

The inventory of Palestinian Embroidery Heritage

**File name: Peasant Embroidery
(Skills, Practices, Knowledge and Rituals)**

**Prepared by: Ministry of Culture
Heritage Department / National Heritage Registry**

This file was submitted to His Excellency Minister of Culture, Dr. Atef Abu Saif, for approval and publishing at the Ministry's web page

Signature

**Dr. Atef Abu Saif
Minister of Culture**

An inventory of the element of the intangible cultural heritage

1. Defining the element of intangible cultural heritage

1. 1 Element Name: The Palestinian embroidery

1. 2 The element's other names: peasant embroidery, peasant sew, peasant stitch, cross stitch.

1. 3 Domains of the intangible cultural heritage to which the element belongs:

- Social practices, rituals and celebrations.
- Knowledge and practices related to nature and the universe.
- Skills related to traditional craft arts.
- Oral traditions and expressions, including language, as a means of intangible cultural heritage.
- Traditional handicrafts.

1. 4 The society or societies concerned with the element:

1. All Palestinians wherever they live, as embroidery is intertwined in many popular practices and rituals and it is an integral part of their wear, that is taught to daughters by their grandmothers and mothers.
2. Women and girls in Palestinian society as a whole, in cities, villages, and refugee camps, and wherever Palestinian women live in Palestine or in their places of refuge.
3. Institutions supporting the embroidery heritage done by male and female employees working in the workshops of charitable societies.
4. Factories' and workshops' owners who use embroidery units in their products such as workshops making accessories and traditional jewelry.
5. Popular artists interested in heritage such as the Dabkeh groups, as well as painters who express their community in their paintings.

1. 5 The natural (geographic) location of the element:

Embroidery art is widespread in Palestine: (in cities, villages, and refugee camps). Palestinian women continued carrying this traditional art that expresses their identity in the refugee camps in Jordan, Lebanon, and Syria, and in their place of residence all over the world as a symbol of heritage, through which they express themselves. They copied the drawings of the traditional dress and its story as it is

for each region, where Ramallah embroidery was known for the painting of the palm tree, while embroidery of Al-Bireh city was known for its Queen's dress. In particular, women in the city of Al-Bireh show off their traditional dresses on special occasions such the festive day of Henna. Embroidery of Gaza was known for the drawing of the pillow or scissors. In Beersheba it was known for the use of spells' drawing, as the embroidery in Bethlehem is known for the collar design. As for Jaffa, its embroidery is known for the drawing of a cypress with a base. Beit Dajan is known for the beauty and the density of its embroidered dress. The embroidered dress of Hebron region is distinguished by the so called, the red stitch of Pasha Tent, and each village of Palestine has its own dress with its colors, drawings and connotations. After 1948, the Palestinians continued to use embroidery on their furniture and clothing wherever they live in and out of Palestine. Embroidery became a symbol of the Palestinian identity, and the Palestinian cause and the tragedies suffered by the people of Palestine had affected the form and drawings of Palestinian embroidery. After the Intifada, new forms and patterns of garments were born, where the drawings focused on olive branches, peace doves, and on the map of Palestine with the colors of the Palestinian flag. The embroidered Thobe was named the Intifada Thobe.

1. 6 A brief description of the element

Embroidery is a type of sewing that uses needles and threads to draw flowers, sparrows, and spells in specific colors, especially red, on silk, linen, and cotton fabrics, in order to decorate women's clothing, household linens. And baby clothes. The drawings are related to place, surrounding environment, nature and universe, and ancient "mythology" beliefs.

The art of embroidery has evolved and became a popular handcraft practiced daily by women and girls that expresses the identity of the Palestinians wherever they lives. It is an art that connects the Palestinian with his history, past and place of residence, and a daily practice that expresses his existence. That is why embroidery is closely related to the popular Palestinian dress of women, and is called the Palestinian peasant dress that Palestinian women wear in their daily lives, occasions and celebrations. The embroidered dress of the Palestinian women became a symbol of their identity, and a feature of the Palestinian society. Palestinian women carried that popular art with them to their places of refuge in the Palestinian camps, and to their places of residence in the diaspora. Over many years of refuge, Palestinian women and girls remained attached to the

embroidered dress which they learned to embroider from their mothers and grandmothers.

Every bride had to make embroidered pillows, quilts and bedspreads for her new marital home in addition to provide the first child's trousseau, including his embroidered clothes, collars and coverings

Palestinian embroidery is an art related to three important pillars: the deeply rooted religions and beliefs, the environment that embraces it and the behaviors, customs and traditions that people stick to because they consider them as an expression of their identity. Therefore, the Palestinian peasant dress is a heritage landmark expressing the identity of the Palestinian individual with regard to his land, time, roots, and unity, and also it expresses his own personal story.

This art gradually turned into a traditional feminist craft for the Palestinian family to live on. Embroidery has established its own original technique, and has specific meanings and connotations that express the culture of the place for thousands of years. It is a form of the Canaanite civilization that is concerned with beauty.

Palestinian embroideries are distinguished by drawings of the surrounding environment or the prevailing beliefs in meaningful colors that they make on particular fabrics that are known in Palestine. As a result of the influence of embroidery on time, place and beliefs, we can say that the embroidered Palestinian dress is a place-based product, where the type of embroidery on the dress indicates the identity of the woman who wears it: to which place does she belong, and what is her social status, is she single, married, widowed, divorced, or bride. There are specific clues in the stitch, color, fabric, density of embroidery, or drawings that indicate the identity of the woman who owns the dress and her story.

The Palestinian catastrophe of 1948 affected the region including the development of peasant embroidery and its route. After peasant embroidery was restricted to the women of the village, it moved to Palestinian cities and spread to the Arab countries through thousands of Palestinians who had been obliged to abandon their country. Therefore, the Palestinian embroidery became a symbol of the national identity and gained much interest as reflecting that identity. Hence, women's associations rushed to help Palestinian women, and have established centers to help women in production and marketing of embroideries.

2. Characteristics of the element

2. 1 Practitioners and performers directly concerned with the performance of the intangible cultural heritage

No.	Organization Name	Person in charge	Region
1	Kufur Ne'meh Society	Mariam Maali	Ramallah / Kufur Ne'meh
2	Birzeit University Friends Association	Samah Hamed	Ramallah / Birzeit
3	Association of Women's Action for Training and Rehabilitation	Ghadeer Ghazawneh	Ramallah / Kaddoura camp
4	Al-Inqath Society for Charitable Development E.C.D.		Qalqilya
5	Tiraz museum "Widad Kamel Kawar"	Widad Kawar	Jordan Amman
6	Camp Recovery Association		Lebanon / Beirut
7	In'ash El Usra Society	Farida Al-Amad	El Bireh
8	The Zay Initiative	Lina Hijazi	Ramallah
9	Palestinian Heritage Center	Maha Al Sakka	Bethlehem
10	Anata Cultural Center	Sherin Allan	Jerusalem / Anata
11	Popular Art Center	Iman Hammouri	Ramallah
12	Noura Heritage House	Nora Abdeen	Ramallah
13	The Palestinian Museum	Bahaa Al Jubeh	Birzeit
14	Birzeit University Museum	Birzeit University	Ramallah / Birzeit
15	Women's Cultural Society for Popular Heritage	Hiyam Abu Zahra	Jenin
16	Al-Eizariya Charitable Society		Al-Eizariya
17	Union of Palestinian Women Committees	Nevin Samara	Ramallah
18	Asfour for Embroidery	Subhi Asfour	Ramallah
19	Lamsat Ummi Center for the Arts and Heritage	Fayeq Awais	Ramallah "Deir Dibwan"
20	Azhar Center for Palestinian heritage	Lamis Jaradat	Hebron
21	Pearl embroidery	Badirah Zayid	Ramallah / Betunia
22	Deir Jrir Women Society for Development		Ramallah / Deir Jrir
23	Ayadina for the Palestinian Heritage	Nuha Leftawi	Ramallah

24	Roots of Palestinian embroideries	Maazouzah Shararah	Beit Jala
25	Artisana for embroidery and handicrafts	Rihab Daqawiah	Ramallah

Names of people from the Embroidery Heritage Campaign:

No,	Name	Region
1	Ruqaya Abbas Umm Ibrahim	Al-Wehdat Camp / Jordan
2	Dalal Abu Shamsiyeh	Al-Baqa'a Camp / Jordan
3	Sumoud Jamlan " Shal Project"	Nablus / Assira Al Shamaliyah
4	Mai Salama "a traditional touch"	Ramallah
5	George El-Aama /A Private Museum For Palestinian Embroidery"	Bethlehem
6	Ayat Owais	A university student /Nablus
7	Imtiaz Abu Awwad / Orjwan Fashion for Embroidery	Ramallah
8	Fatin Moussa Embroideries	Ramallah / Betunia
9	Laila Nazzal / an embroidery trainer	Bethlehem / Beit Jala
10	Sabha Abu Ali / an embroidery trainer	Hebron / Yatta
11	Layali Rashmawi / an embroidery trainer	Bethlehem
12	Maha Abu Shousheh / A Private Museum For Palestinian Embroidery"	Ramallah
13	Zahira Zaqtan / an author	Ramallah
14	Tania Tamari Nasser / author of books on embroidery.	Ramallah / Birzeit
15	Nabil Al-Anani / Fine Artist	Halhul / resides in Ramallah
16	Mary Youssef Anastas, a heritage gathering	Bethlehem
17	Irene Anstas / Fine Artist	Bethlehem
18	Osama Al-Silwadi	Ramallah
19	Duaa Jumaa Al-Junaidi / an embroidery worker	Hebron
20	Firas Dudin / a participant in making the biggest embroidered dress	Hebron / Dora
21	Kifaya Ali Al-Khatib / an embroidery worker	Ramallah

22	Shadia Yousef Al-Khatib	Ramallah
23	Mai Hajjaj	Qalqilya
24	Nadine Moheeb Touqan / Architect and Fine Artist	Jerusalem
25	Dr. Sherif Kanaaneh / Heritage Expert	Galilee / Arrabah
26	Nabil Alqam / Heritage Expert	Ramallah
27	Omar Hamdan / Heritage Expert	
28	Walid Rabee / Heritage Expert	
29	Ittaf Umm Imad Al-Mimi	Qalqilya
30	Dalal Mohammad	Qalqilya
31	Lama Kilani / Heritage Accessories	Nablus
32	Umm Sawsan	Ramallah / shop
33	Abu Al-Munthir Al-Debwani	Ramallah / several branches in the governorates
34	Lamis Al-Barghouthi	Jordan / Bousalah Association for Culture and Arts
35	Ruba Al Thahir	Tiraz Museum

Element properties:

Embroidery took root in the Palestinian dress after 1948 and became a symbol of the Palestinian identity, in addition to being a beautiful declaration, indicating originality.

Embroidery in Palestine is used on most of the home furniture. The Palestinian women embroider the covers of pillows, quilts, sheets, and kitchen tools, and they adds embroidery to things they want to decorate.

Palestinian embroidery has special rules. The original Palestinian dress consists of embroidering four veins and a collar with specific drawings indicating meanings that are understood by the people of the region. The formation of embroidery has changed and its type developed in colors according to the desire of women, their financial ability and the influence of their places of refuge. As for the arrangement of embroidery, it was not random, but it has established rules. Each embroidery unit has its specific position, use and significance; and the “Palestinian peasant stitch” has several forms; and among of the most famous Palestinian stitches are: the Cypress Tree, the Palm Tree of Ramallah and its

region, the Hujub of Jaffa, a tent The Pasha Tent of Hebron and the Al Kiladah (necklace) of Gaza.

Embroidery was done on locally woven linen cloth called Al-Roumy or the Ruhbani (monastic); and sometimes it was done on a mixture of linen and cotton called Al Qarawi (the villager). As for the embroidery threads, the use of silk thread prevailed, and these threads were imported from Lebanon and Syria from silk farms where they were dyed by natural dyes such as indigo for white and blue and walnut peels for green and worm silk for red.

In the late 1980s, embroidery became an industry that contributed to family income, and the number of women's sewing shops affiliated to women's charities in which women work, has increased. Palestinian embroidery with its known beautiful stitches and sews became a spreading mode and fashion, and included shawls, jackets, coats, trousers, blouses, and bridal suits.

The embroidered garment is wore on important occasions, and women take pride in the embroidered garment and compete in its acquisition. Among the most important occasions in which Palestinian women show the importance of embroidery are the following:

1. The Henna night: The bride wears the most beautiful clothes embroidered with Palestinian embroidery on the day of Henna, which is the celebration of the bride before the wedding by all her girl friends and relatives, who wear the embroidered dress and are proud of it.
2. Bride trousseau: The bride is equipped with her embroidered bedspreads.
3. The first little born boy's trousseau: The grandmothers prepare a trousseau for their first born grandchildren. The trousseau includes clothes, embroidered collar embroidered coverings and blankets, in preparation for receiving the new baby and blue embroideries for the boy and pink for the girl.
4. Official ceremonies, to show Palestinian identity and belonging, as women wear embroidered clothing with Palestinian embroidery to indicate roots and identity.
5. Popular celebrations: in their shows girls of folk dance groups wear the embroidered Palestinian dress, and traditional fashion shows are held under the title "Our Dress is our Identity". Young initiatives have emerged that

are very interested in the element of the embroidered Palestinian peasant dress.

5. 2 Methods of transferring the element and the skills related to it to other members of society.

The methods of transferring the skills and rituals related to embroidery can be summarized by the following:

- Intergenerational transmission, where grandmothers and mothers teach their daughters and granddaughters how to embroider in their homes.
- Stories, novels, myths and tales told by embroidery, as the embroidered woman's dress turns into a story woven with threads, in which there are meanings and allusions full of hints that are related to traditional rituals, religions, environment and the social status of the owner of the garment. Furthermore, practices and customs contribute to the transfer of this element and to its development. For example, competition over showing off the embroidered garments on Henna Day made the demand for embroidery even greater.
- Books, studies and research prepared by field researchers and collectors of intangible heritage.
- Meetings, seminars and workshops held by local community institutions.
- The plans and projects adopted by the relevant ministries and government departments related to embroidery in all governorates of the country.
- Curricula prepared by the Ministry of Education and Higher Education, which give special attention to Palestinian embroidery in curricula and extracurricular activities.
- Establishing many charitable societies, and many heritage carriers that invest their expertise in embroidery by launching embroidery workshops belonging to these societies to support and empower Palestinian women through employing them in producing Palestinian embroideries and improve the income of poor families.
- Folklore: Dabke dancers and popular singers wear embroidered Palestinian dress, as well; there are many popular proverbs that applaud the Palestinian dress for its beauty.
- Light industries: Embroidered units had entered in the manufacture of tools that people use in their lives such as carving with these units on cups, mugs and trays, and many of the household tools, bags and carpets.

- Establishing museums, exhibitions and bazaars to display products of handicrafts related to embroidery as one of the traditional arts, and organizing festivals to display Palestinian embroidery.
- Radio and TV programs: the official television also displays important television programs on peasant embroidery, with the aim of identifying, publicizing and encouraging dealing with this craft as a craft that expresses identity.
- Exhibitions for embroideries that are held throughout the year everywhere in Palestine and the diaspora.
- Youth initiatives interested in displaying this "embroidery" element of heritage, such as the initiative of (Our Custom Is or Identity) and the initiative of embroider the largest garment in the world and recording it in Guinness World Records.

6. 2 Establishments and organizations concerned in the element such as (ministries / associations / civil society organizations and others, if any):

- Ministry of Culture.
- Ministry of Education.
- Charitable societies.
- In'ash El Usra Society / Ramallah.
- Camp Rehabilitation Society / Beirut.
- The Environmental Museum in Bethlehem.
- Birzeit University Museum.
- The Palestinian Museum.
- Palestinian TV.
- Tiraz Center for Arabic Dress / Amman, Jordan.
- Heritage Preservation Center / Bethlehem
- Birzeit University Friends Association / Bir Zeit
- Palestinian clothing stores.
- Ministry of Economy.
- Vocational training centers.
- Palestinian Child Home Society / Hebron.

3. Status of the Element and its ability to survive and sustain:

3. 1 Threats that impede the movement and exercise of the Element within the community / communities concerned:

The most important problems that embroidery faces:

- Mixing the forms of embroidery in a way that distorts its concept and purpose: Embroidery is still a cross-generational art and it is transferred from generation to generation through the hands of women. This art was influenced by the place and the quality of fabrics and threads, in addition to being affected by the prevailing fashion. Embroidery did not remain pure as it was before, but over the years preserved its Palestinian symbolic identity. Palestinian embroidery took a new form within the large range of arts by entering embroidery units into industries such as engraving on wood and glass. Therefore, it is used in many industries, such as embroidery on the Palestinian Keffiyeh and in the furniture and clothing industries as an embroidery unit and as home linens, and not as an integrated embroidery piece. Palestinian women also continued to be interested in embroidering their dresses, which is the traditional dress of Palestinian women.
- The non-authentic hybrid creation: The process of creating Palestinian embroidery, and the peasant stitch in many industries, themselves carried a lot of threat to this stitch and its original form. Unacceptable forms of embroidery appeared, such as embroidery on shoes, and this in the Palestinian tradition is reprehensible. Patterns of embroidery, stitches, sew and colors had been also changed and slowly start getting away from the spirit of pure Palestinian embroidery, which represents heritage and its symbolism.
- Disorder, random mixing of drawings and lack of embroidery technique mastery: Disorder in this art and the entry of many manual workers to embroidery craft, which are hands that do not master embroidery as a handmade art, led to the appearance of types of very ugly embroidery that suffers of bad aesthetic sense due to lack of skill in embroidery and lack of arrangement. This may lead to the reluctance of young generations to embrace embroidery art, and put it in the category of unwanted art for many girls. Palestinian embroidery has its own techniques and methods, as it stems from knowledge, acquaintance and skill, and when practiced by hands that have nothing to do with this art, its meanings and symbolism, embroidery will lose its meaning and its symbolism will be vanished. This

will enhance the state of artistic chaos in the course of intergenerational transfers of this art. Embroidering on the garment and home furnishings was not done by Palestinians for the purpose of decoration, it has a higher purpose, which is to protect the Palestinian identity and adhere to it.

- Mechanization (embroidery mechanization): The entry of machines into embroidery led to the deterioration of this art. As the high prices of hand-made embroideries contributed greatly to the replacement of hand-made embroideries with the pieces done by machines because they are less expensive, especially since the Palestinian people generally has limited income. Hence patterns of cheap embroideries of ugly setting may distort this art.
- Lack of knowledge of what embroidery is and its foundations, as a large number of hands working in embroidery have little skill and lack mastery and knowledgeable awareness of embroidery, its meanings and significance.
- The attempt to steal this heritage by groups unrelated to Palestinian embroidery, with the aim of robbing Palestinians of their culture and totally erasing them culturally.

3. 2 Preservation measures taken to address any of these threats, and to encourage their future revitalization.

1. The community should participate through the heritage campaign and the workers in embroidery in preserving this art. The community has been interested in establishing charitable societies concerned with embroidery, especially those related to Palestinian dress duly.
2. Carrying out studies on Palestinian embroidery, including the transformations that occurred in it after 1948, taking into account that Palestinians were displaced and scattered all over regions of the earth, and since embroidery is the language of space and time, it is natural that it is affected by the political and social situation of the Palestinians wherever they are found.
3. Holding the Heritage Day. On October 7th of each year, Palestine celebrates the Palestinian Heritage Day. Celebrations and festivals are held for this purpose.
4. Holding festivals and fashion shows for the Palestinian embroidered dress in all governorates, and the Palestinian dress day was set in July of each year.

5. The Ministry of Education is interested in spreading the art of embroidery through its curricula among the younger generations.
6. Printing books that contribute to preserving the heritage of embroidery and provide knowledge of this art and how to communicate it in a proper way.
7. Making radio and television programs on this topic.
8. The Ministry of Culture holds training workshops on the art of peasant embroidery in many schools and universities.
9. Making the largest embroidered Thobe in the world to indicate the importance of the embroidered garment to Palestinians and its registration into Guinness World Records.
10. The reproduction of the original Palestinian gowns with high craftsmanship, handcraft techniques and the quality of materials used in order to reflect the Palestinian scene through embroidering on women's gowns, especially the revival of festive dresses of the cities of Jerusalem and Jaffa.

3. 4 Suggestions for the future Palestinian embroidery development plan and its success.

1. Charitable institutions and societies shall establish workshops to employ the manpower in embroideries, thus increasing the desire of Palestinian women for this work to increase their family income.
2. Conducting intensive technical courses that show the new generations what the Palestinian embroidery is, its type, shape and colors for each city and village.
3. Buying old dresses that have been embroidered for decades, and re-making a new version of the dress in order to revive the traditional shape of the stitch, and the shape of embroidery, especially in regional dresses of special beauty.
4. Printing the necessary books in order to explain to women working in embroidery the peasant stitch and to teach them how to do it correctly.
5. Encouraging the market to absorb Palestinian embroidery as embroidery units on light industrial products such as plates and cups.
6. Encouraging modernity in embroidery without being a negative indicator of the decline in original embroidery art as a symbolic value for the Palestinian identity that we adhere to.
7. Inserting the peasant dress in the artistic paintings that express Palestinian women, such as the artist Nabil Anani, who drew the Palestinian woman

with her embroidered gown in his paintings, keeping in mind that other fine artists did the same.

4. Data Collecting: Restrictions / Permissions for collecting and accessing it

4. 1 Approval of individuals, groups, and teams providing information (narrators) and their participation in collecting data related to the Element.

Groups, teams, and even individuals involved in embroidery have indicated their agreement to provide all information, documents, photographs, and videos related to the Element. Evidence of their participation in the preparation of the inventory list and the nomination file was submitted with the aim of registering it on the Representative List of the Intangible Cultural Heritage of Humanity / UNESCO, such as letters of support for the Element 's inventory, signatures of approval to do so, and heritage collection records.

4. 2 Date of data collection and its location:

Data and information and all material related to embroidery has been collected in many Palestinian governorates, villages and countryside from 1/9/2018 to 3/31/2020. Also, data and information were collected from the Palestinian refugee camps in Jordan, Lebanon and Syria.

Furthermore, data were collected from other countries that have Palestinian communities in exile and diaspora.

5- References on the intangible cultural heritage Element:

1. Palestinian embroidery, "Al-Falahi Traditional Stitch", by Tania Tamari Nasser and Widad Kamal Kawar.
2. Palestinian Popular Clothes: Authors: Sherif Kanaana, Nabil Alqam, Walid Rabee, and Omar Hamdan. On behalf of In'ash El Usra Society, 1982.
3. The Palestinian Embroidery Stitches - A Treasure of stitches, 1850 - 1950 (in English) Written by Margarita Skinner in cooperation with Widad Kawar, it is the first work to document all the different stitches according to the source and the names used in the old garments.
4. Identity Threads: Preserving Palestinian clothing and heritage (in English), written by Widad Kamal Kawar. It covers the history of Palestinian women in the twentieth century written through folklore, with an emphasis on

traditional garments, including weaving, rugs, Bedouin and peasant customs, cuisine and ceremonies.

5. Palestinian Embroidery Art (in English), written by Laila Al-Khalidi. Laila Al-Khalidi's work is concerned with defining and recording the history and stitch of Palestinian craftspeople, craft students of folklore traditions. It is an important step in preserving Palestinian heritage.
6. The traditional Palestinian dress: origin and development (in English), written by Hanan Al-Munir. It is a beautiful celebration of Palestinian design, color, and heritage
7. The Palestinian Dress (in English), written by Shelagh Weir. It examines men's and women's clothing from the beginning of the nineteenth century to the end of the twentieth century, and describes the main designs of garments by geographical regions, their fabrics and each region decorative pieces, linking them to the background of Palestinian life and culture in that region.
8. Embroidery from Palestine (in English), written by Shelagh Weir. This book focuses on the distinctive embroidery that flourished in the villages of Palestine in the nineteenth and early twentieth centuries.
9. The Palestinian Dress (in English), prepared by Jinan Rajab. In her book, Jinan looks at the dress used by three separate groups: cities, peasants, and Bedouins.
10. Palestinian dresses (in English and Arabic), between old and new, prepared by Family Care Society / Jordan
11. Palestinian dresses (Arabic / English), prepared by In'ash El Usra Society / Al-Bireh.
12. Palestinian Art of Embroidery Manual, written by Nabil Anani and Suleiman Mansour, supervised by In'ash El Usra Society / Al-Bireh. The book contains 642 embroidery veins, copied from Palestinian embroidery motifs on dozens of pieces of Palestinian folk clothing.
13. Encyclopedia of Embroidery Art (Embroidery on Canvas - Embroidery on Orphan cloths) Author: Ibrahim Marzouk.
14. The Ex Gold, a book written by Zahira Zaqatan.
15. Seventeen embroidery stitches from Palestine, a joint work contributed by Tania Tamari Nasser, Omar Youssef Nasser Khoury, Shirab Yamada and Widad Kamel Kawar.
16. Thobe of Life / Preparation Al Hanounah Cultural Society..

6. Data on the inventory process:

6. 1 Person and entity in charge for classifying and introducing the Element inventory.

Palestinian Ministry of Culture:

- Amani Al Junaidi / Director of the National Heritage Registry
amanijunidi@gmail.com
- Zahira Hamad / Head of Oral Heritage Collection Section
zahera.moc@gmail.com
- Sana Yahya / Director of the Traditional Crafts Department
yahia.sana@yahoo.com

Cooperation was carried out with the following institutions:

1. Tiraz museum for Arab Costume: It is the Museum of Arab Costume in Amman, which is managed by Mrs. Widad Kawar. Over the years, she collected more than a thousand Palestinian garments and old bedspreads and pillows embroidered by Palestinian women.
2. The Palestinian Heritage Center in Bethlehem, a center that is concerned with heritage and embroidery in particular, is managed by Mrs. Maha Al-Saqa.
3. Heritage Preservation Center concerned with all forms of embroidery in Bethlehem.
4. In'ash El Usra Society in Ramallah.



اللائحة الوطنية لعناصر التراث الثقافي الفلسطيني غير الماديّ

وزارة الثقافة

تم حصر عنصر النخلة وجاري العمل على حصر سائر العناصر الموجودة.

1_ النخلة، الممارسات والمهارات والطقوس المرتبطة بها:

شجرة منبتها فلسطين، ارتبطت بالعبادات والتقاليد والممارسات التراثية الشعبية الفلسطينية، واستمدت قيمتها كون شجرة النخيل التي هزتها مريم العذراء كانت في فلسطين، ما أسهم في تشكيلها ثقافة خاصة مرتبطة بها على الصعيدين الديني والشعبي؛ فتقافة النخلة جزء من قيم إكرام الصّيف والعزاء، كما تعدّ ركيزة أساسية من ركائز المطبخ الفلسطينيّ والمأكولات الشعبيّة، إضافة إلى أنّها تشكّل أساس الدّخل لعدد من العائلات الفلسطينية، ومنها تفرّعت كثير من المهن ومصادر الرّزق.

2_ التطريز، الممارسات والمهارات والعبادات المرتبطة به:

الفنّ الشعبيّ التراثيّ المتألق، وهو من ثقافة اللباس النسائيّ في فلسطين، حيث يؤلّف الخيط والإبرة حكاية ترتسم على ملابس النساء، وتشي برموز يفهمها الناس، كما صار التطريز والممارسات والمهارات والطقوس المرتبطة به الذي تتقنه المرأة الفلسطينية، ضمن ثقافة البيت الفلسطينيّ وأثاثه؛ إذ يدخل ضمن عادات تجهيز بيت العروس ومفارش البيت، وارتبط بكثير من العادات والممارسات الاجتماعية، وهو يختلف من منطقة إلى أخرى في تنسيق الألوان والرّسومات؛ فلكلّ منطقة جغرافية عناصرها ومكوّناتها وتشكيلاتها الزخرفيّة المستمدة منها، والمناسبة لها، والمعبرة عنها.

3_ موسم النبي موسى، الممارسات والطقوس المرتبطة به:

ارتبط بمقام النبيّ موسى كثير من الممارسات والعبادات الشعبيّة التراثية في فلسطين؛ إذ بدأ الاحتفال بهذا الموسم في عهد صلاح الدّين الأيوبيّ، وقد شارك فيه الفلسطينيون من مختلف الطوائف والأديان. وفي شهر نيسان/أبريل من كل عام يحتفل المسلمون بموسم النبيّ موسى ويؤمّون المقام والمسجد المنسوب إليه، حيث تشد فرق الكشافة والمواطنون الأناشيد الدّينية الحماسية، بدءاً بزقّة اليارق وصولاً إلى المسجد الأقصى حيث مقام صلاح الدّين الأيوبيّ لطلب البركة، علماً أنّه لا وجود لقبر النبيّ موسى في هذا المكان، ويضمّذ المقام إضافة للقبر الرمزيّ والمسجد،



عشرات الغرف واسطبلات الخيل والآبار ومخبزًا، وعلى امتداد محيطه من القدس حتى أغوار الأردن مقبرة يدفن فيها من يوصي بذلك.

4_ البدّاعة، الممارسات والعادات والمناسبات المرتبطة بها:

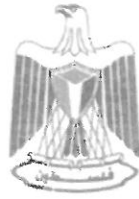
شخصيّة تراثيّة فلسطينيّة، وهي المرأة التي تدع في الأغاني والأهازيج في المناسبات المختلفة كالاعراس، والحجّ، والطهور. ومن مزايا البدّاعة أنّها تجود من مخزون اكتسبته من ماضٍ عريق تناقلته الجدّات جيلاً بعد جيل؛ لتصبح موهبة فطريّة صقلتها الأيام بعد تجارب عديدة ومشاركات لا حصر لها. تُكسب البدّاعة والممارسات والعادات والمناسبات المرتبطة بها المرأة الفلسطينيّة أهميّة مميّزة؛ فهي بمثابة القائدة الملهمّة وحامية التراث في المناسبات السعيدة على اختلاف أنواعها.

5_ الدّحية، الممارسات والعادات والمناسبات المرتبطة بها.

نوع من أنواع التّراث الشّعري البدويّ المنتشر في جنوب فلسطين خاصّة، تتميّز بدبكة خاصّة لها أصولها، وزيّ خاصّ بها وهو العباءة البدويّة، إضافة إلى طريقة تصفيق معيّنة وإيقاع خاصّ بها، ولها طقوس معيّنة يقوم عليها شاعر واحد أو شاعران، وغايات هذا الفنّ هادفة ومتوّعة؛ إمّا ليثّ روح الشّجاعة في النفوس، أو التحذير من مفاسد دارجة في المجتمع ولفّت النظر إليها، أو مدح الكرم والشّجاعة والأخلاق الحميدة والدّعوة إليها في فترة الأعراس والأفراح.

6_ الدّبكة، الممارسات والعادات والمناسبات المرتبطة بها:

من الفولكلور والفنّ الشّعبيّ الرّائج في المدن الفلسطينيّة، التي تسود في أجواء الاحتفالات، يضيف السّرور والبهجة على غناء الدّلّعونا مع آلات المجوز واليرغول والطلبة والشّبابة "النّاي"، وللدّبكة والممارسات المرتبطة بها حركات خاصّة بها مستمدّة من جذور التّقاليد والثّقافة الفلسطينيّة، مع إيقاعات محدّدة بتردّدات متوازنة.



7- خميس البيض، الممارسات والعادات والطقوس المرتبطة بها:

من الممارسات الاجتماعية الشَّعبية السَّائدة، وشكل من أشكال تراث الحزن والموت في فلسطين، يأتي في الجمعة الثانية من شهر نيسان، وهو تقليد سائد في كل أنحاء فلسطين، يمارسه المسلمون والمسيحيون في الشَّهر ذاته، حيث يصنع طبق تقليديّ يسمّى الزّلايبا، ويحضّر البيض المسلوق ويلوّن بطرق تقليديّة، ويتمّ تبادل البيض وتوزيع الزّلايبا على الأقارب والجيران، ومن يأكل منها يقرأ الفاتحة على أرواح الموتى ويدعو لهم بالرحمة والسّكينة.

8- الزّجل، الممارسات والعادات والمناسبات المرتبطة بها:

من الفنون الشَّعبية المنتشرة في فلسطين، وهو شكل تراثيّ من أشكال الشَّعر المحكيّ، وشعر ارتجاليّ على شكل مناظرة بين الزّجالين، له إيقاع خاصّ مع آلات موسيقية وبتنشر في السّهرات لنشر الفرح والبهجة، ويتفرّع منه فنّ العتابا والميجانا.

9- عيد الغطاس، الممارسات والمهارات والطقوس المرتبطة بها:

ارتبطت بعيد الغطاس الكثير من الممارسات والمهارات والطقوس التّراثية للطوائف المسيحيّة، وهو مرتبط بموقع المغطس حيث يعتبر موقع دينيّ مسيحيّ مقدّس يقع في نهر الأردن بالقرب من مدينة أريحا الفلسطينيّة، وهو من أكثر المواقع قدسيّة عند المسيحيّين؛ حيث المياه التي تعمّد فيها السيّد المسيح عليه السّلام، على يد القديس يوحنا المعمدان، وارتبط بهذا الموقع كثير من الممارسات والعادات والتّقاليد للطوائف المسيحيّة في فلسطين التي اعتادت على تعميد أبنائها في عيد الغطاس للحصول على بركة المكان، حيث بقي هذا الدّير مهجوراً من عام 1967 إلى عام 1985 حتّى سمح للرهبان بالدّخول إليه مرّة واحدة في السّنة في عيد الغطاس، وانتشرت في المنطقة في القرن الخامس الميلاديّ عدة كنائس امتداداً لحدود شرق جبال القدس وصولاً إلى بني نعيم في الخليل، ونشأ فيها عدد كبير من الأديرة، مثل: دير حجلة، ودير مار سابا، ودير القلط، ودير القرنطل. ويشكّل هذا الموقع الدّينيّ مزاراً هامّاً للسياح القادمين إلى فلسطين، كما يحرس الحجاج المسيحيّون على زيارة الموقع والتّبرّك بالمياه المقدّسة فيه.



10- زفة العريس، الممارسات والعادات والمناسبات المرتبطة بها:

إحدى الممارسات الشعبية المتبعة في الأعراس في أغلب المدن والقرى الفلسطينية، وتمثل صورة من صور الاحتفالات والعادات التراثية الفلسطينية في الأعراس. تتميز الزفة بأغانٍ شعبية تهتف للعريس؛ إذ يقوم المقربون بحمله على أكتافهم أو على ظهر حصان، برفقة الدبكة وأغانى الميجانا والعتابا والزغاريد، وبمشاركة الأقارب والأحبة.

11- القهوة العربية، الممارسات والعادات والطقوس المرتبطة بها:

يعدّ تقديم القهوة للضيوف من الممارسات والعادات التراثية الشعبية الأصيلة؛ فالقهوة العربية رمز من رموز حسن الضيافة، وقد نتج عن كثرة استخدامها وحبّ الناس لها منظومة سلوكيات لغوية وممارسات وعادات وتقاليد، تشير إلى دلالات ترافق طرق تقديمها للضيف في مختلف المناسبات الاجتماعية من أفراح وأتراح.

12- اللبن الجميد، الممارسات والعادات المرتبطة به:

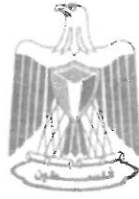
ارتبط اللبن الجميد بثقافة الطعام في فلسطين في منطقة الجنوب والوسط، وقد أسس هذا النوع من الطعام مجموعة من العادات والتقاليد والممارسات والأخلاقيات المرتبطة بالكرم وحسن الضيافة، وقد اقترن اللبن الجميد بأكلة المنسف الشهيرة، كما أنّ تربية الأغنام وصناعة الجميد من ألبانها قد ساهم في تحسين دخل الأسرة الفلسطينية.

13- ليلة الحنة، الممارسات والعادات والطقوس المرتبطة بها:

سهرة تتجلى بها الحياة الفلسطينية الشعبية المتجدّرة، وهي ليلة حنة العروس التي تسبق ليلة العرس "الزفاف"، وتعدّ هذه الليلة شعبية التفاصيل؛ إذ يتعزّز فيها كثير من الممارسات والعادات والتقاليد الفلسطينية، لأنّها منبر لكثير من فنون الفولكلور الفلسطيني من دبكة وزجل وزغاريد، كما تظهر فيها ثقافة اللباس والطعام التراثيين في فلسطين. تحتفل النسوة في هذه الليلة ويمارسن فيها طقوساً معينة أهمّها حناء العروس قبل الزفاف، وقد تحنى إحدى يدي العريس.

14- الزيتون، الممارسات والمهارات والعادات المرتبطة به:

شجرة مقدّسة عند الفلسطينيين، ترتبط ارتباطاً وثيقاً بثقافة الطعام والمطبخ الفلسطيني، وقد اقترنت بحياة الفلسطيني ووجوده على أرضه؛ فهي مصدر أساسي



من مصادر دخله؛ كونها تشكّل المادّة الأساس لكثير من الصناعات الشعبيّة مثل صناعة الصّابون، والنّحت على الخشب، وصناعة سلّات من الخوص وغيرها من الصناعات؛ الأمر الّذي أسهم في اتّحادها مع كثير من العادات والتقاليد والممارسات وطقوس الحياة، وكثير من الأغاني والأمثال الشعبيّة والطّب الشعبيّ.

15- تراث الدّالية، الممارسات والمهارات والعادات المرتبطة به:

من الأشجار المنتشرة في جنوب فلسطين، وهي الشجرة المدلّلة؛ لتطلّبتها كثيرًا من العناية، وقد أسهمت في تكوين ثقافة شعبيّة واضحة عبر ممارسات وعادات وتقاليد وأمثال وأغانٍ شعبيّة، إضافة إلى دورها في الطّب الشعبيّ، كما أنها ساعدت على زيادة دخل الأسرة الفلسطينيّة، ومنحتها الأمان الغذائيّ في فصل الشّتاء؛ لإثرائها المطبخ الفلسطينيّ بالدّبس والملبّن والعنطليخ، وهي مواد غذائيّة تصنع من العنب بالطرق الشعبيّة التّراثيّة.

16- المسخّن الفلسطينيّ، الممارسات والمهارات والعادات المرتبطة به:

جزء من ثقافة الطّعام في المطبخ الفلسطينيّ، وقد استمدّت مكوناتها من البيئة الفلسطينيّة، حيث تتألّف من الخبز البلديّ، ومن البصل، وزيت الزّيتون، والسّمّاق الفلسطينيّ البلديّ الّذي ينمو في البريّة، ومن لحم الدّجاج واللّوز المحمّص، وقد أسهمت في ظهور عادات وتقاليد تتعلّق بها خاصّة في عادة إكرام الصّيف.

17- المجوز واليرغول، الممارسات والمهارات والمناسبات المرتبطة بها:

آلة موسيقيّة تراثيّة شعبيّة من آلات النّفخ وأخوات النّاي، شكّلت جزءًا مهمًّا من ثقافة الموسيقى الشعبيّة الفلسطينيّة، ورافقت غناء العتابا والميجانا، وهي إرث ثقافيّ يحمل في طيّاته الكثير من المعاني، يطلق عليها آلة الفقراء؛ إذ تصنع من عيدان البوص المتواجد في البريّة الفلسطينيّة ويستخدمها الرعاة في رعي الماشية.

18- الكوفيّة (الحطّة)، الممارسات والعادات المرتبطة بها:

من الملابس التّراثيّة، وهي غطاء الرّأس للرّجل الفلسطينيّ الفلّاح، وقد أصبحت رمزًا للهويّة الفلسطينيّة. انتشر اعتماد الفلسطينيين للكوفيّة منذ عام 1936، وهي ذات لونين؛ الأبيض المنقّش بالأسود، توضع على الرّأس، وتثبت بعقال.



19_ الخط العربي، المهارات والمعارف والممارسات المرتبطة به:

الخط العربي هو فن كتابة الحرف العربي في اللغة العربية، هذا الحرف الذي يتميز بإمكانية التجميل والتزين لجعله وسيطاً للزخرفة من خلال قابلية امتداد الحرف، وسهولة استدارته، ووضوح زواياه، وتشابك حروفه وتقاطعها لذلك فإن فن الخط العربي ارتبط ارتباطاً وثيقاً بالزخرفة في جميع مواطنها وامكانات استخدامها، فقد لجأت الجماعات والمجموعات الى استخدام الزخرفة بالخط العربي في كتابة المصاحف وفي تزيين جدران المساجد واماكن العبادة بايات قرآنية أو مأثورات ادبية .

كما استخدمت الزخرفة بالخط العربي في كثير من الحرف الصناعية التقليدية واليدوية مثل النقش على المعدن كالذهب والفضة والحفر على الخشب وخاصة خشب الزيتون الذي يشكل منه العاملين جملاً محفورة بالخط العربي.

20_ لعبة الحجلة، الممارسات والمهارات والعادات المرتبطة بها:

من الألعاب الحركية التراثية الصيفية المشهورة في فلسطين، تنتشر بين جنس الإنث خاصة، حيث يقمن برسم مربعات واحضار حجر أملس، ثم يحركن الحجر بالقفز داخل المربعات، ومن تستطيع تحريك الحجر وإدخاله الى المربعات باستخدام قدم واحدة دون أن يلمس الحجر أو القدم الخط المرسوم، تكون هي الفائزة.

21_ النقش على المعدن، المهارات والممارسات والعادات المرتبطة به:

من الحرف اليدوية التراثية حرفة النقش على المعدن (الذهب والفضة والنحاس) وقد عرفت هذه الحرفة منذ آلاف السنين وابدع فيها فنانون حرفيون نقشوا الرسومات الكنعانية والرموز الاسلامية والايقونات على المعادن من ذهب على الحلي الذي تتحلى به النساء واشتهرت باسم دقة الذهب منها نقش الافعى والاجاص وقشر السمك واللوزة وهذا ايضاً الفضة الخاصة بالحلي أما النحاس فقد اشتهر منه أدوات المطبخ الصواني والوانبي والصحون والكؤوس النحاسية وكان ينقش عليها بواسطة الآلات النقش على المعدن اشكال هندسية ذات دلالات تاريخية وربما تكون اثنية وانتقلت جيلاً بعد جيل في فلسطين.



22_ الصلح العشائري، العادات والتقاليد والممارسات والمعارف المرتبطة به:

الصلح هو تراث اجتماعي حل محل غياب القانون حينما كانت فلسطين تحت الانتداب ولا تحكم نفسها وهو وسيلة اجتماعية مقبولة متعارف عليها من أجل ضبط الخلافات والخصومات بين الناس وتحقيق العدالة حتى صار عرفاً يؤخذ به للإصلاح حتى يومنا الحاضر.

- تم تعديل اللائحة الوطنية لعناصر التراث الثقافي غير المادي بتاريخ 2020/1/2م حسب الأصول وعلى هذا رفعت إلى معالي وزير الثقافة الدكتور عاطف أبو سيف.

التوقيع

وزير الثقافة
الدكتور عاطف أبو سيف