOURED POWDERS AND PAPER, TO MARK MOUSTACHES, WHISKERS AND ROSY CHEEKS. THE SIMPLEST COSTUME WAS THAT OF A GHOST, FOR THE POOREST CHILDREN. WELL-TO-DO CHILDREN WORE COLOURFUL COSTUMES SHOWING NATIONAL COSTUMES OF EUROPE AND OTHER CHARACTERS. THE MUSIC BOX CAME AROUND IN THE STREETS, PLAYING MERRY MUSIC, AND ONE OF THE MEN, WEARING A COSTUME, USED TO PERFORM ACROBATICS TO SOLICIT A COIN. THE MUSIC BOX OPERATED ALSO ON SOME OTHER FESTIVE OCCASIONS THROUGHOUT THE YEAR.

KWADRU NRU 26

IL-KENUR

FL-ANTIK, IT-TISJIR KOLLU KIEN ISIR MILL-HATAB, GHAX IL-PITR-
OLJU WASAL TARD, QABEL IL-GASS U L-ELETRIKU. KULHADD KIEN
JOHROG JIGBOR IL-HATAB, MINN DCEJJEC FID-DAR SA HXEJJEX SLAVAQ.
MINBARRA LI FI DJAR KBAR KIEN HEMM IL-FUKLAR FILL-KCINA, HAWN
MALTA KIENU JINHADMU BOSTA KWIENER TAL-GEBEL. BOSTA MINNHOM
KIENU JSIRU GHAWDEX U JG IBUHOM BID-DGHAJSA. IL-KENUR KIEN
ISIR MILL-GEBLA TAL-FRANKA. JINQATGHU HOFRA FUQ U OHRA FILL-
GENB, U BEJNIETHOM TINQATA' BHAL GRADILJA TAL-GEBEL STESS. IL-
HATAB KIEN JITQIEGHED FUQ, U IN-NAR JITREWWAH MILL-GENB. KIEN
JINHADMU TA' DAQSIJJET DIFFERENTI. IL-KBAR KIENU JUZAWHOM
TAHT IL-KALDARUNI.

PAINTING No. 26

THE STONE STOVE

FIREWOOD FORMED THE BASIC FUEL NEEDED FOR COOKING IN THE PAST.
EVERYONE WENT ROUND COLLECTING ALL SORTS OF COMBUSTIBLE MATER-
IAL, STARTING FROM HOUSEHOLD ODDS AND ENDS, TO WILD PLANTS AND
REFUSE OF THE COUNTRYSIDE. THE STONE STOVE WAS MADE FROM
GLOBIGERINA LIMESTONE FROM A SQUARISH BLOCK. IT WAS CUT SO THAT
IT HAD A TOP RECESS AND SUPPORTS FOR POTS AND PANS, AND A LATERAL
HOLE WHICH JOINED THE TOP ONE THROUGH A GRATING CUT THROUGH THE
STONE ITSELF. THE FIREWOOD WAS PLACED ON TOP AND FANNED FROM THE
SIDE. THE 'KENUR' WAS MADE ALSO IN GOZO AND BROUGHT HERE
BY BOAT.

KWADRU NRU 27

IL-FINTUSA

L-ANTIKI KIENU JAHSEBU LI IL-MARD TISTA' TOHORGU BARRA MILL-GISEM, GHALHEKK KIENU JAGHTU MEDICINI BIEK JOHROG L-GHARAQ, TIZDIED L-AWRINA, JIRIMETTU, JIPPURGAW, INEHHU D-DEMM BIS-SANGISUGA, U JUZAW IL-FINTUSA. META XI HADD KELLU RIH JEW UGICH, KIENU JGHAMLU L-FINTUSA. DIN KIENET BICCA XEMGHA CKEJKNA MWAHHLA FUQ SITT HABBIEY, JEW BICCA CARRUTA CKEJKNA MDAWRA MA SITT HABBIEY GHALL-PIZ, IMCAPPSA BIZ-ZEJT, ITUHA N-NAR, U MINNUFTHI JAGHFSU FUQHA TAZZA TAL-PONG. IN-NAR JIEHU L-OSSIGENU, U L-ARJA GOT-TAZZA TONQOS, WAQT LI TIGBED MAGHHA IL-GILD L-FUQ, U TAGHTI L-IMPRESSJONI LI ID-DENI KIEN QED JINGIBED IL-BARRA MILL-GISEM.

PAINTING No. 27

CUPPING

MUCH OF MEDICAL TREATMENT IN THE PAST WAS BASED ON THE ASSUMPTION THAT ALL DISEASE COULD BE EXTRACTED FROM THE BODY, AND PHYSICIANS RESORTED TO BLEEDING THE PATIENT, GAVE HIM DIURETICS, LAXATIVES, SUDORIFICS, EXPECTORANTS AND OTHER TREATMENT TO EXTRACT ALL EVIL WITH THE BODY FLUIDS AND HEAT. AMONGST OTHER THINGS, CUPPING WAS ALSO RESORTED TO. THIS CONSISTED OF A SMALL PIECE OF CANDLE OR OILED CLOTH, WEIGHED BY A COIN, PLACED ON THE BACK OR OTHER SITE OF THE PATIENT, AND LIGHTED. A SOLID TUMBLER WAS PLACED UPSIDE DOWN ON IT, AND AS THE OXYGEN DECREASED, NEGATIVE PRESSURE DREW UP THE SKIN, GIVING THE IMPRESSION THAT THE EVIL IS BEING DRAWN OUT OF THE BODY.

KWADRU NPU 28

L-IMNARA

GHAD-DAWL, L-ANTI KIENU JUZAW IL-MUSBIEH TAZ-ZEJT, U AKTAR TARD BDEW IL-LAMPI TAL-PITROLJU. BIEX IL-MUSBIEH MA JINTFIEX WAQT LI JINGARR MINN KAMRA GHALL-OHRA, JEW BIEX JIMXU BARRA FIR-RIH, KIENU JOGGUHI GO L-IMNARA. DIN KIENET TKUN BHAL FLIXKUN TAL-FUHHAR, BILL-GENB MIFTUHI, FEJN JIDHOL IL-MUSBIEH. MINFLOK GHONO TA' FLIXKUN, L-IMNARA KELLHA TARF CATT, LIVELL, BIEX FUQU JISTRIEH IL-MUSBIEH META L-IMNARA TKUN F'POSTHA. MNARA XORT'OHRA KELLHA FUQ MIFTUH, BIEX FUQHA THALLI XI HAGA TISHON JEW BIEX MA TIKSAHX, WAQT LI L- MUSBIEH JIDHOL TAHT. IL-BUGIJA KIENET TKUN TA' L-ENAMEL JEW TAL-LANDA, XI DRABI WKOLL TAL-FUHHAR JEW XAQQUF. KIENER KOMDA BIEX TIEHU X-XEMGHA.

PAINTING No 28

OIL-LAMP CARRIER

THE EARTHENWARE OIL-LAMP WAS THE COMMONEST MEANS OF PROVIDING LIGHT, IN THE PAST. TO PREVENT THE FLAME OF THE OIL-LAMP FROM GOING OUT DURING ITS TRANSPORT FROM ONE PLACE TO THE OTHER OF THE HOME, OR ESPECIALLY DURING TRANSPORT IN THE OPEN, THERE USED TO BE THE 'MNARA'. THIS WAS AN EARTHENWARE, BOTTLE-LIKE ARRANGEMENT, WITH AN OPEN SIDE AND A SMALL HANDLE OPPOSITE. THE OIL-LAMP WAS PLACED IN THE RECESS DURING TRANSPORT. WHEN THE 'MNARA' WAS AT REST, THE OIL-LAMP WAS PLACED ON A LITTLE PLATFORM ON TOP. ANOTHER TYPE OF 'MNARA' HAD AN OPEN TOP TO ALLOW A COFFE CUP TO BE KEPT WARM OVER THE FLAME.

KWADRU NRU 29

KURA F' SAN GILJAN

L-OMMIJJET KIENU JIEHDU LIT-TFAL TAGHHOM FIL-BAJJA TA' SPINOLA, SAN GILJAN BIEX IFEJQULHOM XI MARD TAL-GILDA. KIENU JIDFNUHOM FIR-RAMEL RASHOM BARRA, U WARA JLAHALHUHOM FIN-NIXXIEGHA LI KIEN HEMM TAHT L-ISTATWA TA' SAN GILJAN. DIN ID-DRAWWA BDIET MINN AKTAR ANTIK, META TIFEL MARID KIENU JGH'IDULU' MIBDUL, U JIDFNUH RASU BARRA FIR-RAMEL, HDEJN XI BAJJA, U JITOLBU LI IX-XITAN JAGHTIHM LURA IT-TIFEL TAGHHOM, GHAX DAK IL-MARID KIEN TIEGHU, U KIEN BIDLU MA' TAGHHOM. GIE LI KIENU JIEHDU MAGHHOM XI QRABA JEW HBIEB BIEX JITOLBU MAGHHOM. ID-DRAWWA TA' SAN GILJAN KIENET BISS FDAL TA' DRAWWA OHRA AKTAR ANTIKA.

PAINTING No. 29

CURE AT ST. JULIAN'S

MOTHERS USED TO TAKE THEIR CHILDREN, SUFFEREING FROM SOME SKIN AILMENT, TO ST. JULIAN'S BAY, WHERE THEY BURIED THE PATIENT IN THE SAND WITH ITS HEAD OUT, AND AFTER FOLLOWED A RINSE IN THE SPRING WATER BELOW THE STATUE OF ST. JULIAN. THIS WAS BUT A REMNANT OF A STILL OLDER CUSTOM, WHEN PARENTS WITH SICH CHILDREN ASSUMED THEY WERE CHANGELINGS, AND TOOK THEM TO THE SEASIDE TO IMPLORE THE DEVIL TO RESTORE TO THEM THEIR OWN HEALTHY CHILD, WHICH HE WAS SUPPOSED TO HAVE TAKEN AWAY AND REPLACED BY A SICK ONE. THE PATIENT WAS THEN, ALSO BURIED IN THE SAND, ASSUMING THAT THE ONE THEY TOOK HOME WOULD BE THEIR OWN, LEAVING THE EVIL ONE IN THE SAND.

KWADRU NRU 30

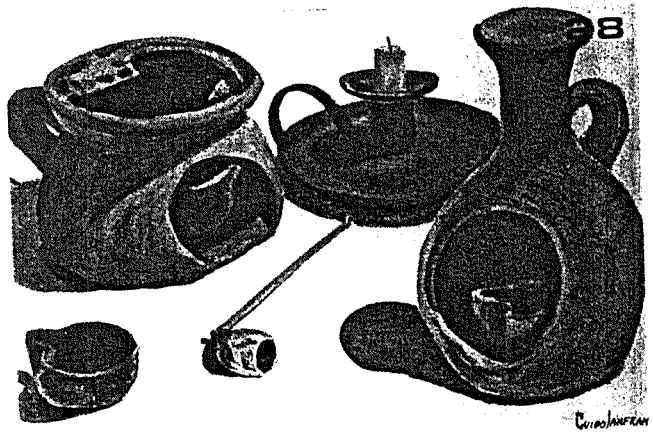
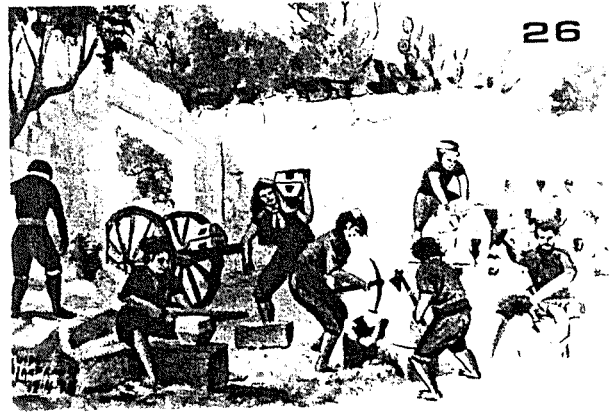
FRATELLANZA TAL-KURCIFISS, IL-BELT

IL-FRATELLANZA TAL-KURCIFISS LI HEMM IL-BELT GHAND IL-PATRIJETA TA' GIEZU, KIENET MINN TA' L-EWWEL BIEX IXXERRED ID-DEVOZZJONI LEJN IL-KURCIFISS. IL-FRATELLI JILBSU KUNFRATIJA FQIRA, LI QABEL KIENET TKUN MINN DRAPP TA' L-IXKORA, U MUZZETTA SEWDA. B'SENS TA' FAQAR U PENITENZA, IL-FANALI MAGHMULIN TA' L-INJAM U IS-SALIB MINN MATERJAL FQIR. IL-FRATELLI JORGANIZZAW IL-PROCESSJONI TAL-GINGHA L-KBIRA, BL-ISTATWI TAL-PASSJONI. JOH-ORGU WKOLL PROCESSJONI BL-ISTATWA TAD-DULURI, U BOSTA NIES JAKKUMPAJAW BHALA WEGHDA. BOSTA MILL-FRATELLI JGHATTU WICCHOM BIEX MA JINGHARFUX WAQT IL-PROCESSJONI TAL-WEGHDA.

PAINTING No. 30

CONFRATERNITY OF THE HOLY CRUCIFIX

THE CONFRATERNITY OF THE CRUCIFIX AT THE FRANCISCANS OF VALLETTA, WAS THE FIRST TO SPREAD THE DEVOTION TOWARDS THE HOLY CRUCIFIX. TO CONFIRM A VOW OF POVERTY, HUMILITY AND DEVOTION, THEY WEAR WHITISH SACK-CLOTH FOR THEIR HABIT, AND A BLACK SHOULDER-PIECE. THEIR LANTERNS ARE MADE OF WOOD, AND THE CROSS OF CHEAP MATERIAL. THIS CONFRATERNITY ORGANISES THE GOOD FRIDAY PROCESSION, WHERE STATUES OF THE PASSION ARE CARRIED IN THE STREETS. THEY ALSO ORGANISE THE PROCESSION OF OUR LADY OF SORROWS. SEVERAL OF THE MEMBERS OF THIS CONFRATERNITY COVER THEIR FACES WITH THEIR HOOD, AS PART OF THE CUSTOM OF PARTICIPATION IN THIS PROCESSION AS A VOW TO THE LADY OF SORROWS.



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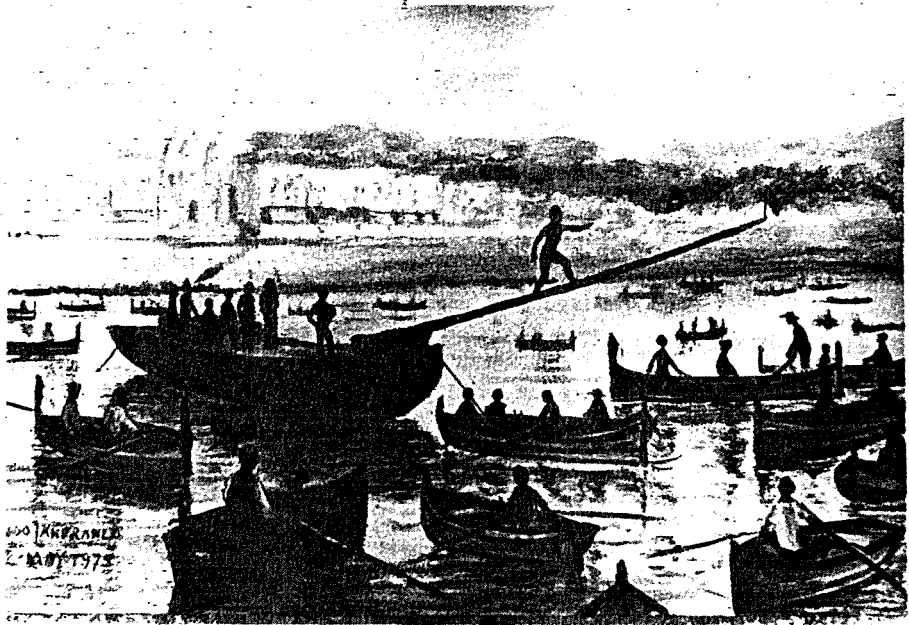
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ASPETTI TAL-FOLKLOR



25 KWADRU IMPINGIJIN FUQ STIL TA' ARTI POPOLARI
MINN GUIDO LANFRANCO, U EZEBITI MILL-
GHAQDA TAL-FOLKLOR
BHALA PARTI MILL-WIRJA ANNWALI TAL-HOBBIES
ORGANIZZATA MILL-
HOBBIES SOCIETY
FIL-PREMISES TAGGHOM, 102, TRIQ ID-DULURI, HAMRUN
OTTUBRU 1983

NOTA DWAR IL-KWADRI

IL-25 KWADRU HUMA GHAZLA MINN OHRAJN LI SARU FIR-REBBIEGHA TAL-1975, LI KIENU INHADMU BL-ISKOP LI JSERVU BHALA BAZI TA' MATERJAL ILLUSTRATTIV F'TAHDITJET, KITBA U TELEVIZJONI DWAR FOLKLOR MALTI. HUMA MPINGIJIN FUQ STIL TA' ARTI POPOLARI BIEX JIEHDU BIXRA AKTAR FOLKLORISTIKA, U F'KULL WIEHED, KEMM JISTA' JKUN JIDHRU AKTAR MINN TEMA WAHDA. KIENU NTWEREW GHALL-EWWEL DARBA FIS-SAJF TAL-1976, BHALA PARTI MINN WIRJA ORGANIZZATA MINN CARMEL CUSCHIERI FIG-CENTRU PARROKKJALI TAL-BON KONSILL, SAN GILJAN. 20 MINN DAWN IL-KWADRI GEW MISLUFIN LILL-MUZEW NAZZJONALI TAL-FOLKLOR, MILL-INAWGURAZZJONI TIEGHU F'DICEMBRU 1981, SAKEMM GEW MURIJA TAHT L-AWSPICI TAL-GHAQDA TAL-GOLKLOR, FIL-MUZEW NAZZJONALI TA' L-ARKEOLOGIJA, IL-BELT, F'SETTEMBRU 1983. ISSA QED JINTWEREW BHALA PARTI MILL-WIRJA ANNWALI TAL-HOBBIES SOCIETY, FUQ STEDINA LILL-GHAQDA TAL-FOLKLOR. IL-PARTECIPAZZJONI TAL-GHAQDA TAL-FOLKLOR FIL-WIRJA TAL-HOBBIES SOCIETY, GHANDHA L-ISKOP LI TINTWERA KO-OPERAZZJONI BEJN GHAQDIET KULTURALI VOLUNTARJI U JITQANQAL JEW JIZDIED L-INTERESS FL-ISTUDJU TAL-FOLKLOR LOKALI.

HEMM DIVERSI HOBBIES LI JISTGHU JIDHLU F'DAN
IL-QASAM FOLKLORISTIKU. FOSTHOM IL-KOLL-
EZZJONI U KONSERVAZZJONI TA' OGGETTI U
GHODDA TA' SNAJJA, XOGHOL U HAJJA FID-DAR,
LOGHOB U DRAWWIET OHRAJN, GBIR TA' RITRATTI,
KARTOLINI, STAMPI, INCIZJONIJET, KIF UKOLL
MUDELLI U TPINGIJET. GHALHEKK, XI
OGGETTI EZIBITI MILL-GHAQDA TAL-HOBBIES
JINTERESSAW LILL-FOLKLORISTI, FILWAQT LI
TPINGIJET DWAR FOLKLOR MALTI JKUNU TA'
NTERESS GHALL-HOBBYISTS. UKOLL TA' MIN
JGHID LI HEMM INDIVIDWI LU HUMA MSIEHBIN
FIZ-ZEW GHAQDIET FL-ISTESS HIN.

IN-NOTI BL-INGLIZ U BIL-MALTI LI
JIDHRU MA' KULL WIEHED MILL-KWADRI
GEW MIGBURIN FL-"IMNARA" VOL.2 No.2,
TA' SETTEMBRU 1983. MIN IKUN IRID
KOPJA JISTA' JIKTEB LILL-EDITOR,
"L-IMNARA", c/o 78, ST. TROPHIMUS STREET,
SLIEMA, U JIBGHAT BI 30c BOLLU TA' 3c,
U SPEJJEZ POSTALI TA' 10c, JEKK MA
JKUNX HEMM KOPJI FUO IL-POST.

THE FOLKLORE SOCIETY

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L-GHAQDA TAL-FOLKLOR

DIN L-GHAQDA TWA'QOFET FL-1964, U' GHANDHA L-GHAN LI TOANOAL INTERESS FIL-FOLKLOR LOKALI. TORGANIZZA TAHDITIET, HARGIET U' WIRJIET, U' TOHROG "L-IMNARA" DARBA JEW TNEJM FIS-SENA. SHUBIJA HIJA £M1 LI TINKLUDI L-"IMNARA". MIN TINTERESSAH L-GHAQDA TAL-FOLKLOR, GHANDU JIKTEB LIS-SEGR. HONOR., C/O 29, NARROW STR., LIJA JEW C/O 78, TRIO SAN TROFIMUS, SLIEMA. MALTA.

ASPETTI TAL-FOLKLOR

WIRJA TA' 30 KWADRU ORIGINALI DWAR FOLKLOR MALTI



ASPECTS OF LOCAL FOLKLORE

EXHIBITION OF 30 ORIGINAL PAINTINGS ON LOCAL
FOLKLORE BY GUIDO LANFRANCO

INAUGURATED BY THE FOLKLORE SOCIETY

17-24 SEPTEMBER 1983 AT THE NATIONAL MUSEUM OF ARCH-
AEOLOGY, VALLETTA, MALTA, WITH THE KIND PERMISSION OF

THE MINISTRY OF FOREIGN AFFAIRS

AND THE CO-OPERATION OF THE DIRECTOR OF MUSEUMS .

A NOTE ON THE EXHIBITS

THE THIRTY PAINTINGS WERE ALL COMPLETED IN THE SPRING OF 1975. THEY WERE PRIMARILY MADE AS A BASIS FOR ILLUSTRATIVE MATERIAL REQUIRED BY THEIR AUTHOR FOR LECTURES, TV AND PUBLICATIONS ON ASPECTS OF MALTESE FOLKLORE. MR. LANFRANCO PAINTED THEM IN OILS, IN THE STYLE OF POPULAR ART TO STIMULATE A LOCAL ATMOSPHERE, AND WHERE POSSIBLE INCLUDE MORE THAN ONE THEME IN ONE PICTURE. THEY WERE FIRST EXHIBITED AS PART OF A FOLKLORE EXHIBITION AT THE PARISH CENTRE, PACEVILLE, ST. JULIANS, IN SUMMER 1976. THE AUTHOR LOANED 20 OF THE PAINTINGS TO THE NATIONAL FOLKLORE MUSEUM, VITTORIOSA, WHEN IT WAS INAUGURATED IN DECEMBER 1981, AND REMAINED THERE ON INDEFINITE LOAN. THE PAINTINGS ARE NOW BEING EXHIBITED BY THE FOLKLORE SOCIETY, TO ENCOURAGE INTEREST IN LOCAL FOLKLORE.

THE BILINGUAL NOTES ACCOMPANYING EACH OF THE THIRTY PAINTINGS HAVE BEEN COLLECTED IN "L-IMNARA" Vol. 2 No. 2, SEPT. 1983. ANY ONE REQUIRING A COPY, 30c, FROM THE EDITOR, c/o 78, ST. TROPHIMUS STR., SLIEMA, MALTA. (POSTAGE EXTRA) UNLESS COPIES ARE AVAILABLE ON THE SPOT.

NOTA DWAR IL-KWADRI

IT-TLETIN KWADRU SARU FIR-REBBIEGHA 1975. KIENU SARU BL-ISKOP LI JSERVU BHALA BAZI TA' MATERJAL ILLUSTRATTIV LI KELLU BZONN L-AWTUR, BIEX JAGHMEL TAHDITJET, ARTIKOLI, U TELEVIZJONI DWAR FOLKLORE MALTI. IS-SUR GUIDO LANFRANCO PINGIHM BIZ-ZEJT FUQ STIL TA' ARTI POPOLARI BIEX JAGHTIHM ATMOSFERA LOKALI, U KEMM JISTA' JKUN DAHHAL AKTAR MINN TEMA WAHDA F'KULL KWADRU. IL-KWADRI NTWEREW GHALL-
EWWEL DARBA FIS-SAJF TAL-1976, BHALA PARTI TA' EZ-IBIZZJONI FIG-CENTRU PARROKKJALI, PACEVILLE, SAN GILJAN. L-AWTUR POGGA GHOXRIN MILL-KWADRI, FIL-MUZEW NAZZJONALI TAL-FOLKLORE, IL-BIRGU, META DAN KIEN GIE INAWGURAT F'DICEMBRU 1981 U HALLIHM HEMM B'SELF INDEFINIT. ISSA QED JINTWEREW MILL-GHAQDA TAL-FOLKLOR, TA' MALTA BIEX TINKURAGGIXXI INTERESS U STUDJU DWAR IL-FOLKLOR TAGHNA.

IN-NOTI BL-INGLIZ U L-MALTI LI JIDHRU MA' KULL WIEHED MIT-TLETIN KWADRU, GEW MIGBURIN FL-"IMNARA" Vol.2 No.2, SETT. 1983. MIN IKUN IRID KOPJA TA' DIN IL-HARGA SPECJALI, JISTA' JIKSEB WAHDA MINN GHAND L-EDITUR, c/o 78, TRIO SAN TROFIMUS, SLIEMA, MALTA. (30c, MINBARRA SPEJJEZ POSTALI) JEKK MA JKUNX HEMM KOPJI FUQ IL-POST.

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