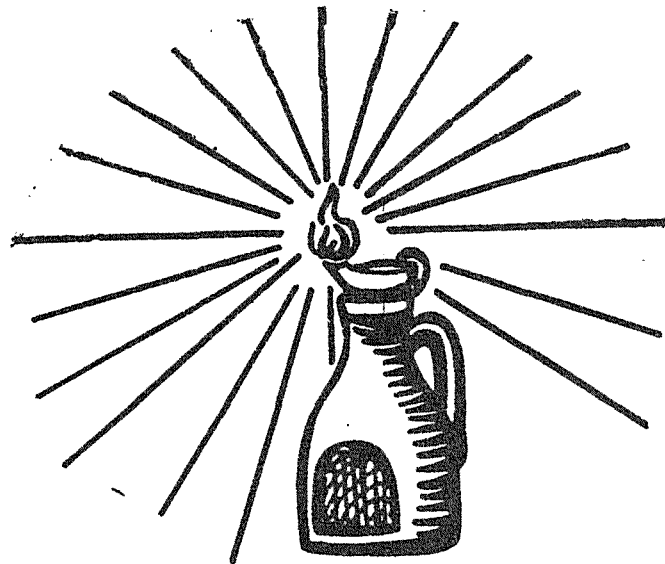




L-IMNARA



GHAQDA MALTIJA TAL-FOLKLOR

Vol. 5 Nru.2

1995

Harga Nru. 19

L - I M N A R A

Vol. 5 Nru.2

Harga Nru. 19

1995

Din il-harga giet gentilment sponsorjata
mis- S'na Karmen Mikallef Buhagar

W E R R E J

		Pagna
Carnival Time in Pre-War Senglea	Angelo Dougall	32
Il-Pompa Tar-Rih	Guido Lanfranco	36
Folklor mill-Birgu	Intervista ma' Geraldus Cacciattolo	38
The Last Supper Table at Lija	Dr. Franco Pellegrini	41
Id-Drawwa Li Jigru bl-Irxoxt fil-Birgu	J.F.Porsella-Flores	44
Il-Bomblu u l-Ghajn Hazina	Angelo Dougall	46
Il-Funerali ta' Dari	Lorenzo Zahra	48
Some Effects of Tourism on Maltese Folklore	Guido Lanfranco	50
Omm l-Irjeh.... (Poezija)	Br. John Spiteri S.J.	53
Statut Tal-Ghaqda Maltija Tal-Folklor		54
Lista Tal-Membri Effettivi Tal-Ghaqda Maltija Tal-Folklor		56

Bullettin tal-Ghaqda Maltija Tal-Folklor, johrog darba fis-sena. L-opinjoni jiet li jidhru hawn m'humiex necessarjament dawk tal-istess Ghaqda jew ta' l-editur, jekk mhux hekk specifikat.

Indirizz ta' l- Editor: 78, Triq San Trofimu, Tas-Sliema

CARNIVAL TIME IN PRE-WAR SENGLEA

Angelo Dougall

Very little indeed has been written about the pre-World War Two Carnival in Cottonera, and how it was celebrated, especially in Senglea. It was a folklore event that has died out. An article was written about it by Mons. Arturo Bonnici (Lehen is-Sewwa, February 20, 1971). He was from Senglea, and lived right on the spot where most of the Carnival events were held. Other short write-ups appeared from time to time in local newspapers, but photographs are scarce indeed to come by, and the very few that survived the blitzes are hard to trace. My descriptions of Carnival scenes are personal observations made during my boyhood there in the late 30's. I had some help from old-timers but have kept descriptions of Carnival celebrations as much as possible as personal reminiscences. Perhaps from various scattered sources some folklore student would make further research and make a much wider study of Carnival in Cottonera, with special reference, of course, to Senglea, where the main celebrations were organised and held, up to WW II.

Senglea celebrated its own three-day Carnival, and this activity has long been seriously taken care of by a local committee. It has been held and organised in this city since time immemorial, and vied with the Carnival festivities held in Valletta. Traditionally, Valletta's old-time Carnival was for the Order's members and foreigners serving the Order, while Senglea's was for the indigenous Maltese population of the Three Cities. But Senglea's Carnival was fast losing ground to that sponsored by Government in Valletta, and up to the start of WW II hostilities this Carnival was still held in Senglea.

It was really the children who opened the celebrations and Carnival festivities on Thursday morning, Giovedi' Gras. Groups of urchins from the poorer areas went through the streets of Senglea making a din. Dressed in odd, old clothing and headgear, their faces besmeared with soot and red paste, they went around banging on tins with sticks of wood, shouting and singing: "Wi, Wi, Karnival!... Illum jibda l-Karnival!" (Yeah, Yeah, Carnival!... Today begins Carnival!) But this was customary and usual, performed in every city and village, provoking approving smiles or unwelcome stares from bystanders, barking of dogs and scampering of cats in terror...

It was three days of revelry, merriment gaiety and frolic, starting on Sunday and ending on Tuesday night; Senglea was a happy town, and its citizens loved to swing to light, lively tunes, provided by the civic band for the occasion. Many people from all over Malta crowded Strada Vittoria for these days of merriment, and bars and cafes along that main street did brisk business, and so did the sweetmeat and *perlini* hawkers.

In the parish church, *Kwaranturi* service was held on each of the three Carnival days, with prayers to atone for the "sins" committed during those "dark days" of carnival, as they were called by pious persons and preachers. However, King Carnival ruled Senglea and everyone present enjoyed himself.

That part of the city's geophysical feature at the lower end of Strada Vittoria, provided a perfect setting for such an occasion. Costumed companies and *maskarati* dancers commenced their dance from the hilltop of Strada Vittoria near Strada San Pietro e Paolo, and proceeded dancing downhill to the widest part of the main street, where they continued their dance, and crowds also gathered for the spectacle. Many costumed people and companies came from many parts of Malta for the occasion, to dance or show themselves in Senglea. Performances were held at street corners, and later on companies in costume went to the other two neighbouring cities to perform their dances there. There were usually few mounted ornate floats, except for tradi-

tional animal-driven carts, loaded with country people, singing their *ghana*, or performing short, humorous sketches. *karrozzini* dressed up and decorated for the occasion, with people in costume, who entered Senglea to entertain the public.

Senglea's civic band, *The Queen's Own* had a band stand at the lower end of Strada Vittoria, where it played its annual light and varied music for the costumed and organised companies. For the occasion it played popular jazz tunes and light music, waltzes, mazurkas, polkas and gallops for the general public to dance in a large, open-air social *fete*. Carnival festivities ended with a giant ball, in which many of those present joined in. So ended an annual happy event to the sound of merry tunes that interspersed many a programme given by *The Queen's Own* civic band.

As a rule, children were not allowed out in the streets during these Carnival days, unless accompanied by grown-ups. My brother and I were very rarely allowed to go out to watch these street celebrations. On the whole, these Carnival activities were sober and law-abiding. As we lived near the Isola Main Gate, Senglea's main arterial connection to the rest of Malta, from the window we were able to watch decorated vehicles and costumed companies entering Senglea to take part in Carnival festivities, or from along stone and balustrated balcony of the S.O.R.C. (Subordinate Officers Recreation Club), overlooking Strada Due Porte. However, urchins invaded the streets, and together with grown-ups they pestered the *maskarati* with the following rhymed verses:

Maskarata tini perlina,
Għax warajk għandek xadina
Iddur, taqbeż u toghla,
U taghmilna gabirjola.

(Masked one, give me a confetti,
As a monkey is just behind you,
Turning around and jumping high,
And makes a somersault)

or:-

Maskarat, tini perlina,
Għax warajk għandek xadina,
Tigi tigi warajk Ġola,
Biex taghmillek gabirjola

(Masked one give me a confetti,
As a monkey happens to follow you
Ġola comes chasing you,
To perform a somersault for you.)

and other rhymed verses, such as:-

Wi, Wi, Karnival!
Naghtuha għax-xalar!
Ejja ngawdu l-Karnival,
Wi, Wi, Karnival!,
Niddivertu kbar u żgħar
Wi, Wi i i i...!!

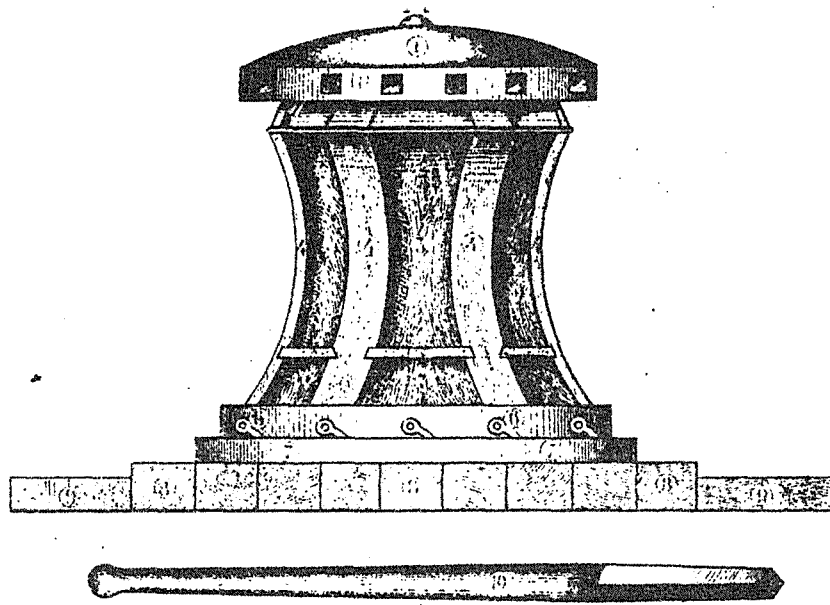
(Yeah, Yeah, Carnival!,
Let us all enjoy it!
Let us all enjoy Carnival,
Yeah, Yeah, Carnival,!
Enjoy it young and old!
Yeah, Yeah.... !!)

It was a carefree and unrestrained participation for all, and even British residents and their children, besides organising Carnival activities and dances in their own clubs, rented costumes and mingled with the local revellers. Occasionally, one could see sailors of the Royal Navy mingling with the crowds to enjoy themselves in the frolic after bars close down.

During these three days of Carnival, my mother rented Carnival costumes which she made herself, and hundreds of these of all sizes and colours, designed by my father, used to be hung in one of our larger rooms for viewing. Prospective Carnival revellers usually put down a pound deposit on a rented costume, put it on, and rushed out to join the general fun in the streets.

After performances in Senglea the Carnival companies proceeded to Cospicua and performed their dances in Piazza Gavino Gulia, to be followed by another performance in Piazza Paolino Vassallo, to rouse the Carnival spirit there. Later on, after a few drinks at Cospicua, the companies proceeded to Vittoriosa where they

The Capstan's Dance (Iż-Żifna tal-Argnu)



.....they carried a heavy, wooden capstan with its long,
wooden levers.....

performed dances and sang songs in Victory Square to the music of the city's own civic band's merry tunes.

The Capstan's Dance (Iż-Żifna tal-Argnu)

During one particular Carnival, I was impressed by one distinct dance, a folk dance performed by a group of young men from the Punta area of Senglea, at a crossing near Isola Main Gate. My father told me, it was an 18th century Maltese Capstan's Folk Dance. These young men were dressed as 18th century Maltese seamen's dress with horizontal blue stripes, wide open white shirt, white rough cotton trousers, rolled up trunks, red sash and red *barnuza*.

Wherever they went around, they carried a heavy, wooden capstan with its long, wooden levers. for their dancing they had four musicians; a flute player, a fiddler, a *rabbaba* player, and a tambourine player, who, while beating rhythm with their hands and elbows, danced and jumped all the while. The sailors ended their dance by raising both their hands high up in the air, giving a big shout and turning to face the public. This old folk dance, *Żifna tal-Argnu*, has since long been forgotten. It was that maritime folk tradition particular only to Senglea.

Death of Carnival, Coffins and Komittiva Band

Carnival celebrations ended on late Tuesday evening, and nearly all the Societies and Clubs that organised Carnival dances on their premises prepared some coffin for the end of the celebrations. As soon as the communal open-air ball and dancing ended in Strada Vittoria lower end stretch, a crowd of masked people, led by a masked reveller dressed as "Death", carrying a scythe, went around the city streets, dancing and jumping about, accompanied by a small band, the Komittiva Band (*Banda ta' Indri'*), and people carrying a black-painted cardboard coffin, representing Carnival. All this was done in a mock funeral, and the crowd, sang repeatedly in Maltese, in gallop rhythm, the following folk tune:-

The musical notation consists of two staves. The first staff is in C major (Cm.) and the second staff is in F minor (Fmin.). The lyrics are written below the notes.

Staff 1 (Cm.): *Kullhadd irid imut, Jekk du-na go te-but; Im-*

Staff 2 (Fmin.): *baqhad għat-ċi-mi-ter-ju u għis-im na jieklu d-dud.*

Everyone has to die,
They'll take us in a coffin;

And then to the cemetery
And there worms will eat us up.

(for the musical interpretation and transcription, I am indebted to Mrs. Paul Arnaud).

There were two other variations of this short rhymed song:

- | | |
|---|---|
| <p>(2) Kulhadd irid imut,
Johduna go tebut,
Jitfughna gewwa hofra,
U ġisimna jieklu d-dud.</p> | <p><i>(Everyone has to die,
They will take us in a coffin,
They'll throw us in a pit,
Then worms will eat our corpse.)</i></p> |
| <p>(3) Kulhadd irid imut,
Iqeghduna go tebut,
Jitfghuna gewwa l-baħar,
U hemmekk jikluna l-hut.</p> | <p><i>(Everyone has to die,
They will put us in a coffin,
They will throw us in the sea,
And then fish will eat us up.)</i></p> |

At times, the song was sung slowly like a dirge. In the crowd there were persons dressed as hags with long hair, imitating the old-time *bikkejja* (professional mourners) who shrieked, wailed and wept, and as they wore long haired wigs, they tore and threw pieces of hair inside the coffin. The crowd wended its way through part of Strada Due Porte, then turned down to Strada Prigione, then proceeded through the narrow Strada San Giuseppe to Strada San Giuliano and turned to the Marina. The "mourners" and band went along an to the end of the strand, near Strada Dolori, where, after much mocking, wailing and shrieking, the coffin was thrown into the sea. The crowd then went back to Strada Vittoria, whence the revellers slowly dispersed to their homes, remembering that on the following day, Ash Wednesday, (*Ras ir-Randan*), Lent begins with its strict fasting and penance.

There were in Senglea, some rhymed verses relating to the end and "Death of Carnival", to Ash Wednesday and Lenten fasting:-

- | | |
|--|---|
| <p>(a) Issa spiċċa l-Karnival
Għada hu Ras ir-Randan.</p> | <p><i>(Carnival is over now.
Tomorrow is the beginning of lent.)</i></p> |
| <p>(b) Il-Karnival spiċċa u miet,
Għada l-Erbgha tal-Irmied,</p> | <p><i>(Carnival is finished and dead,
Tomorrow is Ash Wednesday.)</i></p> |
| <p>(c) Għadda u spiċċa l-Karnival,
Kemmm bdejna nixxalaw!
Għada għas-sawma tar-Randan
Hobż u ilma u bakkaljaw.</p> | <p><i>(Carnival is finished and gone,
How we have enjoyed it!
Tomorrow for the Lenten fast,
Bread and water and salted cod)</i></p> |

The "elite", professional, class-conscious people who spoke in Italian (to be apart), who rhymed this:

- | | |
|--|--|
| <p>Oggi gallina,
Domani sardina.</p> | <p><i>(Today a chicken,
Tomorrow a sardine.)</i></p> |
|--|--|

(Piu Grech, Senglea)

Only bad weather could have spoilt this fun but during the winter months, the people of Senglea organised their winter activities along Strada Vittoria, in their many social clubs or in theatres, such as the Teatro Nazionale, with well-organised fancy dress dances, in a big way, which were known as *Veljuni*.

IL-POMPA TAR-RIH

Guido Lanfranco

Fil-kampanja tagħna għadna naraw rdieden tal-metal jgħaqdu bir-rih, filwaqt li jhaddmu pompa li tiġbed l-ilma minn taht l-art. Minflok bosta minn dawn il-pompi mhaddma mir-rih issa hemm oħrajn jahdmu bl-elettriku, u għalhekk għadd gmielu minn-irdieden ġew abbandunati, u ftit huma dawk li għadhom jahdmu.

Ir-Raddiena u l-Ispiera

Dawn il-pompi jtellghu ilma li jingabar taht l-art, dejjem skond it-tip ta' blat li jkun hemm madwarhom. Il-blat Malti huwa poruż, jiġifieri li l-ilma tax-xita jiskula go fih, u għalhekk ċerti nħawi nistghu inqisuhom bħal sponza. Imma l-ilma tal-baħar ukoll jidhol fil-blat mill-ġnub tal-gzejjer, u għalhekk meta jithaffru spieri għall-pompi, dawn m-għandhomx jinzlu aktar l-isfel mil-livell tal-baħar; anzi ukoll għal xi għoli fuq dan il-livell jista' jkun mielah iż-zejjed l-ilma.

Nixtieq ngħid li mhux sewwa li dawn l-irdieden jissejhu, minn min ma jifhimx, mtiehen ta' l-ilma, u l-anqas kif ġie li jsejbulhom bl-ingliż, għall-istess raġuni, *windmills*, għax il-kelma mithna u *mill*, ifissru biss makkinarju li jithan; dawn l-irdieden ma jithnu xejn, iżda jippumpjaw. Fejn jingabar l-ilma taht l-art, ukoll b'dan il-mod, ġie li fil-ġografija fizika jissejjah *Artesian well*, u għalhekk ġie li dawn il-pompi tar-rih jirreferu għalihom b'dan l-isem ukoll.

Fl-imghoddi, l-ispieri kienu jithaffru bl-idejn, bil-bqaqen, u xi drabi kienu jinzlu fond sewwa, skond il-blat. Meta l-ispiera tasal isfel, ftit bogħod mil-livell tal-baħar, jibdew ihaffru isfel, passagġi jew gallariji jew mini oriżontali, iżda dawn jaqdbu angolu li jitle' l-fuq, u mhux livell, biex b'hekk, meta jibda jiskula l-ilma mill-blat ta' dawn il-mini, kif jissejhu, jinzel l-isfel lejn il-baži ta' l-ispiera, u jingabar għoli bizzejjed biex jiġi ppumpjat il-fuq bir-raddiena, u daż-żmien b'mezzi elettrici. Mhux biss jithaffru il-mini mill-baži ta' l-ispiera, iżda qabel ma l-ilma jibda jingabar sewwa, kien ikun hemm haddiema apposta biex ihaffru toqob fondi, rqaq mal-ġnub tal-gallariji, biex aktar ilma jingabar fihom. Id-dahliet għal dawn il-mini, għalhekk, jingħalqu bl-ilma stess li jinzel fihom.

Dawk li Jbaqqnu u Jtaqqbu

Faċli tgħid x'inhuma dawn il-pompi, iżda x-xogħol li kienu jagħmlu l-haddiema taht l-art kien diffiċli u kellu l-perikli tiegħu. Tkellimt ma' wiehed anzjan minn Ghawdex li kien għamel żmien jahdem fix ix-xogħol ta' ġol-gallariji jew mini taht l-art, u dan li ġej jiġbor fih l-informazzjoni li tagħni, iżda hallejt barra l-hafna mistoqsijiet li għamiltu jien. (1):

"...Jisimhom *air motor*,...kienu jahdmu bir-rih. Ghawdex kien hawn hafna...kont inqegħdhom u nsewwihom...Kienu jagħmlu spiera fil-blat, mela... Ma kienx xogħoli dan (ta' l-ispiera), imma ahna konna ntaqqbu biex ingibu l-ilma...intaqqbu ġol-mini...konna jien u hija...Il-baqquniera kienu jhaffru l-ispieri u l-mini....ġie li kienu jkunu hamsin pied fond u hemm li jkunu aktar.

"Ma tkunx taf (fejn hu l-ilma)...ittaqqab għall-ġenb, (mal-hajt tal-mina) u l-ilma jiskula fihom;...ihaffru l-mini fuq ir-rih tat-tafal....Ghawdex kullimkien kienhemm (irdieden) l-aktar ix-Xagħra...il-blat kollu fih it-tafal....dak tal-wita' mhux l-aħjar post. Ġie li ġejt Malta...rdieden sewwejt ukoll, u anki biex intaqqbu għall-ilma...qabel il-gwerra.

“Konna nahdmu bil-benjamina....vireg tal-azzar, wahda wara l-ohra. Il-benjamina biex ittaqqab biss....taghti daqqa wara l-ohra, bl-idejn, iddawwarha...(mhux bil-mazza)...iddawwar b'idek, u taghti skoss biha stess.

“Meta jingabar l-ilma (il-bidwi) jqabbad ir-raddiena, jew inkella l-mutur. Ir-raddiena jqabbduha fuq l-ispiera..ikollha tubu għall-pompa;...mhux xogħol sabih wisq. Kienu jnizzlu xemgħa isfel...jekk ix-xemgħa ma tixgħelx, mgħandekx arja. L-ispiera tkun imħaffra minn qabel, imbagħad ihaffru il-mini, u (ahna) ntaqqbu minn ġol-mina (bil-benjamina)...Il-benjamina kienet tintuza biex taqta' l-fili fejn ikun hemm l-ilma...tagħmel iżjed minn wahda....dawk nagħmlu xi għaxra....il-fili jistgħu ikunu mimlijin bl-ilma...naqtgħu kontra l-fili, biex jista' jingabar l-ilma. Patri Grima kien bdihom...kien Malta...kien ġieb l-ewwel wahda.(2) Li hawn jużawhom, imma issa jużaw (aktar) il-magni.”

- (1) Mikiel Galea, Xaghra, Ghawdex; kellimtu fuq it-telefon 23 Novembru 1995.
- (2) Il-kelliemi ma kellux aktar informazzjoni dwar dan il-Patri, iżda għandi nahseb li dan kien Patri Odorik Grima (1889-1964).

Il-Kumitat tal-Għaqda Maltija Tal-Folklor għas-Sena 1995

President:	Guido Lanfranco
Viċi President:	Jos. Buontempo
Segretarju:	Alfred Fenech (Indirizz: "Grezz" Triq id-Dirsa, H'Attard)
Assistent Segr.:	Angelo Dougall
Tezorier:	J.F.Porsella-Flores (Indirizz: 69, Triq il-Palma, Paola)
Assistent Tez.:	Alfred Mallia
Membri:	Gerald Cacciattolo Joseph Fenech Marija Pisani
Editur:	Guido Lanfranco

FOLKLOR MILL - BIRGU

Is-Sur Ġeraldu Cacciattolo mir-Rahal Ġdid, fl-imghoddi kien joqghod il-Birgu. Jiftakar sewwa il-hajja kif kienet qabel it-Tieni Gwera Dinjija sa mis-snin ghoxrin. Guido Lanfranco intervistah fit-3 ta' Diċembru 1995, u dawn li ġejjin huma xi ftit kurzitajiet folkloristiċi mill-Birgu li gabar minn ghandu, iżda nhallu barra il-mistoqsijiet:

Il-Maskli

“Kienu jużaw maskli tal-hadid mill-komuni. L-ahhar hamsa jew sitta kienu jkunu tal-bronż, u bil-widna, xi erbgha minnhom zghar, u wiehed kbir hafna, li kien ikun xi ghaxar pulzieri; u kienu jkunu bl-arma tal-kavallieri fuqhom. Kien jispiċċa bihom il-kbar, fit-tarf tal-pjazza. Kienu jisparawhom fejn hemm l-oratorju ta' San Ġuzepp, (il-mużew), u l-oratorju tal-Kurċifiss.

“Kien jiġi raġel, minghalija miż-Zejtun, jiġi filghodu, jintefa' taht il-hajt ta' l-oratorju tal-Kurċifiss, għall-frisk. Kien ikollu kantun quddiemu, u kien ikollu porvli iswed u gebel tal-franka. Kien joqghod bilqeghda fuq xkora, fl-art, u jibda jimla. Il-masklu jimlih bil-porvli iswed, minn dik it-toqba ta' fuq, u jippressah bil-gebel tal-franka...biċċiet tal-gebel tal-franka zghar; kellu l-mazza, jibda jsammarhom, jitfarrak kollox, u dak il-porvli iswed jippressa ruhu ġo dik it-toqba.

“Mbaghad kien ikollu il-porvli *paste*, pasta, i jimla dik it-toqba zghira f'genb il-masklu, taht, u jimliha b'sebghu biex isodda...u l-masklu jiġi kkargat. Meta jlestihom u jimla kollox, kien jaqbad landa biż-zernuna, bil-porvli iswed, u jaghmel serbut (bil-porvli) minn isfel, minn fejn San Lawrenz, minn fejn iz-zuntier, mal-ġenb tal-awla, l-isfel mill-mużew, u jibda jdur skond kemm ikun ghamel maskli....pero', l-ahhar wiehed jispiċċa kif niġu l-pjazza, quddiem l-istatwa tal-Vitorja.

“Fin-novena kien jispara tant, u lejlet il-festa tant; mhux dejjem bl-istess kobor. Bis-serbut jasal sal-kantuniera qabel il-Vitorja; hemm jiġi l-ahhar wiehed (masklu)... il-kbir. Jaqbad il-maskli, u jibda jpoġġihom ma' dak is-serbut, ngħidu ahna kull sitt pulzieri. Dik it-toqba li għedtiek isodd (bil-*aste* tal-porvli), dik jaghmilha fuq il-linja tas-serbut, biex malli jaqbad is-serbut tal-porvli, iservi ta' *fuse*. Jaghmel kemm irid, sakemm jasal sa fuq,..... kull sitt pulzieri jaghmel wiehed; l-ahhar hamsa jew sitta kienu jkunu l-kbar. Kien ikun hemm aktar minn mija...hafna...bhal musketterija tal-lum tiġi.

“Fejn dik il-pjazzetta, minn fejn jibda, kien jaghmel mhux serbut wiehed....kien jibda jdur, u jibqa tiela' sal-kantuniera quddiem il-Vitorja; jispiċċa bil-kbir li jghidulu tal-widna. Hemm kien hemm daqsxejn ta' hanut zghir, kien hemm wiehed ibiegh il-haxix (ngħidulu iċ-ċiċċajun); dan, f'Awwissu kien zmien it-tuffieħ, kien jaqbad tuffieħa, kien ipoġġiha fuq il-kbir...u konna naraw dik it-tuffieħa, x'hin jispara, toghla... X'hin iddoqq il-mota, kien iqabbad minn naha t' isfel, u jibqa tiela ma' dak is-serbut...”

Il-Ballun tal-Hamiem

“Dak li ngħidulu l-ballun, kien ikun f'nofs il-pjazza...fi tfuliti niftakru dejjem, jien...issa għandi 71 sena... Il-kolonna l-istess wahda...kienet tkun fil-pjazza, bejn (l-istawi) tal-Vitorja u San Lawrenz. Kienet tkun kolonna u kien hemm speċi ta' ballun, jinfetah f'xi erbgha flieli jew hamsa...dan kienu jpoġġu xi zewġ pari hamiam fih...kont tfal, jien...u jaghmlu fuq bil-miċċa tal-musketterija, u jaghmlu biċċa musketterija minn fuq, minn fejn jinghalaq...(ghax jinghalaq minn fuq, kien)...bil-musketterija niezla l-isfel.. Malli jasal il-marċ fil-pjazza, jaharqu l-musketterijamill-art...u tibqa tiela matul il-kolonna sa fejn hemm il-ballun....malli tasal fuq, kien ikun hemm

dik il-miċċa marbuta mal-flieli; kif tinharraq jaqghu dawk il-flieli u johorġu l-hamiem...titfaċċa statwetta fin-nofs...Ghadha tintuza sal-lum, dik..."

Hruq tas-Salib f'Sibt il-Ghid

"Sibt il-Ghid kien uniku...L-ebda parroċċa (ohra) ma kienet taghmel il-marċ ta' Kristu Rxoxt f'Sibt il-Ghid.... F'Sibt il-Ghid kien johroġ Kristu bil-marċ minn San Lawrenz, u jiġru bih; Il-Hadd filghodu kienet tohroġ proċessjoni fis-7.00am jew fis-7.30am bi Kristu Rxoxt, terġa...ma kienx ikun hemm banda;...is-Sibt kienet tohroġ il-banda. Il-Hadd kienu jghaddu bi Kristu Rxoxt bi proċessjoni zghira...b'xi zewġ qassisin u abbatini...; idawruh id-dawra, tidhol il-knisja, u ssir il-quddiesa solenni tal-Ghid f'xi t-8.00am. Is-sibt bil-marċ u jiġru bih, u il-Hadd bi proċessjoni zghira.

"Dak iż-żmien kienet użanza, li (f'Sibt il-Glorja) il-Lunzjata kienet iddoqq il-Glorja qabel San Lawrenz, f'xi t-8.00am jew it-8.30am. X'hin iddoqq il-Glorja, il-Lunzjata, tad-Dumnikani, kien ikollhom dak is-salib li kien jiddendel fil-kunvent kif titla't-taraġ,....salib taż-zebbuġ, imbierek is-sena ta' qabel...johorġuh u jaharquh quddiem il-knisja, f'nofs it-triq...qabel jasal l-Irxoxt, li kien jghaddi minn fuq..."

L-Ghaġuza

"(Fil-Birgu) f'Sibt il-Ghid dejjem jghidu li kienu jwaddbu l-ghaġuza minn fuq il-kampnar tad-Dumnikani; kelli n-nanna, li kieku ghadha hajja, illum ghandha xi 130, kienet issemmiha din. Sqallija komuni din...nahseb li kien hemm xi patrijiet li gabu din ta' l-ghaġuza....

It-Trajbu u l-Hġejjeg ta' San Ġwann

"Fil-hġejjeg, il-Birgu kien imqassam...bid-distretti, biex nghid hekk. Fuq is-sur tal-Kurdara kienu jaghmlu huġġieġa ta' din in-naha....Mbaghad kien hemm Il-Misraħ...hemm kien hemm bini mwaqqa...nghidulu Il-Mahruq, ahna... Fuq is-sur tat-Toqba, iż-żaghżagh tal-Mandraġġ kienu jaghmlu ohra kbira (huġġieġa). Dawn kienu jkunu hġejjeg kbar hafna....kienu jahsbu ghalihom qabel.; (ukoll), minn kellu saqu bil-baq kien jehles minnu...u sigġijiet... Kien hemm ohra dawk il-jumejn... Mara xiha, filghaxija, ma kienetx tista' toqghod barra b'sigġu...ghax jghaddu t-tfal....jekk isibuh jehduhulha....hekk kienet, kulhadd...

"Kien hemm il-pika bejn id-distretti min jaghmel l-akbar huġġieġa... Ma' ġenbi kien hemm mara, Marija iż-Żigolotta, u din kienet taghmlilhom it-trajbu....niftakarha taghmlilhom....forma ta' raġel...qalziet imqatta' u ġlekk imqatta'...timlihom bit-tiben...u xi kappell imqatta' frasu. Konna nsibu sigġu, npoġġuh fuq nett, fuq il-borġ ta' l-injam... inhalluh bilqeghda hemm....U kulhadd jiġri biex jara it-trajbu jinharraq....

Tat-Tanbur u tal-Flawt f'Sibt il-Ghid.....

"Fil-Birgu, f'Sibt il-Ghid f' nofsinhar, kien johroġ bit-tanbur u bil-flawt idur (mat-toroq)..... u kemm halaq tfal jiġru warajh u jghajtu... Dawk l-istess li kienu jdoqqu l-flawt fil-Gimgha l-Kbira; kienu johorġu jdoqqu f'nofsinhar is-Sibt, u il-Hadd.

.....U fl-ewwel tas-sena

"F'nofs il-lejl, kien johroġ it-tanbur wahdu, idur mat-toroq. Kienet użanza, niftakarha, pero' nqatghet qabel il-gwerra, li kienu jaghmlu l-ġir fuq l-ghatba, per eżempju ta' xi avukat, tabib....Fi tfuliti niftakarha...ġie li rajt il-ġir fuq xi ghatba fl-ewwel tas-sena. F'nofs il-lejl kien johroġ tat-tanbur..... idur mat-toroq.

Il-Fratelli tal-Karita'

“Qabel il-gwerra kienet ghadha ssir (il-proċessjoni) tal-fratellanza tal-Karita', Il-baċir kien jerfghu fuq rasu wiehed li ma kienx fratell....kien iqabbd u il-fratell. Il-baċir kien ikun proprjeta' tal-fratell. Dak li jerfghu jilbes ta' fratrell ukoll...ilibbsuh. Il-fratell kien ikollu tifel mieghu, iżommlu ċ-ċinglu....u t-tifel liebes ta; fratrell.....bhalma kienu jlibbsu lit-tfal ta' Santa Rita u ta' l-Aċċjomu....; qabel hekk kienu. Il-fratell bix-xemgħa, it-tifel iżommlu ċ-ċinglu, u l-iehor bil-baċir, ...bil-hobż ta' l-injam. Meta tidhol il-proċessjoni, waqt il-funzjoni, kienu jqassmu l-hobż lill-fqar.

Il-Figolli

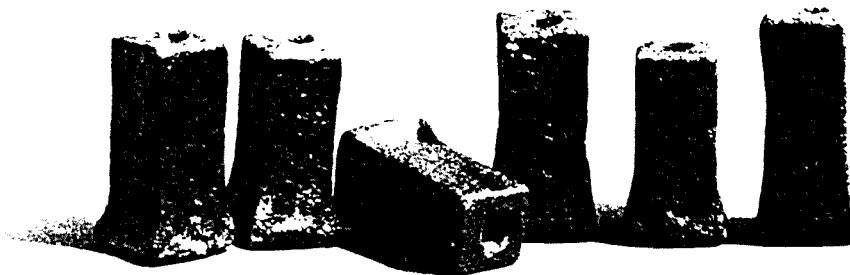
Il-figolli, dak iż-żmien kienu jkunu is-Sirena, il-Huta, il-Qoffa u d-Dghajsa...(dawk) li kienu l-importanti. Il-bajda ta' fuqhom ma kienetx tkun taċ-ċikkulata. Kienet taz-zokkor, forma ta' nofs bajda...miżbugħa hamra...Biex tixtri bajda daqsxejn wahda (ahjar) il-Belt kont trid tmur. Nofs bajda fuq il-figolla...m'hemmx fidda magħha....hamra. Meta konna nagħmluha fil-familja, il-bajda konna niżbghuha hamra bil-karta tat-tajr... Ngħamlu bajda mgħollija u niżbghuha hamra, dejjem; imma l-importanti (kienu) is-Sirena, il-Qoffa, il-Huta u id-Dghajsa...

Taċ-Ċippitatu

F'Sibt il-Ghid, kienu jarmaw fil-pjazza tilari, dawk li jdawwru iċ-ċippitatu. Hemmekk biss kien ikun hemm l-Irxox t f'Sibt il-Glorja, allura kienu jingemghu in-nies....il-Hadd ma kienux.Iċ-ċippitatu kien ikun ta' l-injam. Kien ikun hemm tilar żgħir bil-figolli, u jdawwru għall-figolla; ittih numru li trid, u jekk jitla' itik figolla jew tnejn, skond kemm tilgħab.....Xi sitt habbiet in-numru....

Is-Snajja Spiċċaw...

Spiċċaw kollha mill-Birgu. Spiċċa l-Kaldaran (il-coppersmith), kien armat hdejn il-knisja tal-Karmnu. Kien hemm il-buttar li jagħmel il-btieti, il-haddied, skulturi tal-injam, kurdara, induratur.... Is-Sur ta' San Gwann jghidulu is-Sur tal-Kurdara...L-ewwel kien hemm familja Ferriggi,...u Bormla... u warajhom ġew Tal-Mosti...sa qabel il-gwerra. Kien hemm il-Kammanajs, jqabbd u idawwar ir-rotta (tal-kurdar), u kien iqabbd wkoll il-mastrudaxxa, taht fejn kont noqghod jien, biex idawwarlu it-torn...ma kienx bil-mutur...kien bl-imrad, idawwru bir-rotta....kien itih xi haġa u jdawwar hemm ukoll....



Maskli mill-komuni (ritratt G.Lanfranco)

THE LAST SUPPER TABLE AT LIJA

Dr. Franco Pellegrini B.A., LL.D.

For Catholics the world over, Lent is a period of penance, a period of reflection on one's faults, a time of sacrifice and atonement. The Liturgy associated with Lent, commencing on Ash Wednesday and reaching a climax in Holy Week from Palm Sunday to Easter Sunday, is a wealthy source of traditions, which, in some instances, can be considered as having folkloristic tendencies.

Associated with these liturgical events one finds a number of customs which the members of the religious community are in the habit of performing during this period. On the material, non-religious side, we find, for example, the baking of the *Quaresimal* and the *Figolla*, typical sweets for this period; on the other hand, associated with the religious events of these days, the faithful are wont to visit the various churches in order to view the statues and other religious symbols carried in the Good Friday Processions; we find the habit or tradition of running with the statue of the Resurrected Christ on Easter Day; and we find also the visits to various places in Malta and Gozo where a commemoration of the Last Supper Table is made, also commonly called the "Apostles' Table".

One of the earliest Tables is that which is prepared in the Oratory of the Confraternity of the Blessed Sacrament in St. Dominic's church, Valletta, which dates back to 1784. This was made as a result of a tradition which was continued by the Knights of St. John when they came to Malta. The table is laid out in a very artistic way and appeals a lot to the senses as there is a variety of things to be seen and admired. A similar artistic Table is laid out in the Domus Pius IX of Cospicua; here one finds, amongst other things, a very striking display of pictures made of coloured salt depicting the faces of the Apostles and other scenes.

In stark contrast to these displays there is the replica of the Last Supper at Lija, commonly called *Ic-Cena*. This replica dates back to just over twenty-five years ago, but it follows on the old traditions with a difference: it seeks to give an idea, as faithfully as possible, of the way in which the table at Our Lord's last supper was laid out according to Jewish custom. This particular meal of Our Lord was nothing else but a remembrance of the Passover meal which the Jews had on the eve of their flight from Egypt; Jesus Christ gave it a new meaning when He instituted the Sacrament of the Eucharist on that eventful occasion.

The Table at Lija has very little which appeals to the senses; it is more of a religious-cultural display, and lacks the mass of colour and innumerable items of the other Tables. Its main aim is to educate those who visit it.

The table itself is U-shaped having three arms. At the head of the table reclined the guest of honour and here we find a solitary earthenware chalice or cup. This cup contains a mixture of two parts water and one part wine, and this was the Chalice which Our Lord Jesus Christ consecrated into His own Blood; this cup was passed round four times during the meal and all the guests drank from it. A striking feature in this replica is the real roasted lamb, also at the head of the table, which can here be seen complete with head and entrails and no bones broken.

There are other items of the official Jewish meal shown at Lija: such are the bitter herbs, consisting of endive and chicory cooked with dry figs and tomatoes to a solid consistency and cut up in the shape of bricks; the unleavened bread, flat and round, depicting the hasty departure of the Jews from Egypt; the *haroseth*, a sort of sauce made up of a mixture of dried fruits, wine and spices, used for dipping the bitter

herbs. We see also dates, eggs and pomegranates; these latter items must have been introduced in the Jewish meal over the ages.

In the space between the arms of the table one can see a big pitcher of water, a bowl and a linen towel; whilst on the table there is a smaller pitcher as well as a small basin. The latter are meant for the ritual washing of the hands before the meal began whilst the others were used for the washing of the guests' feet by the household slaves.

Other pottery-ware seen in this replica are the bowls in front of each guest to serve as a receptacle for crumbs or remains of food. Then there are the oil lamps, the only means of light at those times, and the obsconces resembling bottles with a small handle and a hole at the side, which gave protection to the lamps when used in the open.

The benches around the table, covered with thick, woven cloth, serve to give an idea of the couches on which the guests reclined. On the right side there is a reproduction of the Torah, the Jewish book of law, from which was read the story of the Jews' deliverance from bondage, whilst near it there is the menorah, a seven-branched candelabrum, symbolising the presence of God. Name plates seen on the table are meant only to help us picture the places occupied by Christ and the Apostles.

This replica of the Last Supper is held in the historic old parish church of Our Saviour, which dates back to the early sixteenth century. This church, which in itself is a gem of architecture, and merits visiting for its own sake, provides a splendid setting for the Table. The lighting is purposely kept dim; eventually the lights are switched off, leaving the eerie but spiritual illumination given by the oil lamps and the Menorah, whilst a spot of light is focused on the solitary earthenware Chalice. The silence is broken by a Gregorian chant which subtly fills the church, preparing the visitor for a commentary regarding the display. This commentary is not just an inventory of what can be seen, but it is more of an informal talk bringing to the attention of the people present, the historical and religious aspects of the Table. The atmosphere thus created, is really an experience, and the senses are moreover imbued with the scent of balsam, emanating from an earthenware pot placed on an old *kenur*, mixed with the smell of burning oil and candles.

Even the opening and blessing ceremony is given an unusual form. It is a prayer-vigil with the singing of hymns, reading of excerpts from, the Bible, and sharing of spiritual thoughts. This is intended to give greater meaning to the event, and to emphasise the spirituality of the commemoration. At the end, wine and bread are served to those present in memory of the real event, which took place so long ago.

When the idea of organising this replica occurred to Fr. (today Mgr.) Alfred Xuereb, then parish priest of Lija, it was welcomed by many. Some people, however, expressed the doubt that it would lose its appeal after two or three years. But the test of time has shown otherwise, and year after year, the people keep flocking to see it.

(With acknowledgement to Mgr. Alfred Xuereb)



Partial view of the Last Supper Table display at Lija
(photo by the author)

ID - DRAWWA LI JĠGRU BL-IRXOXT FIL - BIRGU

J. F. Porsella Flores

Sas-sena 1936, kif niftakru ahna l-anzjani, kienet teżisti id-drawwa ġewwa l-Birgu li fil-festa ta' l-Ghid il-Kbir, il-vara ta' Kristu Rxoxt kienet tinhareġ darbtejn, madwar it-toroq tal-parroċċa: is-Sibt u l-Hadd. Il-vara ta' Kristu Rxoxt giet skolpita fl-injam fl-1833 mill-iskultur Bormliż Mastru Salv Psaila (1797-1871), li kien alliev ta' skultur Bormliż ieġor Mariano Gerada (1770-1823) (1).

Aktar minn proċessjoni, dik tas-Sibt kienet festa folkloristika, u tista' tghid li tul it-triq kollha n-nies kienet tistenna herqana li r-reffiegħa jghaddu jġru bil-vara, b'turija tal-ferħ f'qalbhom li din il-festa tnissel, l-aktar fin-nisrani. It-tfal, aktar bla sabar mill-kbar li l-Irxoxt ifittex jghaddi halli jberkilhom il-figolla għax kien ikollhom mitt sena biex jibdwu jieklu minnha.

Għal xi l-ghaxra u nofs ta' filghodu wara d-daqq tal-*Glorja* mill-qniepen tal-knisja ta' San Lawrenz, il-vara ta' l-Irxoxt kienet tinhareġ mill-knisja tal-Madonna tal-Karmnu, fejn kienet tkun merfugħa matul is-sena, u tittiehed sa hdejn il-knisja ta' San Lawrenz, fejn kien ikun hemm tistenniha il-Banda *Duke of Edinburgh*. Minn hemm kienet tkompli matul it-toroq tad-"dawra l-kbira" (1a), kif konna nsibuha. Mixxa u ġirja alternati.

Fi tmiem il-ġirja, quddiem il-knisja tal-Lunzjata u quddiem il-knisja ta' Santa Skolastika, il-vara jgholluha fuq l-idejn u jdawruha lejn il-knisja bħala rispett. Fuq is-sur tal-Miratur (jew tat-Toqba, kif magħruf popolarment) il-vara tiddawwar lejn il-port, simbolu tat-tberik tal-baħar, li minnu, l-aktar f'dak iż-żmien, hafna haddiema kienu jaqilghu l-ghixien tagħhom.(2)

Ghedna li hekk kien jġri sas-sena 1936. Dan għaliex fid-19 ta' April ta' dik is-sena kienu ġew promulgati id-digriet tal-Konċilju Reġjonali Malti li kien inżamm fis-sena ta' qabel taħt il-presidenza tal-Kardinal Lepicier. Kienu ffirmaw id-digriet tal-promulgazzjoni l-Arċisqof Mawru Caruana għad-Djoċesi ta' Malta, u l-Isqof Mikiel Gonzi għad-Djoċesi t'Għawdex. Gie fis-seħħ tliet xhur minn dik id-data, jġigifieri fis-16 ta' Lulju 1936.(3)

Fost ir-riformi jew tibdiliet li bdew isehhu b'din il-promulgazzjoni, kien hemm il-limitazzjonijiet jew ristrezzjonijiet dwar il-proċessjonijiet. Dan kien ifisser, li dik ta' l-Irxoxt f'Sibt il-Glorja giet projbita u ma setghetx issir iżjed. U f'dik tal-Hadd ma setghux jġru bil-vara.(4)

Din il-ħaġa ma kienet intgħoġbot xejn min-nies tal-Kottonera, fost oħrajn, li hassewhom urtati hafna b'uhud mid-digriet tal-Konċilju, speċjalmewnt dawk li lill-Kollegġjati nehhewlhom xi proivileġġi.(5) Imma d-digriet ried jġi osservat. Minhabba f'hekk, mill-1937 'il quddiem, bdiet tohroġ biss il-proċessjoni ta' nhar Hadd il-Ghid wara l-quddiesa kantata. Fis-snin tal-gwerra ma kienx hemm proċessjoni, iżda meta l-gwerra bdiet titbiegħed sew minn xtutna, u kienu ġa bdew jidhru sinjali ta' ritorn bil-mod għal hajja normali, fejn kien possibbli reġġghu bdew jġu ċelebrati anke l-festi ta' barra. Minhabba l-gwerra u ċirkostanzi oħra, uhud mid-digriet tal-Konċilju ma baqghux jġu osservati. Għalhekk kien hemm min jahseb li xi affarijiet setghu jġu irrangati.

Waslet il-festa ta' l-Ghid.(6) Il-Monsinjur Pawlu Galea, li kien Arcipriet tal-Kollegġjata tal-Birgu, jirrakonta li waqt il-quddiesa tat-tmienja ta' filghodu, fil-knisja ta' San Lawrenz, x'hin kien qiegħed jġbor, tlieta min-nies: Wenzu Gatt (l-induratur), Salvu Gonzi (hu l-Arċisqof) u Mikiel Licari (minn Bormla), waqqfuh hdejn il-fonti tal-magħmudija fejn kienu qegħdin jisimghu il-quddiesa u qalulu li

f'Bormla kien inqala xi inkwiet ghax grew bl-Irxoxt. F'Bormla l-proċessjoni kienet tohrog fis-sitta ta' filghodu u tidhol fid-disgħa qabel il-quddiesa kantata. Tal-Birgu xtaqu li anke huma jagħmlu l-istess. Allura l-Arċipriet mar l-ghassa tal-pulizija, mnejn ċempel lill-Arċisqof. Il-kappillan tiegħu wiegħbu li dak il-hin, l-Arċisqof ma setax ikellmu. L-Arċipriet allura reġa' lura lejn il-knisja jħammem bejnu u bejn ruħu x'ser jaqbad jagħmel biex isolvi dan l-inkwiet li seta' jinqala' jekk jista' jkun mingħajr glied.

Kif wasal il-knisja, mar ikellmu l-ispettur tal-pulizija Salvu Calleja, u rrakkontalu kullma ġara f'Bormla talbu biex lill-pulizija ma jdahħluhiex f'dil-bieċa jekk il-Birgu jiġri l-istess. Sabu allura Wenzu Busuttil, iċ-*Chief Pilot* li kien midħla sewwa tal-knisja, u wrieh li ttenda jew fehem li l-ispettur u l-Arċipriet kienu fteħmu. Kif spiċċat il-quddiesa kantata il-Kanonku Dun Lawrenz Zammit, li kien l-iżgħar wieħed fost il-kanonċi, u kien għadu qatt ma ha sehem f'din il-proċessjoni bħala saċerdot, staqsa lill-Arċipriet min kien ser imexxi l-proċessjoni. L-Arċipriet baġhat lilu, u qallu biex ma jdahħalx lill-pulizija jekk jara li se jiġru bil-vara. L-istandard refgħu Lorenzo Dalmas. Hadet sehem ukoll il-banda.

Intant, Dun Pawl ukoll tela' sal-pjazza, biex hu ukoll jara x'ser jiġri. X'hin lemħuh mar fuqu ċertu Vella "Iz-Zanz", li kien daqsxejn zopp, u li kien qed iqassam in-nies mal-vara, flimkien ma' Salvu Brincat "Iċ-Ċappaturi", *footballer* imsemmi. Vella qal lil Dun Pawl biex iwarrab min-nofs ghax kienet ser issir il-ġirja għal fuq il-Lunzjata. Dun Pawl tbiissem x'hin sema lil Vella jgħidlu hekk; għamel kif ġie mitlub, u minnufih telqet il-ġirja. Ma setax jonqos li wara l-Arċisqof sar jaf x'ġara, imma ma qal xejn. Jingħad li trollera dawn l-affarijiet biex jiġbed aktar lin-nies lejn il-knisja.

Hekk reġgħet dahlet id-drawwa fil-Birgu li ssir il-ġirja bil-vara ta' Kristu Rxoxt, kif għadhu jsir sal-lum. Jalla f'dawn id-drawwiet popolari jibqa' dejjem l-ewwel u qabel kollox, it-tifsira reliġjuza tagħhom.

Referenzi

- (1) Castagna, P.P. *Storja ta' Malta* 1890 pp 204,206.
- (1a) Id-"dawra l-kbira" kienet tikkonsisti f'dawn it-toroq: S.Lawrenz, Telgħa tal-Pjazza, Mina l-Kbira, Torri ta' S.Ġwann, Biswit il-Kwartier, Ġdida, Kwartier, Britannika, S.Skolastika, Sur tal-Miratur, Pjazzetta, S.Lawrenz.
- (2) Dougall, A. *Kristu Rxoxt fil-Birgu u t-Tberik tal-Baħar* L-Immara, No.17, 1993, p,109.
- (3) *Concilium Regionale Melitense, Decreta* 1936 p.viii
- (4) *ibid.*, para 310-317, b'mod partikolari para 315(2).
- (5) Bħal per eżempju, l-użu tal-kuda, u fil-każ tal-Kollegġjata tal-Birgu, is-servizz tal-Ministri Maġġuri fl-Għosrien (vespri), fil-Lawdi u fil-Quddiesa Kantata *pontificali modo* (magħrufa "ta' b'sebgħa").
- (6) Din it-tieni parti ta' l-artikolu hi, tista' tghid, miktuba kif ġiewt rakkontata lili minn Mon.Pawlu Galea nnifsu.



IL-BOMBLU U L-GHAJN HAZINA

Angelo Dougall

Tabilhaqq li hawn hafna nies li jemmnu bis-shih fl-*ghajn hazina*, jew, kif altar maghrufa fostna bhala *l-ghajn*, u lil dawn ma ccaqlaqhom b'xejn minn twemminhom. Inkiteb hafna dwar dan il-fenomeni tassew ta' qedem, mifruq mad-dinja kollha u mal-gnus kollha. Fi Sqallija u l-Gharab ta' l-Afrika ta' Fuq, jghidulha bhaina, *ghajn hazina* jew *magħmul*. L-Ingliżi jafuha bhala *evil eye*, u it-Taljani il-*mal occhio*, filwaqt li l-Indjani ta' l-Indja isejhu dan il-fenomeni *ghajn qawwija*.

Kif kiteb Vincent Busuttil fil-ktieb tieghu dwar il-folklor Malti "Holiday Customs in Malta, and Sports, Usages and Ceremonies, Omens and Superstitions" (1894), bl-Ingliż jghid: "Hemm xi uhud li għandhom qawwa fil-harsa tagħhom."

Madankollu jien tal-fehema li din it-tifsira tal-*ghajn hazina* mhix korretta għal kollox. Imma dawq kollha li jemmnu fiha, jifhemu tajjeb xi tisser l-*ghajn hazina*. X'inhi l-*ghajn*?... hi qawwa li ggarrab hsara wkoll fuq bhejjem u xtieli, oggetti, eċċ.... u għalhekk huma hafna dawq li bi drawwa jliissnu l-kelmiet "Alla jbierek" sabiex ixejnu l-"qawwa hazina" jew l-*ghajn* jew *magħmul* sabiex ma tigris hsara fuq kull ma jifgħu il-harsa tagħhom. Dwar rimedju għal kontra l-*ghajn hazina* inkiteb hafna ukoll, u għad baqa' tabilhaqq x'jinkiteb, l-aktar fostna l-Maltin.

Imma se nzomm il-kitba tiegħi dwar dan is-sugġett, fuq il-bomblu, u x'kienu jagħmlu il-Bormliżi kontra l-*ghajn hazina* li tista' tithlilhom fid-dar. L-iskultur Mastro Salv Psaila (1798-1871) kien jemmnu bis-shih fil-*ghajn hazina*. Kif insibu miktub f'pagna 87 tal-"Programm tal-Festa - Gheluq il-150 sena ta' l-istatwa ta' Santa Liena, 1837-1987", fl-artiklu tiegħu, Rev. Kan. Chev. Vinc. Buhagiar jghid: "...billi l-iskultur kien jemmnu bl-*ghajn hazina*, biex il-vara ma jigrilhiex hsara, qiegħed hdejn riglejha, bomblu b'wiċċ ta' maskra pingut fuqu..." (fil-fatt hija garra tal-fuħħar b'wiċċ ta' maskra. Dan gara fl-1837. Il-vara ta' Santa Liena harġitlu opgra ta' l-arti tassew sabiha u kapulavur mill-isbah!. Mastro Salv kien Bormliż, u f'Bormla, mhux anqas minn postijiet ohra, kienu jemmnu bis-shih fil-*ghajn hazina*, u li mid-dehera, l-iskultur kien imġarrab biha.

Meta kont għadni daqsxejn ta' tifel kont inkun ta' sikwit għand nannieti Toni u Vitorja, li kienu joqogħdu Bormla. Kienu negozjanti tat-tabakk bil-manifattura tas-sigarri u kellhom hafna lavranti jahdmu magħhom, jobormu s-sigarri f'dak il-post. Xi uhud minnhom kienu mill-irhula ta' qrib Bormla. Dan kien fis-snin ta' qabel it-Tieni Gwerra Dinjija (1939-1945). Fl-intrata tad-dar tagħhom kont nara bomblu kbir tal-fuħħar, u garra qadima tal-fuħħar f'nofs it-taraġ. Il-bomblu kien ikun mimli bl-ilma tal-bir, u kienu jaraw li jkun dejjem mimli. Darba waħda staqsejt lil nanneti għalxiex kien qiegħed dak il-bomblu mimli bl-ilma, kif ukoll dik il-garra fl-indana tat-taraġ, u wegħbuni li kienu għall-*ghajn hazina*.... u li jekk jidhol xi għadu fid-dar b'xi *ghajn hazina* fuqu, l-*ghajn* ta' dak li jobogħdok tmur dikment fl-ilma u l-bomblu jinfaqa' (.jekk l-*ghajn hazina* tkun qawwija hafna).

Min jaf waqt il-blitzijiet tat-Tieni Gwerra Dinjija kemm infaqghu bombli f'dik il-belt!...



A. Bomblu Malti komuni.
B. Il-bomblu li l-iskultur Salvu Psaila qiegħed f'riġlejn l-istatwa ta' Santa Liena.
(ritratti G.Lanfranco)

IL - FUNERALI TA' DARI

Lorenzo Zahra

Jekk ghat-twelid fil-familja Maltija dari kellna certi drawwiet, ma kienx jonqos li jsehhu certi uzanzi fil hemm li ggib maghha il-mewt.

Meta dari kien imut xi hadd, malajr malli jmut, il-kamra tigi mnezza' minn kull ma jkun hemm fiha, titbattal ghal kollox minn mobbli, inkwadri u purtieri. Jibqa' biss il-katavru li jitpogga fuq zewg strippi apposta b'gix twavel fuqhom, mghottija b'lizar abjad. Fejn ras il-katavru jitqiegħed Kurcifiss b'zewg xemghat. Xi drabi fid-djar tas-sinjuri kien jitqiegħed mal-hajt, drapp iswed. Fil-kamra, allura jingabru il-qraba madwar il-katavru, iharsu lejħ, jibkuh, u jfahhru l-ghemejjel tieghu meta kien haj.....kemm kien twajjeb, kemm kien karitattiv, eċċ.

Id-dar tithejja ghaz-zjajar tan-nies, għalhekk jitnehħew l-inkwadri u tapiti, sa l-hbabat jew pumi tal-bieb ta' barra jinqalghu. Il-bieb ta' barra jinzamm magħluq jew imbexxaq. Il-bibien tal-qraba, b'rispett, ukoll jagħluq biebha, u tista' tghid il-familji tat-triq kollha, waqt li tal-hwienet idendlu faxxa sewda. Il-bieb tal-familja tal-mejjet kien jigi mċappas b'irmied iswed li jithallat ma xi ogġett taċ-ċaqquf li kien jitkisser apposta. Fil-bitha, jekk kien ikun hemm xi qsari, kienu jitkissru, u kienu jingabru n-newwieħa li kienu nisa apposta mħallsa biex jibku u jixhru. Dawn l-ewwel jingabru fil-bitha fejn jibda il-biki u x-xegħir. Hemm ukoll ikantaw ghana ta' dieqa sa ma s-sidien jitolbuhom jitolghu hdejn il-mejjet. Hemm ikomplu jibku u jixhru, iġebbd u xagħrom u jqabblu strofi ta' tifħir għall-mejjet.

Meta jsir il-hin għall-funeral, l-ewwel jigi l-kummissjonant iħeji l-programm. Meta jigi l-qassis flimkien ma' zewg abbatini, wieħed bis-sassla u iħor bis-salib fidejħ, jghid xi orazzjoni, u mbaħħad ir-reffiegha, aktarx hbieħ jew tal-familja, jew bukkamorti mħallsa libsin l-iswed, jerfghu il-katavru fuq il-katalett mghotti bil-faldrappa sewda, u taħt rasu mħadda sewda mimlija bir-rand. Il-katavru jkun imkebbeb f'lizar bajdani, jekk raġel, b'leħja mqaħħra u fidejħ ġeneralment jingħata kuruna tar-ruzarju jew salib, jew tabella b'xi kitba mis-salmi.

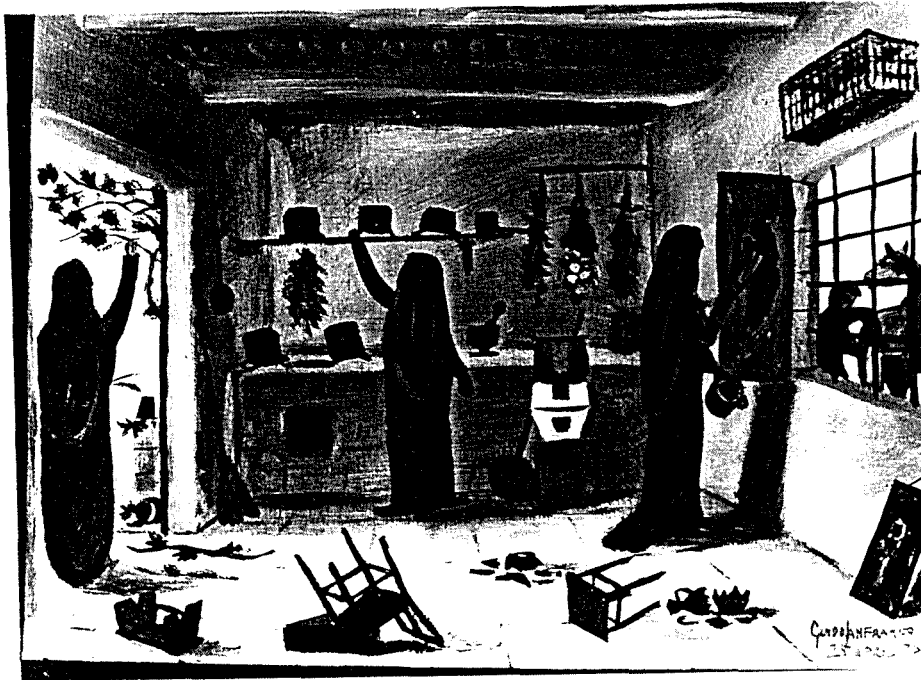
Il-qassis jimxi quddiem, warajħ il-katavru u mbaħħad it-tibiċini idoqqu l-flawt, u fl-aħħar il-familja. Kulhadd liebes l-iswed u n-nisa b'dublett twil iswed imsejjah kurkar. Il-faldrappa kienet tkun tal-fratellanza li ggorr il-mejtin, u billi din, ta' l-użu titlob hlas, mhux spiss il-fratellanzi kienu jitlewmu fuq min għandu joffri is-servizz tieghu għall-qliegħ. Jekk il-mejjet ikun fratell, speċjalment jekk ikun uffieċjal, shabu jakkumpanjawh biex iwassluħ sad-difna tal-fratellanza. Il-fratelli kellhom ukoll l-obbligu li wara, jagħmlu servizz jew uffieċjatura apposta flimkien, u fil post tal-fratell mejjet, jagħmlu il-ktieb tar-regola insinji u bukkett fjuri, b'sinjal ta' qima lejħ.

Wara d-difna, il-familja tingabar id-dar, u għal tliet ijiem, ma jsirx tisjir bin-nar fid-dar, u l-ikel jittiekel fl-art. Ma hemmx uzu ta' siggijiet. Ġeneralment il-ġirien kienu jwasslu xi ikel tul dawħ l-ewwel tliet ijiem. Il-mara tal-mejjet ma kienetx toħroġ mid-dar qabel erbghin jum iżda l-irġiel kienu jibqgħu biss fid-dar, sebat ijiem, mingħajr ma jqaħħru lejha. Xi uħud ma kienux iridu lin-newwieħa, u sa kienu jiktbu fit-testment tagħhom li ma jriduħomx.

Meta l-funeral kien jeħtieġ il-karru biż-ziemel, dan kien ikun akkumpanjat minn erbgha bukkamorti li bix-xemgha fidejħom kienu jigrū mal-karru, meta z-zwiemel kienu jkunu mexjin lejħ xi knisja qrib, għad-difna. Dari id-dfin kien isir biss fil-knejjes jew fiz-zuntier, u ma kienx hawn l-użu tat-tebut, imma l-katavru kien jitgeżwer kollu fil-lizar u jitnizzel fil-qabar.

Jekk il-mejjet kien jippossjedi xi ziemel jew hmar, dan kien jinqataghlu denbu b'sinjal ta' luttu. It-tul tal-luttu kien ivarja skond kemm il-mejjet kien ikun jiġi mill-qrib. Hekk nghidu ahna, għall-ġenituri kien idum sentejn, waqt li għal oħrajn sena. Fil-luttu tal-familja, fid-dar ma kienx isir għana (dak iż-żmien ma kienx hawn meżzi oħrajn ta' kant jew mużika), u l-familja ma kienetx tidher fil-festi, u aktarx twarrab mir-rahal jew belt fejn issir il-festa.

Uhud minn dawn l-użanzi li semmejna sparixxew, waqt li oħrajn tbiddu. Minn mitt sena l-hawn, bid-dhul taċ-ċimiterji u bil-monumenti u kappelli fuq l-oqbra, il-mejtin jiġu spiss imfakkra bi zjarat xemgħa u fjuri fuq l-oqbra.



In-newwicha f'dar il-mejjet (minn tgpingija ta' G.Lanfranco)

SOME EFFECTS OF TOURISM ON MALTESE FOLKLORE

Guido Lanfranco

The First Changes

There is never really a first change, because change is a continuous process, but significant global changes could be easily discerned when Malta started to change its primary function as a British naval base in the middle of the Mediterranean. During the nineteenth century, up to the 1970's our islands had geared their economy in association with this function, and apart from endemic trades and activities concerned with domestic and internal life and problems, other trades and crafts had established themselves to cater for the numerous servicemen continuously coming and going on short visits. These ancillary trades and activities, based on the needs of servicemen, and often their families were mainly centred around the harbours, chiefly consisting of bars, restaurants and souvenir outlets, apart from the usual brothels and other forms of entertainment which included the cinema and a few dance-halls.

Most of the activities associated with Malta's function as a naval base, were only marginally utilised by local inhabitants, but since between the two world wars, many Maltese "middle class" families started to associate with British service families, administrators, and other visitors, and often adopted some of their customs, which included the partial use of English in everyday language, throwing parties, and celebrating Christmas the English way, when the general population had a different way of life.

But tourism was not then an actively organised aspect and visitors for leisure purposes were few and far between. But as soon as Malta started to lose its strategic military and naval importance, becoming independent and then a republic in the '60's and '70's, things had to change drastically. Trades and activities once linked with income from naval, military and N.A.T.O. bases, had either to die out completely or adapt and change into other activities concerned with the building boom which developed with the advent of foreign settlers and local expansion. But the administration had to centre on industry and export; there being no natural resources in Malta, except people, sea, sunshine and stone, tourism had to be one of the mainstays of the income. Tourism was never before taken up as an industry, and quick measures had to be taken, culminating in a ministry for tourism, an institute for tourism studies, courses and qualifications for tourist guides and enterprises, and a general consciousness supporting and exploiting tourism.

Besides the original idea of folklore where we centre our studies on the sayings, legends, thoughts, beliefs, superstitions, festivities and religious activities of the common inhabitants, we now also include in folklore generally, many other aspects, including trades and crafts, utensils and tools, etc...

Without going into the whole list of such activities which existed around the harbours when Malta was a naval base, we may only mention the numbers of photographers who produced innumerable pictures of sailors landing ashore and postcards of ships entering harbour. These are now replaced by postcards of local interest for tourists; in previous times such cards were also available, but now the navy ships have gone. Where once shops and trades were sited close to military and naval facilities, they have now spread to where tourist could be reached. The numerous harbour boats or dghajsa of the past and the boatmen have disappeared; now there are harbour cruises on launches owned by various organisations especially for tourists. Where boats disappeared from the harbours, others are exploiting the tourist source at the Blue Grotto, Zurrieq, where formerly no one went for leisure; now fishing boats carry tourists taken there for the purpose.

Folklorisms

With the increase in tourism, large numbers of organisations and hotels have cropped up to provide all sorts of facilities imaginable, apart from the numerous hotels and restaurants, food and entertainment. To give a local character or atmosphere to hotels, restaurants and other establishments, bygone as local carts, kitchen utensils and old tools, fishing tackle and other representative items are used for decorative purposes around the place. In entertainment it is also widespread to see singers and dancers dressed up in old local country or city costumes, playing and dancing well-worn local tunes with more recent adaptations.

I must here say, that if I were a tourist myself, I would prefer to stay at a hotel and thence go out on my own to see whatever I want in my own time to wherever I want, to see and meet with the real life of the people. This is not possible for many of the tourists, for they have their itinerary all cut out for them, and since most of the real, original habits, dress and way of life of the Maltese have in many ways changed with the of the times, the songs, costumes and activities now lost, are enacted for the benefit of tourists with many modifications, and represented in the numerous forms of souvenirs available everywhere they go.

Festivities

Tourists are not only taken around by organisations to historical, and archaeological sites, but more recently they are also being taken to one or other of the many typical village or town festas, either on the actual day for the procession, or else on the eve for the band marches and fireworks. Such visits by tourists to local festivities do not affect the inhabitants or make them change their ways to adapt to them, except for an occasional invitation for a drink in a festive home, or a "Tourists Are Welcome" notice stuck on to the doors of band and other clubs which support a bar.

However, there are occasions linked with festivities which have affected advantageously the Maltese tourist organisers in another way. For the Good-Friday processions held concurrently in several towns and villages some tourist enterprises have developed a system where reserved stands are set up in vantage points along the procession or pageant's route, where tourists could watch comfortably seated for a fee. This is a new exploit, advantageous to the tour organisers and seat or stand suppliers, usually satisfactory for the tourist, but the latter will be unable to feel free to walk around, mingle and watch from other sites, and the cool or cold of this season doesn't always help matters when one has to sit for two hours or more in the same spot.

Carnival is another festivity which is a main attraction for the tourist industry, although it is not of the same style as that of other countries well known for this manifestation. Tourists are taken to various places for carnival, because as was also done in times past, some villages and towns organise their own. Here, stands are also put up at Valletta where bookings can be had to watch the defile, dances and other competitions in a walled-up enclosure. I may here be allowed to say that personally I am against an enclosure for a public occasion. Carnival is for all to enjoy in public, and enclosures reserve dances, for example to the paying few. Needless to say numerous concerns, hotels and clubs organise their carnival dances in private, but those in village and town should be free for all.

Other effects

It is normal to assume that in principle, a tourist industry is always profitable from the lucrative point of view. For example, the horse-drawn cab or local *karrozzin*, is still plying the roads to carry tourists, especially at Valletta and Sliema; to all intents and purposes it should be extinct and obsolete, but it is still on the road for the tourist, since the prohibitive prices charged and anachronistic function are not for the local inhabitants. Lace making, introduced during the nineteenth century, was always limited in local consumption, but profitable for the outlets, if not for the lace-makers themselves. This small industry still flourishes for the souvenir market, with prices which have to be kept low in competition with machine-made lace. When tourism is a going industry it is apt to cause changes. When changes take place, one cannot say that these are for the better or for the worse, because the changes are a complex, and do not involve a single aspect; but these changes may be too much in proportion to the number of people benefiting from tourism. The building of roads, parking spaces, hotels, shore concessions and other facilities have depleted too much of the environment and diminished the tranquillity which these very tourists may be after. Gozo is a good example of this, which, from an attractive, peaceful island all the year round, with its endemic crafts and activities, has turned into a hectic spot, especially in summer, since tourism caught up with it. A place may have touristic attractions, but it depends on how many tourists it could handle at one time that will determine whether it is kept intact in its character or loses everything irreparably. It is not only the space that is lost with unwieldy tourism and efforts to satisfy it, but also the general atmosphere made up of the interaction of architecture, the natural environment and the life and customs of the people.

OMM L-IRJIEH.....jew IT-TRAMUNTANA

Br. John Spiteri S.J.

1. Hasbitha it-Tramuntana,
Li żżewweġ pront fil-hin,
Lil-BIĊE u 'l GREGORJU (i)
Li qed jegħmżu l-xulxin.
2. Qaltilhom biex jiżżewġu,
Tagħthom id-dota t-tnejn,
Shab mimli Silġ u Borra,
Beraq jgħammex l-ghajnejn.
3. Ix-xhud fost l-irjiegħ kollha
Kien proprju l-Majjistral,
Ferħilhom minn qiegh qalbu
Li jkollhom hafna tfal (ii)
4. U bdiet ix-xita niezla.
U fawwret kullimkien!!
L-art saret qisha baħar!!
L-istess saru widien!!
5. Ferħet it-Tramuntana
U stiednet il-ġirien,
Lil Lvant u l-Punent sieħbu
Biex jieħdu grogg flimkien.
6. Ix-Xlokk għammed it-trabi (iii)
S'intendi l-ilmijiet...
Bil-fietel mhux bil-kiesah!!
Li niżel mis-smewwiet.
7. Niżlet il-barka t'Alla,
Malta ferħet b'dan il-gid!!
Kun af itlob għax-xita
Izda meta Alla jrid!! (iv)

Noti: (i) Biċe tfisser LBIĊ, Gregorju tfisser GRIGAL;
(ii) Tfal tfisser XITA;
(iii) Trabi tfisser XITA;
(iv) Meta Alla jrid tfisser il-qawl: "Riħ u xita Alla jaf meta".

STATUT TA' L-GHAQDA MALTIJA TAL-FOLKLOR

kif gie amendat u approvat fil-Laqgħa Ġenerali tas-6 ta' Frar, 1995.

1. **Isem**
L-isem tal-Għaqda jkun GHAQDA MALTIJA TAL-FOLKLOR (Malta Folklore Society). (minn issa l-quddiem, f'dan l-Istatut tissejjah GHAQDA)
2. **Indirizz postali**
Sakemm l-GħAQDA ma jkollhiex sede uffiċjali, l-inidirizz ikun c/o ta' dak li jkun Segretarju fis-sena kurrenti.
3. **Għanijiet**
 - a) Biex il-Folklor Malti jiġi mħares, jiġi aktar magħruf u inkoraġġit fil-forma tradizzjonali tiegħu, fejn hu possibbli.
 - b) Biex tippromovi l-Folklor Malti permezz ta' taħditiet, xandir, wirjiet, publikazzjonijiet, eċċ.
 - c) Biex tinkuraġġixxi riċerka u studju tad-drawwiet u tradizzjonijiet u manifestazzjonijiet oħrajn Maltin, oriġini u żvilupp tal-ghana, żfin, mużika u lbies popolari u taqbil ma' dawk ta' artijiet oħrajn.
 - d) L-GHAQDA tkun strettament mingħir xejriet politiċi.
4. **Membri**
 - a) Kull min għandu għal qalbu l-interess tal-Folklor jista' jissieheb fil-GHAQDA.
 - b) Biex wiehed ikun membru għandu jhallas żewġ liri fl-ewwel sena, u lira Maltija kull sena oħra bħala shubija. Din ir-rata tista' tiġi riveduta u mibdula skond il-bżonn, f'Laqgħa Ġenerali, b'avviż minn qabel fuq l-aġenda. Min ma jhallasx is-shubija jitqies li mhux membru effettiv għal dik is-sena. Min ikompli jonqos li jhallas, ukoll wara li jkun avżat bil-miktub, jista' jinqata' mill-lista tal-membri.
 - c) Jekk membru ikun ta' dannu għall-GHAQDA jew għall-interessi tagħha, jiġi sospiż jew jitneħħa mill-lista tal-membri, b'deċiżjoni tal-Kumitat.
 - d) Il-Kumitat jista' jagħzel Presidenti Onorarji, u johloq klassijiet oħra ta' shubija.
 - e) L-GHAQDA tista' tiftah ferġat.
5. **Kumitat Amministrattiv**
 - a) Waqt il-Laqgħa Ġenerali Annwali jiġu nominati u eletti disa membri biex jiffurmaw il-Kumitat.
 - b) Il-Kumitat iservi għal sena sakemm jiġi xolt fil-Laqgħa Ġenerali Annwali li jmiss.
 - c) Il-Kumitat ikun magħmul minn President, Segretarju, Tezorier, Viċi President, Assistent Segretarju u Assistent Tezorier. Ikun hemm ukoll tliet Membri. Dawn kollha jkunu nominati u eletti waqt il-Laqgħa Ġenerali Annwali minn Membri effettivi. Il-karigi tal-Kumitat jiġu deċiżi minnhom stess waqt l-ewwel laqgħa tal-Kumitat li ssir wara l-Laqgħa Ġenerali Annwali.
 - d) Il-Kumitat jiltaqa' skond il-bżonn, iżda mhux inqas minn darba kull xahrejn.
 - e) Il-kworum għall-laqgħa tal-kumitat ikun mhux inqas minn hames Membri, jekk dan il-kworum ma jintlahaqx, il-laqgħa tista' ssir xorta wahda wara kwarta, basta jkun hemm preżenti tliet Membri tal-Kumitat, wiehed minnhom Uffiċjal.
 - f) Jekk Membru tal-Kumitat ma jattendix għal tliet darbiet wara xulxin mingħajr ma javża, jitqies li rriżenja mill-Kumitat.

- g) Jekk Membru tal-Kumitat ihalli l-kariga tiegħu, minn floku tinhatar dik il-persuna, li fil-votazzjoni ta' l-ahhar Laqgħa Ġenerali Annwali tkun imissha, wara li nhatar il-Kumitat kurrenti. Jekk dan ma jkunx possibbli, il-Kumitat jista' jahtar lil xi persuna oħra minn fost il-Membri Effettivi.
6. **Dmirijiet ta' l-Uffiċjali**
- a) Il-President jara li jintlahqu l-ghanijiet tal-GHAQDA u li x-xogħol isir skond l-Istatut. Imexxi kull laqgħa tal-GHAQDA. Jagħmel indirizz fil-Laqgħa Ġenerali Annwali.
 - b) Is-Segretarju jzomm il-minuti ta' kull laqgħa, iżomm rekords tal-attivitajiet kollha u tal-korrespondenza tal-GHAQDA. Izomm lista aġġornata tal-Membri. Isejjah il-laqgħat skond kif jigu deċizi mill-Kumitat, ihejji rapport annwali.
 - c) It-Tezorer jiehu hsieb il-fondi tal-GHAQDA u jhejji rapport annwali bir-rendikont finanzjarju.
 - d) Il-Viċi President, l-Assistent Segretarju u l-Assistent Tezorer, jagħmlu l-istess xogħol tal-uffiċjali rispettivi jekk dawk ma jkunux preżenti, u jghinuhom fix-xogħol tagħhom.
 - e) L-Editur tal-publikazzjonijiet tal-GHAQDA mhux bilfors li jkun membru tal-Kumitat jew Membru Effettiv, iżda fxogħlu huwa obligat li jzomm mal-ghanijiet tal-Istatut tal-GHAQDA, u jirrifletti biss ir-rieda tal-Kumitat.
7. **Laqgħa Ġenerali Annwali**
- a) Il-Laqgħa Ġenerali Annwali għandha ssir kemm jista' jkun kmieni fil-bidu tas-sena l-ġdida, matul l-ewwel xahreju tas-sena. L-aġenda għandha tinkludi (i) minuti tal-Laqgħa Ġenerali li tkun saret qabel. (ii) Indirizz mill-President. (iii) rapport tas-Segretarju. (iv) rapport finanzjarju ffirmat mill-Awditur li jkun intaġġel fil-Laqgħa Ġenerali Annwali ta' qabel. (v) hatra ta' "chairperson" u persuni oħra biex imexxu l-elezzjoni tal-Kumitat il-ġdid. (vi) nominazzjonijiet u votazzjoni għall-Kumitat il-ġdid. (vii) nominazzjoni ta' Awditur għas-sena kurrenti.
 - b) Il-kworum għal-Laqgħa Ġenerali ikun ta' nofs il-Membri Effettivi; jekk dan ma jintlahaqx, il-laqgħa tibda nofs siegħa wara.
 - c) Tista' tissejjah Laqgħa Ġenerali Straordinarja mill-Kumitat, jew minn għaxar Membri Effettivi.
8. **Tibdil fl-Istatut**
- a) L-Istatut jew partijiet minnu jistgħu jinbidlu biss b'deċizjoni ta' Laqgħa Ġenerali wara li l-Membri Effettivi ikunu rċevew, mill-inqas sa jumejn qabel, kopja tat-tibdil propost.
9. **Xoljiment**
- a) Jista' jsir xoljiment tal-GHAQDA biss b'deċizjoni ta' Membri Effettivi waqt laqgħa msejha apposta.
 - b) Jekk l-GHAQDA ikollha xxolji, (i) id-dokumenti tal-GHAQDA jmorru fl-Arkivju Nazzjonali. (ii) jekk ilkollha gabra jew librerija ta' kotba, dawn imorru fil-Librerija Pubblika Nazzjonali. (iii) flus li jappartjenu lill-GHAQDA imorru fxi Istitut. (iv) jekk ikun hemm oġġetti folkloristiċi proprjeta' tal-GHAQDA, dawn imorru għand id-Direttur tal-Mużewijiet Nazzjonali. Dawn il-mizuri jittieħdu b'Att Notarili.

**LISTA TAL-MEMBRI EFFETTIVI TAL-GHADQA
MALTJA TAL-FOLKLOR
1995**

Presidenti Onorarji

Ġuże' Cassar Pullicino, Rafel Bonnici Cali', Dr. V.M.Pellegrini.

Membri Onorarji

Karmen Mikalleg Buhaġar.

Membri Effettivi

1. Aquilina, Victor SBS Radio, S.Melbourne, Australia
2. Bajada, Joseph "M.Ta' Pinu" Vjal 8 ta' Settembru, Xaghra
3. Bianchi, B.Sc., Nicholas "Villa Fort" Triq Preca, Lija
4. Bonello, E. 52, Triq l-Isqof Labini, B'Kara
5. Bonnici Dip.Bus.Law & Acc., John A. "Marise" 168/2 Old Railway Avenue, Balzan.
6. Buontempo, J. 38, Cameron Str. Gżira
7. Cacciattolo, Gerald "Drake" Triq Bormla, Paola
8. Calleja, Frankie "Tinkerbelle" Triq il-Kunvent, Żabbar
9. Camilleri Jos. C. "Ilqugh" Triq il-Muskatell, Attard
10. Caruana Grech, Jos. 71, Triq il-Haddiem, Żurrieq
11. Cassar Anthony "Eltonville" Triq B'uġa, Ghaxaq
12. Cassar B.A., M.Ed., George 78, Triq Papa Piu XII, Mosta
13. Cassar, Lawrence 24-25, Triq Zondadari, Rabat, Malta
14. Catania, Paul c/o 9, Triq S.Duminku, Rabat, Malta
15. Cesare, Salv. 14, Triq Laqxija, B'kara
16. Chetcuti, Ġuże' "Żerniq", 8/10, Triq Għar il-Lenbi, Tas-Sliema
17. Chircop, John 14, Binja l-Eghnieq, Naxxar
18. Debono, John "Bethel" Triq Karmnu, B'kara
19. Depares, Ch. 40, Triq Dingli, Tas-Sliema
20. Dougall, Angelo 89, Triq S.Mikiel, B'uġa
21. Ellul, Carmelo M. 81, Triq it-Teatru, Valletta
22. Ellul, Joe 60, Triq S.Rokku, Qormi
23. Ellul Galea, Karmenu 32, Triq Tal-Borg, Paola
24. Farrugia, Anton 17, Pjazza tal-Knisja, Mqabba
25. Farrugia Randon, Dr.R. "Franstan" T'qa Papa Alessandru VII Balzan
26. Fava, M.D., Dr. C. "Constantia" Sqaq Ċafcaf, Madliena
27. Felice, B.Ch.D., John Krypton Chemists, S.Andrews
28. Fenech, Alfred "Grezz", Triq id-Dirsa, Attard
29. Fenech, Jos.M. 7, "Massabielle" Triq Mons.M.Azzopardi, Siggiewi
30. Fenech, Louis "Faraġ", Triq Stefano Erardi, L-Iklin
31. Fenech, Martha 26, Triq Ponsonby, Mosta
32. Formosa, B.A., Patrick "Patros" Triq Wignacourt, B'kara
33. Galea, Adrian 9, Triq S.Gwann, Hamrun
34. Ganado, LL.D., Dr.Albert 1, Triq M.Anton Vassalli, Valletta
35. Ghio, Mary 41, Triq S. Ġużepp, L-Isla
36. Griffiths, M.D., F.R.C.S., Prof. V. 7, Triq il-Palma, S.Giljan
37. Grima, Arthur 34b, Triq S. Mikiel, B'uġa
38. Grima, B.A., M.A. Joe "Kosi Kot" Triq Ġuże' Ellul Mercer, Qormi
39. Guillaumier, Alfie 12, Triq Villambrosa, Hamrun
40. Hili, B.Educ., Carmel "Hilitis Mansion" Triq in-Nofs, L-Ibrag
41. Jaccarini, Dr. C.J. "Dovedale" Garden Crescent, S. Giljan
42. Lanfranco, Guido 78, Triq S. Trofimu, Tas-Sliema
43. Magri-Naudi, Magda "Torsance" Triq Karlu Darmanin, Lija

44. Mallia, A.C.I.B., F.I.Met., Alfred "Is-Sebuka" Triq ta' Marmora, San Ġiljan
45. Masini, L.P., Franco "Calypso" Misrah Kola, Attard
46. Muscat, Victoria "Il-Musbieh", Triq il-Wied, Msida
47. Pellegrini, L.L.D., Dr. Franco "Sonata" Triq Tal-Mirakli, Lija
48. Pisani, Maria 194, Triq S.Pawl, Valletta
49. Porsella Flores, J.F. 69, Triq il-Palma, Paola
50. Portelli, C. "Ave Maria" Triq Pedidalwett, S. Andrews
51. Puli, Mary 52 Triq S. Agata, Tas-Sliema.
52. Risso, Capt. R, "Mon Fleur" Triq S. Antnin, San Ġwann
53. Sammut Testaferrata, M.A., M.Phil., Jos. "Damaris" Triq Lascaris, Ponta tal-Qawra
54. Sant Cassia, Dr. Anthony 92, Triq Ugo Mifsud, Lija
55. Schembri, Anthony "Renton", Triq Haz-Zabbar, Fgura
56. Schembri, Capt. Mario B/4, Triq Bellavista, San Ġwann
57. Scicluna, John C. "Casa Scicluna" 18, Triq Robert Samut, Tal-Virtu', Rabat, Malta
58. Spiteri Maempel, Mario "Marvic", Triq L-Imdina, Balzan
59. Tanti, J.M. "The Greenfields" Triq L-Inkwina, S. Venera
60. Tedesco, Joe "Sunshine" Triq L-Ahwa Zammit, Qormi
61. Vassallo, John "The Roses", Triq S. Hakbu, Siggiewi
62. Zahra, Vincent, P. C-18/1, Triq Sophia, Bormla
63. Zammit, Karen 3/4, Triq Sir Luigi Preziosi, Floriana
64. Zarb, Marie Clare 2, Planet Court, Tigne' Sea Front, Tas-Sliema

Shubija fil-Ghaqda Maltija tal-Folklor

Il-persuni li jidhru fil-lista tal-Membri Effettivi, skond l-istatut, huma dawk li hallsu s-shubija ghas-sena kurrenti, f'dan il-każ l-1995. Is-shubija ta' Lm 1 fis-sena tinkludi il-harga ta' "L-Imnara" ghas-sena kurrenti. Kull hlas ghandu jintbghat lit-tezorer, is-Sur J.F.Porsella Flores, 69, Triq il-Palma, Paola.

Kitbiet ghal "L-Imnara"

Kitbiet ghal "L-Imnara", li ghandhom ikunu rizultat ta' ricerka originali u personali ta' min jikteb, ghandhom jintbaghtu lill-Editor, 78, Triq San Trofimu, Sliema, SLM O2

