

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 GALLOW. THEY LATER BURIED HIS BODY AND BESIDES MASSES, HELPED HIS FAMILY FINANCIALLY.

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IL-QUCCIJA

META KIEN IMUT XI HADD, FL-ANTIK KIEN HEMM DRAWWA LI TAL-FAMILJA U QRABA JILTAQGHU FUQ IL-QABAR, U JITQASSAM XI XGHIR 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, BIEX JIZGURAW HAJRA LEJN HAJJA QADDISA, TA' QASSIS JEW SORU, JEW GHODOD GHAS-SENA' TA' MISSIERHOM.

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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.

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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..

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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-ANTIĊ, TAL-FORN KIEN JAGHMEL IL-HOBZ BIEK 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 BIEK JIEHDU HSIEB IL-FORN TAD-DAR, QABEL BDEW JINTUZAW FRAN OHRA FID-DAR. KIENU JIEHDU MQARRUN, PATATA U LAHAM, U IKEL IENOR 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, BIEK 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 GHALIHM. 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.

