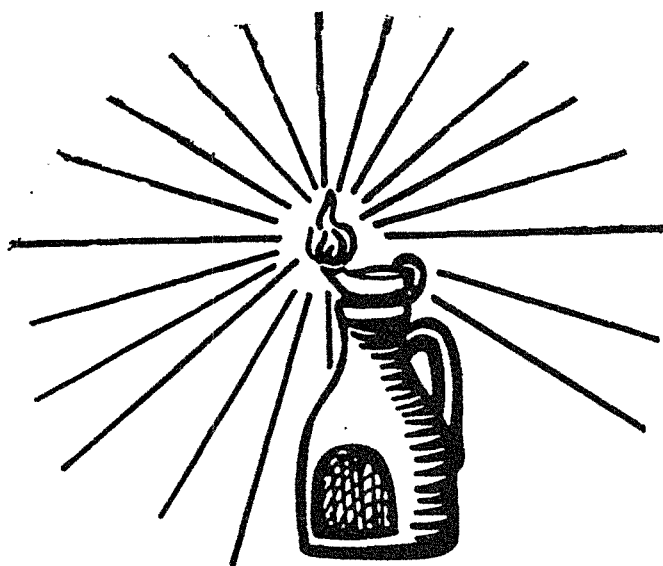
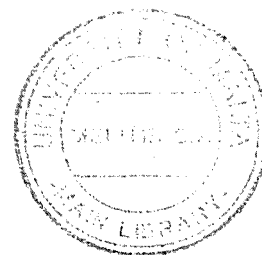


L-IMNARA



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Editor, jekk mhux hekk specifikat.

IL-QNIEPEN FIL-FOLKLOR

J.F.Porsella-Flores

Ma rridx nonqos minn kelmti li tajt lill-qarrejja ta' L-IMNARA fl-ahhar kitba tieghi tas-sena li ghaddiet, li nissokta nikteb fil-harga ta' din is-sena dwar qniepen ohra fil-folklor malti: il-qniepen tal-knejjes. Izda dan hu suggett wiesa' hafna, ghalhekk ser nikteb fil-qosor kemm jista' jkun, biex indahhal kemm nista' taghrif.

Ta' min jiftakar li, bhall-bniedem, il-qniepen jitekellmu b'ilsienhom ghax jghidulha ilsien ras il-martell li biha tindaqq il-qanpiena. B'ilsien il-qanpiena il-bniedem jibghat il-messagg li jrid.

Ma' l-erbgha ta' filghodu sa ftit snin ilu kien jindaqq il-*Pater Noster*, generalment disa' tokki, wahda wahda biex wiehed iqum, jizzi hajr 'il- Mulej ta' ghodwa gdida wara lejl ta' mistrieh, u jahseb imur ghax-xoghol tal-gurnata. L-istess sinjal jinghata fit-tmienja ta' filghodu, f'nofs inhar, u f'inzul ix-xemx. F'dawn it-tliet hinijiet tinghad it-talba ta' l-*Angelus*, jew it-thabbira ta' l-Anglu lil Sidtna Marija. Dak ta' nzul ix-xemx, maghruf ukoll l-*Ave Maria*, ivarja skond iz-zmien tas-sena: fil-21 ta' Diċembru, l-1qsar jum tas-sena, fil-hamsa nieqsa kwart; fil-21 ta' Ġunju, l-itwal jum, fit-tmienja ta' filghaxija, daż-zmien fid-disgha neqsin kwart, minhabba il-hin tas-sajf. Fl-antik id-daqq ta' filghaxija kien ifisser tmiem il-hin tax-xoghol biex kulhadd jingabar f'daru ghax jinghalaq bieb il-belt. Siegha wara jindaqqu l-ahhar tokki; isibuhom bl-isem ta' 'siegha lejl' jew 'ta' l-erwieh' li ghalihom tmur l-ahhar talba biex anke huma jistrieħu fis-sliem.

Kemm jaghti pjaċir id-daqq ta' dawn il-qniepen meta wiehed jismagħhom qishom wahda twiegeb lil ohra; dan tismagħhom fejn hemm diversi knejjes fl-istess post, per eżempju il-Belt, ir-Rabat, jew fi bliet u rhula qrib xulxin, per eżempju, it-tliet ibliet, it-tliet irhula, u ohrajn bhalhom. Filghodu ukoll, permezz ta' tokki ta' qniepen, jinghata sinjal tal-quddies kwarta qabel il-hin; u n-nies taghraf mill-hoss tat-tokki tal-qanpiena f'liema knisja tkun il-quddiesa li ser tohrog.

Matul il-ġurnata wkoll ġie li wiehed jisma' tokki ta' ferh li jfissru twelid ta' tarbija u hlas tajjeb; jew tokki tqal, tlieta bi tlieta, li jhabbru vjatzku, u tara tfal jiġru lejn il-knisja biex iżommu fanal jixghel, anke b'inhari, imma l-aktar bil-lejl biex idawlu t-triq; jew tokki oħrajn li jhabbru l-agnija, u oħrajn ukoll tat-trapassjoni. Il-ħsieb ta' dan id-daqq ikun biex in-nies fil-ħniena tagħha tieqaf ftit u titlob għall-bżonnijiet ta' dawk li għalihom jiġi amministrat dak is-servizz reliġjuż, jew għar-ruħ li tkun għadha kemm għaddiet għad-dinja l-oħra. Fil-każ ta' vjatzku u mewt, anke b'liema qanpiena jindaqqu it-tokki, wiehed jagħraf għal min qed jindaqqu, jekk hux lajk, fratell, qassis jew patri, kanonku jew monsinjur, u anke isqof.

X'hin filgħaxija wara ir-rużarju fil-knisja tinghata l-Barka, mill-knisja tindaqq mota qasira, u n-nies barra t-triq jew ġewwa jinghaqdu wkoll f'talba f'qalbhom jitolbu l-barka t'Alla u jizzuħ hajr għal ġurnata hidma mingħajr periklu. Jekk ikunu barra jaqilghu anke l-berritta, jew il-kappell minn rashom. Nhar ta' Ġimgħa, fit-tlieta ta' wara nofs inhar jindaqq il-mortorju, b'tikira tal-mewt ta' Sidna Ġesu' Kristu. Izda ma jindaqqx f'jum il-Ġimgħa il-Kbira għaliex il-qniepen jisktu mill-*Gloria* ta' Hamis-ix-Xirka sal-*Gloria* ta' Sibt il-Għid. Lanqas ma jindaqq il-mortorju f'jum il-Milied meta jahbat nhar ta' Ġimgħa għax tkun stunatura li fil-ġum ferriehi li jitfakkar it-Twelid titfakkar il-mewt.

Nhar ta' Hadd imbagħad u fi ġranet oħra ta' festa wiehed jisma' id-daqq tal-moti, generalment tlieta; anke dawn għandhom il-lingwaġġ tagħhom: ta' l-ewwel, it-tieni, u ta' l-aħħar, skond b'liema qanpiena jibdev jindaqqu.

Fil-quddiesa kantata tad-disgħa ta' filgħodu, waqt is-*Sanctus*, wiehed jifhem mid-daqq tal-qniepen li l-quddiesa waslet fil-punt kulminanti tagħha, l-elevazzjoni, u anke jekk wiehed ma jkunx il-knisja, imma jkun jinsab fit-triq, jista' jagħti ġieħ lill-Ewkaristija b'talba zghira.

Dak li għidt qabel għall-pjaċir li wiehed ihoss meta jisma' l-qniepen qishom iwieġbu waħda lil oħra, ihossu iktar x'hin jisma' id-daqq tal-qniepen f'hin is-*Sanctus* u l-Elevazzjoni.

Sa ftit tas-snin ilu kien hemm ukoll id-drawwa li f'kull tielet Hadd tax-xahar, Terza, wara l-Elevazzjoni tindaqq mota ta' ftit hin bhala sinjal li wara l-quddiesa ikun hemm purċissjoni fil-knisja jew fuq iz-zuntier bis-Sagrament bil-partecipazzjoni tal-Fratelli.

Minbarra dan id-daqq mill-knejjes prinċipali, kien hemm ukoll daqq minn xi knejjes partikolari, per eżempju mill-kollegġjati li kienu jaghtu ukoll is-sinjal lill-Kanonċi, kwarta qabel għall-kor, fis-7 ta' filghodu, biex jirreċtaw jew ikantaw flimkien mill-brevjar il-matutin u is-siġhat, u wara nofs, fit-tlieta u nofs fi-xitwa u fil-hamsa fis-sajf, għall-ghasar u kompieta. Fir-Randan anke l-ghasar kien jinghad filghodu, fil-hdax.

Mill-knejjes tal-klawsura wiehed kien jisma' wkoll fil-hemda tal-lejl, fil-hdax, it-tokki biex is-sorijiet imorru fil-kor jitolbu. Anke mid-dar wiehed seta' jinghaqad mas-sorijiet spiritwalment u jghid ukoll xi talba. Niftakar meta, l-iktar fis-sajf ghax wiehed ikun bit-twieqi miftuhin, mill-Birgu kienet tinstema' il-qanpiena tal-Monasteru ta' Santa Margerita, Bormla. Insomma, l-hajja fl-aspetti taghha kollha hi folklor kollha kemm hi.

Imma dan id-daqq li iddeskrivejt s'issa, kien isir kollu minn isfel tal-kampnar, permezz ta' hbula tul il-kampnar. Fil-festi pero' id-daqq tal-moti isir minn fuq il-kampnar, u hawn wiehed tassew jitghaxxaq jisma' is-shubija ta' lehen il-qniepen ghaliex idoqqu *a distesa*, bl-ilsien jitbandal matul il-wisgha tal-qanpiena b'sengha kbira ta' min idoqqa li, kemmkemm jigbed habel imqabbad ma' lsien il-qanpiena, u b'dik il-ġibda lejw iwassal l-ilsien min-naha għal ohra. Din is-sengha trid ftit taż-zmien biex titgħallimha.

Hemm xi knejjes, bhal Katidral l-Imdina, u San Ġwann il-Belt, fejn il-qniepen jindaqqu dejjem minn fuq, u l-inkarigat mid-daqq taghhom għandu it-titlu ta' 'Kanpanar'.

Jien nikkunsidra impressjonanti hafna id-daqq tal-qanpiena l-kbira ta' San Ġwann li bit-tokki taghha, waqt xi purċissjoni ewlenija bhal dik ta' *Corpus*, jew ta' San Pawl, tal-Karmnu, u ta' San Duminku, tirregola ir-ritmu tal-pass li bih jimxu il-fratelli u l-kleru li jieħdu sehem fil-purċissjoni, bhalma it-tambur jirregola il-pass tas-suldati waqt parata.

Lili iferrahni ukoll, meta ir-riħ igib lejja, fil-hin bikri ta' filghodu, id-daqq tal-qniepen minn knejjes ftit imbeghda ghaliex ifakkarni fir-rakkont tal-Manzoni meta jiddeskrivi, fil-kap 21 tar-rumanz *I Promessi Sposi*, kif l-istess *Innominato*, bniedem kriminali u debuxxat, x'hin sema' ma' sbieħ il-jum mill-kamra tas-sodda tal-kastell tieghu id-daqq ferrieħi ta' qanpiena, li il-qaddej tieghu qallu li kien daqq ta' festa ghax kien wasal hemm il-Kardinal Federico Borromeo, spiċċa biex biddel ħajtu u dlonk mar hu ukoll mar-rahħala li, mit-tieqa tal-kastell tieghu, lemah sejr in ihaffu l-pass għal dak l-appell tal-qniepen biex jagħtu merbħa lill-Kardinal. Sa hawn jasal is-seħer tal-messaġġ tal-qniepen għal min irid jifhemu.

Intemm bi stqarrija ta' wieħed li kif spiċċat il-gwerra reġa' mar f'daru mir-rahħal fejn kien rifuġjat. "Kem fraħt," qal, "meta smajt il-qniepen ta' San Lawrenz idoqqu l-*Pater Noster* fl-ewwel festa li giet wara li nżilt lura il-Birgu."

Ktibt fuq fuq dwar il-qniepen fil-folklor. Nibza' li l-aktar li jistgħu jsegwu dan li ktibt huma l-anzjani ghaliex daż-żmien ċerti drawwiet hawn Malta inqatgħu; per eżempju il-*Pater Noster*, fejn għadu jindaqq, jindaqq fis-sitta minflok fl-erbgħa ta' filghodu. Daqq iehor, bhal vjatzku, agunija, u mewt, naqas hafna jekk ma spiċċax għal kollox. Ma baqax dik il-kontinwita' minn generazzjoni għal oħra. Bil-mod kif sejr in hawn Malta, anke f'dan il-qasam tal-folklor, qed nersqu biex il-ftit li għad għandna jispiċċa fix-xejn, kapriċċ ta' min irid jilgħaba tal-modern, ghax tilef it-tifsira tal-lingwaġġ tal-qniepen, u is-siwi tagħhom għas-servizz tas-soċjetà.

Iżda b'xorti tajba fil-gzira tat-Tliet Għoljiet, ħutna l-Għawdxin għadhom marbuta mad-drawwiet tal-qedem li, għaldaqstant, għadhom ma nqatgħux, bhalma gara hawn Malta. J'Alla jkomplu jissoktaw bihom biex dawn ma jintilfux.

"TAL-GRIXTI"
A FAMILY OF ŻAQQ AND TANBUR MUSICIANS

Anna Borg Cardona, B.A., L.T.C.L.

On his visit to Malta, George Percy Badger (1838) observed that "native musical instruments", were "getting into disuse" ⁽¹⁾. Amongst these was the Maltese bagpipe known as *zaqq*'. A hundred years later, the *zaqq* was still in use, but evidently still considered to be waning. By the end of the first half of the twentieth century, the few remaining *zaqq* musicians were scattered around the island of Malta in Naxxar, Mosta, Siġġiewi, Dingli, Żurrieq, Birgu (Vittoriosa), Marsa, Mellieha and also on the sister island of Gozo, in Rabat. By the time Partridge and Jeal ⁽²⁾ investigated the situation between 1971 and 1973, they found a total of 9 living players in Malta and none in Gozo. Now the instrument is no longer played and may be considered virtually extinct.

Zaqq players up to the early part of the twentieth century used to perform in the streets and in coffee or wine bars. They would often venture forth to nearby villages, making melodious music to the accompaniment of percussive instruments such as tambourine (*tanbur*) or friction drum (*rabbaba, zuvżafa*). It was also not uncommon to witness a group of dancers closely following the musicians and contorting to their rhythms. This music came to be expected especially around Christmas time, Feast days (*Festi*) and Carnival time.

The few musicians known as *zaqq* players tended to pass their knowledge on from generation to generation, in the same way as other arts, crafts and trades were handed down. One such family was that of the Bugejas known as *Tal-Grixti*. Three generations of the family, including five members, played *zaqq*, *tanbur*, or both instruments.

WENZU: (1870-1941) Played *zaqq*.

ŻEPPI: (1894-1960) Played *zaqq*.

AWSONJU: (1896-1981) Played *zaqq* and *tanbur*.

NINU: (1925- ?) Played *tanbur*.

WENZU: (1930-) Played *tanbur* & *zaqq*.

WENZU BUĠEJA (1870-1941)

The earliest member of the Buġeja family known to have played the *zaqq*, and possibly not the first, was WENZU, son of Pawlu Buġeja of Birgu and Franġiska Farruġia from Gozo. Wenzu was born in 1870, and resided first in Birgu and later in Żurrieq. He married Pawla Manara who bore him five children: Żeppi, Awsonju, Franġisku, Pawlu and Karmelo. Wenzu made nougat (*qubbajt*) for a living, a line of work that was to be followed by several future members of the family.

When it came to the village festa he would, without fail, be seen setting up shop selling his traditional nougat. The fact that Wenzu was always necessarily present on all festive occasions, selling his nougat, was perhaps why he also found ample opportunity for creating the festive atmosphere with his *zaqq* playing. His grandchildren recall he was a very able performer on the *zaqq* and always knew him palying the instrument.

His children grew up in the nougat trade. In their tender years they also grew accustomed to hearing the sound of the bagpipe and accompanying it on the *tanbur*. To them, he passed on the art of making and playing the *zaqq*. Wenzu passed away in 1941, aged 71. Two of his children, Żeppi and Awsonju, continued in their father's footsteps, perpetuating the tradition of *zaqq* and *tanbur* playing.

ŻEPPI (1894 - 1960) and his son NINU (1925 -)

Żeppi was born in 1894 in Żurrieq. He soon learnt the nougat trade from his father and continued to make nougat later in life. He also became proficient in making the *zaqq* as well as playing it. Żeppi left his home town, Żurrieq, and moved first to Qrendi and then to Marsa. He was by then married to Ġużepa Bezzina and had two children, one of whom, NINU, soon began to accompany him on *tanbur*. Żeppi passed away in Marsa in 1960, at the age of 66.

Żeppi and his son Ninu were particularly fond of performing out in the streets in Christmas time.⁽³⁾ In Malta, the *zaqq* had long been associated with Christmas. Bagpipers would often travel to nearby villages playing their instrument, especially

on Christmas eve.⁽⁴⁾ In parishes such as Naxxar, at this time of year, *zaqq* and *tanbur* musicians often stood and performed on either side of the church door (personal communication, Toni Cachia, Naxxar, 1997).

Žepi and Ninu were perhaps best known in the Marsa area where they would perform together in a traditional coupling of instruments. 19th century lithographs bear iconographical witness to this long-standing custom. Žepi also used to travel to Birgu on Easter Saturday. There, in the evening, he would play the *zaqq* in the streets of the town to the accompaniment of tambourine played by his brother Awsonju, who then resided in Birgu.

It is interesting to note that members of the Bugeja family were known for playing both *zaqq* as well as *tanbur*. In this family, the two instruments were coupled together for generations and each member was most likely capable of playing both. One instrument was considered incomplete without the other.

The tambourines played by the Bugejas seem to have varied in diameter. Iconography likewise shows a discrepancy in size. Some 19th century lithographs, such as L. Brockdorff's *Žaqq player*, (1838), portray a very large *tanbur*, about 55 - 60cm, with discs inserted into the frame. The artist Gerolamo Gianni (1891), on the other hand, depicts a smaller sized tambourine of some 35 - 40cm diameter, also having discs in the frame.⁽⁵⁾ Since there seems to have been no fixed size for the instrument, it is possible that tambourinists owned various sizes of *tanbur*. It is also possible, however, that there was an increasing preference for smaller tambourines as the years went by.

AWSONJU (1896 - 1981) and his son WENZU (1930)

Of Wenzu's other son, AWSONJU, substantial information has emerged. He was born in Żurrieq in 1896 and died in Birgu in 1981. He was generally referred to as "Is-Sonu". When he married Pawla Gauci, in 1923, he moved out of Żurrieq and settled in Birgu where he started a business, following in his father's line of trade, making nougat. He also made date buns (*Imqaret*) and sweets known as *helu tal-*

biċċiet sold at a penny a piece. He became particularly renowned, however, for his *penit*, a very sweet, pink and white candy stick, about 15cm. long.

Awsonju, in his black waistcoat, smoking his cigar, became a familiar figure in Birgu. He owned a small shop down by the fish market, close to the bastions in Triq l-Antika (Ancient Street), but he travelled far afield, by donkey, to villages as distant as Birkirkara and Naxxar, selling his goods. He is, in fact, registered in his son Wigi's birth certificate as *venditore ambulante* (Public Registry, 1924).

While in Naxxar, his children say he often visited a friend who made and played the *zaqq*. With him he discussed problems pertaining to the instrument, and this friend is also known to have made the bagpipe's chanter for Awsonju. Partridge and Jeal (1977: 140), when examining chanters of the various *zaqq* players, found Awsonju's identical "in form and hole arrangement" to the set by Toni Cachia of Naxxar. Toni himself (known as *Tal-Hammarun*) in fact confirmed to the present author that he had made a complete instrument for Awsonju.

In Birgu, the Bugejas were the only family who played the *zaqq*. Awsonju is today still well remembered playing the instrument in the *Cafe' de Brazil*, the popular bar in the Piazza. Tables and chairs used to be pushed aside to give him space as he danced entertainingly around the room while performing. He also played out in the streets, much to the amusement of the children who followed him shouting and teasing.

Residents of Birgu recall song accompanying the *zaqq* and *tanbur* playing. The only one free to sing would naturally have been the tambourinist, who sang to melodies played on the *zaqq*. What exactly was sung is unfortunately no longer remembered.

Awsonju usually performed on Christmas Eve, Carnival, Easter time, and on the eve of the feast of St. Peter and St. Paul (Mnarja), in Buskett. At Christmas time, he played the *zaqq* around the streets of the town. His son Wenzu would always

accompany him on *tanbur*, contorting in such a way as to complement his father's movements. In Carnival, Awsonju often made merry with the sound of the *zaqq*, accompanied by Wenzu on *tanbur*. He sometimes joined masqueraders in their revelry and was also known to hop onto a Carnival truck destined for the Valletta celebrations. On this occasion he was accompanied by several *tanbur* players.

The feast of the Resurrection of Christ (*l-Irxoxt*), was celebrated with particular verve in Birgu. Festivities, following the 40 days of fasting, previously took place on Saturday rather than Sunday morning. This was yet another occasion for nougat sales as well as *zaqq* playing. At first, Awsonju's brother Zeppi would visit Birgu, playing the Maltese bagpipe out in the streets on Saturday evening, while Awsonju accompanied him on *tanbur*. When Zeppi passed away, the *zaqq* was then played by Awsonju whilst Wenzu, his son, took over the accompaniment. It was Wenzu who generally played *tanbur* and also sang, but sometimes roles were reversed and he would play the *zaqq* while his father accompanied him on *tanbur* and sang to the melodies

On the 28th of June, eve of the feast of St. Peter and St. Paul (*Mnarja*), Awsonju would usually go to Buskett to sell his nougat and other delicacies made for this very popular summer feast. There, he found time to play the *zaqq* and he even participated a few times in the Mnarja festival. In 1954 there were only 3 participants on the *zaqq*, namely: Toni Cachia (*Tal-Hammarun*) from Naxxar, Awsonju Bugeja from Birgu and Pawlu Gatt known as *Iż-Żubin* from Mosta.⁽⁶⁾ In 1955, Awsonju took part again, this time accompanied by his son Wenzu on *tanbur*.⁽⁷⁾ Wenzu had also become his father's accompanist and the two, like Zeppi and Ninu, had begun to perform regularly together.

Wenzu, worked in his father's nougat shop together with his brother Wigi. There, between them, they manufactured the traditional sweets and also sold them. Some kinds, such as *mqaret*, and *helu tal-biċċiet*, were sold regularly whilst others, particularly the different types of nougat, were generally prepared for the next festa.



fig.2 Awsonju & Wenzu Bugeja. Eve of Mnarja, Buskett, 1955.
(Photo Times of Malta)

Wenzu was considered the *tambur* player in the family. He played tambourines of various sizes, large and small, usually with metal discs inserted into the wooden frame. Larger frames, rarely seen today, could reach an average diameter of 60cm. Membranes were generally goat, sheep or cat skin. Awsonju and Wenzu, in fact did own several different sizes of tambourines which had all been purchased, probably from Naxxar. One of these (fig.1), measuring 30cm in diameter by 10cm depth, has rows of metal discs inserted into the painted blue frame. Each row contains six pairs of discs. The skin is tightly stretched across one side, with furry side placed beneath.

A photograph taken in Mnarja in 1955, for the Times of Malta shows Awsonju playing the *zaqq* accompanied by his son Wenzu on the *tambur* (fig.2). Wenzu himself recalls his father slipping the instrument into a sack hoping the evening would offer them some moments of respite. When the rush for *qubbajt* and *mqaret* was over, they in fact did find some time for merriment. Awsonju, in the photograph is caught in the middle of gyrations while performing to an appreciative audience. He is here seen kneeling down on the ground playing his *zaqq*. Wenzu is standing by his side beating rhythmically on the vertically held tambourine which he is seen striking with the fingertips.

This particular *zaqq* in the photograph, Awsonju's son Wenzu recalls, was actually made of the skin of a large black dog which had been tragically run over by a car. The skin had been dried and treated with salt. The dog, for purposes of the *zaqq*, had to be skinned in such a way as not to rip in any part. Only the head side could be cut. All other parts of the skin had to be left intact. The legs of the dog in the photograph are firmly tied and decorated with ribbons, thereby sealing possible ruptures at the lower end of the legs. In the delicate job of skinning, Sonu often got help from the local butcher. The skin was then usually rubbed well with salt and hung up to dry in the back room of the shop. When the process of curing was over, the skin was ready to be transformed into a musical instrument. Sonu's son Wenzu was quick to relate an anecdote of the time when his father had hung up a lovely calf skin, which, much to his chagrin, was pounced on by a cat.

AWSONJU'S ŻAQQ

Awsonju's instruments were essentially made out of a complete animal skin, one two-piped chanter (*qxejra*) with a bull's horn (*qarn*) attached and a blow pipe (*qasba*.) Chanter and horn were tied securely to the neck side of the animal, and the blow pipe usually to the right fore-leg.

Awsonju held the inflated animal skin beneath his left arm, legs pointing upwards. He blew into the cane pipe inserted into it's right foreleg, whilst playing with both hands (right hand below left) on the chanter which was fitted into the neck end. (fig.2).

BAGS

Bags belonging to Awsonju were usually made of complete dog, goat or calf skin. These have unfortunately disintegrated over the years, since skins are very prone to moth infestation, especially if not properly cured or cared for. Well treated skins, however, can last a lifetime.

CHANTER-PIPES and REEDS

Awsonju, at least later in life, preferred to get the chanter (*Qxejra*) from his friend in Naxxar, rather than make it himself. It is probable that though Awsonju had played the *zaqq*, all his life, he always relied on his father or his older brother Żepi to actually make the instruments and, possibly, also to tune them.

The fact that Awsonju bought his chanter from a *zaqq* maker in Naxxar indicates that there existed communication and interchange of ideas between instrumentalists from distant villages. It also, however, reveals another interesting detail. Those who made, tuned and played their own instruments automatically considered anyone buying parts as inferior. Getting the instrument tuned by another party was further scorned upon, and this, Awsonju is also alleged to have done for a fee of 3d in Naxxar.

The one remaining chanter belonging to Awsonju (fig.3), is made up of two metal pipes, each 1cm in diameter, the one on the left having five equally spaced

finger holes, the one on the right having one single hole (Fig.3a). The two pipes are placed firmly side by side and cupped into a piece of cane which is partly cut open, forming a yoke. They are well wedged in and then securely tied to the cane yoke with jute. The chanter pipes and yoke measure a total length of 21.5 x 2.5cm.

On the back (Fig.3b) side the cane is also cut, this time at the other end, to fit two little whistles (*bedbut pl.bdiebet*) one 6cm x 0.5cm, the other slightly smaller 5.5 x 0.5cm. These are actually very slim hollow reeds, closed at one end. Sharp slits are cut lengthwise into them. The open end of the reed is inserted into the metal piping. As all players of reed instruments know, these little reeds are capricious and always need warming up before being played. They are tuned by blowing, turning them slightly and adjusting them within the metal piping till the required pitch is achieved. The whole chanter is subsequently firmly tied onto the neck of the animal skin from the reed side, and into the horn from the side of the metal piping. (fig.5.) The yoke is embellished with a carving of an eight pointed cross on the cane section above the fingerholes.

HORN (QARN)

The horn attached to the chanter was generally that of a bull (*barri*) or of an ox (*gendus*), previously quite commonly used for ploughing the fields. The horns would usually be placed in a bucket and totally covered in salt. Their outer shell would generally come off intact and this would be used as the bell in the *zaqq*. The narrower end was then carefully cut open and inserted into the chanter. In the exemplar belonging to Awsonju (fig.4), the narrow end of the fragile, curved horn is reinforced with a copper ring and the wider end, with a metal clasp. There is also one air hole drilled into the centre of the inner curve of the horn.

fig.1 *Tanbur* (30 x 10cm) belonging to Wenzu Bugeja.

fig.3 Chanter showing (a) pipes with finger holes (b) reeds

fig.4 Curved Horn used as bell.

fig.5 Chanter and Horn attached.

Ara Pagna 100

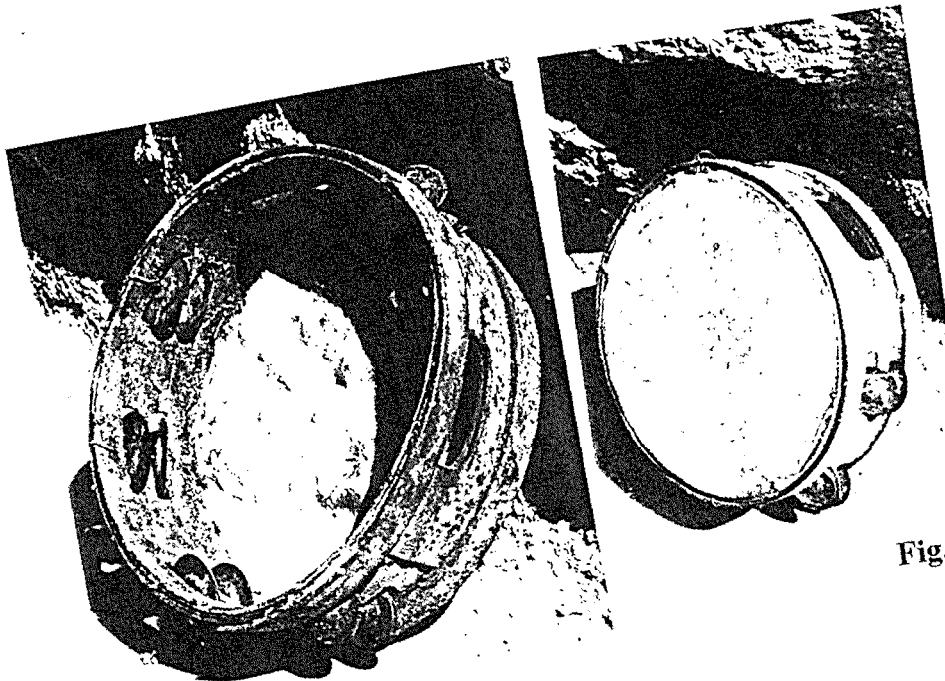


Fig. 1



Fig. 3a



Fig. 3b

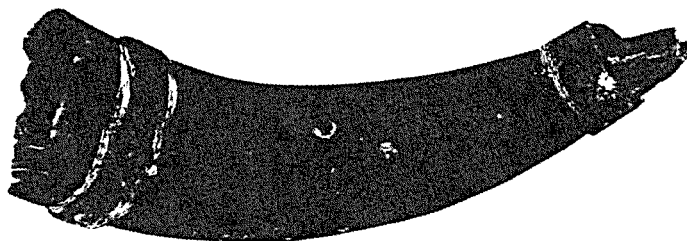


Fig. 4

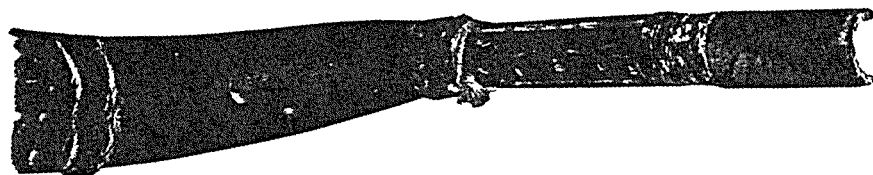
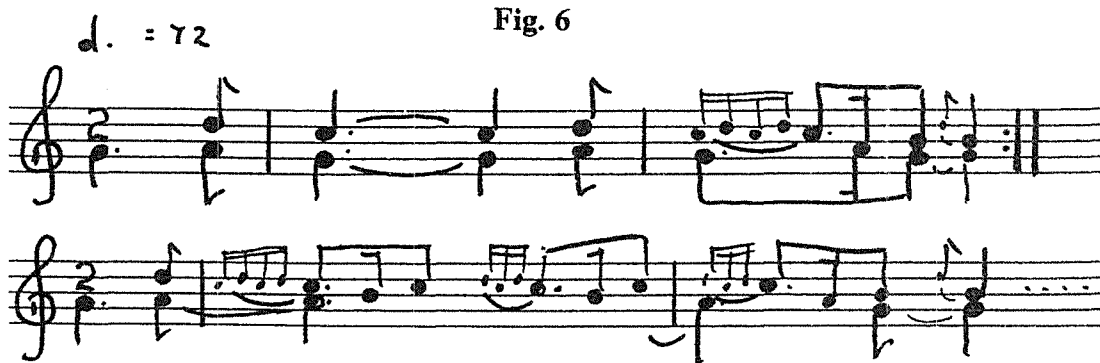


Fig. 5

MUSIC

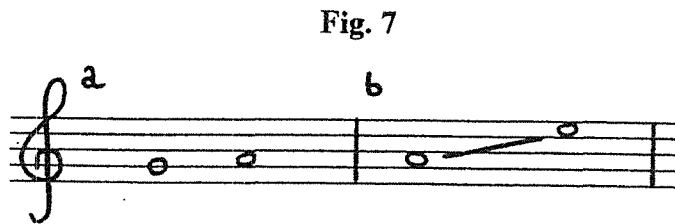
Awsonju was, in his time, considered a master performer who delighted all his listeners. To complete the picture, I quote an extract of the transcription of his music, which has fortunately been preserved for us by Partridge and Jeal (1977: 133). The musical passages were transcribed for them by P.R. Cooke.



The pipe with the single hole plays two notes G and A (fig. 7a).

These are prolonged and repeated beneath the melody, thus giving the drone sound.

The five-holed pipe plays a range of 5 notes, treble A to E. (fig. 7b).



We see there is a total range of a mere six notes. The dotted rhythm used by Awsonju is a noticeable feature. The tempo of the music is at a moderate 72 (dotted) crotchet beats per minute. Also worthy of note is the frequent ornamentation used in the melody, most often consisting of "trills" on the notes C and D. Melody on the *zaqq* had a very limited range, which necessarily had always been compensated by rhythmic interest on the *tanbur*. This explains why the two instruments had always been so intrinsically knit.

THE ŽAQQ'S STRUGGLE FOR SURVIVAL

When Awsonju Bugeja passed away, the *zaqq* was never played again by members of his family. His son Wenzu, though having learnt how to play the instrument, felt that people no longer cared for that type of music. The bagpipe was therefore dismantled and the tambourines which had always been part and parcel with it were sold, sadly never to be heard again. Žeppi had long passed away, and his son Ninu, like his cousin Wenzu, no longer felt the inclination to play the primitive instrument.

This one family of *Zaqq* and *Tanbur* players originating from Birgu had, over the years, given pleasure to numerous people in various villages. The family had dispersed itself and as a result had been active in Żurrieq, Birgu, Qrendi and Marsa as well as in the nearby villages they chose to visit. This type of music, as well as the instrument itself, however, were by no means always considered pleasant by all and sundry. It might here be appropriate to quote Ballou's view on the subject when he witnessed peasants dancing in an "inland village" (1893: 247 - 248): "The accompanying music...was produced by a home-made instrument, which reminded one of a Scottish bagpipe, only it was, if possible, still more trying to the ears and nerves. It is known here as a *Zagg*. It is made of an inflated dog-skin, and is held under the musician's arm, with the defunct animal's legs pointing upward. A sort of pipe is attached to this air-bag, which is played upon with both hands. It is hardly necessary to say that a more ungainly instrument could not well be conceived. A tambourine accompaniment, performed by another party, is usually added to the crude notes of the dog-skin affair."⁽⁸⁾

Some sixty years on, the "dog-skin affair" was struggling for survival. The heaviest blow to *Zaqq* and *Tanbur* playing, came with the availability of entertainment from alternative sources. With the introduction of Rediffusion, television, radio and cinema, street entertainers began to lose their relevance in society and were slowly being ousted out of existence. On top of this, the ever-increasing popularity of the

accordion, with its potential for a much more extended and varied melody, was an added factor that helped further in the abandonment of the *zaqq*. As a result of the introduction of accordions and concertinas, melody began to gain importance, perhaps at the expense of rhythm. This undoubtedly stirred a wind of change into traditional maltese music.

The *zaqq* clearly could not compete with the range, variety or even the volume that the accordion proved capable of. On the other hand, tourism and the Mnarja festival,⁽⁹⁾ at the same time, were both acting beneficially towards the *zaqq* and managed to gain it a slightly longer lease of life into the 1970's - By the end of that decade, however, it's light was undoubtedly spent.

The accompanying *tanbur* decreased in dimensions, but managed to linger on, and lingers still in some areas,.....together with the *zaqq*'s usurper.

ACKNOWLEDGEMENTS: I am grateful to Wigi and Wenzu Bugeja, John Galea and his father, all of Birgu, for helpful information, and to Marquis J.P.Testaferrata Bonici for assistance in tracing documents.

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2. PARTRIDGE, J.K., and JEAL, Frank. "The Maltese Żaqq."
Galpin Society Journal, vol.30, U.K. 1977: 112-144.
3. DOUGALL, Angelo. "Daqqaqa taż-zaqq u tat-tanbur" *L-Imnara* no.17, (1993): 88-89, refers to a poem written by Anton Cassar "Il-Ballata tal-Marsa" 1993, in which there is mention of the said Żeppi (Bugeja) and his son Ninu: "*U fit-toroq kienu jghaddu / Żeppi l-Grixti jdoqq iż-zaqq / It-tanbur kien idoqq ibnu / U kienu jferrhu lil kulhadd.*" (And in the

streets there would go by / Żeppi l-Grixti playing the
zaqq / His son would play the tambourine / And together
they would make everybody happy.

4. A striking similarity of custom can be observed in Sicily. In his *Folklore di Sicilia*, 1965: 152, Antonio PAGANO records that: "...la mattina di buon ora durante questo periodo, dai paesi addossati ai monti, si odono venire ancora i ciaramellari per la rituale novena."
5. An oil painting of Street Musicians outside Porta Reale, Valletta, by Gerolamo Gianni, dated 1891, portrays a zaqq player accompanied by a tambourinist, both in traditional peasant clothing. The painting is presently found in the National Museum of Fine Arts, Valletta.
6. AQUILINA, G. et al. "Il-Konkors ta' l-Ghana fl-Imnarja" *Lehen is-Sewwa* 21 ta' Lulju 1954, p.5
7. CASAPINTA, J. et al. "Ir-Rapport Dwar il-Konkors Tal-Ghana" *Lehen is-sewwa* 20 ta' Lulju 1955
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LAPSI U L-BANDLI

ANGELO DOUGALL

Wiehed jista' jikteb u jghid hafna dwar il-Bandla ta' Lapsi u l-folklor tagħha fil-gzejjer tagħna. Hija haġa ta' l-iskantament li ftit inkiteb dwar is-sinifikat tagħha, għax donnu li dana ntilef matul iż-żminijiet. Li studjużi tal-folklor u tal-antropologija donnhom li ftit setgħu jiktbu fuq il-bandla u dwar is-sinifikat tagħha. Biex natu eżempju, il-folklorista Ċensu Busuttil (1859-1922), fil-ktejjeb siewi tiegħu "*Holiday Customs In Malta*" (1894), kiteb li l-bandla ta' Lapsi tintrama' "għax hekk kienu jagħmlu missirijietna..."

Dwar il-bidu tagħha u kif dahlet drawwa, ftit li xejn li jista' jinghad, imma din id-drawwa tal-bandla haduha magħhom emigranti ta' Detroit, Michigan, fil-U.S.A. Għalhekk tiskanta kif il-folklor Malti wkoll emigra mal-emigranti, u għall-Jum Lapsi tintrama' l-bandla mill-hafna familji Maltin. Ghalkemm il-bandli huma komuni fiċ-*Children's Parks* u tarahom ukoll fil-ġonna tad-djar; imma għal Lapsi donnu li jkun hemm aktar entużjażmu madwar il-bandli! Dik hi d-drawwa, u dak hu l-folklor!

Ser nikteb dwar osservazzjonijiet tiegħi meta kont ngħix hemm u kont midhla tan-Namru Station ta' Detroit fis-snin sebghin. Karmnu Xuereb, in-Namru, kellu bandla armata fil-ġnien tiegħu ta' wara, li jagħti għall-isqaq, (il-backlane). Din kienet ma' zokk ta' siġra kbira tal-fraxxnu li kienet niexfa, madankollu b'saħħitha bizzejjed biex magħha jkun hemm bandla, u mal-hbula kien hemm *tyre* kbir qadim. U erhilhom kbar u zghar, kulmin kien jiġi għand in-Namru, din l-imbierka bandla tkun tentazzjoni sabiex wiehed jitbandal xi tixjiriet biha. Meta nitkellmu fuq din is-siġra niexfa tal-fraxxnu, ngħidu wkoll li kienet tqanqal kurzita' kbira, għax in-Namru kien jiżra' l-qagħra twil li kienu jibgħatulu z-zerriegħa tagħha minn Ghawdex, u x-xitel kien jixxeblek mas-siġra; trid tara l-qagħra twil imdendel maz-zkuk tas-siġra biex temmen 'l ghajnejk!



Il-bandla ta' Lapsi minn tpingija ta' Guido Lanfranco 1975

Kien il-Ħadd u Jum Lapsi, u dak in-nhar, meta konna miġburin hemm id-diskors waqa' fuq Lapsi f'Malta, u l-bandli li kienu jintramaw. Id-diskors bħaċ-ċirasa, kulhadd jghid xi haġa, x'jiftakar dwar il-bandla ta' Lapsi. Xi whud li kienu bdiewa, qalu li kienu jarmaw il-bandla ma' zokk ohxon ta' xi sigra tal-ħarrub. Iehor qal li nannuh kien jarma l-bandla mat-traversa tal-bieb tal-bitha. Niftakar li jien għidtilhom li ġie li rajt xi bandla armata f'xi sqaq ġo Bormla; il-ħbula tagħha marbutin minn ħajt għall-ħajt bi grampuni u holoq tal-hadid. Nahseb li l-bandla kienet tintrama' minn sena għall-sena; u tara ċorma tfal jitbandlu ferrieħa f'dak id-djuq ta' li sqaq! Ommi kienet tarmalna bandla mat-traversa tal-bieb tal-bitha, u hija kienet titbandal l-ewwel waħda forsi sabiex turina li l-bandla hija soda bizzejjed u forsi wkoll din kienet id-drawwa (tradizzjoni jew ritwal); konna nitbandlu tlieta fuq daqsxejn ta' tavla, u nitbandlu minn filghodu sa' filghaxija. Ġie li t-tavla kienet titnehħa sabiex jitqieghed kuxxinett mal-habel, u jitbandal xi hadd waħdu.

U b'dan id-diskors ġiet l-idea ta' ghanja fuq Il-Bandla! Fil-folklor hemm daqsxejn ta' taqbila:

"Ommi ghamlitli bandla'
Ghamlithieli fuq il-bejt,
Ma' kellix min ibandalni,
Tela' l-moċċu għar-rkubbtejh!"

Qal in-Namru: "Kemmm ma ddoqqlix din ta' *"tela' l-moċċu għar-rkubbtejh!"* Tghid mghandniex il-hila naghmlu xi haġa ahjar ahna?"

Dak in-nhar ma kienx hemm inqas nies ghandu mis-soltu, anzi aktar. Kien hemm Salvu Vella l-Puwta u t-tliet uliedu bil-kitarri; kien hemm erba' għannejja gwappi ukoll: Karmnu Xuereb in-Namru, huħ Leli, Indri Farrugia l-Marameww (tal-Mosta), u nzertat li kienet hemm ukoll Nina Pace ta' Hal-Qormi, li f'dik il-belt ta' Detroit kienet magħrufa b'kunjomha bhala *Pejs*, (bl-Amerikan). Ftehemu li s-sugġett ikun *Il-Bandla* u l-għanja tkun mingħajr kadenza. Kif għidt, kienu erba' għannejja gwappi!

L-għanja għartha minn fuq *tape*, u l-għanjiet għannewhom dawn l-għannejja:
Karmnu: 1, 5, 9, 13, 17, 18; Indri: 2, 6, 10, 14; Nina: 3, 7, 11, 15; Leli: 4, 8, 12, 16.

IL-BANDLA

Għanja ta' Jum Lapsi, Namru Station Detroit, 1970.

- | | |
|--|---|
| 1. Ommi ghamlitli bandla,
Ghamlithieli fuq il-bejt,
Waqajt waqa' u hassejt rasi
Qegħda ddurli dawramejt! | 3. Hanini, ejja nitbandlu!
Fittex ejja u titlajjax;
Meta nkun nitbandal miegħek,
Fuq il-bandla ma nibzax. |
| 2. Għandna bandla gol-gardina,
Xi pjaċir, ejja u arana,
Il-ġirien ismagħhom jghannu
U lkoll ġew jitbandlu magħna. | 4. Darba kont qiegħed nitbandal
Waqajt waqa' u ġejt għal dahari,
Qbadt nistordi billi ġrali,
U kollox rajt idur madwari! |

5. Ejja maghna fuq il-bandla,
Fuqha thossok qed ittir;
Wahda 'l fuq, u l-ohra l-isfel,
Tara kemm tiehu pjačir!

6. Ferhanin konna nitbandlu,
Kellha tkun tassew ghalina,
Fl-art ilkoll waqajna f'daqqa
Meta l-bandla nqatghet bina!

7. Hanini la ddumx ma tiġi,
Ha' nitbandlu t-tnejn bil-hleww;
Oqghod hdejja u tbandal mieghi,
Fuqha t-tnejn ninzlu u ngholew!

8. Ommi ghamlitli bandla
Ma' zokk ohxon ta' harruba,
Xi pjačir nitbandal fuqha
U mieghi kelli lill-mahbuba.

9. X'hin niftakar f'dik il-bandla
Ta' tfuliti, o xi zmien!
Il-pjačir li konna niehdu,
U nitbandlu tfal flimkien.

10. In-nanna thajret titbandal,
Qeghda tghanni mat-tbandila,
Tghanni l-ghana tal-imhabba
Illi n-nannu kien jghannilha.

11. Hanini oqghod bandalni,
Hekk dal-jum irrid nghaddih,
Ghannili xi ghanja helwa
Tal-imhabba u kliem sabih.

12. Sibna bandla lesta ghalina
Meta morna għand iz-zija,
U l-kelb tela' u tbandal maghna
Waqt li għamel frattarija.

13. Bhalha l-hajja, hekk hi l-bandla,
Fiha nzul u fiha tlugh,
Daqqa tghum u daqqa toghdos,
Daqqa ferh u daqqa dmugh.

14. Ejja u oqghod tbandal maghna,
Ejja fis, toghqodx titlajja,
Illum fuq u l-ghada l-isfel,
Hekk tatina din il-hajja!

15. Hanini ejja nitbandlu
Fuq il-bandla int u jien,
U noholmu holm ta' mhabba
X'hin nitbandlu t-tnejn flimkien.

16. In-nannu ramalna bandla,
Ramahielna ġol-ġardina,
Il-jum kollu baqa' maghna
U jbandalna, u jghollina.

17. Flimkien ngħaddu l-Jum ta' Lapsi,

Fuq il-bandla lkoll henjin,

Bit-tbandil il-fuq u l-isfel

Hekk illum inqattghu l-hin;

18. Meta jerga jasal Lapsi

Narmaw bandla u ejja arana!

Ferhanin nitbandlu u ngħannu

U kulhadd jitbandal magħna.

KARMNU XUEREB IN-NAMRU

(Apprezzament ta' Angelo Dougall)



Għannej magħruf, miet fl-Isptar Ġenerali, ġol belt Victoriafis-17 ta' Marzu 1997; kellu 86 sena. Jinsab midfun fiċ-Ċimiterju tal-Qala, Ghawdex, raħal twelidu. Dawn l-aħhar erba' snin kien irritat ġol Qala, ma' qrabatu, wara li kien qatta' l-biċċa kbira ta' hajtu ġo l-Amerka, f'Detroit, Michigan. Kien mar hemm bhala emigrant għal nofs is-snin tletin.

Fuq dan l-għannej dehru artikoli fil-*The Times* tas-16 ta' April, 1997, u fit-*Torċa* tas-27 ta' April, 1997. Kienet dehret kitba fuq in-Namru fit-*Torċa* (Magazzin) tat-2 ta' Marzu, 1997, u minn żmien għal żmien kienu dehru fl-*Imnara* kummenti dwar xi attivita' folkloristika tiegħu. Karmnu Xuereb ħabb hafna lil Art Twelidu, ħabb l-ilsien Malti, u l-ghana Malti, li għal dan kien magħruf hafna. Nitolbu għal ruħu.

GHANJIET FUQ L-ASSEDJU L-KBIR FIL-BULGARJA

Dr Carmel Mallia, D.Litt, ND, BA Hons(Lond),
Lic. Esperanto, DFH & HC(Paris)

Fis-sajf tas-sena 1983, il-Kungress Universali ta' l-Esperanto kien sar f'Budapest, Ungerija. Jien hadt sehem ma' 4834 Esperantisti ohra mid-dinja kollha, ghalkemm kien hemm Esperantisti ohra Maltin li hadu sehem.

Imma jien qabel il-kungress ghaddejt Sofia, Bulgarja, u Itqajt mal-habib tiegħi Asen Josifov, eks-ghalliem u poeta bl-Esperanto. Fil-fatt jien u hu konna ga ghaddejna xi snin nibagħtu 'l xulxin ghadd ta' Akrostiċi bl-Esperanto, jigi fieri poeziji fejn kull vers jibda b'ittra tat-titlu.

Dan l-Esperantista kien għamilli pjaċir billi, wara li kien semmieli hu stess li fil-Bulgarja għadhom ikantaw għanjiet fuq il-qlubija tal- Maltin fl-Assedju l-Kbir (1565) kontra t-Torok, kien għadda hafna żmien jaqlibli għall-Esperanto whud minn dawn l-għanjiet, li jien imbagħad qlibt għall-Malti u li qed nippubblika hawn taht għall-ewwel darba.

L-ewwel ittra li kitibli dwar dan kien fit-3 ta' Marzu 1983 fejn kien bagħatli l-għanjiet bl-Esperanto u xi noti. U mbagħad kien reġa' bagħatli xi noti ohra fl-14 t'Ottubru ta' l-istess sena.

Issa, nitkellmu ftit fuq l-għanjiet innifishom. Fl-original, kważi l-għanjiet kollha huma mfassla fuq il-vers tat-tmienja, mibni b'aċċenti ta' l-hekk imsejha, dattilu, trokew u amfibraku, jew:

/ 1 u u / 1 u / u 1 u /

Fid-dattilu, għandna vokali twila jew aċċentwata u żewġ vokali qosra jew bla aċċent. Fit-trokew, insibu sillaba aċċentwata bejn tnejn li m'humiex. Issa, jekk inqabblu dan mal-metrika Maltija naraw li dawn flimkien jinbnew fuq il-versi tal-hamsa u tat-tlieta

fil-poezija Maltija. Infatti, f'tal-hamsa, l-aċċent ewlieni jaqa' fuq ir-raba' u iehor fuq l-ewwel jew fuq it-tieni sillaba. Fil-vers tat-tlieta, għandna aċċent ritmiku waħdieni fuq it-tieni sillaba. Halli nagħti zewġ eżempji mehuda minn-Metrika Maltija ta' Karmenu Vassallo.

Versi tal-hamsa: "Għolja xemxija / thaddar bid-dwieli," fejn l-aċċenti huma:

└───┘ ┘ ┘ / └───┘ ┘

Versi tat-tlieta: "Bla bidu / bla tmiem," fejn l-aċċenti huma:

┘ └───┘ ┘

L-ewwel silta hi mehuda minn *Qalbieni*, fil-waqt li t-tieni waħda minn *Int Alla Hanin*, it-tnejn ta' Dun Karm.

Fit-traduzzjoni tiegħi, jien użajt il-vers tat-tmienja, jiġifieri l-vers b'zewġ aċċenti ritmiċi: l-ewlieni jaqa' fuq it-tielet sillaba, u l-iehor fuq is-seba': Eżempju: "Int sabiha, Malta tagħna", fejn l-aċċenti huma:

┘ ┘ └───┘ ┘ ┘ ┘ └───┘ ┘

Fil-fatt, ukoll fit-traduzzjoni bl-Esperanto, Asen innifsu tbiegħed mill-metrika originali u uża dik tat-tmienja li, b'differenzi żgħar, taqbel mal-metrika Maltija.

Issa ser ingħib tmien versi mill-original li baġhatli Asen innifsu biex wiehed jara kif inhuma aċċentwati:

Devojka zastistava Malta

(*Tfajla tiddefendi 'l Malta*)

Sjujuljo, / Sjulju, / Sjulmane,
vsekade / sam ta / provadal,
vsekade / ma si / oslusal,
vsekade / mi si / razvorsil.

Hawn ta' min isemmi li f'dal-kant popolari Bulgaru, ir-rima kwaži ma tezistix. Ta' min isemmi wkoll li l-għanja ta' Capelare, rekordjata fl-1943, titkanta minn Bajramka Karakusova.

Dak iż-żmien li kitibli Asen, jiġifieri fl-1983, xi reġjuni fejn jgħannu l-Assedju ta' Malta kienu taht ir-Rumanija (Dobrug tat-Tramuntana), jew fit-Turkija Ewropea u fil-Greċja (fl-Eġew).

Il-varjanti "Malta f'Nofs ta' Bahar" hi rekordjata f'Bessarabja (dak iż-żmien ir-Repubblika Soċjalista Sovjetika tal-Moldavja), fejn kienet tgħix minoranza Bulgara. F'xi varjanti, il-kelma *Malta* hi miktuba *Malda*. Hawn ukoll, Sulejman hu msejjah: Sjulju u Sjulman. F'imkejjen ohra, insibuh bhala "Sulju u Sjuljuman.

Il-kelma *kurunel* fl-original hi *binbaxi* (kmandant ta' mitt suldat). Imma min kien jikkmanda lil Sulo ma kienx *kurunel* (binbaxi), imma għallinqas general (Paxa) jew Vizir.

Fl-original ukoll wiehed jiltaqa' ma' espressjonijiet u kliem Tork. Xi għanjiet huma miktuba bid-djalett ta' Rodopo li, ukoll għall-Bulgari, hu xi ftit tqil biex tifhmu u għalhekk tittraducih. Biss, Asen stqarri li t-traduzzjoni tiegħu bl-Esperanto tersaq hafna lejn l-original Bulgaru.

Hawn jidhru żewġ kopji tal-muzika (Fig.1 u 2) bil-kliem bl-Esperanto kif qassmu Asen. Wahda hi *Malta f'Nofs ta' Bahar* minn Bolgrad, u ohra *Sule, Sule, Sulejman* mir-rahal ta' Bojkovo.

Fig. 1

Malto mezmata (Ed Bolgrad, Besarabio, USSR - Sovietio)
 Bulgara historia popokanto.

Re-go al Sul-ma - no di - vis:

Sul-ma-no, gran-da pa - sa - o,

Rego al Sulmano divis, al Malto, mi vin elsendos.
 Sulmano, granda pasado, por realigi farendon.
 Kien ajn mi vin sendatis, por realigi farendon.
 Ciam vi lasojn plenumis, Malton subetan konkeri.

Bulgario, Sofio, 7.3.1983

Esperantigis el la bulgara: A. Sen-
 Josifov. [Entute 17 versoj].

Fig. 2 Sulo ja, Sulo, Sulo, Suluman. (El v. Bojkovo)

Bulgaria historia ĉemangjstaba popolkanto
 Allegretto / el Centra Rodopa-montaro, Bulgario.

Su-lo ja, su-lo, su-lo lu-man

Ki-en ajn mi vin sen-da-dis,

Suluman,

Sulo ja, Sulo, Suluman, denove mi vin elsendos
 Ki-en ajn mi vin sendadis, al malto, granda vilaĝo,
 Ĥi perami bone laboris, ankoraŭ malon vi konceros,
 Ĉe ĵa mia fatigis, ankoraŭ malto mia fatigu.

(Entute 58 versoj).

Bulgario, Sofio, 10.3.1983. Esperantigis el t. bulgara: Aŝem Josifov.

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The Times, Tue. 20 Sept. 1983.

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TFAJLA TIDDEFENDI 'L MALTA

(Kant popolari-storiku Bulgaru minn Cepelare, Rodopo)

"Sulo, Sulo, int Sulman,
kulfejn bghattek biex tigגיעled
qdejtني u kollox taghna sar
minn fil-ghodu sa fl-ghaxija,
gholjiet u ghelieqi u bliet.
Issa, jekk int ser tobdini,
Malta taghna ssir fiz-zgur.
Lesti ruhek, lesti ruhek,
ghax lejn Malta ser nibghatek
biex tirbahha, biex tkun taghna."

"Sinjur tieghi, Kurunel,
bghattni kullimkien nigגיעled.
Inti taf, jien dejjem qdejtek.
Imma hawn la tibghatnix.
Wisq 'il boghod qieghda din Malta
u mitlufa f'nofs ta' bahar.
S'hemm ghajnejja ma jwasslux,
ebda ziemel s'hemm ma jasal,
l-anqas jirnexxili nirkbu.
Mhux il-post li twassal xabla,
u kanun ma jilhaqhiex."

Sule tieghi, obdi, itlaq,
u irbahli lil din Malta,
sakemm fl-ahhar taghna tkun.
Tghidli xejn; jien ga lestejtlek
mat-300 qlugh jistennew,
u bl-ahjar suldati fihom."

U fis Sulo qam u telaq
b'elf suldat. Zghazagh kburin,
sakemm magenb Malta wasal.
U bit-tromba beda jgharrex.
Ra 'l kulhadd jitbahrad, jizfen;
kienet tmexxi bint ir-re.
Din kif rat il-qlugh, iz-zifna
temmet, wasslet din il-bxara
lis-sultan u mdejqa qaltlu:

"Sultan tieghi u missieri,
qum u hares; roqgha sewda
fuq il-bahar; hafna qlugh.
'Tini t-tromba halli nara,
halli naghraf x'hemm preciz."

"Komplu iżfnu, tfajliet, iżfnu;
dawn m'humiex hlief patrijiet
sejrin zgur pellegrinagg."

Bintu baqghet thares siekta
minn got-tromba, u qaltu fis:
"Le, missier, hażin qed tahseb:
waqqfu ż-żfin! Mhux patrijiet!

Sulo, dak, bin is-sultan,
b'elf suldat imdawwar gej,
liebsa lkoll ta' patrijiet.
Jien ga hlomt li gie dan Sulo,
u mhux biss ghannaqni mieghu
imma tani l-emmna tieghu
u ghamilni torka bhalu."

"Kompli iżfen, binti, kompli.
Dak ga gie darb'ohra hawnhekk.
Lura bghattu kif jixraqlu.
Tahsibx issa ser nerhilo."

"Mur, missier, u lesti ż-żiemel,
sinn ix-xabla; ilkoll niqfulu!"

Il-missier iż-żiemel lesta,
sinn ix-xabla ghat-taqbida.
Hi ukoll iż-żiemel rikbet,
bdiet tispara 'l hemm u 'l hawn,
bdiet ixxejjer dik ix-xabla
sakemm qatlet kull suldat.
Sulo biss kien għadu haj
u jistahba wara żiemel
jitlob hniena lil dit-tfajla:

"Tfajla helwa, la tmissnix,
halli mmur u nirrakkonta
l-eroiżmu tieghek kbir."
Imma t-tfajla ma semeghtu:
xejret wahda x-xabla tahraq
għal fuq idu x-xellugija.

Qatghathielu barra; wara,
ghajnu l-leminija qalghet.
Hekk baghtitu lura 'l Sulo,
biex jghidilhom x'sab u x'ra
u x'ghamlitlu tfajla erojka.

SULE, SULE, SULEJMAN

(Kant popolari Bulgaru li jitkanta madwar il-mejda ta' l-ikel fl-gholjiet centrali Rodopo, fir-rahall Bojkovo).

"Sule, Sule, Sulejman,
kulfejn bghattek, dejjem qdejtني,
dejjem kollox taghna sar.
Issa wkoll sejjer nibaghtek
lejn dik Malta, rahal kbir;
u dik Malta wkoll irbahli,
u dik Malta taghna tkun."

"O Sultan, mexxej pajjizna,
qed nitolbok, tibghatnix.
Hemm Todora, suldat-mara,
bajdanija, taf tispapra."

"Sule, mur, mur u aqadini,
hemm nibaghtek, tghidlix le
fil-jum hekk maghruf ta' l-Ghid,
bi 300 suldat zaghzugh
liebsa qishom patrijiet."

Sulejman sellem u hareg.
Meta wasal fejn mibghut,
lill-Maltin sabhom qed jizfnu,
u Todora tmexxi z-zfin.
Hawn Todora, kif lemhitom,
dlonk hi qalet lil missierha:
"O missier ghaziz, hemm x'riesaq?"

U missierha wiegeb dlonk:
"Kompli izfen, binti, kompli,
dawka kollha patrijiet
gejjin ghal ta' l-Ghid il-festa."

Hawn Todora regghet tkellmet:
"Tini t-tromba biex naghrathom."
Hekk kif rathom qaltlu mghaggla:
"O missier ghaziz, x'int tghid?
Dak Sul, Sule, Sulejman
bi 300 suldat zaghzugh,
'ma lebsin ta' patrijiet.
Fis armaw iz-zwiemel taghkom
halli mmorru nattakkaw
u nixhtuhom kollha 'l barra."

Il-missier iz-zwiemel rama;
u hi telqet biex tiggieled.
Trid taraha issa 'l hawn
issa 'l hemm tidrob u toqtol;
qerdet lis-suldati kollha,
sakemm baqa' biss Sulman
li taht zwiemel dlonk inheba.
B'herqa talab lil Todora:
"O Todora, fis ehlni,
biex immur u nirrakkonta
dak li gara hawn madwari."

M'obditux: qatgħatlu hešrem
idu x-xellugija, u għajnu
l-leminija wkoll qalgħatlu.

Hawn hešsitu, dlonk bagħtitu
biex imur jgħid x'kien ra hemm,
x'hass u x'għarrab f'dik il-għlieda.

SULE, SULE, SULEJMAN.

(Kant popolari-storiku minn Rupcos, fiċ-ċentru ta' l-għoljiet oċċidentali ta' Rodopo).

Sule, Sule, Sulejman,
s'issa bghattek kullimkien,
dejjem qdejtني; għal darb'ohra
se nibagħtek biex tirtahli
lill-belt Malta, għalkemm ċkejna,
biex din Malta tisfa' tagħna."

"Sultan tagħna, ħakem għaqli,
tassew bghattني kullimkien,
qatt le m'għidtlek, imma hawnhekk
tibgħatnix; f'nofs dak il-baħar;
hemm biż-ziemel ma naslux,
l-anqas nista' nuza x-xabla."

Sule, Sule, Sulejman,
ga hejjejtlek 300 qluġh.
Toqgħodx taħseb, itlaq, mur."
Sulejman ma qagħadx jaħsibha.
Ha armata tat-twerwir.

Kienu għadhom f'nofs ta' baħar,
fdak il-jum għažiz ta' l-Għid.
Il-Maltin irħewlha jizfnu,
u daż-żfin kienet qed tmexxi
tfajla żul minn hemm, Todorka.
Hekk kif rathom riesqa, kešet.
"Ej, missier, newwilli t-tromba,
għax bit-tromba nara sew,
sew x'inhuma dawk il-qluġh."

U għarfithom dlonk Todorka:
Sulejman bl-armata tiegħu!
Dlonk Todorka reġgħet lura.
Il-kanuni bdiet tispara.
Għerqu t-300 qluġh bl-armata
illi kellu Sulejman.

MALTA F'NOFS TA' BAHAR

(Kant popolari-storiku minn Bolgrad, Bessarabja fil-Moldavja)

Ir-re qal lil Sulejman:

"Sulejman, Paxa qalbieni,
meta jiena x'imkien bghattek,
dejjem qdejtني mill-ahjar;
issa ser nibaghtek Malta
fuq xoghol ġdid li ghandu jsir.
Dil-belt zghira msejha Malta,
irbahhieli, irbahhieli."

Sulman wiegeb lir-re tieghu:

"O re tieghi mimli ghomor,
ma nistax hemmhekk immur,
ma nistax lil Malta nirbah:
Malta qieghda f'nofs ta' bahar,
hi fortizza gholja gholja,
in-nar zgur ma jeqridhiex,
ebda balla ma tilhaqha,
ma jeqridha ebda kanun."

SULEJMAN F'MALTA

(Kant popolari-storiku mid-distrett Gabrovo, Bulgarja)

Ir-re lil Sulejman kellem:

"Sulejman, jew Paxa, xorta,
meta bghattek biex taqadini,
dejjem qdejtني kif ridt jien;
issa wkoll nerga' nibaghtek,
din id-darba lejn belt kbira:
Malta! Irridek tirbahhieli!
Ghaliex? Ghax ifahhruhieli,
Malta hi tassew sabiha,
hi mill-isbah, fuq il-bahar,
u bil-bahar Malta mdawra,
fuq il-bahar kollha sigar."

Sulejman ma qaghadx ilaqlaq:

"O kbir re, O re setghani,
bhala re b'kull dritt tibghatni
minn ġol-Lvant ghal ġol-Punent.
Biss la tibghatnix, nitlobok,
fdik il-belt hekk kbira, Malta,
ghax fuq l-ilmijiet mibnija,
bi triqatha kollha dojoq,
b'dawk in-nisa hfief, ġellieda.
Tistenniex li se nigġieled
kontra nisa ta' dix-xorta;
ziemel lanqas nista' nirkeb,

lanqas nuża x-ximitarra,
u bilkemm ix-xabla ngorr."

Reġa' r-re lil Sulejman:
"Tibża' xejn, se nibgħat miegħek
bejn qluġh u iġfna xi 300,
u xi 500 qalbiena,
u elf Tork iswed mill-Asja."

Sulejman hareġ 'il barra.
Wasal Malta f'Jum mill-kbar,
Jum mill-kbar, kien l-Għid il-Kbir.
F'Malta kienu qegħdin jiżfnu,
u Todorka, xbejba rzina,
kienet tmexxi dan iż-żfin.

Kif lemhitu ġej, Todorka
telqet tigr lejn missierha
u tarrfitlu dan li ġej:
"Hemm int, pa, tiekol u tixrob;
idawruk id-disa' wliedek
imghannqin man-nisa tagħhom.
Taf bħalissa x'qiegħed jigr?

Taf li wasal Sulejman
bi 300 ġifen bil-qluġh,
u xi 500 qalbiena,
u elf Tork iswed mill-Asja
biex jahtfulna 'l Malta tagħna?"

Lil Todorka qal missierha:
"O Todorka, sbejha binti,
fik jien għandi t-tama tiegħi:
int zgur tehles lil gżiritna."

U Todorka kif semagħtu
marret tilbes l-isbaħ drapp,
biss ta' raġel dehret liebsa;
u armat ruħha sa snienha.
Sulejman kien it-tir tagħha.
Sulejman, hekk kif lemahha,
mill-bogħod tbaxxa biex isellem;
sa riglejha wkoll bisilha.
Fl-aħħar taha x-ximitarra.

IL - FRATELLANZA TAL - VIA SAGRA FIL - BIRGU

Lorenzo Zahra.

Fis-sena 1979 is-Sur Gwido Lanfranco kien organizza fl-Istitut Kattoliku l-Furjana wirja dwar il-Fratellanzi f'Malta. Fost l-espozizzjonijiet kien hemm libsa ta' fratell tal-Via Sagra tal-Birgu li dwarha ser ngħati xi tagħrif.

L-użu ta' kwadri tal-Via Sagra fil-knejjes tagħna nistgħu ngħidu li nbeda mal-bidu tas-seklu 18 tant li uħud mill-eqdem huma xogħol tal-pittur Franġisk Zahra li għex bejn (1710-1773). Il-kwadri fil-Knisja tal-Birgu saru fl-1811 mill-pittur Bonomu. Dawn issa jinsabu fl-Oratorju billi minflokhom fl-1956 saru sett ta' rham. Fil-21 ta' Awwissu 1876 fil-Birgu twaqqfet il-Fratellanza tal-Via Sagra li baqgħet unika f'Malta. Din il-Fratellanza fil-bidu tagħha kienu miktuba fiha bosta nies tal-baħar u barklori bizzejjed ngħidu li meta ġara l-inċident li ser insemmu kienu miktuba 320 fratell. Dawn il-fratelli ma kellhomx konfratijja bajda bħal fratelli l-oħrajn, imma kienu jilbsu suttana hamra bħal Kardinali u b'kappell fuq darhom minflok barnuż. In-nies tal-Birgu kienu mkabbra wisq b'din il-fratellanza u billi kienu jiehdu hsieb il-kappellun ta' San Franġisk fejn kien hemm niċċa qadima b'Ġesu' Nazzarenu hadu hsieb jiddekoraw il-kappellun billi fih għamlu wkoll niċċa lil San Lawrenz li saret fl-1880 bi spiza ta' Lm400 mħallsa mill-Piloti.

Mela fis-sena 1882 l-Isqof ordna li din il-fratellanza ma tiehux sehem aktar fil-purċissjonijiet. Il-Fratelli tant imkabbra b'din l-unika Fratellanza ta' dik l-għamla u b'dik il-libsa hell sabiha iddeċidew li minkejja l-ordni ta' l-Isqof xorta wahda jiehdu sehem u fil-proċessjoni tas-Salib Imqaddes fit-3 ta' Mejju, 1882, hadu sehem b'għadd sabiħ minnhom. Allura l-Isqof ta' dak iż-żmien ordna li l-proċessjoni li jmiss ta' Korpus tkun sospiza. Din il-proċessjoni fil-Birgu nistgħu ngħidu li kienet l-ewwel li saret f'din il-belt saħansitra waqt l-Assedju l-Kbir, u hekk anke l-Kleru hadha bi kbira dik is-sospensjoni.

Sa dan it-tant il-Fratelli kollha li hadu sehem fil-proċessjoni tas-Salib irċevew ċitazzjoni mill-Pulizija fosthom ukoll xi membri tal-Kapitlu. Allura mat-tmienja ta'

filghodu nhar Korpus il-qniepen bhas-soltu bdew idoqqu jsejhu l-poplu u hdejn il-knisja kienu miġbura bosta nies u fratelli. Hawn bdew il-kummenti dwar il-fatt li ma kienetx ser issir il-proċessjoni għax l-Isqof Scicluna kien issospendiha. Kelma ġgħib l-oħra, sar irvell wara l-bieb tal-Knisja u uħud kissru l-arma ta' l-Isqof li kienet fuq il-bieb. Indahlet il-Pulizija u saru l-arrest. B'dan l-att kien hemm min qal li l-Knisja saritilha dekonsagrazzjoni allura sfat magħluqa għal xi jiem sa ma kollox ikkwjeta.

Kellu jkun l-Isqof Kapuċċin Mons. Buħaġiar li ndaħal biex sewwa kollox. Dan ġieghel li l-Fratellanza tagħmel talba lill-Isqof li jkunu lesti li jaċċettaw tibdil fil-lisba tal-fratelli minn dik bil-kappell aħmar fuq dahrhom għal barnuż aħmar kif ukoll waqt li flok kunfratija jibqgħu jzommu is-suttana hamra, jilbsu wkoll muzzetta sewda bħal fratellanzi oħrajn bis-salib tad-deheb fuqha. Il-Fratellanza fuq din it-talba inghatat digriet mill-Kurja u fis-sena 1885, dan l-Isqof ġie l-Birgu jikkunsenja id-digriet lill-Fratelli u jiehu sehem fil-festa ta' San Lawrenz. Id-digriet kien iġib id-data tas-6 ta' Awissu 1885. Dan l-Isqof ġie bil-gondola ta' l-Armirall u niżel fix-xatt il-Kbir għand l-Armirall Inġliż u l-fratelli u l-Kleru daħlu jilqgħuh u wassluh sal-Parroċċa bil-proċessjoni. Wara, fl-Awla Kapitulari tqiegħed kwadru ta' l-Isqof, pittura ta' L. Pisani, b'kitba ta' tifhir taħt il-kwadru. Dan iżda safa meqrud fil-gwerra. Sfortunatament wara l-Gwerra il-Fratellanza bħal tant oħrajn spiċċat fix-xejn. (Dan it-tagħrif miksub mill-Ark. tal-Kollegġjata u tal-Kurja.)

AWGURI lil Rafel Bonnici Cali

L-Editur u l-Kumitat tal-Għaqda Tal Folklor jixtiequ jifirhu lis-Sur Rafel Bonnici Cali li din is-sena għalaq 90 sena. Huwa wiehed mill-Presidenti Onorarji tagħna, wiehed mill-fundaturi tal-Għaqda tagħna, u spiss għamel kitbiet għall-L-Imnara. Minbarra ix-xogħol tiegħu dejjem kien, u għadu jahdem għall-interess tal-folklor Malti. Nawgurawlu aktar snin ta' saħħa u xogħol.

FTIT NOTI FUQ XI LOGHOB U TAQBIL TAT-TFAL

GUIDO LANFRANCO

Hafna mill-loghob komuni ta' dari issa spiċċa, u meta jsir trid tkun eċċezzjoni. Hemm xi ftit skejjel, ghaqdiet u individwi li ghadhom ihajjru lit-tfal t'issa jergghu jilghabu xi loghob ta' l-imghoddi, iżda wkoll jekk dawn jirnexxilhom, fiċ-ċirkostanzi prezenti ma nerghux għalli konna.

Dawn il-ftit li ġejjin kollha kont nafhom fis snin tletin u erbgħin, iżda nizzilt magħhom referenzi għax dawn jikkonfermaw dak li kont naf, u wkoll juru li l-għeruq ma jkunux spiċċaw għal kollox

Meta t-tfal ipartu xi haġa bejniethom, biex ma jergax jibdielu xi hadd minnhom iridha lura, kienu jagħmlu bħal patt jew ftehim. Waqt dan il-ftehim kienu jghidu: "Beżqa u xagħra!" waqt li wiehed jaqta' xagħara minn rasu, jqegħdha fl-art u l-iehor jobzoq fuqha, għax "li mar ma jigix!". (1)

Ġie li fokkazjoni simili kienu jghidu:

"Min jaghti ma jergax jieħu, għax imur l-infern jahraq siequ!"(2)

Mill-aktar komuni kienu il-loghob li l-kbar kienu jilghabu mat-tfal zghar u t-trabi, u minnhom hawn bosta varjanti. Infakkru xi haġa zghira minnhom:

(a) Waqt li naqbd u idejn it-tarbija u nċapċpuhomlha flimkien:

Banni bannożzi / Ġejja z-Zija Nozzi

Ġejja bil-lejl / Biex taqtagħlek par widnejn

jew:

Banni bannożzi / Ġej il-papa' ġej

Bil pastizzi tal-ħabbtejn /

Kollox għal (e.g. Danjela) /

U l-(e.g. Denise) ma ntuha xejn. (3)

jew:

Banni bannozi / Ġej il-papà ġej /

Kollox ghal (e.g. Steġhanie) /

U 'l-mamà (jew isem ieħor) ma ntuha xejn. (4)

(b) Waqt li mmissu wiehed wara l-ieħor is-swaba miftuhin
tat-tarbija:

Pizzi pizzi kanna / Dolores di Sant Anna,/

Sant Anna tal-Morin / Ġibli pezza pellegrin,/

(.....) imiss il-fidda / u l-bandiera tal-harir,/

Dudu dudu tela' ma' saqajja, / Ċiċci bilqegħda,/

Mela *one, two, three.*

u mat-three jinżlu l-isfel bilqegħda jew kokka. (5)

jew:

Pizzi pizzi kamillo' / Appajpija appajpo'/

Balla l-gaġġa ġiġġifo'. (6)

Pizzi pizzi kanna / Dolores di Sant Anna,/

Sant Anna tal-Morina / Tawni pezza pellegrina,/

Magħref tal-fidda / Bandiera tal-harir,/

Noli kannoli / Nsara qaddisin. (7)

Minflok "magħref tal-fidda" ġie li jgħidu "mogħza tal-fidda" jew "platt tal-fidda", u
minflok "noli kannoli" "koni kannoli". (8)

(c) Xi hadd kbir kien jikteb fuq biċċiet tal-karti, xi ordnijiet jew suggerimenti ta'
ċajtiet li jistgħu jagħmlu it-tfal. Dawn jitqegħdu go kaxxa, u min imissu itella' karta.
Skond il-kitba ta' fuq il-karta, it-tfal kienu jobdu l-ordni, u kulhadd kien jiehu gost

jipparteċipa.⁽⁹⁾ Din kienu jsejhulha il-logħba "Tal-Ordnijiet"

(d) Ta' nteress speċjali nara il-logħba "Tal-Kastig". Tifel jew tifla kbira kienu jrikkbu xi tifel fuq il-ħoġor, jew joqgħod wiċċu l-isfel fuq il-ħoġor. It-tfal l-oħrajn kollha madwarhom. Il-kbira tghid:

Ara ġejja l-mewt għalik / Biex tixwik u biex taqlik,/

Ara ġejja, ara ġejja, / Din id-daqqa min tahielek?

U hawn xi hadd mid-dawra jagħti daqqa fuq dahar it-tifel mingħajr ma jkun jaf min. Jekk jaqta' min ikun tahieli, dak li jkun joqgħod minflok. Jekk ma jaqtax, it-tifla l-kbira ttiħ kastig x'jagħmel, bħal ngħidu aħna jiġri sa ħajt u jirritorna, iġorr xi ġebli minn post għall-iehor, jitla' u jinzel targa ta' bieb għaxar darbiet, ibus lill xi tifla, irikkeb lil xi hadd wara daharu, eċċ.. Minflok "tixwik u taqlik" kienu jgħidu wkoll "biex tqaxxarlek mustaċċik"⁽¹⁰⁾ Izda l-interessanti hu li hemm min jgħid "Ara ġejja x-xemx għalik" minflok "ara ġejja l-mewt għalik".⁽¹¹⁾ Hija aktar raġonevoli u loġika li tghid "ġejja x-xemx biex taqlik u tixwik" għax hekk ngħidu għall hruq tagħha. Il-mewt tidhol fxi varjanti oħra kif rajna. Nippreferi naħseb li fl-imghoddi aktar kienu jsemmu x-xemx f'din il-logħba milli il-mewt. Nippreferi ukoll nuża ix-xemx bħala ptotagonista fit-taqbila milli il-mewt, għax fejn jidhlu t-tfal m'hemmx għalfejn indaħhlulhom dwejjajq u mewt fil-logħob tagħhom.

Dawn il-konfermi gbarthom mit-twegibiet' li tawni s-semmiegħa tal-programmi tiegħi fuq ir-radju RTK, bħala parti minn ieħor "Bejnietna" preżentat minn Susan Mulvaney. Uħud minnhom ma tawx isimhom jew fejn joqogħdu.

(1) 15-VI-93, raġel minn Haż-Żabbar. (2) 15-VI-93, mara anzjana minn B'kara. (3) 29-XII-93, mara anzjana. (4) 29-XII-93 Mara ta' 31 sena. (5) 29-XII-93 mara anzjana. (6) 30-VIII-95 Frans Farrugia, Ghaxaq. (7) 29-XII-93 raġel anzjan. (8) 30-VIII-95 mara. (9) 29-XII-93 mara anzjana. (10) 30-VIII-95 Mara 63 sena. (11) 5-I-94 Mara minn Ghajnsielem.

FEJN HRABT?

JOE ELLUL

Fejn hrabt ja zmien bla hin ghalija?
Qieghed f'xi rokna mhabbel m'ghanqbut hsiebi?
Sikwit ngharrixlek, nara nilmahx dellek
tal-waqtiet sbieh niggera 'l boghod ma' hbiebi.

Sajmin mill-frugha tat-tlellix cekcieki,
nimirhu hielsa fil-widien tar-Rahal,
nixxabtu w nilhgu biex narciza naqtghu,
je' nsoffu l-ghasel mix-xehdiet tan-nahal.

Arani, liebes qmis tan-newl lenkieni,
roqgha fuq roqgha - lewn dublett nannieti -
u b'qorq imqatta' marbut b'qafra m'ghonqi
u b'qafra'ohra mehmuz xifer qalzieti.

Go borza, gamba hobz u gbejna t'Ghawdex,
- taghmilhom ommi mill-halib u x-xorrox! -
u bott bi spaga, li bih nimlew l-ilma,.....
slaten henjin f'saltna mimlija b'kollox!

Il-qbiz u l-giri, qisni tewmi t'erha'
fejn mort? Illum l-artrite ghattbitni,
biex naghmel pass jehtiegli hatar jghinni,
zewg targiet ohra u d-dud biss jiritni!

Nixtiequ z-zmien bla hin li harab...
Imma li xjeht ma nhoss la hemm la dieqa,
nehja nara farfett jew tnejn jizzaghblu,
bhal karti mzewqa jtiru qrib it-tieqa.

Mortu waqtiet saġfin, imma le mittu,
ghax is-sebghin l' ghandi jghibu, insir sabi...
i jirxuxtaw ma' l-irxuxtar tal-MUŻA,
nerġa' nigri u naqbez fil-widien ma' shabi!!!

16.8.89

IL-KUMITAT TAL-GħAQDA TAL-FOLKLOR 1997

Presidenti Onorarji:	Sur Ġuzè Cassar Pullicino Sur Rafel Bonnici Cali Dr. V.M.Pellegrini
Viċi President Onorarju:	Sur Ġuzi Buontempo
President:	Sur Guido Lanfranco
Viċi President:	Sin'a Maria Pisani
Segretarju:	Sur Alfred Fenech
Assistent Segretarju:	Sur Angelo Dougall
Teżorier:	Sur J.F.Porsella-Flores
Assistent Teżorier:	Sur Joseph Fenech
Membri:	Sur Frans Farrugia Sur Lewis Fenech Sur Charles Seychell
Editur:	Sur Guido Lanfranco
Awditur 1998:	Sur Alfred Mallia

DRAWWA TA' NISA TQAL GHAL HLAS TAJJEB

J. F. Porsella-Flores

Fis-sena 1761 kien hemm kappillan iż-Żurrieq li donnu għajnu għoqritu minn drawwa ta' nisa tqal li jmissu magħhom iċ-ċavetta tat-tebernaklu biex ikollhom hlas tajjeb, u xtaq li jiġi infurmat sewwa jekk din kinetx flokha; għalhekk qabbad lil ċertu Paolo Farrugia biex jitlob it-tagħrif meħtieġ minghand is-Surmast taċ-Ċerimonji tal-Katidral.

Minflok ma noqgħod ngħid l-istorja fit-tielet persuna, qed naqleb mit-Taljan għall-Malti il-mistoqsija li għamel Paolo Farrugia u it-twegiba taċ-Ċerimonjier.

Mistoqsija: "Wisq Rev. Sinjur, Peress li l-Kappillan tagħna sema' li hawn drawwa fost xi nisa li jitolbu lill-kappillan tagħhom biex jislihom iċ-ċavetta tat-tabernaklu biex biha jmissu żaqgħom sabiex, permezz ta' din id-devozzjoni, ikunu jistgħu jehilsu mingħajr periklu għal hajjethom, imqanqal minn kurzita', qalli biex niehu parir minghandek jekk din iċ-ċavetta tistax tintbagħat fid-djar, barra mill-knisja, u ma' min; u f'każ li ma tistax tinhareġ 'il barra mill-knisja, jekk għall-anqas tistax tintuża fil-knisja min-nisa li jkunu f'dan l-istat. Għaldaqstant inkun obligat jekk is-Sinjurija Tiegħek jidhrilha li joghġobha twieġeb lill-kappillan tagħna; jekk le niskuża ruhi miegħek (talli ktibtlek) u ma ndejqekx iktar fuq hekk. Żurrieq- 15 ta' Settembru 1761- Paolo Farrugia."

Twegiba: "Ġranet ilu irċevejt l-ittra ta' stima tiegħek, izda peress li jiena kont okkupat ma' nies barranin ma stajtx inwiegħbek malajr. Illum wasluli zewġ ittri ohra, wahda b'eċċezzjoni għal dik ta' qabel b'żieda ta' xi aħbar ohra flimkien ma' xi favuri li għoġbok tagħmilli, u li għalihom nizzikkhajr hafna; l-ohra hi dwar xi diffikulta' li hemm jekk iċ-ċavetta tat-tabernaklu tistax tiġi mislufa lil xi nisa li jkunu waslu biex jehilsu mit-tqala. Għall-mistoqsija tiegħek inwiegħeb li ta' spiss jiġri li tintbagħat iċ-ċavetta tat-tabernaklu lil dawk in-nisa li jkunu jinsabu f'xi diffikulta' li jwelldu, l-iktar meta jkunu jinsabu f'xi periklu, sabiex bid-devozzjoni u fidi li jkollhom ma jbatux biex iwelldu. Madankollu iċ-ċavetta ma għandhiex tintbagħat għalxejn, imma biss

meta jkun hemm il-biza' u periklu ta' hlas hazin; u ma ghandu qatt jigi permess li ċ-
ċavetta tintmess ma' zaqq il-mara b'mod mhux xieraq għax jekk isir hekk, minbarra li
wiehed ikun qed jagħmel haġa mhix xierqa, ikun qed jonqos ukoll mill-qima; lanqas
ma ghandha tiġi fdata iċ-ċavetta lil min ġie ġie, jew li jgħaddiha minn idejn ta' mara
għal dawk ta' oħra, iżda ma' xi mara devota, f'xi kaxxa żgħira, jew imgeżwra f'karta, u
tinżamm b'devozzjoni u qima bħal relikwja; u titqiegħed mal-pazjenta b'devozzjoni,
fidi u tama f'post xieraq ta' ġisimha, bil-kaxxa jew karta li tkun fiha; jew jekk ikun
hemm b'żonn, f'każ ta' xi periklu, tiddendel b'devozzjoni fuq sidirha. Dan hu x'nahseb
jien u li inti tista' tgħidu lill-Kappillan biex jissodisfa il-kurzita' li għandu."

Dan it-tagħrif hadtu mill-manuskritt numru 371 li hemm il-Biblijoteka, il-Belt,
fol.434. Il-manuskritt, li inkiteb fl-1850, jiġbor fil-qosor kull ma hemm fl-ewwel
seba' volumi tal-*Memorie Diverse* li kien kiteb jew ikkopja Dun Lorenzo Lanzon,
Prepostu ta' l-Oratorju tal-Patrijiet Filippini tal-Birgu, bejn is-sekli 18 u 19, u li huma
merfugħa fl-Arkivju tal-Kollegġjata tal-Birgu. Jien għalhekk tlabt lill-Arċipriet, il-
Kan. Dun Daniel Farrugia, biex jekk jogħġbu jagħtini kopja ta' dan in-notament, u
dan gentilmant bagħtli fotokopja tiegħu. Għaldaqstant ma rridx nonqos li nizzihajr.

Inzid ukoll li fil-bidu tas-Seba' Volum ta' dawn in-*notizie* naqraw li dawn
huma ittri ta' mistoqsija lil Dun Domenico Falzon, Surmast taċ-Ċerimonji tal-Knisja
Katidrali, u twegħibiet mogħtija minnu dwar diversi dubbji u ċerimonji, li huma
miżmuma fl-Arkivju tal-Katidral.

Dr. V. M. PELLEGRINI LL.D.

B'dispjaċir ngħidu li waqt li "L-Imnara" kienet qed tiġi stampata
ixxandret l-aħbar hażina tal-mewt ta' Dr. V.M.Pellegrini fl-1
t'Ottubru 1997 fl-eta ta' 86 sena. Kien wiehed mill-Presidenti
Onorarji tal-Għaqda Tal-Folklor u ġie li kiteb ukoll f'"L-
Imnara". Qed niktbu din in-nota qasira, iżda jkollna okkażjoni
niktbu dwaru aktar fit-tul f'haġa oħra. Nitolbu għal ruħu u
nwasslu l-kondoljanzi tagħna lill-familjari tiegħu.
R.I.P.

FOLKLOR FIT-TOPOGRAFIJA TAL-BIRGU

Lorenzo Zahra.

Il-Folklor tagħna ma hux dak biss dwar l-ilbies, u l-użanzi, iżda wkoll jidhol fil-laqmijiet u titoli li l-poplu jgħaraf bihom ċerti nħawi fil-belt. B'din il-fehma hsibt li fil-qosor niġbor ċerti laqmijiet jew ismijiet ta' nħawi fil-Birgu kif niftakar qabel ma dawn jgħibu għal kollox.

L-Imġarraf: It-Telgħa tal-mina l-Kbira.

Il-Fortini: Il-*playground* issa St.Lawrence Parade Ground.

Fejn Sabu s-Sinjur: Qrib l-Advanced Gate.

Il-Mandraġġ: Issa Ancient Street jew Triq Antika.

Il-Mandraġġ: Id-dahla bejn il-Birgu u St.Anglu.

Fuq il-Fosos: Triq il-Habs il-Qadim.

It-Toqba l-Qadima: Holy Infirmary Sally Port.

It-Toqba l-Ġdida: Bighi Sally Port.

Fuq San Flippu: Triq San Flippu.

Fuq il-Lunzjata: Triq il-Bieb Ewlieni. Triq il-Mina l-Kbira.

Iż-Żenqa: Alley I u Alley II Triq Sta. Skolastika.

Ix-Xgħira: Pjazza Santa Margerita.

Id-Dahla: Triq Desain.

Is-Suq tal-Hut: Triq il-Foss.

Is-Sur tal-Kurdara: Triq it-Torri San Ġwann.

Il-Pjazzetta: Triq il-Pjazzetta.

Il-Ġenna: Wara l-Oratorju tal-Kurċifiss.

Il-Ballett: F'tarf Triq San Lawrenz lejn in-naħa ta' St.Anglu.

Fuq is-Sur tat-Toqba: Is-Sur Post of England.

L-Għar tal-Paġġi: Fit-Toqba l-Ġdida.

Is-Sur tal-Miratur: Triq il-Miratur.

Il-Labatija: Il-Monasteru Sta. Skolastika.

It-Triq ta' l-Iskola: Triq Hilda Tabone li kienet Triq Brittanja.

Ix-Xatt iż-Żgħir: Ix-Xatt ta' quddiem il-parroċċa.

Ix-Xatt il-Kbir: Ix-Xatt fejn kien il-Victualling Yard.
 Ix-Xatt tal-Karmnu: Quddiem il-Knisja tal-Karmnu.
 Il-Pjazza ta' l-Arlogg: Il-Pjazza li illum isejhulha Misrah.
 Triq tal-Lhud: Triq il-Palazz il-Qadim tal-Gvernatur.
 Triq ta' Nastas: Triq ta' biswit il-Kwartier.
 Il-Blat tal-Hawli: is-Salib tal-Hajjeli. Issa l-Hawli Estate.
 Is-Simenta: Triq il-Miratur.
 Il-Prexxa: Is-Sur ta' San Lawrenz.
 Il-Kappella ta' l-Ghassa: Maħzen f'Couvre Porte.
 Il-Foss iż-Żghir: Il-Post of Auvergne.
 Il-Foss il-Kbir: Coronation Garden.
 Il-Blata: Fil-posta ta' Kastlija
 Taht il-Bandiera: Ix-xtajta taht it-Torri tal-Bandiera f'Sant'Anglu.
 Triq ta' Falzuna: kienet Strada Stretta, Triq id-Dejqa.
 Triq ta' Żwejra: kienet Triq l-Irlandizi issa *Lorenzo Dyer*.
 Triq it-Torri ta' l-Istendard: Triq it-Torri San Ġwann.
 It-Taraġ tat-Taljani: Triq il-Miratur.
 It-Taraġ tal-Bdoti: Minn Triq S.Flippu tinzel lejn Triq il-Miratur.

Uhud mill-ismijiet ghadhom maghrufa, ohrajn qed jghibu.

Shubija fil-Ghaqda Maltija Tal-Folklor

Kull min jinteressa ruhu fil-folklor jista' jissieheb f'din l-Ghaqda. Il-hlas huwa biss Lira Maltija fis-sena, izada min jidhol l-ewwel darba ihallas ukoll lira ghar-registrazzjoni. Il-bullettin tal-Ghaqda, "L-IMNARA" li jigi pubblikat darba fis-sena, ma jinbihx fil-hwienet, izda jintbagħat biss lil membri li jkunu hallsu għas-sena kurrenti, jġigifieri il-membri effettivi. Il-lista tal-membri effettivi, (li jkunu hallsu għas-sena kurrenti) qed tidher f'"L-IMNARA").

Kopji ta' L-IMNARA imorru ukoll, skond il-ligi, fil-libreriji nazzjonali ta' Malta u Ghawdex, izda tmur ukoll fil-Librerija ta' Belt-Is-Sebh u l-librerija tal-Muzejw Nazzjonali, kif ukoll fil-Librerija tal-Università

Kull hlas għandu jintbagħat **BISS** lit-tezorer, is-Sur J.F.Porsella Flores, 69, Triq il-Palma, Paola.

Kitba Għall-Imnara

Kull kitba biex tigi pubblikata f'L-IMNARA tista' tkun bil-Malti jew bl-Ingliż u għandha tkun **DEJEM ORIGINALI**, u qatt ma tkun pubblikata qabel band'ohra, u preferibbilment ta' nteress lokali. Il-indirizz ta' l-Editur huwa 78, Triq San Trofimus, Tas-Sliema SLM 02.

LISTA TAL-MEMBRI EFFETTIVI TAL-GHADQA MALTIJA TAL-FOLKLOR 1997

Presidenti Onorarji

Ġuzè Cassar Pullicino A.L.A., Rafel Bonnici Cali,
Dr. V.M.Pellegrini LL.D.

Vici President Onorarju

Ġuži Buontempo

Membri Onorarji

S.na Karmen Mikallef Buhagiar, M'me Aurore Vèriè

Membri Effettivi

Aquilina, Victor SBS Radio, S. Melbourne, Australia
Bajada, Joseph "M.Ta' Pinu" Vjal 8 Settembru, Xaghra, Gozo
Bianchi, B.Sc., Nicholas "Villa Fort" Triq Preca, Lija
Bonello, E. 52, Triq L-Isqof Labini, B'Kara
Borg Cardona, B.A., L.T.C.L., Anna "Ċiklamina" Triq il-Qarċilla, Hal Balzan
Calleja, Frankie "Tinkerbelle" Triq il-Kunvent, Żabbar
Camilleri Jos. C. "Ilqugh" Triq il-Muskatell, Attard
Cassar Anthony "Eltonville" Triq B'uġa, Ghaxaq
Cassar B.A., M.Ed., George 78, Triq Papa Piju XII, Mosta
Cassar, Lawrence 24-25, Triq Zondadari, Rabat, Malta
Catania, Paul c/o 9, Triq S.Duminku, Rabat, Malta
Cesare, Salv. 14, Triq Laqxija, B'kara
Chetcuti, Ġuzè "Żerniq", 8/10, Triq Ghar il-lenbi, Tas-Sliema
Cremona, John 54, Triq S. Ġwann Bosco, Rabat, Ghawdex
Debono, John "Bethel" Triq Karmnu, B'kara
Delicata, John "Doris" Triq Sir Anthony Micallef, Hal Balzan
Dougall, Angelo 89, Triq S.Mikiel, B'uġa
Ellul, Joe 60, Triq S.Rokku, Qormi

Ellul Galea, Karmenu 32, Triq Tal-Borg, Paola
 Farrugia, Anton 17, Pjazza tal-Knisja, Mqabba
 Farrugia Frans "Mon Delice" Dawret Hal Ghaxaq, Hal Ghaxaq
 Fava, B.Sc., M.D., Dr. C. "Constantia" Sqaq Ċafċaf, Madliena
 Felice, B.Ch.D., Dr. John Krypton Chemists, S.Andrews
 Fenech, Alfred "Grezz", Triq id-Dirsa, Attard
 Fenech, Jos.M. 7, "Massabielle" Triq Mons.M.Azzopardi, Siġġiewi
 Fenech, Louis "Farag", Triq Stefano Erardi, L-Iklin
 Fenech, Martha 26, Triq Ponsonby, Mosta
 Formosa, B.A., Patrick "Patros" Triq Wignacourt, B'kara
 Galea M.D., Dr. Adrian 8, Triq A, Buttigieg, Hamrun
 Ganado, B.A., LL.D.K.M., Dr. Albert 1, Triq M. Anton Vassalli, Valletta
 Gatt, Emanuel 3, Alley 1, Barracks Str., Hal Qormi
 Gatt, Ġużi 7 Blk.C, Perry Court, Triq Birkirkara, San Ġiljan
 Griffiths, M.D., F.R.C.S., Prof. V. 7, Triq il-Palma, S.Ġiljan
 Grima, Arthur 34b, Triq S. Mikiel, B'uġa
 Grima, B.A., M.A., Joe "Kosi Kot" Triq Ġuże' Ellul Mercer, Qormi
 Grixti, Raymond "The Winds" Triq Clematis, Santa Luċija
 Guillaumier, Alfie 12, Triq Villambrosa, Hamrun
 Hili, B.Educ., Carmel "Hilitis Mansion" Triq in-Nofs, L-Ibraġ
 Jaccarini, M.D., F.R.C.P., Dr. C.J. "Dovedale", Garden Crescent, S. Ġiljan
 Lanfranco, Guido 78, Triq S. Trofimu, Tas-Sliema
 Mallia, A.C.I.B., F.I.Met., Alfred "Is-Sebuka", Triq ta' Marmora, San Ġiljan
 Masini, L.P., Franco "Citadella" Triq il-Linja, H'Attard
 Micallef, Joseph W. 1, Norfolk Str. Sliema
 Mifsud Chircop B.A.(Hons.), M.A., Ġorġ "Fommu Bil-Ghasel", Triq il-Bufula
 Hamra, Mosta
 Muscat, Victoria "Il-Musbieh", Triq il-Wied, Msida
 Pellegrini, LL.D., Dr. Franco "Sonata" Triq Tal-Mirakli, Lija
 Pisani, Maria 194, Triq S.Pawl, Valletta
 Porsella Flores, J.F. 69, Triq il-Palma, Paola
 Puli, Mary 52 Triq S. Agata, Tas-Sliema.

Ragonesi, Anita 6, The Oasis, B'kara Hill, St. Julian's
 Risso, Capt. R, "Mon Fleur" Triq S. Antnin, San Ġwann
 Sammut Testaferrata, M.A., M.Phil., Jos. "Damaris", Triq Lascaris, Ponta tal-Qawra
 Sant Cassia, Dr. Anthony 92, Triq Ugo Mifsud, Lija
 Sarè, J.C. 166, Rudolphe Str., Tas-Sliema
 Schembri, Anthony "Renton", Triq Haż-Żabbar, Fgura
 Schembri A.F.M., Capt. Mario B/4, Triq Bellavista, San Ġwann
 Sciberras, John "April" Old Church Str., Birkirkara
 Scicluna, John C. "Casa Scicluna" 18, Triq Robert Samut, Tal-Virtu', Rabat, Malta
 Seychell, Charles "Il-Qannata" Triq L-Arkibusier, Żejtun
 Soler, Albert, "Villa Maria" Triq Iz-Żerniq. Tal-Qattus, B'kara
 Tanti, Joe M. "The Greenfields" Triq L-Inkwina, S. Venera
 Tedesco, Joe "Sunshine" Triq L-Ahwa Zammit, Qormi
 Testaferrata Bonici, Marquis J.P. 36, Triq il-Kbira, Hal Lija
 Vassallo, Henry Apt.12, Lourdes Park/off Bay Junction, St. Julians
 Zahra, Lorenzo, "San Lorenzo" 18, Triq Żerafa, Marsa
 Zahra, Vincent, P. C-18/1, Triq Sophia, Bormla
 Zammit Maempel M.Q.R., D.Sc.(Hon.Causa), M.D., Dr. George, 53, Main Str.,
 Birkirkara
 Zarb, Marie Clare 2, Planet Court, Tigné Sea Front, Tas-Sliema

Late entry: Borg Cardbna, Chris E. "Dar Zanira" Balzan Valley Balzan

Nota: Din il-lista tal-Membri Effettivi turi biss dawk li hallsu s-shubija tagħhom tas-sena 1997. Dan ma jfissirx li dawk li għadhom ftit lura fil-hlas mghadhomx membri. Għad hemm min hallas sal-1996, u għalhekk ma jidhrux f'din il-lista. Lil dawn inhegguhom jirregolarizzaw ruhhom kif ġa tlabnihom f'ċirkolarijiet personali. L-Imnara tinbagħat ukoll f'dawn il-Libreriji: Librerija Nazzjonali, Valletta; Librerija Nazzjonali Ghawdex; Librerija ta' l-Universita; Librerija tal-Mużew Nazzjonali Valletta

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L-Imnara Tagħmel It-Tour De France !

M'ame Aurore Vérie, wahda mill-Membr Onaraji tagħna minnn Franza, , kitbet lis-Sur J.F.Porsella Flores, membru tal-Kumitat, f'Ottubru 1996, u fost affarijiet oħra qalet:

"u kitibli ukoll is-Sur Lanfranco; nitolbok, jekk jogħgbok, tghaddilu il-karta *enclosed*.
Grazzi." (*Din kienet dwar kondoljanzi li għaddejnilha minħabba l-mewt ta' zewġha*).
U "Hadit gost naqra L-Imnara, interessanti hafna, qeghda tivvjaġġa, tagħmel it-Tour De France tal-ħbieb Maltin. Inthom bħal "*Conservateurs*" ta' mużew, il-mużew tat-tradizzjonijiet orali. Allahares kieku inthom li żżomuhom, fi f'it żmien kulhadd ikun nesihom. Dans quelques dizaines d'annee, tout aurait ete oublie. Vous faites un travail d'une grande importance car la memoire de nos ancetres doit etre conservee et transmise comme les plus precieux bijoux de famille. Tislijiet mill-qalb...
A. Vérie "

