

KWADRU NRU 25

IT-TERRIMAXKA

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

PAINTING No. 25

THE MUSIC BOX

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

KWADRU NRU 26

IL-KENUR

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

PAINTING No. 26

THE STONE STOVE

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

KWADRU NRU 27

IL-FINTUSA

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

PAINTING No. 27

CUPPING

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

KWADRU NPU 28

L-IMNARA

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

PAINTING No 28

OIL-LAMP CARRIER

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

KWADRU NRU 29

KURA F' SAN GILJAN

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

PAINTING No. 29

CURE AT ST. JULIAN'S

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

KWADRU NRU 30

FRATELLANZA TAL-KURCIFISS, IL-BELT

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

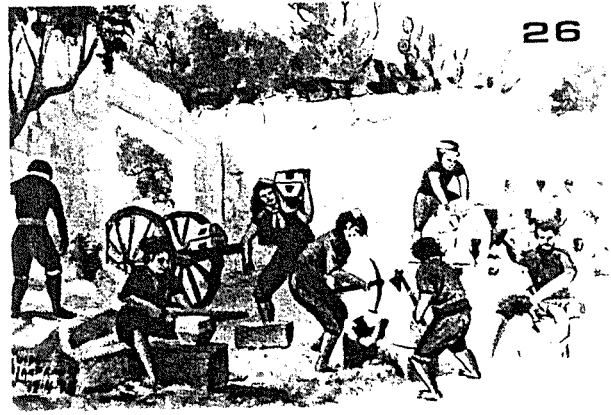
PAINTING No. 30

CONFRATERNITY OF THE HOLY CRUCIFIX

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



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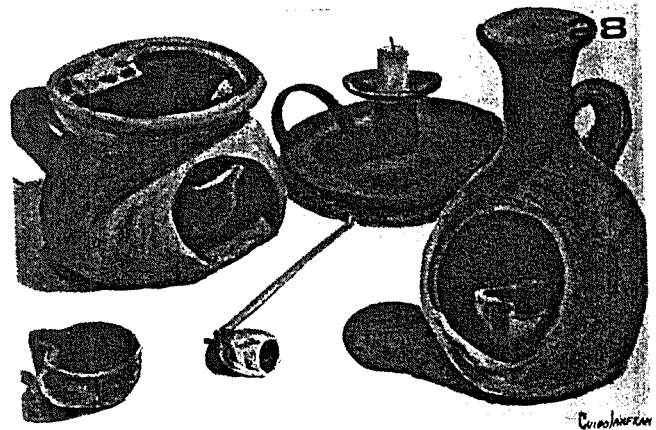


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