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iHERITAGE



Register of Intangible Cultural Heritage of Mediterranean Countries

Egypt - Italy - Jordan - Lebanon - Portugal - Spain

iHERITAGE: ICT Mediterranean Platform for UNESCO Cultural Heritage

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The European Union is made up of 27 Member States who have decided to gradually link together their know-how, resources, and destinies. Together, during a period of enlargement of 50 years, they have built a zone of stability, democracy and sustainable development whilst maintaining cultural diversity, tolerance and individual freedoms. The European Union is committed to sharing its achievements and its values with countries and peoples beyond its borders.

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Introduction

Lucio Tambuzzo, Network of Castles and Medieval Towns

The Network of Castles and Medieval Towns, together with iWORLD ETS, have pioneered the polices of safeguarding and valorisation of the Intangible Cultural Heritage at Euro Mediterranean level by putting in place many relevant initiatives since 2004. With this regard the above no profit organisations created the REI (Register of Intangible Heritage) which was adopted by the Region of Sicily, and which is recognised as the first implementation at Euro Mediterranean level of the principles of the UNESCO Convention of 17 October 2003. Thanks to several transnational and cross border cooperation projects created by the above Associations and funded by the EU (such as: MEDINS, Interreg IIIB Medocc; Les Voyages de la Connaissance, Italy-Tunisia 2007-2013), the REI methodology was implemented by the Region of Murcia (SP), the University of Alentejo (PT); the Region ATTIKA (GR), the Union of Municipalities of Malta, the Tunisian Agence de Mise en Valeur du Patrimoine et de Promotion Culturelle, AMVPPC (Tunisia).

The project iHERITAGE give us the opportunity to go further in the implementation of safeguarding and valorisation policies of the Mediterranean countries, thanks to the creation of the first Register of Intangible Cultural Heritage of the Mediterranean Countries, the REIM[1].

So far, regions and countries of the Mediterranean area have implemented isolated measures for the safeguarding and valorisation of their intangible assets, by adopting registers for the inventorying of ICH and activating, in general, weak protection and promotional strategies. As a matter of fact, it is quite difficult to access information on ICH elements of the Mediterranean region since there is not a unique platform with common standards for all countries. A general end user needs to invest quite a lot of time to search for ICH in each single country or region. A process which may be time wasting, discouraging, not always straightforward and sometimes frustrating.

The REIM is the disruptive novelty for the safeguarding and valorisation of the Mediterranean ICH as, finally, we can easily access an online Register for the Mediterranean ICH elements. The implementation of the REIM is a process in constant evolution and is currently displaying ICH elements of the six countries involved in the iHERITAGE project: Sicily (Italy), Algarve (Portugal), Andalusia (Spain), Egypt, Jordan, Lebanon.

Users can simply scroll down the platform and search ICH by Categories, Countries or Tags and have full description of each ICH listed, together with images, videos, period of occurrence, location, references, relevant links, bibliography and other sources of information. All listed elements have been developed by a team of anthropologists of the related countries and are fully coherent with the principles of the UNESCO Convention of 2003.

Other than having a common Register for the Mediterranean ICH, it is of the utmost importance to activate shared strategies for the safeguarding and valorisation of our intangible culture, often at high risk of extinction. To this end iHERITAGE has activated the *CRESPIEM: Regional Centre for Protection of ICH of Mediterranean Countries*, a network composed by all partners of the project and open to the participation of other public and private entities, devoted to the: elaboration of international programmes, strategies and projects for the safeguarding and valorisation of ICH; coordination of cultural policies related to ICH at Mediterranean level; promotion of inventorying systems of the oral traditions of the Mediterranean Area; organisation of events, festivals, training programmes, debates and forums etc…

The above strategic instruments (REIM and CRESPIEM) need to be further encouraged by an ongoing process of implementation, opened to new regions, countries, public and private stakeholders, including NGO, associations, general public, researchers and even single persons. This implies a

[1] https://www.iheritage.eu/reim-register-of-intangible-cultural-heritage-of-mediterranean-countries/

constant effort by all actors involved in the protection and promotion of our sensitive and fable intangible cultural heritage, who need to work harmoniously together in a coordinated manner.

Currently over 260 ICH elements are listed in the REIM and accessible online. Plunging in their reading is exploring the most authentic cultural expressions of the communities of each country and, at the same time, discovering the common roots of the Mediterranean people. We will be surprised by noticing that skills and knowledge behind many forms of handicrafts and production cycles lie on common background and are astonishingly similar in their everyday use.

It is the case of pottery, salt pans, textile traditional techniques, basket weaving traditions, olive oil cycle which are transversally widespread throughout the Mediterranean area and communities, as well as the traditional fishing techniques (e.g., *mattanza* and *almadraba*, used for tuna fishing) and the falconry. Traditional performing arts are another area of common ground: Egyptian traditional hand puppetry and shadow puppets look closely at the Sicilian puppets “pupi”, notwithstanding their clear differences; the ritual calendar sees many Sicilian festivities directly linked to their related Spanish or Portuguese celebrations, such as see processions or bonfires. Many people of Mediterranean countries share similar rites associated to the sky (e.g., feasts linked to equinoxes, solstices).

The REIM gives us an in-depth vision of Mediterranean oral traditions and, ultimately, reveals the common DNA of our most authentic and deep-rooted cultures. This may be the basis on which to build a solid process of peace, mutual understanding, and prosperity, where development models are based on local communities hidden authentic assets and their profound values, where differences and diversities become the secret of a new concept of richness.

Egypt

Al-Sirah Al-Hilaliyyah epic

Category: Oral Traditions and expressions
Region: Cairo
Location: Upper Egypt and Delta of Nile

This oral poem, also known as the Hilali epic, recounts the saga of the Bani Hilal Bedouin tribe and its migration from the Arabian Peninsula to North Africa in the tenth century. This tribe held sway over a vast territory in central North Africa for more than a century before being annihilated by Moroccan rivals. It is one of the major epic poems developed within the Arabic folk tradition, and includes the biography of Abi Zaid Al-Hilali (common local term in Egypt), and the biography of a group of heroes of the Bani Hilal. The Hilali is the only epic still performed in its integral musical form. Moreover, once widespread throughout the Middle East, it has disappeared from everywhere except Egypt.
Since the fourteenth century, the Hilali epic has been performed by poets who sing the verses while playing a percussion instrument or a two-string spike fiddle (rabab). Performances take place at weddings, circumcision ceremonies and private gatherings, and may last for days.
In the past, practitioners were trained within family circles and performed the epic as their only means of generating income by performing in the local cafes in Upper Egypt, and recently in other regions and Cairo. These professional poets began their ten-year apprenticeships at the age of five. To this day, young narrators undergo special training to develop memory skills and to master their instruments. Nowadays, they must also learn to inject improvisational commentary in order to render plots more relevant to contemporary audiences. The poets of the Sirha (narrators) divided it into four sections: “the births of heroes”, "leadership”, "alienation", and " orphans". It is noted that the birth of Abi Zaid Al-Hilali is the hero of the Crescent heroes. Sirah also refers to the love stories that spread between Aziza (daughter of Al-Wahidi Ma’bad) and Younis (one of the youths of Al-Hilaliya), and b Yen Saada (daughter of Al-Zanati Khalifa) and Marei brother of Younis).
There are many narrative forms for Sirah to compose almost three narrations, one of which is in Upper Egypt, and is based on a popular poetic form known as the square, and the second is the Delta, in addition to another form that was popular in Cairo in the nineteenth century.
The number of performers of the Hilali Sirah is dwindling due to competition from contemporary media and to the decreasing number of young people able to commit to the rigorous training process. Pressured by the lucrative Egyptian tourist industry, poets tend to forsake the full Hilali repertory in favour of brief passages performed as part of folklore shows according to the occasion and the social context and the audience type if it is performed in a modest coffee shop in a small village or in a marriage celebration or in a theatre in a public show.
The late famous Sirra narrator Gaber Abu Hussien was the main informant and narrator when the poet Abd El Rahmman El Abnoudy decided to revive and document the Serra and broadcast it in the Egyptian Radio and later published in four volumes; after he passed away, his student Sayed El Dawy continued narrating it with his Rababa and singing with the poet in public shows, especially during the holy month of Ramadan evenings.

Period / Occurrence: Social occasions, performing in the local cafes.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2008 (3.COM) on the

Reference
Al-Sirah Al-Hilaliyyah epic (RL)
Shawki Abd El Hakim, Sirahat Bani Helal, Dar El Hendawy, Cairo 2017.
Abd El Rahmman El Abnoudy, El Sirah El Helalia, Akhbar El Youm, Cairo 1988.
Qadorah El Ageny, El Sirah El Helaliah, a folk narration in the Egyptian Bedouin society, Dar El Gendy, Cairo, 2016.







Anklet "Khulkhal"

Category: Traditional craftsmanship
Region: All Egyptian regions
Location: rural, urban and desert areas

Women of all ages in the rural and urban 'Sha'bi' areas traditionally wanted to wear Jewelry around their ankles. It is usually made of one thick, solid piece of 80- carats silver without seams and the silver is shaped into an open circle and at both ends of the open circle the metal is shaped by hammering then cooled off to take on a hexagonal shape (Azza Fahmy, Enchanted Jewelry of Egypt- the traditional art and craft, AUC press, Cairo).
The anklets are usually sold in pairs, one in each leg, and their weight depends on the women's budget- the richer she is the heavier the anklet. A pair of anklets may sometimes weigh up to two kilograms of silver. Women of some peasant areas and Alexandria were famous for their anklets which they wear it more often and sometimes add to it hollow balls of silver all around the anklet known as "galagil", sounds when the girl walks, they claim that every girl can be recognized by the particular sound of her anklet, sometimes galagil ends with red beads. Additionally, anklets have cultural meanings in some communities other than it is an accessory or completing the women's beauty: for example, in Nubia it is believed that wearing the anklet helps the pregnancy so the pregnant women used to wear it during pregnancy to avoid miscarriage.
Nowadays, anklets are rarely worn among the sha'bi class in the urban communities, the fashion for them came back, however, the upper-class girls began to wear anklets of fine silver chains, and girls from sha'bi class soon followed suit and wore silver or bead anklets. The fashion of wearing anklets comes back to a limited degree without its cultural meanings still, which indicates its revitalization.
Traditionally, in some communities, especially in the desert and sometimes rural areas, families and tradesmen would make it a condition for marriage that the bridegroom includes one gold anklet in the Shabka, which is the engagement offering, to the future bride, along with the necklace, earrings, bracelets, and ring.
Traditional anklets are about to disappear and become extinct from traditional jewelry and turned to an upper-class fashion, however, it is an item in all the ethnographic museums in Egypt, indicating that it was always part of Egyptian woman's jewelry and has its social function and cultural meanings (of femininity and joy - it is forbidden to wear them in cases of mourning) in all the practicing communities.

Period / Occurrence: Daily life

Reference
Azza Fahmy, Enchanted Jewelry of Egypt- the traditional art and craft, AUC 0press, Cairo, 2006.





Arabic Calligraphy: Knowledge, Skills and Practices

Category: Traditional craftsmanship
Region: All Egyptian regions
Location: Egyptian rural and urban areas

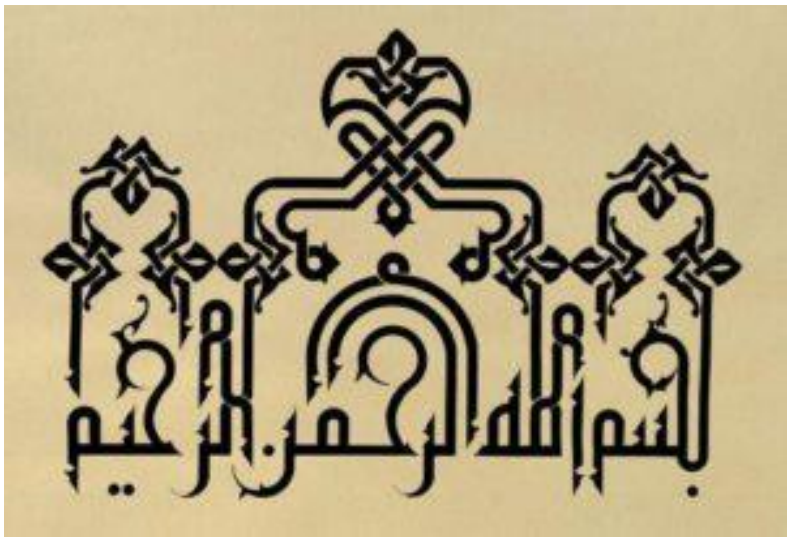
Arabic calligraphy is a model of the organic relationship between the intangible cultural heritage, nature and culture, so it turned from being a carrier of culture to being a complete culture. Arabic Calligraphy is the art of writing Arabic letters which are written from right to left.
Locally, it is based on natural materials from the environment, where it is used for writing as a feather from the "reed" plant. Craftsmen (calligraphers) and sometimes the merchants collect and refine them with different scales to turn into a writing tool indispensable to the calligrapher, even with the emergence of modern pens. Some calligraphers used bird feathers as a pen for writing, and the craftsman also devised ways to process the papers to make them capable of artistic writing with special inks and the varying sizes he desires. This process is called "paper crushing". Paper, calligraphers believe that writing on subdued paper proves longer periods than writing on ready-made papers giving a higher value to the written board, and that one of the advantages of writing in Arabic calligraphy on subdued paper is that it can erase errors in writing and modify them; unlike glossy papers, paper subjugation gives a high value to manuscripts, and the value of ancient manuscripts is that they are written on natural oppressive paper and with fixed natural inks, calligraphers use inks made from mostly natural materials such as arabic gum, walnut pebbles, rice and sometimes honey to add thickness and luster to the writing material.
There is a heritage book with these natural components of the inks, mentioning the scales and measures that are added to manufacture each type.
Learning to write in Arabic calligraphy begins at early age, starting from ten years, and the calligrapher is not required to know reading and writing, as Arabic calligraphy is treated as an art of drawing the letter, but some calligraphers are able to form and control letters despite not knowing the rules of the Arabic language. There are writings in Arabic calligraphy that use the letter only as a diacritic and they are called "Al-Haroufyin", so the art of Arabic calligraphy among the native calligraphers in the villages is considered an automatic art that depends on the artist's innate sense. He expresses that he feels that the letter is a living being.
Arabic calligraphy has many social and cultural functions, and it is a main income resource for its craftsmen. In many celebrations, such as celebrating the accomplishment of the pilgrim rituals, walls are written in houses walls welcoming the pilgrims. Each "Sufi" religious group identify itself by a flag with certain color with Arabic calligraphy. In local communities, Arabic calligraphy written in some ritual utensils.

Period / Occurrence: Daily life, Social and religious occasions.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2021 (16.COM)

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Hashem Mohamed, Arabic Calligraphy rules, Alam El Kettab, Cairo, 1986.
Mahmoud Abass Hammouda, The development of calligraphic Arabic writing, Dar Nahdet el Sharq, Cairo, 2000.


بسم الله الرحمن الرحيم


وَسِعَ رَبِّي كُلَّ شَيْءٍ عِلْمًا



Ashura

Category: Social practices, rituals and festive events
Region: All Egyptian regions
Location: rural, urban and desert areas

Ashura is a kind of dessert that is served on the occasion of the celebration of « Ashura » referring to the tenth of Muharram in the Islamic calendar (several tales and myths are related to this day in the Egyptian cultural heritage, such as that it is the day when Adam and Eve met, or the day when Noah's ark landed and so life went on).
Preparing Ashura food is an old custom since the Ottoman era, when this day was known as the Ashura meal, in which food consisting of black lentils, barley bread, and honey is prepared. This was classified as served with yogurt and pickles, and then developed into cooking wheat grains, milk, and sugar which is now called Ashura. Orientalists in the 19th century mentioned the Egyptian habit of preparing and eating this dessert in this day and included cooking recipe which is identical to the one found today (Edward William Lane, Manners and Customs of Modern Egyptians, in the 19th century). This confirms the continuation and sustainability of the element.
Ashura consists of cooking wheat grains that have been soaked in water for two days until it softens, then boiled and filtered through a filter, and sweetened over the fire with sugar finally adding milk. In the past, it was sweetened with honey, then milk was added to it, then scooped into dishes and served cool. Many families in rural areas, popular neighborhoods, and urban areas are keen on preparing Ashura and sustaining the habit of eating it in this certain day. This is based on the fact that cutting customs is a bad omen for the family, as well as so that this family retains the joy of this occasion. Neighbors exchange dishes of Ashura in this day by sending a dish with a child who returns with another dish filled with either Ashour or any other kind of food available.
It is also believed that prophet Noah cooked Ashura as a meal that he presented to the passengers of his ship, they claim he put not only wheat but seven seeds (which reflects the importance of the number 7 in Egyptian folklore and Intangible Cultural Heritage), then the ship docked on the shore. Among the innovations that took place is that the Ashura dish is now served in some shops and restaurants dedicated to selling and serving sweets and ice cream. It is also served in some restaurants and first-class hotels and is included under the list of dessert dishes, which may indicate the existence of a revival of some traditional foods in Egyptian society.

Period / Occurrence: 10th day of Muharram, first month in Islamic calendar

Reference
Edward William Lane, Habits and customs of modern Egyptian in the 19th century, translated by Sohier Barsoum, Madbouly, 1999.
Mohamed El Gohary, Encyclopedia of folklore, ministry of culture, Cairo, 2008.





Battaw Bread (Qidy Bread)

Category: Social practices, rituals and festive events
Region: Upper Egypt
Location: All of upper Egyptian governorates

Battaw, also known as Qidy, is considered one of the very popular bread in the Upper Egypt. It is soft, and should be consumed within two days maximum from its baking.
Its main components are similar to most other Egyptian traditional bread like flour (usually corn or barley, and sometimes fenugreek is added), water, yeast, and salt, but with the addition of oil, garlic, and sugar. These last three ingredients are used to speed up the fermentation process and adds a distinct aroma to the bread.
Process of preparation:

1. Al Hadq: Water is added to yeast, along with sugar, oil, salt, and two garlic cloves. Flour is also added at this process.
2. Al-Takhmeer (Leaving the dough to rise): After the ingredients are mixed well together, the mixture would be covered with a clean cloth, and left for hours. This process is also called “Tarbeyet al-Khameera” (Creating the yeast).
3. Re-fermenting: The yeast is remixed, moved to a larger container, more flour is added and mixed with little water, and then left one more time to ferment.
4. Al-‘Agn (Kneading): Flour is mixed with the ready yeast and some water, and the mixture is pressed together.
5. Al-Tasweyah (Baking): The bread is poured at the base of the oven using Sababah (literary means “a pourer”, which is a ladle with a wooden handle, and sometimes substituted with a round box made from wood or tin with a handle. Mehsas is also handy in measurements, as it ensures all the bread loaves are equal in size). It quickly bakes, and is brought out of the oven using Mehsas (An iron rod with a curved tip) and put in a wicker plate.

In order to preserve this bread longer, it is broken down in two or four pieces, and re-introduced to the oven at a lower temperature and for a longer time. This allows all the water to evaporate from the bread, making it last longer. The bread in this case is called Zallout.
The bread making is the responsibility of the women of the house with the help of children, and is frowned upon when made by men. Women usually gather to make this bread, taking this opportunity to chit- chat, it is common to gather and prepare and bake bread for wedding celebrations and also to deliver some to the new family house to store it and use it during the first period, in these occasions, women bake while singing special songs for days. The bread making skills had retreated to be replaced by the ready-made bread that is prepared in the bakeries, which is a task carried out by men.

Period / Occurrence: everyday life

Reference

Darwish al-Assyouty, Upper Egyptians’ food, a study about types of traditional food and nutrition in middle Upper Egypt. Folklore studies series, General Organization of Cultural Palaces.
Samih Abd al-Ghaffar Sha’lan, Customs and traditions related to bread as an indicator for cultural zones: A field study in some villages in delta, PHD thesis, supervised by Aliaa Shoukry, Safwat Kamal, Hasan al-Kholy, Cairo 1997, p. 447, Academy of Arts





Burqee "Face Veil"

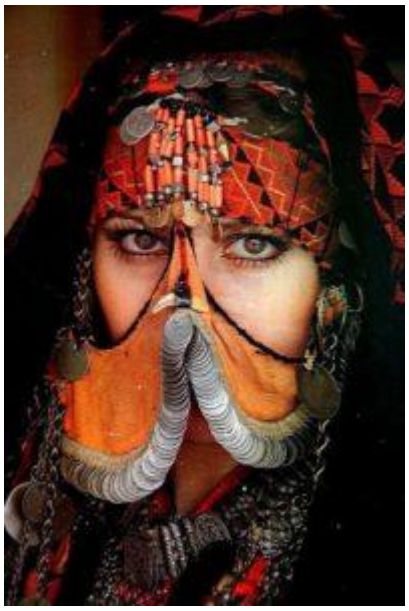
Category: Traditional craftsmanship
Region: The desert areas
Location: North and South Sinai

Burqee, a face veil, is traditionally an important piece for the woman costume in Sinai tribes in the Eastern desert. It is worn only by married Bedouin women, girls are not allowed to wear it but they cover only their hair; it is also be considered a piece of jewelry and accessory for Bedouin women, for it is covered with quantities of "helyat" all around of pieces of silver or white metal or coins or even gold in many cases.
Burqee includes symbols of the tribe identity as each tribe has a specific type of Burqee and it is well known by all the tribe's members so that they identify the woman's affiliation and deal with her accordingly, as it is not allowed to deal with women without certain limitations and restrictions (Nahla Emam, El Nehaar El Zien "The good day"- Marriage habits among the tribs of North Sinai, Ministry of Culture, Cairo, 2013).
It is also a reflection of the social and economics status for the woman's family and husband, according to the amount of gold pieces the woman's Burqee contains: the more gold her Burqee contains, the richer the family and the more her husband's love. On each joyful occasion, such as giving birth (especially for male babies), the woman gets gold pieces to be added to her Burqee. In family crisis pieces from the burqee are sold, as men consider the gold they offer to their wives as the family treasure and they count on it whenever needed, as if it were the family savings.
Burqee consists of three parts: the upper called Gabha, referring to the Arabic name of the forehead and by it the Burqee is fixed to the inner part of her head cover; this part of dress is replacing the "Koshasha" the girls usually wear to put the coins they have before marriage, to be replaced by the Gabhaa after marriage. In the middle is the Garrm, and this part is the main one which differs from tribe to tribe: sometimes it is gold balls, like for Dawaghra tribe (where they are 9 gold balls), or coins in Romaylat tribe. The last part is the two sides and called Khadadat, referring to the Arabic word Khad, which means check. Both sides of Burqee are not normally identical as it depends on the gold or silver the woman gets, and here women normally put beads and coins "helyat" to be replaced by gold whenever it is affordable or she deserves to get some. Sometimes when men want to get married to a second wife they must bring gold to the old wife called "Radwa", which means the acceptance to add it to her Burqee.

Period / Occurrence: Jewelry for daily life

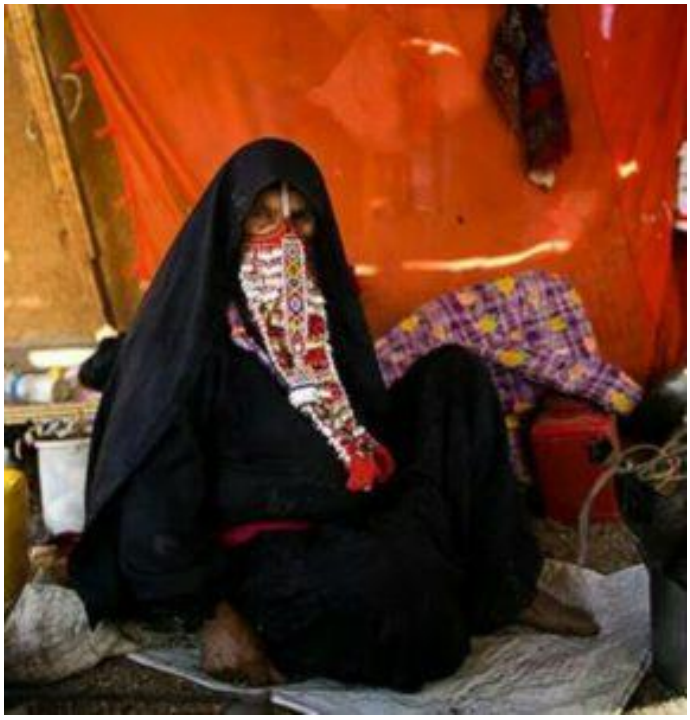
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Nahla Emam, El Nehaar El Zien- Marriage habits among the North Sinai Tribs, Ministry of Culture, Cairo, 2013.











Customary councils “Magales Urfi”

Category: Social practices, rituals and festive events
Region: Desert and Upper Egypt
Location: South Sinai, North Sinai, Upper Egypt governorates

Customary law is a set of socially accepted and inherited rules and practices. It is a stractural law that defines the methods of behavior and the rules that are imposed on those who deviate from it. It derives its strength from some religious sources, as well as the values, standards, customs and traditions inherited through generations, while continuing to be flexible to manage with the social changes, for example replacing the in-kind penalties (camels) to cash.
The Bedouin inherited it since a thousand Bedouin lived, carrying out what he is commanded for fear of being punished by a law based on custom. The Intangible Cultural Heritage (in customs, traditions, stories, songs, proverbs, etc.) has formulated many aspects that reflect the requirements of customs, especially those related to marriage, kinship and neighborhood relations, and the elements of the life cycle, etc. There are customary governing councils that resolve disputes and determine punishment for violating customary rules. Those implementing customary law rules differ from region to region. In North Sinai and the Eastern Desert this matter is handled by a number of sheikhs of tribes and opinion-holders “awakel”. As for the Awlad Ali tribes in the Western Desert, it is made up of “wise people and propitiates, overseers.”
The terminology applied to this judicial body varies according to the different geographical regions. In the Eastern Desert (Ababda and Bashariya tribes) and Western Desert (Awlad Ali) they use the term “Promise”, while in North Sinai they use the term “Urfi Council”. In urban areas, there are social penalties that are applicable to the accused and his family or clan share the responsibility of implementing the rules. In customary councils there are specialized judiciary; a judge for murder crimes, judge for stealing or women’s assault, harassment, violence or rape, additionally, the customary laws put regulations for marriage conflicts as well and Magles Aurfi could be set to solve family disputes to be determine if the wife returns to her house or she gets divorce, and the husband has nothing but obey the customary council ruling. In Upper Egypt, these councils are responsible for resolving retaliatory disputes between families which last for generations, when the parties of the conflict decide to resort to the customary council with their consent, all this away from formal law procedures. The main function of customary law is to implement social control in traditional societies.

Period / Occurrence: Daily life

Reference
Rashed Ben Hemdaan, Al Masaeed tribe, Customary Law in Sinai, Dar Kenouz EL Mareefa El Elmeyaa (Treasures of Sientific Knowledge), Egypt, 2009.



Cupping

Category: Knowledge and practices concerning nature and the universe
Region: All Egyptian regions
Location: Desert, Oasis, rural and Urban areas

Cupping is a traditional healing therapy in Egypt, its local name is “Hegamma”, and it considers a traditional knowledge, Cupping is practice by professional experts who are considered the local healers who are qualified and skilled healers since not everyone has the traditional knowledge or the skills of doing it. It is useful in the prevention of diseases and for ordinary well-being, besides healing from several diseases and body fatigue.
Hegamma is the use of small glass cups to be put on specific sights in the human body, determined by the healer “El Hagaamm” according to the patient’s case. The therapist starts by striping the skin in the chosen sites with a tiny scalpel or a razor, and place the cup upside down on it, then begin to suck the air with a special tool which leads to the exit if an amount of blood that varies from site to site, people believes that this is a bad blood, and that its exit from the body is one of the signs of healing, and that the body got rid of the disease inherent in it.
There are two types of cupping: dry and wet. Wet cupping creates a mild suction by leaving a cup in place for about 3 minutes. The therapist then removes the cup and uses a small scalpel to make light, tiny cuts on the skin. Next, they do a second suction to draw out a small quantity of blood. Hagaam is a professional healer who gained the knowledge and skills of Hegaamma orally from the old practitioners in the local communities. Recently women started to practice Hegaamma for ladies in the local communities where there are restrictions for women to be exposed to men or to deal with them.
Although Hegamma is classified as traditional knowledge based on experience, it is also related to folk beliefs and has some spiritual backgrounds, such as it is preferable to be done when it is a full moon or to start with a cup in the back end of the neck as it is believed that prophet Mohamed did that.
It is also believed that Hegamma increases blood flow, reduces inflammation, and promote healing, sometimes it is combined the formal medicine where it is considered as a complementary or alternative therapy for various conditions such as back pain, headache, and the joints pain. There are some restictions for using Hegamma by the healers, such as for diabetic people. Hagamme gains the knowledge and skills of healing by Hegamma through informal education orally sometimes within family circles.

Period / Occurrence: Daily life

Reference
Abd Al Aziz Ali Hassan, Learning Hegaamma and alternative medicine, Al Dar Al Arabia publishing, 2016.
Amr Al Raees, The Art of Hegaamma, 2012.
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage- 2Nd vol., Folk habits, Folk studies series, Ministry of Culture, 2015.





Date Palm: Knowledge, Skills, Traditions and Practices

Category: Traditional knowledge and practices concerning nature and universe; Traditional craftsmanship; Oral traditions and expressions; Social practices, rituals; Performing arts
Region: Desert and oases regions
Location: Nubia, South Sinai, North Sinai, Dakhlah Oasis, Baharia Oasis, Khargah Oases, Siwa Oases.

The date palm has been connected to the population of the local communities in the desert and oases throughout their lives for a long time, linked with numerous associated crafts, expressions and social and cultural traditions, customs and practices, oral traditions and as a key form of nutrition. The date palm is an evergreen plant associated with dry climates, where the roots of the plant penetrate deeply into the earth in search of humidity. Bearers and practitioners include date palm farm owners, farmers who plant, nurture and irrigate the date palm offshoots, craftsmen who produce traditional products using various parts of the palm tree, date traders, women who dry dates under sun heat, creative individuals and performers of associated folk tales, songs and dances, people who often put dates as a part of their dailh diet.
The Date palm practices have played a crucial role in strengthening the connection between people and environment in Egypt, helping them face the challenges of the harsh dry desert environment. A belief that the date palm tree is a blessing tree and is a symbol of wealth helped the sustainability of Intangible Cultural Heritage associated with it.
Every single part of the palm tree has a social function or cultural meaning, drying many kinds of dates to maintain it all over the year, different types of basketry made by women in oases provide a work chance for them while ensuring them fair income and empower women as well. For example, in marriage celebration in oases usually the groom and his family bring some gifts to the bride and hang them on a frame of palm-tree reeds, taking it to the bride's house accompanied by singing and music. This ritual is locally called "Besbasah". Additionally, there are many other social practices and children games associated with the palm tree parts. In Nuba, in the south of Egypt, most of house furniture are made of the palm tree part;, moreover, on Palm Sunday feast people used to make different shapes of decorative items from palm tree reeds and leaves. Gommar (palm core) is a precious gift or welcoming food to a very special guest in the desert and oases.
This historic relationship between Egyptian and the palm tree has produced a rich cultural heritage of related practices between people in Egypt, knowledge and skills maintained to this day. The cultural relevance and proliferation of the date palm over the centuries prove how committed the local communities are to sustaining it; this is achieved through collective participation in multiple date-palm related activities and numerous festive rituals, craftsmanship "basketry", traditions and customs.

Period / Occurrence: Daily life, harvest seasons, marriage celebrations, weekly traditional markets

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2022 (17.COM)

Reference
019: Date palm, knowledge, skills, traditions and practices (RL), UNESCO, Safeguarding Intangible Cultural Heritage for Humanity convention, 2003.
Abd el Rahmman Berendy, Date palm – its importance and cultivation, Dar Raslaan, 2020.



Dhamma in Port Said, also called Bambouteya, Samer in Port Said

Category: Oral traditions and expressions; Performing arts; Social practices, rituals and festive events
Region: Canal cities (Suez- Port Saeed, Ismaelia)
Location: Port Said

The origin of Dhamma practice dates back to the time of the Suez Canal digging. The word "Dhamma" means "a gathering" as workers and farmers were brought from different Egyptian governorates and regions. By night, each group from a different area would sit together "gather" and entertain themselves by singing their familiar songs. These gathering were essential for support against nostalgia and severe working conditions. The largest of the documentations belong to people from the Nile Delta region, while it is belived that some musical instruments travelled and settled in Canal cities from Nuba like Semsemia instrument.
Those who chose to stay in this new settlement created the new art, which was a mixture of cultures. The Dhamma in Port Said evolved from a mere entertainment for diggers, into artistic phenomena. Not only did friends gather to sing by of one their houses, but they would also perform in each other's family celebrations, to develop a performing art practice in the modiest coffee shops and on the beachs, professional performancers and troups are hired nowadays in the festive nights.
Dhamma is a collection of Gawab and Dor (folk songs), Mawal (folk poems), comic sessions, and many others. These are accompanied by music and dances using props like handkerchiefs, knives and sticks. The dance moves are inspired by the movement of sea workers, who constitute most of the Sohbageya. It is performed in social events like informal gatherings, and weddings, as well as during religious ceremonies related to pilgrimage.
The most popular musical instruments that accompany Dhamma are: Darabokka (drum), Req (tambourine), Triangle, Spoons, and empty glass bottles. In the latest years Semsemia (string musical instrument) became popular, and nowadays, more instruments are used in these events.
Examples of songs include:
"The pigeons and the turtle doves are calling out on the branches, Ya lil, Ya ein
And the beautiful lady is coming strolling, asking for connection, Ya lil, Ya ein
Poor is the heart of a lover, how much it suffers."

"We were three or four
We saw a delightful lady
One of us became so happy
He made the other four dance"

This practice is almost always performed by men with few exceptions. On occasions of weddings, women are from the audience and chose these specific troupes to perform. During the war period people of the Suez Canal region immigrate to other governorates which affected the Dammah celebrations but soon after retuned to Port Saeid the Dammah arts revived and introduced new diverse forms of performance.

Period / Occurrence: Daily life

Reference
Samir Gabe, Folk dance atlas, National Center for Theatre, Music, and Folk Art
Mohammad Shabana, Port Said Dhamma, Academy of Arts





El Kassir, head cover

Category: Traditional craftsmanship; Social practices, rituals and festive events
Region: Nubia
Location: Nubia in the south of Egypt

Men in Nubia cover their heads with a veil called in the Nubian language “Al-Kassir” and the wearer of the Kasir is referred to by the word “Al-Kasfi”. The Kassir in Nubia is the traditional head cover for the man, which appears to the outside eye as one for all, but the cultural approach tells us about the details of the cultural differentiation that the cover reflects.
Al-Kassir consists of a piece of white cloth (gauze) whose material varies from cheap to expensive types of luxurious material that members of the community know and distinguish the wearer’s financial ability through it, its price and thus the wealth of the wearer of the kassir. The average length of the traditional piece of cloth used in the kassir is four and a half meters, so that its winding results in a huge white turban.
This traditional head cover is for the adult man of all classes, which is distinguished only by the type of cloth used. It should be noted that the kassir is always white - as is the dress - and this is due to its suitability for the intense heat in the Nubia region. And the first man's Kassir in Nubia is the wedding Kassir, which he wears on the day of his marriage. As neither children nor boys wear Kassir to cover their heads, but rather a colored or white “Takya” is sufficient for them, the Kassir becomes a symbol of the young man entering the stage of manhood and crossing the stage of youth, no matter how young he is.
The Kassir in Nubia represents a symbol of the social and cultural identity of its wearer, as it also refers to the belief affiliations of individuals. For example, those belonging to the Sufi groups, the sheikh of the mosque, or the village official, i.e., the clerics in general, are known by the kassir that they wear, which is made of a modest cloth devoid of any motifs or embellishments. Kassir for these categories is not wrapped so that it appears high, but rather it is preferable to be in a circular way, avoiding height. The way the kassir is wrapped, its size, and the material it is made of indicates modesty and asceticism that appear from the material and the length and austerity of the head cover.
One of the traditions of the Nubian society is that in the case of a man mourning his wife, he does not take off his “Kassir” and does not change it with a clean one during the mourning period, which extends to forty days, so that its dirt appears to everyone who is an indication of mourning and sadness.

Period / Occurrence: Daily life

Reference

Saad El Khadem. Folk costumes, Cultural Library, Ministry of Culture, Cairo, 1968.
Saad El Khdem, Folk Art in Nubia, Ministry of culture, 1997.
Saed El Khadem, History of Egyptian Traditional Costumes, National center of theatre, music and folklore, ministry of culture, 2006



Engraving on metals: gold, silver and copper

Category: Traditional craftsmanship
Region: Cairo
Location: Historical Cairo. Khan el Khalili and Moeez street

Engraving on metals is a range of arts and skills that engravers have created generation after generation including different symbolic and social dimensions. Hand-engraved tools still have a higher value than modern ones, which, despite their great popularity, do not compete with expensive hand-engraved ones.
The cultural meanings of the craft are in the motifs, patterns, and uses of the engraved pieces, for example, one can identify the geographic and social affiliation of a woman or the historic era from the jewelry or engraved utilities. Specific engraved motifs for the desert jewelry are distinguished by triangles for example as it is believed that it is a protective motif; additionally, Zar jewelry is characterized by its engraved symbols to satisfy the spirits such as the protection spells which are well known by the practitioners and the craftsmen, it is usually made of silver.
Copper engraving is usually in trays, plates, or decorative items, and traditionally the craftsmen engrave botanical, geometric, or verses from the Quraan holly book, old mosques contain copper engraved items that go back to the Mamluk era. Some utilities are engraved by craftsmen with ritual symbols: for example, “The panic bowl” is a silver bowl with specific symbols engraved on it to heal individuals from panic attacks by offering water to the person to drink from it.
Engraving on gold is the most sophisticated craft as it required a highly qualified craftsman who can engrave on a tiny and precious surface with no mistakes, the most common motifs on gold are that used in rural communities. Metal engraving workshops are concentrated in the historical Cairo district even it is specialized in a certain type of engraving (for oases, deserts, or rural areas).
Engraving craftsmanship required specific hammers and carving tools and nails of different types and sizes each has a name and function. Engraving names on metals is a characteristic function for engraving to make stamps for a person’s names. In societies where illiteracy in Egypt is common where engraved stamps serve as a means of marking and identifying objects, people, or property, these engraved stamps often feature simple designs or cultural symbols. Engraving with Arabic calligraphy on metal is a specialized process that requires skill and precision, calligrapher carefully etches the intricate designs and letters onto the metal surface using a sharp tool. The resulting artwork is a unique and beautiful representation of Arabic culture and tradition that can be appreciated for its aesthetic value and historical significance. Engraving Arabic calligraphy on metal is often used to create jewelry, decorative plates, and other objects.

Period / Occurrence: Daily life

Reference

Edward William Lane, Habits and customs of modern Egyptians in the 19th century, translated by Sohier Barsoum, Madbouly, 1999.
Mohamed El Gohary, Encyclopedia of folklore, ministry of culture, Cairo, 2008.
Ali Zien Al Abedeen, Folk Jewelry in Egypt, General Egyptian Book entity, Ministry of Culture, Cairo, 1974







Folktale

Category: Oral Traditions and expressions
Region: All Egyptian Regions
Location: Delta, Upper Egypt, Oases, Deserts, Nuba, all governorates bordering Mediterranean

Folktale is an oral tradition spreads across Egypt's different cultural regions (rural, urban, desert and coastal areas). Historians were always interested in documenting Egyptian folktales when they described folk habits and daily life traditions (like Herodotus 5th century BC).
Arabian Nights is considered as the most important and famous tales which translated to many foreign languages first by the orientalists before the folklorists started to document and classify it. There are many classifications for the Egyptian folktales: Animal Tales, Fairy Tales, Riddles Tales, Humorous Tales. Folk Tales are transmitted from generation to generation orally, most of the time by grandmothers who are keen to transmit the community values and morals through tales, their cultural and social functions combine entertainment and education.
Folktales are flexible and open to modification; the same frame remains but the character's names change according to the community. Folktale has many names according to the geographic region: «Hadouta, Khourefah, Hegwah, Hekewah…». Normally it starts and ends with traditional phrases like "once upon a time there was a king and there is no king but god" or "there was a Sultan but there is no Sultan but god, Pray for profit Mohamed" and ends with "Touta Touta the tale ends, is it good or not?" waiting for an answer from the kids who are usually the tale's audience.
From the most famous tales: "Miss beauty and 'belladonna'" which corresponds to Cinderella universal fairy tale; Clever's tales: "clever Hassan, clever Ali, clever Mohamed…" are very common but varies from community to another.
The tales carry the principles, values and culture. For example, Bedouins in the desert communities transmit the oral history of the tribes by folktales which also includes the Bedouin culture and reflects their relationship with other tribes and the history of conflicts in the area or the different sectors of the society. Several tales are about the relation between Bedouin and the farmer which highlights the traditional conflict between them.
The bearers of the folktales are from different ages (young/old) and gender (men/women) with varying levels of its components and maginations. The well-known Goha tales are an example for the hymerious tales which carries wisdom and has a universal character as it appears in different cultures with various names but similar content.
Another example is the Sinbad tales which are some of the most well-known and beloved tales from the "Arabian Nights", they have been adapted in various forms, including books, movies, and plays. The tales of Sinbad are also significant because they reflect the cultural and historical context of the Middle East and provide insights into the beliefs and values of the people who created and passed down these tales.

Period / Occurrence: Daily life

Reference

Abd Elfattah Elgamal, Folktales from Egypt, Dar El Fata EL Araby, Cairo, 1985.
Abass Kheder, Arabian Tales. Dar EMaaref, Cairo, 1960.
Yacoob El Sharony, The best Folktales, Dar El Sherouk, Cairo, 2001.
Refaat, Abd El Aziz, Folktales in Shalqam Region- collecting and classifying, Cairo, 1993.
El Gohary, Mohamed, Encyclopedia of Intangible Cultural Heritage, Vol. 4, Oral literature, Ministry of Culture, 2012. PP 185-190.



Gergar (women dress in Nubia)

Category: Traditional craftsmanship
Region: Aswan Governorate
Location: Nuba / Aswan

Gergar is the traditional Nubian women's dress worn by married women, and young girls are not allowed to wear it. It is usually made from black fine transparent cloth called "Tull" with botanical, stars, and bird patterns, and also the most symbolic motif in Nubia, the triangle, which has a cultural meaning referring to 'Hejaab" to protect individuals from the envy eye, the patterns are always in the same color of the fabric.
The word Gergar comes from the old Nubian word (Ger-Go-Ar) which means "the transparent", it is illustrated in the ancient Egyptian temples worn by Nubian queens, the most famous is Nefertari in Abu Simbel Temple. Historically, Gergar used to be a royal costume only for queens and princesses but it is transmitted through generations to be the traditional women's costume in Nubia from all social classes, and now it is indicative of the identity of the Nubian woman.
Nubian women wore Gergar over their colorful dresses; it is long and even longer than the dress, longer from behind, making a small tail, which is functional, as it erases the lady's footprint from the sand so that nobody can trace or make magic for her. Gergar is loose and light to suit the hot weather in the south. It has a number of folds, normally seventies, from the waist so that the pregnant woman can undo or unfold one tie every month of pregnancy to fit her body. Gergar is a costume of daily life and festive occasions and is not to be worn on mourning occasions as it is a symbol of elegancy and well-being. Gergar is a living heritage in Nubia despite the rapid social changes in the local communities due to acculturation and tourism. Nubian women who are settled in Cairo and other Egyptian governorates are keen to wear Gergar in the social events as a symbol of identity and to identify their particular culture or region that reflects their history, customs, and beliefs, it is often worn during special celebrations and festivals, and they can also serve as a symbol of pride or cultural identity. Gergar is passed down from generation to generation as a part of the Intangible Cultural Heritage. Despite the same design, function, and cultural meanings, Gergar differs in the quality of the used cloth, it is always from a fine transparent cloth but its quality and prices differ to indicate the women's social and economic status. Modern fashion designers inspired by Gergar produced modern cloth which keeps the dynamic of the element.

Period / Occurrence: Social and festive events

Reference
Mohamed Al-Gohary, Encyclopedia of Folk Heritage, Customs and traditions, Published by the Egyptian Ministry of Culture, Cairo.







Hadi Badi /Eeny, meeny, miny, moe

Category: Oral tradition and expression; Social practices, rituals and festive events
Region: Most of Egyptian Governorates
Location: Aswan Awal, Rashid, Kafr Al-Dawar Al-Balad, Kafr Helal, Mansfis, Meit Bara

"Hadi Badi, Koromb, Zabadi, Sidi Mohamed El-Boghdadi, Shalo w hato w kolo Ala di (Eeny Meeny, miny, moo, Cabbages or Yoghurt? Sidi Mohamed El-Boghday, we choose this)"
The sounds of kids playing on the streets or courtyards usually include such choosing game. This is more of a chant or song that they use in-order to help them choose which one will play which role in any game. It is not a game in itself, it is rather an introduction to a following game.
Where one of the children starts chanting such song, and with every verse she puts her hand on each one's head, until she reaches the end of the song, and whomever's head is touched comes out of the line. She continues to chant until only one is left in line and that's the one who gets to play a specific role in the game to follow.
"Hadi Badi, Koromb, Zabadi, Sidi Mohamed El-Boghdadi, Shalo w hato w kolo Ala di (Eeny Meeny, miny, moo, Cabbages or Yoghurt? Sidi Mohamed El-Boghday, we choose this)"
Such choosing game is popular among kids all over Egypt. It is interesting because it is a vivid element of intangible heritage. The lyrics of the game are widely believed to reflect the Sufi impact on Egyptians, for it is said that Sidi Mohamed El-Boghdadi is in fact the head of the Naqshabandi Sufi order who came to Egypt from Iraq in 1914. Seeking his guidance to pick and choose is a common Sufi belief. And in Egyptian popular culture, Boghdadi means coming from Baghdad.

Period / Occurrence: Daily life

Reference

Ahmed Tawfiq, Our Egyptian Folk Games, Supervised by Nabila Hassan Allam, published by the National Centre for Child Culture 2009.
Inaam Allatif Sabeq, Egyptian children folk Songs and games, superivised by Inas Fathallah Gabrawi, Cairo 1991.
Ahmed Rushdy Saleh, Folk games and physical capabilities and the Circus, folk arts, Masters Thesis at the Arts Acadamy, the high institute for Arabic Music, Theory section, 1988. P 76-86.
Maher Saleh, Childrens games and their songs, Folk Arts publication1967, p 54-69. Ahmed Al-Sabahi Awad Khalil, the skilful games and folk games: Pharonic, Rural, Urban, Cairo, published by Dar Al Kitab Al Shaabi 1973 P. 102-196.
Bothina Nasri, translator and reviewer, Child Games on the streets and in the playground, Folk heritage, 1973 p.156-161

Haj Graffiti (Murals)

Category: Traditional craftsmanship; Social practices, rituals and festive events
Region: All Egyptian Regions
Location: Delta, Upper Egypt, Oases, Nubia

The art of drawing on walls is rooted in the Egyptian civilization since the ancient times. From drawings on the walls of temples and tombs, to frescos depicting Virgin Mary, the Christ, and the saints in the caves of the monasteries, to depiction of daily life like bread-making and cow-milking in Qurna village in Luxor, to birds, fish and crocodiles on Nubian homes, and even drawings of everyday life objects on tombstones of Hew cemetery in Qena.
Among this huge diversity of mural art that is scattered around Egypt geographically and historically is the Haj (pilgrimage) mural drawings.
The Haj mural scenes, usually depict the journey, the rituals, and the holy places related to the pilgrimage. They are accompanied by calligraphy which is either versus from the holy Quran, prayers, congratulations for the haj person, or a mixture of these.
By tracing the murals, we can see the development of ways to travel that people used to get to the holy lands. At the beginning the drawings depicted camels, then trains and ships, and finally airplanes.
They are drawn on the main façade of the house, around the door. Sometimes, they cover more than one façade, other times they are drawn even inside.
We can observe different styles and preferences in drawing the holy sites such as the Ka'ba and the prophet's mosque, and the size and shape of the people. Sometimes abstract figures are drawn, others, more detailed depiction of the person and his clothes are shown.
The purpose of drawing the haj murals on a house is to inform passers-by and others that one of the residents of this house has made a pilgrimage to the House of God (the honourable Ka'ba) for Muslims, or Jerusalem for the Copts. And it is also a means of showing pride of the new status of a Haj, and for sharing joy with friends and family. One of the social functions is to show the social and enconomis status of the pilgrim, as not everybody in the village can afford the trip, also how honored he is among his social circle that they celebrate he accomplished the holy trip, welcoming his return from the hard and tiring journey. Additionally, a cultural meaning for the element that it reflects the loyalty of the sons to their parents, as they are keen to sponsor the pilgrimage trip for their parenta and decorate the house with the joy in their return and announcing to the community that they have fulfilled their duty towards them.
Although Haj drawings have started in rural areas, it has transferred to the walls of the city buildings, probably by the through the immigration from villages to cities.

Period / Occurrence: Annual, with coming of pilgrimages

Reference
Mohamed El Gohary, Encyclopedia of Popular Heritage, Popular Beliefs and Knowledge, Vol. 6, General Authority for Cultural Palaces
Ann Parker, Avon Neal, Hajj Paintings: Folk Art of the Great Pilgrimage,2010

Haj Songs (Pilgrimage Songs)

Category: Oral traditions and expressions; Social practices, rituals and festive events
Region: All Egyptian Regions
Location: Delta, Upper Egypt, Oases, Deserts, Nubia

Egyptians celebrated the haj journey with festivities that so resembled a wedding celebration. These events are carried out both before the journey starts, and after the travel comes home safe. Songs related to pilgrimage are sung, along with praise to Prophet Mohammad, joined with dancing to Mizmar (Pipe) and playing Tahtib (A battle stick traditional game played by two men holding sticks). Drinks are served, and banquets are offered by the wealthy. Guests bring gifts or money, which is returned by the travelers when they return in these forms of gifts brought back from the road; sometimes these gifts are food to be served in the celebration. Ladies sing the pilgrimage songs during their preparations, while cooking, making drinks, or grinding wheat, and an atmosphere of festivities and happiness is spread around the household. These celebrations usually last up to a week. The social function for the songs is to celebrate accomplishing the most important journey for the community members, which is exhausting and not affordable for everyone for its high expenses. Moreover, it is usually done late by elders, knowing that some pilgrims wish to stay there beside the holy "Kaba" in Maka and not coming back home, some songs are designed to make the pilgrim yearn to return home to his family.
Haj (pilgrimage) songs are divided into two sections; the first is when bidding the travellers a farewell, and the second are sung when they are greeted at returning.
There are three types of performers for these songs:
First: Men; and they are usually paid professional hired for these occasions.
Second: Elder ladies that sing older type of songs called Hanoun.
Third: Young girls and ladies, whose songs are more modern and faster in rhythm.
Examples of songs include:
"- Where are you going, with your velvet shawl?

- I am going to visit Prophet Mohammad and the holy Ka'aba."

"-Where are you going with your yellow shawl?

- I am going to visit Prophet Mohammad, and please my eyes."

"Fatma, Fatma, the daughter of our prophet, open the door for us, for your father has invited us."
And since Egypt has been the central hub fir pilgrimage caravans coming either from northern or southern Africa. Travellers used to spend time in Egypt before carrying on with their long voyages. Usually, Egyptians would open their homes for these guests and they would join those festivities.

Period / Occurrence: Annual, with the travelling and coming of pilgrimages

Reference

Yusrya Moustafa Mohammad, Haj songs, its costumes and traditions, Folklore magazine 56,57
Ahmad al-Laythy, Haj songs in an upper Egyptian village, Folklore magazine 5
https://www.youtube.com/watch?v=wT5ThhM8FDU&t=1s
https://www.youtube.com/watch?v=nmPlKCzbeO8

Handmade weaving in Upper Egypt (Sa'eed)

Category: Traditional craftsmanship
Region: Upper Egypt
Location: Sohag, Assuit, Loxur governorates

The craft of 'Handmade weaving in Upper Egypt (Sa'eed)' is a handicraft in Upper Egypt that requires time, effort, talent, and skills. Many steps and techniques are involved in the loom preparation, threading, and weaving to achieve the final product. For centuries, men and women have used their inherited knowledge and artistic talent to create embroidered textiles both as a family legacy and as a profession. Many aspects of handweaving remained the same as those used in the past from the ancient Egypt, looms used in the craft are typically identical to the ones that are illustrated on the wall of the ancient Egyptian temples telling the story of ancient Egyptian craftsmanship practiced in the Egyptian houses and depending on the natural materials which indicate the sustainability and continuity of handmade weaving in Upper Egypt, whether for linen, cotton, wool, or silk. However, workshops that used to weave with expensive silk have gradually shifted to cotton as it is more financially rewarding, and the small narrow looms have been replaced with wider ones, these challenges face the craft and could be overcome by some measures taken by the communities and the local authorities such as increasing planting mulberry trees to silkworm breeding by community members with the support of the Ministry of Agriculture in addition to the Faculty of Agriculture within the governmental plane to safeguard the craft and sustain the practices related to it.
The cultural meaning and social function of the craft manifested in that handloom weaving is considered as a source of identity and pride for the communities concerned, its practitioners considered distinguished people with a special status to possess distinctive skills that the general public does not have, and the persistence of handloom terminology attests to its deep-rooted significance for them. The practice currently faces many challenges, such as the requirement of space to accommodate the loom, the high prices of the working materials, and marketing. It is believed that training a new generation of young people in this traditional craft would provide a solution to the escalating problem of unemployment in the communities concerned and empower women as well. Handmade weaving is practiced by adult craftsmen from both genders making mainly bed covers, shawls, scarfs, and home stuff, the craft transmits from generation to generation informally and orally in houses and workshops sometimes in family circles and nowadays small workshops, craftsmanship fairs and exhibitions are one of the main marketing tools for the craft but still the craft needs more marketing tools due to the potentials and high number of populations in the concerned communities, additionally, to the high demand of its products.

Period / Occurrence: Daily life

Included in the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2020 (15.COM)

Reference
Kholoud Manee, The art of hand-weaving, Dar Nour, 2017.
Khoulod Manee, Encyclopedia of craftsmanship and design, Dar Degla, 2007.







Henna

Category: Social practices, rituals and festive events; Traditional craftsmanship; Knowledge concerning nature and the universe; Oral traditions and expressions
Region: Upper Egypt, Delta, Cairo
Location: Upper Egypt and Delta of Nile and all the Egyptian governorates

Henna is linked to several practices, skills, traditional knowledge, and oral traditions. Henna is a rite of passage in the individual's life cycle, in marriage, the pre-marriage night is the henna night celebration when everyone put henna on his hands and in some Communities on feet with the special songs for the night. The henna tree stems are used in many handicrafts including a special type of basketry for bread "meshana". The henna tree grows in the Nubia region in the south of Egypt and revolves around it a lot of social practices, beliefs, and traditional knowledge passed on by individuals through generations in the local communities.
The henna tree and its leaves revolve around a complete culture known to many societies in Egypt. For example, in Nubia in the rituals of birth, marriage, death and are linked with using Henna, and on celebrating religious feasts all women and girls are putting Henna as a joyful practice. It is worth to mention that men in the local communities also use Henna in different occasion and Henna of the groom is a special night young men celebrate and show the social bond between family members and friends. Henna is also associated with some beliefs and knowledge of planting the tree, drying its leaves, preparing it for dyeing, and the times when individuals refrain from dyeing, then believing in the blessing of this plant, and ways of caring for it as it is considered an important economic resource, and it has many Therapeutic functions as a part of the healing system in local communities, known by the professional healers and the housewives, especially in treating headache, hair loss, fever, dermatology, and cracked heels; it is also believed that after curing from any sickness, kids' bodies should be covered with Henna and left it to dry then removed by warm water to announce the child cured. Brides draw their hands with heavy paintings by Henna and make sure it lasts for the longest period could be a sign of happiness and that welfare so they manage to add some herbs and additions to Henna to make it dark and sustained. Professional women drawers with Henna, called Hanana, usually take care of the Henna events in weddings and baby showers "Soboe". Many oral traditions are related to Henna and people sing to it songs in Henna nights and also proverbs.

Period / Occurrence: Social occasions (birth, marriage), religious occasions, daily life

Reference

Mohamed Abu Shanab, Folk elements related to life cycle habits among Nubian communities- field documenting study in some communities in Cairo and Aswan, Cairo, 2020.
Mostafa Abd El Qader, Marriage habits in Nubia, Ministry of Culture, Cairo, 2012.







Honeycomb, Koz El Assal

Category: Traditional craftmanship; Knowledge concerning nature and the universe
Region: Upper Egypt, Delta governorates
Location: Rural areas

The honeycomb making is based on extracting honey from sugar cane, which is widely cultivated in Qena in general and Nagei Hammadi (in Menia governorate) in particular in Upper Egypt. The honey cone is one of the popular traditional sweets full of the fragrance of the past. It is an easy handicraft that is based on the ancient origins of work. The honey cone is called “jullab” in the governorates of Nile Delta of Egypt, “honey funnel.” and “Assalia” in Cairo with different shapes and types.
The social functions and cultural meanings of this dessert are that honeycomb is a kind of gift in social occasions or for thebride-to-be as a symbol of love and it is the source of joy. This sweet cone needs the know-how of preparing blackhoney molasses which is concentrated in Upper Egypt and very common where black honey is a part of the daily diet. Honeycomb made in houses or small workshops with a very basic component of diluted black honey molasses, sodium carbonate.
How to make honeycomb:
- pour blackhoney molasses on the copper pan* and heat until boiling with continuous stirring for 10-12 minutes.
- Raise the honey from the copper to the mahlab ** with continuous stirring and the addition of carbonate in a small proportion. The honey is poured into the pottery molds "form" until it takes its well-known shape (cone)
- Honey is removed from the pottery molds “form, jizan pottery” *** after ten minutes.
- The honeycomb is left under the sun heat for 30-45 minutes (until her tears drys upon the local expression") which means to cool down, then put in cages and covered with paper. Carbonate has the benefit of lightening the color and making it soft. The black honey used is lighter than the known black honey for food and not concentrated. The honeycomb is used in some apiaries to feed the bees. The honeycomb workshop is called copper.
* Copper: It is the large vessel on which honey is cooked on the fire.
** Mahlab: It is a smaller container in which honey is poured after boiling over the copper.
*** Pottery molds "Forms" are made in Giza area.
Honeycomb is a gift in social occasions such as religious feasts and Moulied of Muslim and Christian saints in small villages as well as marriage celebrations–for both children and adults and it is socially forbidden to eat sweets in times of funerals and mortalities, Honeycomb is a cheap sweet usually sold in traditional markets in upper Egypt and in front of kid’s schools.

Period / Occurrence: Daily life, Celebrations

Reference
Darweesh El Assiouty, Cooking in Upper Egypt, ministry of culture, 2021.
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, Folk Studies series, ministry of culture, 2008.



Inlaying with mother of pearl and seashell handicraft

Category: Traditional craftsmanship
Region: Cairo and Monofia governorate
Location: Historical Cairo

Inlaying with mother of pearl and seashell is a traditional handcraft located originally in Cairo where its workshops are concentrated in Historical Cairo. Egyptians used traditionally to decorate mosques, churches, palaces, and even some public buildings with inlaying, besides inlaying in furniture which lasts for a long time; nowadays, due to many factors such as lack of raw material and in the number of the skilled craftsmen, it turned to be in small products such as gifts and cigarettes boxes, jewelry boxes, stands for Quraan holy book, and other little gifts that the tourist could easily carry. Seashell material is provided either from the local market which is the Red Sea or imported from many countries such as Japan or Jourdan.
Inlaying workshops are concentrated in Historic Cairo. However, some are located in Monofia governorate in Nile Delta, especially in "Saqiat El Manqady village", where the wood workshops are located where the wooden products are made and then send unfinished to the inlaying craftsmen to inlay and send it back to the wood workshop to be finished and polished. Many risks threatened the inlaying craftsmanship such as the high expenses of the material and the decreased number of skilled craftsmen and lack of its transmission to new generation.
Most of the used motifs in this handcraft are geometric and sometimes botanic, there are more various decorative form that can be designed in seashell artifacts, such as stars, Arabic octagons, hexagons, squares, bound octagons, and "stashary" which adorns the twenty-pound note, indicating that the craftsmanship of the Egyptian people needs be revived.
The market of the inlaying handcraft now is targeting tourism and is found mainly in tourist attractions. Practitioners of inlaying craftsmanship are mainly men, however, some NGOs trying to introduce the craft to women and train them on a very narrow scale. Still, women are bearers of the element as they are the first consumers of the inlaying products. Recently some designers use inlaying in modern products which revive the craft and keep it dynamic, from these new products, furniture, bags, coffe tables, and tea boxes. Due the high coast of the material used, some craftsmen use plastic instead of seashell, which make the product cheaper and ensure high demand on it, keeping the traditional skill, but still it is not eco-friendly.

Period / Occurrence: Daily life

Reference

Emad Mohamed Fouad El Messlahy, Inlaying with mother of pearl- in Sakyet el Mankato, Monofia Governrate. Egyptian General entity for Books, Ministery of Culture, Cairo, 2023





Kai. Cautery

Category: Knowledge concerning nature and the universe
Region: Desert regions
Location: East desert, North and South Sinai

Traditional healing practices are part of the traditional knowledge in the Egyptian culture, it is an interventional healing technique that individuals resort to treat their patients who know or do not know using heat, patient's causes, and the motives in resorting to cauterization varies, some of them resort to it out of a belief, economic or cultural motives. Community members turn to use this theraptic technique on the grounds that they perform a function and satisfy urgent needs through the conditions and reality of this community.
This technique used for treatment or as a pain control method. In cautery, it is up to the healer to diagnose and to determine the desired sites for cautery in the body by pressing the thumb on the patient's body so that the patient screams out loud in pain, through which the healer knows the exact location where he applies the very hot nails. Heating the appropriate big metal nail or rod on the fire until it turns red. After the hot nails « Mahaeer » applied by the professional healer on the determined sites of the body according to the type of the existing disease. Few healers are specialized in healing by cautery, as, since it is very specific knowledge, good skill and courage are required. Cautery traditional knowledge transmittied in a very narrow scale, normaly within families and their number is decreased. Cautery healers are well known and found in the desert areas in certain tribes.
People who seek treatment by cautery travel to them as a final stage of treatment. Choosing a clever healer in cautery is very important as it is a risky and painful intrusive treatment and can cause damages if the burned Mahaweer reached its veins. Additionally, the healers determine the times of conducting these operations, Hot Mahaweer should be applied three times on the site during the session. Cautery is usually done on certain places of the body that the therapists know about, and there are specific locations that they do not deviate from, including:
• Sciatica (low back pain & amp; sciatic nerve irritation) by cauterized near the thigh joint from the top.
• Migraine: cauterized over the left ear.
• Tonsils: cauterized over the ears.
• Hernia of the testicles: cauterized over the vein that connects the testicles.
• The heel of the foot: Iron slightly above the heel of the foot.
Cautery has also spiritual aspects. Bearers in the local communities believe that it is an effective treatment as Prophet Mohamed advised people to use it as the last solution for healing, and it is believed that its origins are from the Arabian desert in the East and its healers are located in the Bedouin tribes living there, that inherited the tools and knowledge. Treatments with heated rods or nails are not recognized or accepted by many communities as it is dangerous and painful, but still, some healers use it in the desert upon the specific needs of the patient.

Period / Occurrence: Daily life

Reference
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, vol. 5, folk beliefs and traditional knowledge, Ministry of Culture, Cairo, 2008.





Khyamia

Category: Traditional craftsmanship
Region: Mainly Cairo
Location: Main market in Cairo, but was also documented in Sinai, Red Sea, and Aswan

Khyamaia word comes from the word Khaymy meaning a tent maker. It started as the craft of making and decorating tents. In older times tents were very essential for travelling and throwing large celebrations in the open areas where most of the social and religious festivals take place and still this function for the Khyamia craft remains. In the holy month of Ramadan these tents appear as a character of celebration and to make places for people to have free “Eftar” meal and for religious chant in Ramadan nights.
Perhaps the most famous tents in Egyptian history are those that were erected along the road from Cairo to Baghdad during the wedding trip of Princess "Qatr al-Nada", the daughter of Khumarweh, the ruler of Egypt, which was set as an example – through the ages - of luxury and extravagance.
Over the years, and with the decreasing demand on tents, and as it developed as an art, it became common to use on different occasions, joyful or sad. It was used as Suan (Pavilion) in weddings, ‘aza (accepting condolences), and for reciting Qur’an in Ramadan.
They are also used in Mawlid (Musilm Saints’ day) to create small mobile pavillions for Aaragouz, Shadow shows and street theaters. Nowadays, many decorative artefacts are also created using Khyamia, like bags, cushions, and wall hangings.
Khayameya is made from pieces of light cloth (such as Bafta, Troklin, and Satin) cut into different formations to create scenes from everyday life, folktales, scenes of Cairo, or Islamic and ancient Egyptian designs. Those pieces are distributed on Dacron (sailcloth); a thicker and more durable fabric; using coloured thread. A frame made of Arabic cotton named Nawwar strip, is also applied all around the piece. This process is, of course, made manually using needle and thread, and the stich used is called magic stitch. Most of the traditional Khyamia workshops are located in Tahet El Rabee district in historic Cairo.
The most famous colors used are white, black, red, blue, green, orange, and yellow.
Decoration in Khyamia includes:
-Calligraphy (Prayers, verses of the Qur’an, or words of wisdom)
-Animals, birds, and human figures
-Mamluk ranks (emblem indicating the status/job of the mamluk amir, or the emblem for the sultan
-Floral and geometric patterns.
The craft is in need of safeguarding as the main risk faces is the decreased number of the practitioners and marketing.

Period / Occurrence: Daily life

Reference

Mohamed El Gohary, Encyclopedia of Arab Folklore, Material Culture, Vol. 6. The General Authority for Culture Palaces 2012.
Muhammad Desouki, Candles, Lanterns, and Khayameya in al-Darb al-Ahmar, Baladna Arts Series, The General Authority for Cultural Palaces, 2009.
Al-Khayameya's research is one of the research projects submitted by the Egyptian Archive of Life and Popular Traditions to the Industries Modernization Center
Ismat Ahmed Awad. Khayameya: a field study in the city of Cairo - Modernity.
Tariq Saleh Saeed. Khayamiyya - Folklore - P. 20 (July - August - September 1987)
Esmat Ahmed Awad. Khayamiyya between historical events and the field study - Popular Traditions









Konafa

Category: Social practices, rituals and festive events
Region: All- Governorates
Location: Abu Nshaba, Aswan Awal, Al-Tawfiqia, Sheikh Makram, Abassia Baharia, Al-Omrania Al-Gharbia, Al-Gharaq Qebly, Al-Fashn, Al-Fayoum Thalith, Al-Mashraq qebli, Al-Montaza, Menya Al Awal, Belbeis, Bandr Fayoum, Beni Amer, Tala, Tanida, Sperbay, Sers Allayan, Marqaz Shebin Al-Koum, Meit Ghamr and Daqadous street, Tanan, Foah, Kafr Al-Gazar, Mansefis, Meit ghamr Awal

One of the most famous Egyptian desserts. Often referred to as the Dish of Kings, Al-Konafa was greatly associated with the Holy Month of Ramadan. There is no clear definition of the meaning of Konafa, however some references explained it is derived from the Arabic word Kanaf, which means aspics. It also means clutched together. And this is literally how the fine threads of dough look like as they are entangled tightly.
Some historians explain that it was first created for Moawia Ibn Abi Sofian. It was presented to him as a sohour food (Late night snack) to prevent him from being hungry during the fasting hours of the morning in the Holy Month of Ramadan. Others explain that it was a desert found in Egypt during the Mamluk era as well as the Fatimid era. They explain that one of the ways that Egyptians greeted AlMoez L Dien Allah Al Fatemi was by baking AL-Konafa as a desert celebration. And Since Al-Moez first came to Egypt during Ramadan, it was affiliated with the holy month ever since.
Al-Konafa was quite popular dessert among the foreign travellers of Egypt especially during the 18th and 19th century where they would refer to it as the Egyptian Macaroni, the orientalists visited Egypt during that era discriped Konafa as a main dessert the Egyptian prepare and social and religious occasions they usually offer it, these early documentations prove its continuity and sustainability.
Al-Konafa is a popular dessert in urban and rural areas and in all social levels, due to its simple affordable ingredients. It is formed of flour that is mixed with water to form a very light and soft dough. The dough is left for no more than half an hour before starting to use it. Meanwhile the stove is pre-heated. The stove of Al-Konafa is a specific one, only for Konafa, made of large metal tray Below lies the gas flame and on top of it is a big, usually round, metal tray which is preheated. Then the Kanafany (Al-Konafa Baker) would put the Konafa dough in a Koz (small perforated container) with holes in its bottom. The baker then starts to chart very fine thin vertical lines of Konafa dough. After a few seconds, the lines are transformed into Konafa and are collected by hand for they resemble the entangled threads. Currently machines replaced the manual act of Baking AL-Konafa, and one of the major changes that happened is the replacement of the small perforated container.

Period / Occurrence: Seasonal, Holly month of Ramadan

Reference
Fouad Morsy, the Ramadan Dictionary – published by the General Egyptian Book organization – 2013





Masry Bread (Egyptian Bread)

Category: Social practices, rituals and festive events
Region: Canal cities and Oasis
Location: Suez, Dakhla oasis

Masry bread (Egyptian bread) is one of the traditional types of bread baked as a part of the traditional daily diet. The bread in the local language is “Eish” which means lifeor “to live” as it is the main part of the meal. Its main components are flour, bran, yeast, water, and salt.
Process of preparation:
1. Al-‘Agn (Kneading): The flour is first sifted twice to get rid of any impurities. Flour, yeast, water, and salt are added together in a bowl, they are mixed together, while adding water bit by bit until the desired elasticity is achieved. While kneading, the dough should be raised, letting the air in, and then dropped along with the air, a process known to cooks as Tab al-Ageena (Knocking the dough), because of the knocking sound that is produced. The purpose of the Tab is to create elastic but firm dough by controlling the porosity of the dough.
2. Al-Takhmeer (Leaving the dough to rise): The dough is left to rise in a warm environment for about one hour and a half.
3. Al-Taqrees (Shaping/Cutting the dough): The dough is cut to small pieces and shaped in round shapes, and then put on a Maqares that are covered with Raddah (Bran) to prevent it from sticking. Maqares are specifically made discs to put the dough on. The dough is covered with cloth and left to rise until its size is doubled.
4. Al-Tasweyah (Baking): The oven is heated to a very high temperature, then the dough is put using the Matraha (A circular tool with a short or long handle that is made of wood or palm leaves, used for throwing the bread in the oven). The baking takes about five minutes, and it is essential to watch over the bread over during baking. When it is cooked and taken out of the oven, the bread is covered with cloth to remain soft.
The bread making is the responsibility of the women of the house with the help of children, and it shows the level of the cleverness of each lady. The more skill she has, the more uniform the bread is, in terms of size and shape. Traditionlaly, one of the skills women are proud to have is bread making and baking in the special outdoors oven, where women gather in a certain day of the week to bake bread and involve children, which offers the opportunity for the traditional knowledge and skills to be transmitted to the next generation. Additionally, it was a pride to make bead in house and shameful to bring ready bread from the market as it is a sign lack of skills and cleverness of the housewife. Due the changes of the social life most of the families now bring this bread from the market and the individual skill decreased andis replaced by the professional bread makers, which are mostly men.

Period / Occurrence: Daily life

Reference:
Samih Abd al-Ghaffar Sha’lan, Bread in folklore, A study in Folkloric Atlases, Ain for human and social studies and researches.





Mawal

Category: Oral Traditions and expressions; Social practices, rituals and festive events
Region: Most of Egyptian Regions
Location: Delta, Upper Egypt, Aswan

Mawal is a type of folk poetry that spreads in Egypt and in many parts of the Arab world. There are multiple accounts of the Mawal's origins, and despite their differences, they all associated it with sad circumstances. It is almost sure, though not confirmed, that it has Iraqi origin.
Sometimes Mawal is recited as poetry, while others it is sung. The accompanying musical instruments include Rababa, Mizmar, Nay, Duff (Tambourine), and Tabla (Drum).
The older form of Mawal consists of two lines each with two hemistiches. The first two parts have the same ending, and the second two have another. At times, it has a fifth line and is called in Egypt "Al-A'rag", and other times it has seven lines and is called "Al-No'many", which is quite popular among traditional singers as "Al-Sab'awy".
Sometimes the Mawals are described using colours. The red Mawal refers to one that speaks of glory, the green speaks of love. There is a kind of Mawal that tells a story, which corresponds to the European Ballad, and is usually sung in "Sab'awy" form. Other topics include the complaint about fate, courtship, and fascination about nature. A folk singer that excels in performing al-Mawal, would be known as Rais al-Fan (Master of the art).
One of the most famous Egyptian Mawals that became popular in the twentieth century is the Mawal of "Adham al-Sharqawi", which tells a story about the heroism of a man, who takes revenge for his uncle from his killers. He escapes from prison to intimidate the government for a long period of time, until a friend betrays him.
There is also Mawal Shafiqa and Metwally, which shows an Egyptian custom rooted in Upper Egypt, which is to preserve the honor of the girl and her virginity as a social value should be respected; losing it is a shame inflicted on the family or the tribe, especially the males, who must get rid of the sin by killing the girl. Mawal Shafiqa and Metwally tell the story and win for the girl who was wronged by society. And there is a third Mawal, Hassan and Naima, which tells a love story that rose between a popular singer and the daughter of a rich man whom she admired, but the Mawal ends in a tragic end with the murder of Hassan the singer.
All these samples of Mawal have main social function besides entertainment, that is conveying the values, habits, and morals to the next generations and devote its presence in society and guaranteeing its continuity and sustainability. Currently there are, as it used to be, famous Mawal singers who can improvise on the situation and based on the type of attendees or even their names on the spot. This is the most innovative part, and Mawal singers gained high status in their communities recently due to the media.

Period / Occurrence: Family customs - entertainment and summer - celebrations and rituals – work

Reference

Mohamed El Gohary, Encyclopedia of Arabic Folklore, Folk Literature, Vol. 4. The General Authority for Culture Palaces 2012.
Tariq Yusuf Ali. Different methods of performing the mawwal template for some of the great performers / supervised by Ratiba Al-Hefny, Alia Shukry. - Thesis (Master) - Academy of Arts, Higher Institute of Arabic Music.
Safwat Kamal. Among the Arts of Egyptian Folk Singing: Mawawil and Folk Songs. Cairo: The Egyptian General Book Organization, 1994.
Shaimaa Salah, Music of the people, Dar Hypatia for publishing, 2011.
https://www.youtube.com/watch?v=89nNqENK250
https://www.youtube.com/watch?v=5s4I6nJEW8k
https://www.youtube.com/watch?v=41nOGp3ecpo

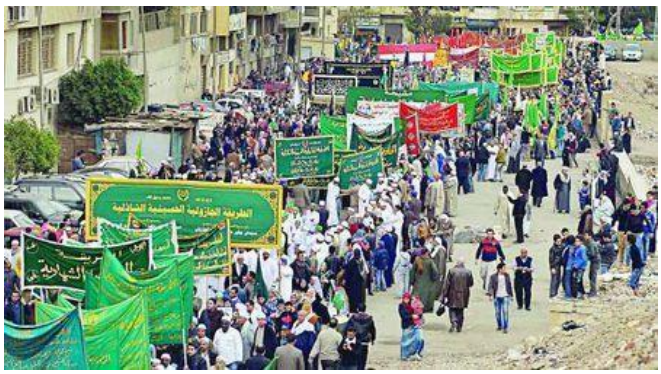
Mawkeb- Parade or processions of Muslim and Coptic saints

Category: Social practices, rituals and festive events; performing arts
Region: All Egyptian regions
Location: Rural and urban areas

Mawkeb is usually on Islamic or Christian religious occasions, and it is a festive carnival that shows the participants in the procession through a specific path. The processions in particular are a set of Sufi groups and have an agreed upon movement within the procession (mezzansen); the spectators are usually on the sides of the road or on the roofs and balconies of houses, and the movement is accompanied by a hymn or chanting performance that is also agreed upon and trained as well.
For each Tareekah, a billboard and a set of flags and banners are used for each Sufi group. Each Tareekah has its own uniform and every Sufi Tareekah has a flag that distinguishes it from other groups and announces its existence also the uniform, especially the head covers, has the same function in the parade. During the procession, the Sheikh of the Tareekah and its leader is present, and he can ride a horse and be called the Caliph. The processions are an essential and important element in the performing arts on religious occasions.
This parade is an essential prat of the Mouiled festival for the Shaiekh or Saint, it starts from the shrine and has a round as an announcement for the beginning of the celebration, as well as the presence of the Sufi group, the strength of its presence and the number of its followers. Mawlids and Islamic and Coptic religious occasions have similar celebrations, including the procession. However, the procession in the Coptic Mawlids is characterized by the religious character of the church and gives the official character of the practice, despite it being a folkloric practice in the first place. As for the processions on Islamic religious occasions, they follow Sufi groups are predominantly informal.
Traditionally, processions were part of every popular religious celebration, in which sects were keen to participate, wearing their traditional costumes and sometimes carrying work tools to express their identity. One of the most famous processions that disappeared is the Hajj procession, which used to go out with a convoy of pilgrims and it had a leader, and people would line up to watch the procession and bid farewell to the pilgrims and sing songs wishing them a safe journey. Until 1962, the procession carried with it the cover of the Kaaba, which was prepared in Egypt.

Period / Occurrence: Religious occasions, all Mawlid celebration of Muslim and Coptic saints

Reference
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, Folk beliefs and knowledge, vol.5. ministry of culture, Cairo, 2008.
Aysha Shokr, Mawlids of Islamic and Coptic saints, ministry of culture, 2012.





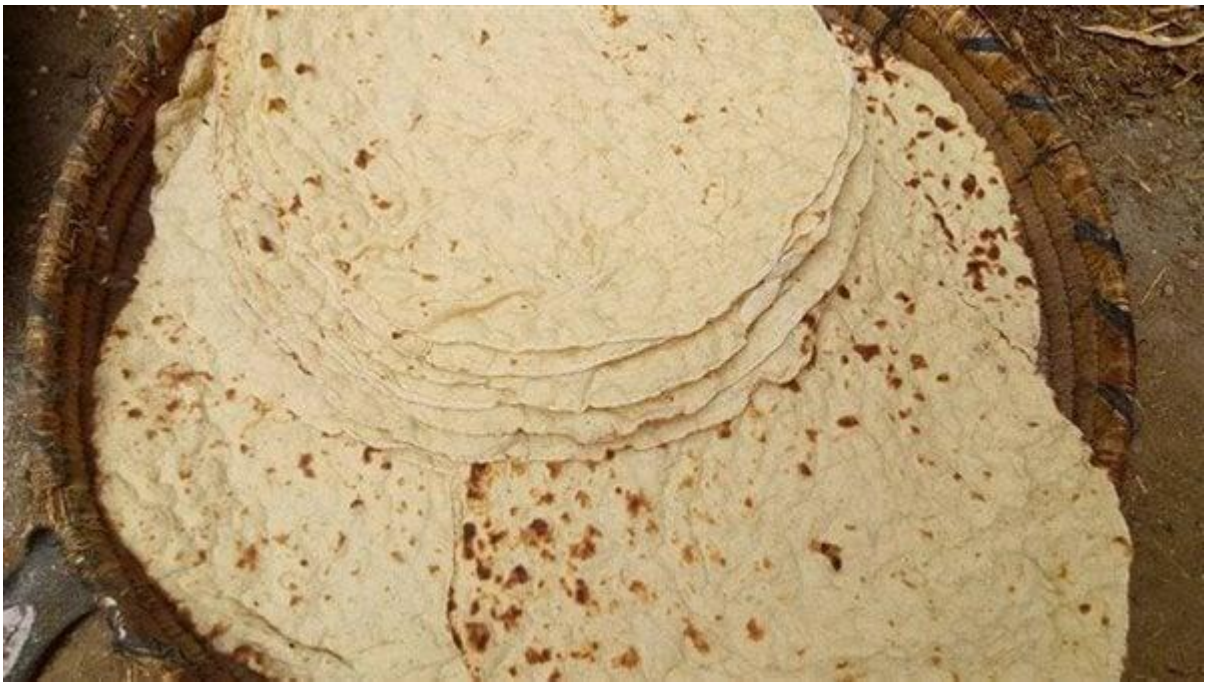
Merahrah bread

Category: Social practices, rituals and festive events
Region: Most of Egyptian governorates
Location: Delta, Canal cities, and Oasis

Merahrah bread is one of many types of Egyptian bread and is mainly found in Delta region. It is easily made in rural Egyptian houses, people use it as a base for everyday meals, and can be preserved for fairly long periods of time.
The word Merahrah in Arabic means that is has been spread by hand or by an item called Matraha (A circular tool with short or long handle that is made of wood or palm leaves, used for throwing the bread in the oven). Its main components are flour, yeast, water, salt and oil (optional).
Process of preparation:
1. Al-'Agn (Kneading): flour, yeast, water, and salt are added together in a bowl, they are mixed together, while adding water bit by bit until the desired elasticity is achieved. When kneading is finished, a little flour is added to prevent air from entering the dough, and sometimes oil is used instead.
2. Al-Takhmeer (Leaving the dough to rise): The dough is covered and left to rise. This process takes a couple of hours depending on the sun and how hot it is.
3. Al-Taqrees (Shaping/Cutting the dough): The dough is cut to small pieces and shaped in round shapes, and then put on a surface covered with Raddah (Bran) to prevent it from sticking. Afterwards, it is covered again, and left to rise for another fifteen minutes. This allows the bread to rest, making it easy to be spread to its desired shape before baking.
When the cut dough is ready, the Matraha is sprinkled with bran, and dough is rocked and shook to encourage it to spread and flatten. It could also be patted by hand to reach the desired thickness and size.
4. Al-Tasweyah (Baking): The dough, now formed into discs is thrown on the base of the oven, and when done, it is drawn out again using the Matraha.
The bread making is the responsibility of the women of the house with the help of children, and it shows the level of the cleverness of each lady. The more skill she has, the more uniform the bread is, in terms of size and shape. While many people now opt for store-bought bread or Merahrah bread made with artificial ingredients, Merahrah bread remains a popular choice for those who value natural, wholesome food. It can not be found in many bakeries but only in houses in rural communities, as it can be made at home using simple ingredients and traditional techniques.
In addition to Merahrah delicious taste and texture, Merahrah traditional bread is also often praised for its nutritional value. It is a good source of complex carbohydrates, fiber, and essential nutrients, and can be a healthy part of a balanced diet.

Period / Occurrence: Daily life

Reference
Samih Abd al-Ghaffar Sha'lan, Bread in folklore, A study in Folkloric Atlases, Ain for human and social studies and researches.



Mezmaar

Category: Performing arts; Traditional craftsmanship
Region: Upper Egypt governorates
Location: Sohag, Luxor, and Aswan

Mezmar is a wind music instrument played by skilled players and accompanied the folk music groups on most festive social and religious occasions such as celebrating weddings, baby showers (Sebooe), the Birth of the Prophet "Mulid", and nowadays in welcoming the guests and tourists in the touristic sights. Crafting Mezmaar is usually done by a professional craftsman as it requires a specific traditional knowledge transmitted orally through generations, most of the time within families or by the apprentice in the workshops.
Mezmar has different types according to the location. Still, the most common is Saeedy Mezmar, and then comes Fallahy Mezmar which is common in Nile Delta region. Usually, it is made of primitive material which is available in the natural environment, mainly bamboo with a certain number of holes (normally 5), the player presses on the holes while blowing, so leveling and blowing produce the required sound. Mezmar players are usually men. Mezmar is used on festive occasions and accompanies the music of folk ensembles made of metal, normally copper, the sound produced from Mezmar is close to the sounds of the Arab musical scale with the four voices, and due to the limited number of its holes (5 holes), Mezmar performs the melodies of the folk music which consists of only six notes. Mezmar was mentioned as a characteristic musical instrument in Egypt by orientalists in the 18th and 19th centuries, describing the audience gathering every night in the modest coffee shops in the villages listening to Rababa and Mezmar highlighting one of the social functions of the folk music instruments, wooden ones with the different types illustrated on the Egyptian temples proving the historic background of the instrument. Nowadays, Mezmar music is characteristic in wedding celebrations in all the Egyptian regions and governorates to people from different backgrounds and social classes.
The joyful music of Mezmar qualified it to be part of all the happy occasions among the Egyptians in variuos regions, although it is originated in Upper Egypt, whether social (especially those related to the life cycle of the individual, such as birth and marriage) or religious, which they consider pure festive occasions in which they play music, sing, and dance. The most common Mezmar is the metal one used by clever folk music players in Upper Egypt It is mostly made of brass and makes a pleasant and loud sound like other brass wind instruments, but with special tones.

Period / Occurrence: Daily life, Festive occasions

Reference
Mohamed Al-Gohary, Encyclopedia of Folk Heritage, Customs and traditions, Published by the Egyptian Ministry of Culture, Cairo.





Mokhammar Bread (Yeasted Bread)

Category: Social practices, rituals and festive events
Region: Upper Egypt
Location: Asyut governorate

Mokhammar Bread (Yeasted Bread) is one of the traditional types of bread baked specially in Upper Egypt. It is usually made during festivals, but could be used as part of the breakfast to be consumed with tea. In this case it is called Fayesh. The children sing during celebrations for this kind of bread saying:
"O pomegranate, you are red and new,
Tomorrow there will be kneading, and after will be Eid (Feast)"
This type of bread requires very high skills and cleverness in preparation from the ladies, and that is why it not baked a lot in houses. The difficulty is represented in making its specific yeast, called 'Anz yeast (Goat yeast). This yeast is made using goat milk, and is prepared as follows:

- Goat milk is mixed with dry fava beans, and put in a pot called Barrad, tightly covered, and put in yet another clay pot filled with bran. This process is called Kamr, is it helps the yeast warm up without letting any air in.
- The yeast is formed producing bubbles, which allow the lady to know that the process has succeeded. The beans are then taken out of the yeast.
- A small amount of flour is added to a bowl, and the fermented milk is added and mixed together. This small piece of dough is a specimen that would foretell the success of the bread.
- The specimen is covered and left for about ten hours, after which the dough is checked. In case of success, then the whole process is repeated with larger amount of ingredients for the bread.

The yeast is added to the dough at the last stages, as it is very active and will make the dough hard to cut and shape.
Afterwards, the dough is put in moulds called Safayeh which are greased with ghee. It is then left in the sun, then in the shade before putting it in the oven using the Matraha (A circular tool with short or long handle that is made of wood or palm leaves, used for throwing the bread in the oven).
After taking it out of the oven, its surface is greased by a piece of dough covered with ghee.
Finally, the bread is cut into finger to produce the Fayesh.

Many people now opt for store-bought Mokhamar bread, it remains a popular choice for those who value natural, wholesome food. It is a homemade using the abovementioned simple ingredients and traditional techniques. In addition, Mokhamer traditional bread is also often praised for its nutritional value. It is a good source of complex carbohydrates, fiber, and essential nutrients, and can be a healthy part of a balanced diet.

Period / Occurrence: Mainly in festivals, but also in everyday life

Reference

Samih Abd al-Ghaffar Sha'lan, Customs and traditions related to bread as an indicator for cultural zones: A field study in some villages in delta, PHD thesis, supervised by Aliaa Shoukry, Safwat Kamal, Hasan al-Kholy, Cairo 1997, p. 447, Academy of Arts

Paper doll of envy

Category: Social practices, rituals and festive events
Region: All Egyptian regions
Location: Mediterranean coast communities, rural and urban areas

The doll - as a popular symbol - indicates the continuation of life, and its strength lies in the prime of youth, and it is a symbol of fertility and childbearing. The people call the girl or young woman a "doll/bride". Folk dolls appear in many forms and shapes, they may appear in semi-natural images and forms, or tend towards symbolism and abstraction. Some of them may become mere decorative motifs, such as what traditionally appeared in many woodwork, pottery or metal pieces, embroidery or talli artifacts. These motifs take many shapes, including triangles with circles on top of their heads, or small lozenges, and many other shapes that are as close as possible to the shapes of puppets, and they appear on the artifacts of most Arab and Mediterranean regions.
The traditional dolls may be created as centered on geometric or botanical and floral shapes represented in the balconies of Islamic mosques, walls and buildings in general. Some of them are related to some custom practices, traditions, or seasons such as harvesting or flooding, sometimes with religious occasions and feasts, or they may be related to a special event in the individual's life cycle such as marriage or birth.
Some of them are also associated with some magical practices of white and black magic. The doll of envy is paper to be cut by hand in a shape of doll by old women, or alum doll used in a popular magical practice associated with what is known as "white magic", where the magical ritual here aims to remove the damage caused by the envious eye, and the envy paper doll has a great role in this ritual. The practice may be performed on a paper doll made in the form of the envious, and the needle is inserted into it several times mentioning names of the suspected persons of envy. This paper is filled with salt which is believed to have a great role in protection, and the envied person passes it seven times (the number of days of the week in which envy is likely to occur).
The practice may include that a person collects a pot of straw in front of seven houses surrounding the house of the envied - before sunset - and the one who does this work must not talk to anyone during his going and returning, as he is then put these straws to be burned with the "paper doll of envy". Traditionally it is an evil-eye protection tradition. In this tradition, an "evil eye" doll is often used as a talisman to ward off the evil eye, which is believed to bring bad luck, illness, or harm. These dolls are usually made of paper and feature a blue eye symbolizing protection. This is a traditional belief that dates back to ancient times and is still widely practiced in Egypt.

Period / Occurrence: Daily life

Reference

Fadia Abd El Hady, Envy from a social perspective, **Article 16**, Volume 21, Issue 4, Spring 2020, Page 369-397
Safaa Tantawy, Envy between folk beliefs and social practices, Field study in Menofia governorate, Master thesis, High Institute of Folklore, Academy of Arts, Egypt, 2016.
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, Folk beliefs and traditional knowledge, ministry of culture, Cairo, 2008.



Paper Kite with string

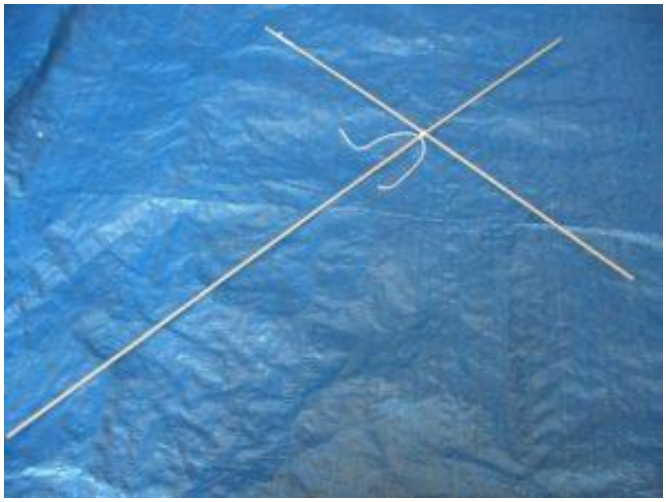
Category: Social practices, rituals and festive events; Traditional craftsmanship
Region: Most of Egyptian governorates
Location: Meit El Ezz, Meit Hebish Al-Baharia

Paper kites scattered along the skyline are a typical summer image in Egypt. This popular folk handmade paper game is played all over Egypt. Be it Delta, Upper Egypt, villages, or urban communities, especially the popular areas and alleys where children compete and adults help them to fly their kites high and also compete in decorating them and adding additions of their creativity, which facilitates the development of the element and gives it dynamism and the ability to survive. It is a paper game that is hand-made from reeds, fine colored paper cover, strings, starch (as a handmade traditional glue)
Practitioners cut the reeds in either the shape of a square or two triangles with the same base, and bind it with strings, they cover the shapes with colorful paper and stick them with handmade glue (made of starch). Then they make the long tail of the paper kite, which is in the form of small parts of colorful paper to keep it balanced while flying calling it “Mezan”, referring to its function. The tail of the kite also can be made by attaching a string of lightweight materials, such as crepe paper or ribbon, to the bottom edge of the kite. Finally, a long string can be attached to the kite at the top, which is used to fly and control the kite in the wind.
The second phase is the game. Players gather in a high place, usually the rooftop, where there is plenty of room for wind. They slowly let go of the kite to sail in the sky and gradually it goes up. The winner is the one whose kite stays up the most. In some areas, the game takes on another level, as the players would try to take the opponent’s and claim it as his own. During the Covid-19 pandemic, the string paper kite game was revived to entertain children after it almost disappeared and was replaced by modern games.
During the holy month of Ramadan it is very common for children in the old allays and narrow streets to go out having fun after the afternoon with their kites and compete until the sunset time as a kind of entertainment and spending the time of the fasting hours that is exhausting for them. In rural communities kids and adults go out the field and gather in their leisure time to fly their kites and compete in controlling the kites in the wind and in their ability to raise their kites high with the help of the adults. Flying kites is a popular game for children from both genders but for adults it is only a male game. Ready kites are now available in the markets, but still the traditional handmade kite is common and characteristic for the traditional districts.

Period / Occurrence: Daily life, Ramadan

Reference
Medhat Mahmoud Ali Hussien, Children folk games





Rababa

Category: Performing Arts; Traditional Craftsmanship
Region: Upper Egypt Governorates
Location: Assuit, Sohag, Luxor, and Aswan governorates

Rababa is a string musical instrument that used to be, originally, with one string played with a bow but nowadays there are various styles of it with more strings up to the player and his skills, although it is considered one of the oldest musical instruments in Egypt, it still has a strong presence in the gatherings of Samar and joys of every festive occasion and for entertaining. Rababa is essential for the folk teller of El Serra in the traditional coffee shops and no wedding ceremonies could be held without Rabab music. Crafting Rababa most of the time is done by its player with material from the environment; coconut shell, tree wood, and horse tail hair for the strings, the bow is made of bamboo and pomegranate as it is flexible and, in some cases, they use palm tree reeds as it is always available in Upper Egypt governorates and it priceless.
Historians, orientalists, and folklore scholars (since the 18th century) mentioned Rababa as the most famous musical instrument in the Arab world throughout the decades and it sustained the same social function and cultural meaning throughout the different eras with a slight change in the form but not in the function as a Sirra teller tool to tell the stories of Abu Zied in the coffee shops every night gathering the village men to follow the adventures and stay following the player and Sirra tellers from village to another. One of the significant Intangible Cultural Heritage of Upper Egypt was played usually by men and transmitted orally sometimes among family members, famous skilled players perform out of the local communities, and recently, the Official Cairo Orchestra hired community musicians who practice the rebab to combine between classical and folk music.
Rababa is used in all the tourist sites in Egypt to welcome tourists and as a symbol of Egyptian Culture. The instrument itself or similar instruments are found in many countries with different names, especially in the Middle East and west Asia. The Egyptian Rababa typically has a long, slender body made out of wood or animal skin, and it has one or two strings that are usually made out of horsehair or gut. The strings are stretched over a bridge at the bottom of the instrument and are attached to tuning pegs at the top, which can be adjusted to change the pitch of the instrument these keys have local names known among the Rababa players. Mezmar accompanies Rababa in most of the festivals but not in Serra narrations.

Period / Occurrence: Daily life

Reference
Mohamed Al-Gohary, The encyclopaedia of Folk Heritage, Customs and traditions, Published by the Egyptian Ministry of Culture, Cairo.
Atlas of Folk Music Instruments, Ministry of Culture, 2008.





Ramadan lantern – Fanous Ramadan

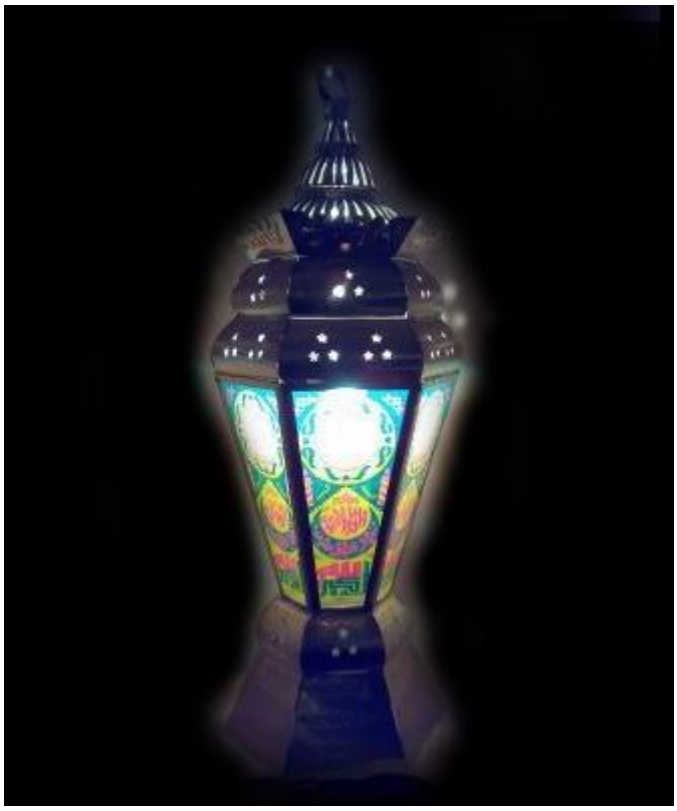
Category: Traditional craftsmanship; Oral traditions and expressions; Social practices, rituals and festive events
Location: All Egyptian regions

Ramadan Lantern is a significant element in Egypt for celebrating the holy month of Ramadan (the 9th month of the Arab calendar, and the month when Muslims fast). The element passed through many phases, first, it was a just lighting source carried while walking in the streets at night as there was no electricity. Later, it turned to be a festive element for the children to play with in the streets. They sing special songs; the most famous ones are 'Wahawy ya Wahawy, Iyaha', and 'Hallw O Hallw, Ramadan is generous, Hallw' as they collect money and sweets from the neighborhood inhabitants. Nowadays, Ramadan Lanterns or Fawanis (singular Fanus) became more of a decorative item in houses, hotels, firms and everywhere announcing the preparation for the holly Ramadan month.
The lanterns were originally made of engraved copper and recently due to the high price of copper, it is replaced by tin as it is much cheaper and lighter, and was traditionally lit by candles, today, of course, they mostly use lamps when it is used as a decorative item, or even batteries for smaller ones but candle ones may be available. Their sizes can go as high as three meters.
In older days, sometimes they were made as toys in the form of a ship, a tank, an airplane or a tram. The toy had wheels, and a candle could be placed inside. There are several types of lanterns now, each has a name known by the craftsmen; such as star, watermelon, ghost, king's crown, lantern and his sons. Some names of lanterns that went down many generations include the parliament, Abu Luz, the cask, 'Afrakoush, and the dancer's Tar (a musical instrument resembling a tambourine but without cymbals). This latter is not made anymore though.
Ramadan Lantern in Egypt has a historical background as the historians mentioned how the Egyptian welcomed and greeted the Fatimid caliph, Al-Muizz li-Din Allah, upon his entry into Egypt, carrying lanterns lit with candles. It happened that this day was the beginning of the month of Ramadan, so Ramadan was associated with the lantern.
Lantern craftsmanship is concentrated in Cairo at two main sites; Berket el Fil in Sayeda Zienab district and in Taht el Rabe' in El Darb el Ahmer district in Historic Cairo, where the craft is transmitted informally from generation to generation in the workshops. And although its season is quite short, it has lasted the rest of time, and is still very much in demand for the modern uses and new social functions.

Period / Occurrence: Ramadan

Reference
Mohamed El Gohary, Encyclopedia of Arab Folklore, Material Culture, Vol. 6. The General Authority for Culture Palaces 2012.
Mahmoud Al-Satohi Abbas Tawfiq. The popular lantern in Cairo: its origins, forms, purposes, social function, ways of developing it, and its impact on artistic education / supervised by Saad Al-Khadem - Cairo, 1971.
Muhammad Desouki, Candles, Lanterns, and Khayameya in al-Darb al-Ahmar, Baladna Arts Series, The General Authority for Cultural Palaces, 2009.





Sand Burial, local name “Mardam”

Category: Knowledge and practices concerning nature and the universe
Region: Different areas of Egypt
Location: Oasis “Siwa”, Aswan, Delta, Red Sea

Sand Burial “Mardam” is healing method used for curing and pain relief for many complaints such as Rheumatism, Rheumatoid arthritis, Back pain, Skin diseases, Joint stiffness, Hemorrhoids, Disc, and Prostate and Liver diseases in some local communities in Egypt, local inhabitants of these communities belive in the effectiveness of what they call “ Sand Baths”.
The professional healer decides on the duration needed for therapy after listening to the patient and sometimes examining him to make his further diagnosis, the duration of the healing cycle is always counted in odd numbers (3, 5, 7 days) with a minimum of three, and might extend to one month depending on the case.
Early in the morning, three or four people start digging the hole in the sand to allow it collect as much sun and heat as possible. The hole is not very deep, but enough for a whole person to lay in it. By mid-afternoon, the patient would be escorted to the mardam (burial site), given that he was prevented from eating three hours earlier. He or she would lay in the hole naked, and his/her body would be totally covered with sand expect for the head.
An umbrella or a blanket supported with sticks would be used to provide shade to the head. Duration in the sand would be between fifteen to forty-five minutes according to his/her tolerance. The curer would perform Tarbeet, which is basically pressing on the patients’ limbs, and halfway through the burial, the batch of sand would be exchanged with fresh hot one.
When the patient comes out of the sand, he/she is wrapped in a blanket and escorted to a tent that was set nearby; he/she is left to rest inside, again lying on the hot sand. Certain hot drinks are provided which will encourage the body to produce more sweat. These drinks are Helba (Fenugreek), Karkade (Roselle), Yansun (Anise), and Ne’na’ (Mint). The patient could stay in the air tight tent up to two hours, with a minimum of twenty minutes. Afterwards, he/she would dress, preferably in cotton clothes, and then be escorted back to the room where he would be served hot soup and lemonade.
During the therapy and for another three days afterwards, the patient is not allowed to drink cold beverages, bath, or be subjected to breeze. By the end, he/she would be massaged with olive oil, salt, and vinegar to close the skin pores.
This remedy only takes place in summer, and might extend to early autumn if the weather is still hot especially in Siwa Oasis in Dakrour Mountain where this healing method takes place.

Period / Occurrence: Summer

Reference

Nahla Emam, Curing Man and Animal; Sand Burial, Fakka and Quba, Folklore magazine 85, 2010, pages 148-158
Suzan al-Saeed Yousef, Folklore in Siwa, National center for theatre, music, and folklore, Folklore studies series no. 11, 2007







Seyaha feast

Category: Performing arts; Social practices, rituals and festive events
Region: Marsa Matruh governorate
Location: Siwa Oasis

Seyaha festival, is also called Sulh (Reconciliation) festival, and pronounced Seyahet in the Siwan dialect (a dialect of Amazigh language). It is celebrated for three days in Siwa Oasis, mid the Hijri month that coincides with the month of October. It is a yearly renewal of peace among Siwan people, as back in the day, there were conflicts between the eastern and western tribes.
According to a Siwan manuscript, in the year 1868 al-Sheikh al-Tayeb Muslim summoned the people at al-Dakrour Mountain, which is a location five kilometres outside the city. Everyone ate together, and afterwards they performed Zhikr (Remembrance) and Sufi chants, and they were asked to continue that tradition each year.
The celebration is part spiritual as people from the two dominant Sufi sects; al-Madaneya al-Shazleya and al-Senouseya gather to pray, chant and eat together for three days, and part social, as the rest of the Siwan community gather and share the food and visit the accompanying market. Moreover, business deals, marriage agreements, and reconciliation between tribes.
Everyone is welcome to join the festival, regardless of age or religion. Unmarried women also attend, while married ones celebrate it by gathering in homes and sharing food.
The whole celebration is based on sharing, before the festival money is gathered to buy bread and meat, which are the constituents of Fattah, the main dish for the event. Everybody then eats from the same dish that is prepared and cooked at the site. Organizers are divided into groups of butchers, cooks, dish washers, and others. Rows of people (organizers and attendees), help transport dished from the washing area, to the cooking area, and afterwards to the rest of the people who gathered in the space at the foot of the mountain.
In the third day, two of the chefs dress as beggars with long white mustaches and beards made from sheep wool. They wear big sacks around their heads, and tie them around their waists, and hold a stick in their hands. Each is followed by two assistances, one carrying a sack, and one holding a stick to hold back naughty children. The beggars roam in a parade around the city, going from one house to another, followed by joyful children who sing and try to grab the beards. At each house, the beggar greats, and reads al-Fatiha (from the Qur'an) and would be offered tokens of peanuts, cookies, biscuits, and fruits, which the assistance would carry in their sacks. By the end of the day, organizers and participants in the festival gather, and share all the tokens together. In this manner, gifts from different homes are mixed together and no one can identify who donated what.

Period / Occurrence: Yearly festival

Reference
Al-Sheikh al-Tayeb Muslim, Siwa Manuscript
Field recordings 1999, 2001, 2006, 2009 by Dr. Shawqi Habib abd al-Qawi.
Suzan al-Saeed Yousef, Folklore in Siwa, National center for theatre, music, and folklore, Folklore studies series no. 11, 2007







Semsemia instrument

Category: Performing arts; Traditional Craftsmanship
Region: Suez Canal Region
Location: Suez, Port Saeed, Ismailia governorates

Semsemia is a stringed musical instrument consisting of three wooden legs in the shape of a triangle. The length of one wooden pole is 60 cm. The pole on which the strings are stretched is called the "crossbar" " Farman" or 'Hamalla". The holes were from five to six, then to eight, and then to ten until they reach twelve. Inside these holes are the keys, or what is also called the "Malawi" or the "Kalon". The strings have different names within the different communities, and are known by all the players and the maker of the instrument. Strings are the same in type, length, and thickness, and the sound they produce varies depending on the size of the instrument, as well as the process of pressing or leveling. Sometimes the player is a maker of the instrument, craftsmen - some of them are women - strive to develop the instrument, while maintaining its traditional form and function.
For the concerned communities it is rare not to be playing Semsemia instruments on festive occasion. Playing it is usually accompanied by performing traditional songs and dances and could be solo, although it is often in a band accompanied by other traditional instruments such as percussions and traditional wind instruments. Bearers of Semsemiah instrument skills and knowledge are mainly the players and craftsmen of it from both genders and from different age groups.
The performance is completed by the interaction of the audience from the communities who participate in the performance in social occasions and in public cafes, sometimes by dancing or chanting with the band. Trainers of instrument playing in the cultural centers in the communities in which the element is transmitted to new generations from both genders. There are many NGOs and ethnomusicologists concerned with the instrument, such as the Mastaba Association in Port Saeed.
Semsemiah instrument has a crucial role in the daily life of the concerned communities upon its participation in the social events either related to individual's life cycle (birth or marriage celebrations) or in pilligram or in the local celebrations of the national events; such as celebrating easter " Sham El Nassim' in the cafes and on the beaches, The Semsemiah songs, no matter how simple, reflect the social relationships and values that communities, groups and individuals are keen to transmit through generations, additionally, Semsemiah has a function of entertainment through evening performances in modest traditional cafes, where one of the players begins to play it, and people gather, which enhances social ties among members of the community. Semsemia is one of the cultural features of the Suez Canal cities, it is closely associated with the sea as it is present on any ship or on fishing boats to entertain fishermen on fishing trips.

Period / Occurrence: Festive events

Reference

Fathy Alsanafawy, An introduction to the study of lyrical folklore, Culture Supreme Council, Ministry of Culture, January 2001, Cairo, Egypt.
Ashraf Awad, Introduction to the Study of folk Music in Ismailia, Ministry of Culture, 2007, Cairo, Egypt.



Shadow puppets

Category: Performing arts
Region: Urban areas
Location: Cairo and urban areas in Egyptian governorate

Shadow puppets is one of the oldest folk arts of display and depends on projecting light on puppets that move from behind a white cloth curtain (display screen) and moved by a number of professional movers (imaginatives). This art was widely spread, but it began to disappear due to the death of a large number of its players and performers as well as the entry of modern display techniques, and one of the last players was Ahmed Al-Koumi, who died in the eighties of the last century, and was a student of Hassan Khanoufa, who died in 2004 after he trained the Wamda troupe for Shadow and Al-Aragoz shows. This art continued until now through this band.
The references indicate that the Arabs knew this Art for the first time in the Abbasid era, and his coming to Egypt in the era of the Fatimids in the fifth century AH / eleventh century AD, and some believe that he “remained imprisoned in the palaces of the Fatimids to amuse the princes and their close guests to them, and then he went out to the people to contribute to the promotion of the Fatimids". And when Salah al-Din al-Ayyubi took matters into his own hands, the judge El Fadeel asked about him, and he replied: “I saw him a great sermon, I saw countries go and countries come”. "The sultans of Egypt had a fondness for him after that, until Sultan Shaban carried it with him when he went on pilgrimage in the year 787 AH... Also, al-Zahir Jammaq ordered in the year 855 to abolish playing with him and to burn his figures".
Researchers have various points of views about its original home, as some see India as the first origin in which this art originated, and others link its origin to China, and others hope that the Pharaohs were the first to know this art. Most of these sayings are among the hypotheses that were not settles in reality except for its coming from the Far East. Shadow puppets shows were spread in the urban areas in the religious festivals for Muslim and Coptic Saints Moulids until very recent times with a wide audience from children and adults from both genders.
Recently, the Ministry of Culture put effort to revive the art of Shadow puppets theatre in the cultural center as a performing art involving the new generation and transmitting it to them, still this is done in a narrow scale and the communities don’t practice it frequently. Shadow puppet theatre is displayed in the villages with skilled practitioners and in some villages, it used to have a local name “The Universe Box”.

Period / Occurrence: Festive events

Reference

Ahmed Taymor, Shadow puppets, games and statues among Arabs, Cairo, 1957.
Farouk Saad, Arabic shadow puppetry, publication company for distribution and publishing, Cairo, 1993.
Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, ministry of culture, Cairo, 2008.





Sham el Nessim: Celebrating Easter in Egypt

Category: Social practices, rituals and festive events
Region: All Egyptian regions
Location: Rural, urban and desert areas

Sham El-Nessim is the most important national non-religious celebration in Egypt. It is celebrated by all social classes without exception. It is one of the oldest feasts dating back to ancient Egypt. It was mentioned on the walls of ancient Egyptian temples as one of the Pharaonic feasts, it retained its status and presence and continued to be linked to the climate cycle and the geographical nature of the Nile Valley. In the Pharaonic era, the day of its celebration was the first day of the Shammo season, the date of the start of spring.
Despite the conversion of the official religion in Egypt to Christianity and Islam, the status of Sham El-Nessim has remained, due to its association with agricultural work, the river cycle and climate. Its date is determined (the twenty-fifth of the month of Baramhat) in the Coptic calendar. The celebration of Sham El-Nessim begins with procedures and rituals, and the first of these rituals is the celebration of palm sunday, in which most parts of Egypt, the wheat bride is formed and is called by several names such as "The Frick Bride". It is usually hung on the walls and entrances of homes. On Tuesday, people believe that it is the best day for phlebotomy therapy. This is done by conditionality. Wednesday is a day called “Ayoub’s Wednesday”, and there is a legend circulated by that Ayoub, the “Prophet of God” bathed on this day, massaging his body with juniper plants - so he recovered from his long, severe illness, as a prevention of diseases, individuals still practice this ritual. Thursday is "Lentil Thursday" and lentils cooked on it, and some people prefer to eat two eggs to avoid swelling of the eyes in the coming year. Friday, during which women in some governorates of Upper Egypt seek treatment for infertility. In Saturday, in which people apply the eyeliner « Kohl » on their eyes, believing that this protects eyes from diseases and gives them strength of vision over the next year. And on Sunday it is believed that putting an onion under the pillow on this day prevents the « Shamamah » from appearing throughout the year (it is a metaphysical being that roams around the sleeper and smells him).
The most prominent aspect of the Sham El-Nessim celebration is the early outing before sunrise to the fields, gardens, and banks of the river. This was based on the Pharaonic belief. Then it became based on the popular belief of the importance of leaving early to enjoy the pure morning breezes and its beneficial effect on public health. Egyptians eat special foods from green plants, like lettuce and green onions, as well as colored boiled eggs, and salted fish. In each of these foods, there is a symbolic sign of the renewal of life and has a positive impact on the renewal of human vital energy.

Period / Occurrence: Its date is determined (the twenty-fifth of the month of Baramhat) in the Coptic calendar. Should be Monday

Reference
Essam Estaty, Sham El Nessiem- legends, history, habits and rituals, ministry of culture, Cairo,2012.
Abd El Hamied Hawwas, Articles in Folk culture, ministry of culture, Cairo, 2014.

Sinai embroidery

Category: Traditional craftsmanship; Social practices, rituals and festive events
Region: Sinai governorates
Location: Northern Sinai, Southern Sinai in the East of Egypt

Since ancient times, Bedouin women in Sinai have been interested in embroidering their dresses and headscarves with decorative units and special colors that express the environment and highlight many cultural symbols and connotations. The Sinai women's dress stands out as a piece of art and a reflection of traditional culture at the same time. The decorative units, with their bright shapes and colors, reflect special symbols. Each tribe has its own specific decorative units and motifs through which it declares its identity and social status, moreover, declares her marital status whether she is a married woman or a girl as well as her age.

The decorative units and motifs are known and circulated with names familiar to the members of the Sinai society, each unit called "Erq" and these unites contains specific motifs such as "the unit of the clock", "the unit of the lemon", "the unit of the bride" and "the sycamore tree". Women were also inspired by nature and its elements in embroidery to show the deer and birds as motifs on their dresses. Women transfer the skills and knowledge of embroidery to their daughters from their early age, the girl starts to embroide her wedding dress herself with the help and guidance of her mother and the elder women in the family cycle or, in a wider scale, of the tribe. So that the element continues alive and expresses the local community's culture.

Women use embroidery to decorate their headscarves and burqas, "face coverings" Burqe, as well as veils that they believe protect them, their children, and their beauty from envy and the evil eye as well as from the heat and sand of the desert, with motifs that reflect the beauty and uniqueness that characterize the culture of the Sinai desert. The plant and environmental elements and the colors that are available in their surroundings are the main characters of Sinai embroideries so the used colors usually are the degrees of dates from yellow to red with all its degrees with a local name for each color.

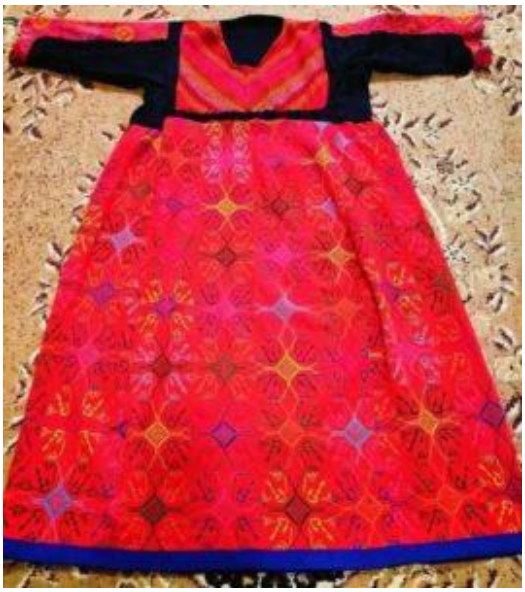
Bedouin of Sinai in the east of Egypt knows the symbols and cultural meanings of the women's embroideries and the fine differences between the motifs, since the communities traditionally separate genders in the daily life activities, and do not allow women to mix with men from other tribes, except in the narrowest limits and in limited contexts such as markets, women of the tribe are distinguished from their costumes and face veils. For example, the red embroidery, with all its shades, is for married woman while the blue is for widows.

Period / Occurrence: Daily life

Reference

Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage- 2Nd vol., Folk habits, Folk studies series, ministry of culture, 2015.
Nahla Emam, El Nahar Elzien, Marriage habits among the tribes of Northern Sinai, Ministry of Culture, 2013.





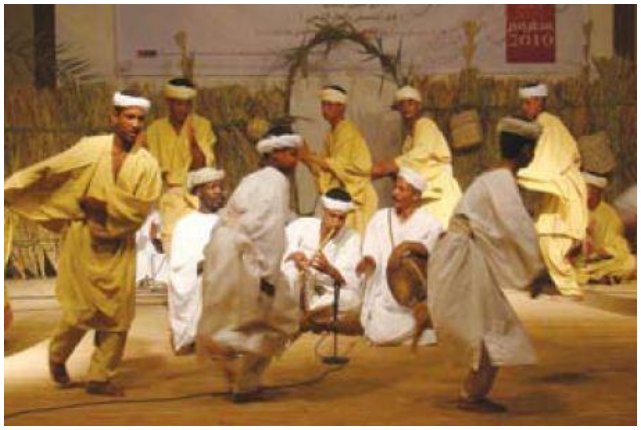
Siwan Burmeya Dance

Category: Performing arts; Social practices, rituals and festive events
Region: North east Egypt
Location: Siwa and Marsa Matruh governorate in the east.

The Siwan Burmeya is a type of dance performed during wedding celebrations by the Zagala group. Siwans are divided to seven tribes, and their leaders; named Ajwad; together co-decide on common affairs. Among those affairs was the matter of outside groups that come to work and settle in Siwa. They were only allowed to stay outside the city of Shali (the old and center place of Siwa oasis), and eventually formed a village of their own called Mansheya. Among these expats were the Zagala, they came to work as farmers, but they were also into poetry, songs, music and dance.
Since the Ajwad had put strict social rules concerning the separation between men and women in all occasions; even during wedding celebrations; the Zagala had to perform both male and female's roles in the dances. Hence, the Burmeya dance was fashioned. The word "Burmeya" derives from the word "Barm" meaning rotating, as the performer(s) rotate(s) in place, or in a circle. The dance is performed either singularly or in a group, and involves hips shaking while rotating.
If only one person is dancing, the rest of the group would sit in a circle around him, clapping and playing music. The musical instruments used are drums and Teje'bett/Teshabebtt/Suffara (a type of flute). The dancer rotates in place while shaking his hips from right to lest. He uses a shawl, lay it on the buttocks, and hold the two ends by hand.
In case the dance is performed by a group, the dancers form a circle, with the singers and music players at its center. Each performer now rotates half a circle in each direction while leaning a bit. The performant "Zagal" moves his arms back and forth, and moves along the dancing circle.
This singular dance is performed during the groom's bridal bath parade. The tradition is for the groom to go along with his friends to a nearby water spring called Ain Tamosy for the bath, accompanied by the Zagala. They perform at designated stops along the way. It is also performed during another bridal parade called Besbasa parade, where a special meal with the same name is sent from the bride's house to the groom.
After the groom and his friends are back from the bath, they have dinner, then other members from the Sufi group members that the groom belongs to come over and perform Zhikr (Remembrance) and chant until very late at night. Afterwards, a poet recites poems of compliment, glorification and flirtation, and the night ends with the Zagala performance with their singing and dancing.

Period / Occurrence: Social occasions, Seyaha feast in October

Reference
Samir Gaber, Folk dance atlas, National Center for Theatre, Music, and Folk Art, p 2





Soboa, Baby shower

Category: Social practices, rituals and festive events
Region: All Egyptian regions
Location: Rural, urban and desert areas

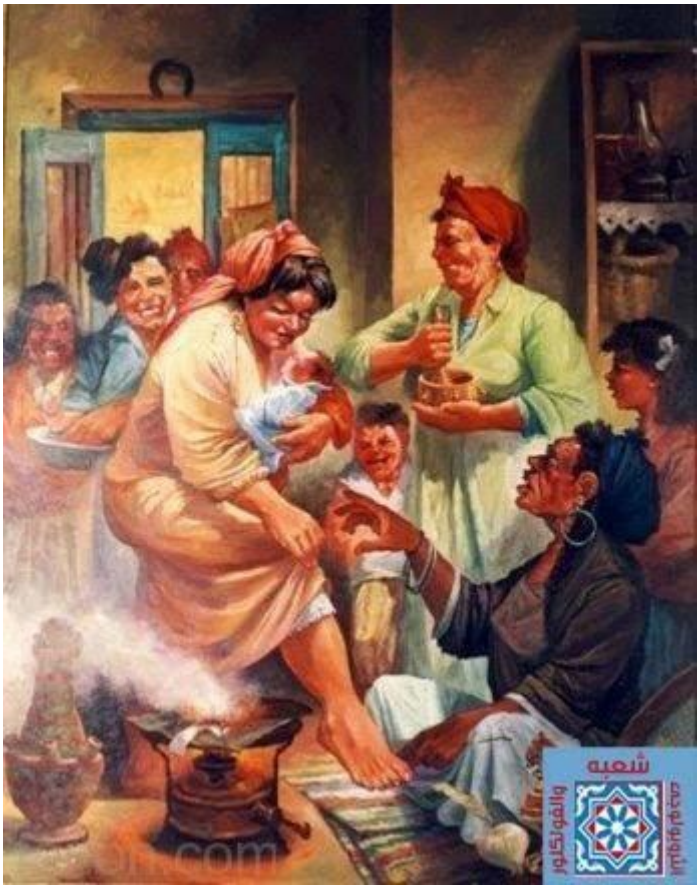
Seboua' is a name given to the celebration of the seventh day of a child's birth, in which some rituals and practices are carried out, most of which aim to protect the newborn, as protecting him from evil spirits that individuals believe in their presence and that they are close and can harm the individual in certain stages of his life when he is weak or while transition from stage to another. Preparation for the Soboua party begins after the child birth and check on the mother and the newborn. Preparation begins with buying supplies and collecting tools, either by purchasing or borrowing from relatives and neighbors. Traditionally, the midwife prepares for the ceremony and performs rituals after the birth process is completed.
Among the changes that have affected the celebration of the Soboua is the disappearance of the midwife's role, which no longer exists in many local communities, and the elderly women in the family have played the role of preparing for the Soboua and conducting the related belief rituals. The rite begins from the night before the seventh day of the child's birth; By placing a knife under the pillow of the newborn, believing that it frightens the jinn and evil creatures that can come to harm him. A pottery vessel that differs according to the gender of the newborn, as it is a Qula for the female and a Jug for the male, put in a tray filled with water and 7 kinds of grains, and it is noted here that the number seven, around which many popular beliefs revolve, especially the protection rituals, of which the Sebou' is one of them. Grains are associated with the symbolism of growth and prosperity that people wish for the newborn. Candles are lit and left until they expire or go out on their own. The longest-lasting candle that goes out at last is given the name it bears, as they believe that this is a sign of a person's longevity and a good omen.
On this night, the women soak dried beans in water and leave it overnight until it softens, and on the next day they make small bracelets, each contains seven grains of beans, that are distributed to well-wishers and attendees as a gift from the newborn that is kept in the belief that it brings livelihood and wealth to the bearer. In the Sebou' party, family, friends and neighbors are invited, give aways are prepared distributed to the attendees, which are usually bags of candy, popcorn and a candle. The children sing traditional songs in which they wish the newborn to grow up and become like them. The child is placed in a sieve and is shaken and the copper mortar beats, which is a copper vessel that induces a loud voice while repeating some commandments for the newborn, which they believe penetrate his hearing with the high copper sound. In-kind and cash gifts are presented to the mother in this celebration which called locally « Noquot » as a mandatory gifts.

Period / Occurrence: Seventh day of child's birth

Reference

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شعبية
والفنون

Splinting and fracture treatment: tagbeer

Category: Knowledge and practices concerning nature and the universe; Social practices, rituals and festive events
Region: All Egyptian governorates
Location: Rural, urban and desert areas

Splinting and treatment of fractures, Fractures or ligaments injures always occur as a result of falling from a high place, or as a result of a collision in the bones with a solid object, or as a result of a sudden severe “twisting” of the bones.
Most of bone fractures in rular communities were taditionally treated by healers with splinting. Splints traditionally are made of natural materials that are found in the environment. It is noted that there is home orthopedics and orthopedics by a specialist professional healer "Al-Majbarati", whether a man or a woman are practicing fractures and torn ligaments healing in local communities. Sometimes if people can't get to a healer, they make a home cast. The most common homemade splint is the one in which soap is grated, mixed with egg white, is placed on a piece of cotton cloth, most of healers gently massage the organ with olive oil, the foot or hand is wrapped with it after trying to adjust the bones, and then the leg or hand is supported with wood or a palm tree stem
. Healers recogize the fracture by examining the patient and sometimes crackes an egg on the affected area and the first place where the egg gets heard is determined to be the exact fracture site. Splints prepared by a healer are mostly similler, whether in the splints or in the materials to help keep the organ in a straight shape until the broken bones heal again. The splint must be left for a number of days determined also by the healer and then removed. It may be replaced with another splint; the healer determines the period that it will remain. In case of a fracture of the ribs of the chest or back, a "patch" is made of eggs sticked in the fracture site, which is called an egg plaster, they claim that it sticks to the skin and cannot be removed, as it absorbs controversy strongly. And when the healer removes it, they need to put oil on it so that it softens and is easily removed from the skin most of time it is olive oil as it is the most common natural oil available in the communities and beliving it has healing potenial.
Majbarati is a healer for bone fractures who – most of the time inherited this traditional knowledge within families, in some ruler areas there are families who are famous as Majbarati healers and people come to them from all over the country seeking bone fracture treatment, Barsum considered the most famous Mejabarali in the whole country in a small village in Dakadous village and after him the knowledge of splinting passed to his sons and within the family till now, making the village is known with this specific traditional knowledge of folk healing. With the increasing demand for alternative medicine, many individuals have turned to resorting to splinting “Tajbeer” to treat bone injuries in natural ways as a primary solution.

Reference

Mohamed El Gohary, Encyclopedia of Intangible Cultural Heritage, Folk beliefs and traditional knowledge, Folk Studies series, ministry of culture, 2008.
Mohamed Ghoneim, Folk medicine- folk practices in Egyptian Delta, an anthropological study in Daqahlia governorate villages, Dar EL Ain, 2007.



Sun bread – Shamsy Bread

Category: Social practices, rituals and festive events
Region: Upper Egypt
Location: Upper Egypt (Qena, Asuit, Sohag, Luxor, Aswan) governorates

Shamsy bread (Sun bread) is one of the traditional types of bread baked specially in Upper Egypt, and part of the traditional diet of the region. It is baked in rural houses by women, and requires skill and cleverness in preparation, as well as patience and physical strength. It is made to be preserved for fairly long periods of time. The baking process lasts for two days, starting from mixing ingredients, and finishing with its final baked form. The bread takes the shape of thick discs, and it is the only kind of Egyptian bread that is left under the sun for it to rise, and that why they call it Shamsy "sun" which is a characteristic feature that distinguish it from all other kinds of bread, considering the strong heat of sun in Upper Egypt. Its main components are flour, yeast, water, and salt.
Process of making it:

1. Tarbeyet al-Khameera (Preparing the yeast): The yeast used in this bread is called Hetella, and is described as self-raising. It is basically a piece of yeast preserved from previous dough and kept in a dry and well-ventilated place. The Hetella is put in hot water to dissolve, and then mixed with the flour in a bowl. The bowl is covered by a piece of cloth, and left for four hours in summer, or eight in winter. Salt is not used in this yeast.
2. Al-'Agn (Kneading): Water and salt are added to the previous mixture, the water is added gradually while kneading until the desired elasticity is achieved.
3. Al-Taqrees (Shaping/Cutting the dough): The dough is cut on a surface covered with bran to prevent it from sticking, then shaped and patted in the desired form (discs). The sides of the bread are pierced using palm leaf, or branch, or a pin, and then left to rest in the air on specifically made discs for this bread called Maqares.
4. Al-Takhmeer (Leaving the dough to rise): The bread is put in the sun and left to rise. This process takes between one to four hours depending on the weather. The bread is turned over to continue rising for a couple of more minutes.
5. Al-Tasweyah (Baking): The bread is organized on the base of the oven, either by hand (for near areas), or using Matraha (for further areas of the oven), and when done, it is drawn out again using the Matraha.

Matraha is a circular tool with short or long handle that is made of wood or palm leaves, used for throwing the bread in the oven, which is traditionally an open air one. Shamsy Bread stored in houses for quite long time so women manage to make big amount and gather to prepare it for storing.

Period / Occurrence: Everyday practice

Reference

Samih Abd al-Ghaffar Sha'lan, Bread in folklore, A study in Folkloric Atlases, Ain for human and social studies and researches.
Atas of bread, Atlas of Egyptian Folklore, Ministry of Culture, 2008.





Tahteeb, stick game

Category: Social practices, rituals and festive events; Performing arts
Region: Upper Egypt
Location: Sohag, Menia, Assyout. Luxor, Qena governorates

Tahteeb was practiced in ancient Egypt as a form of martial arts which illustrated on the Egyptian temples. Currently, its social function and cultural meaning has changed to take festive character and turned to be a game for entertainment and competitions between men in Upper Egypt. Tahteeb is a men game, mostly from Saee'dy populations in Upper Egypt, highly admiredby women, that also encourage their sons to train and practice, particularly in rural areas where the Tahteeb stick has been used by inhabitants as part of their daily lives and considered a sign of manhood.
The rules of the game are based on values such as mutual respect, friendship, courage, strength, chivalry and pride, this respect appear from the very early start of the game when the players salute each other and knew that they only allowed to touch certain parts not to hit or harm each other by any means. Cultural meanings of the games transmitted with the game from generation to generation such as not hitting a man in his head cover "Emah" as it is a symbol of pride in Upper Egypt. Tahteeb usually performed in both public and private social occasions. Sometimes competitions are held to encourage new players and special Tahteeb evenings involving different governorates that can last almost a week. Ministry of Culture conducts an annual Tahteeb festival, where players from all Upper Egypt governorates meet and compete. Although it is a male game, mothers encourage their sons to learn the stick game, gain the values related to it and to be distinguished in playing it, Tahteeb audience in the public events are mainly men, while when it is practice in social occasions, normally weddings, women are keen to follow.
Some Tahteeb players are well known in a wide scale in Upper Egypt and have their fans who travel from village to village after them to watch and encourage them. Each Tahteeb player has his own style in playing with the stick. Transmission occurs within families, neighborhoods and to anyone who wishes to learn, nowadays, there are Tahteeb centers to teach the game in several governorates and in Cairo, as well as another country by Egyptians who introduce the game in different contexts as a "modern Tahteeb" which keep the dynamic of the element, especially after inscription on UNESCO representative lists of Intangible Cultural Heritage of Humanity. The game gives participant confidence from skills acquired and a sense of pride performing before their community.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2016 (11.COM)

Reference

2016: Tahteeb, stick game (RL) Safeguardin Intangible Cultural Heritage of Humanity (2003).
El Habazy, Bahbah Fekry, Tahteeb and its celebrities in Qena (1900-2019), Dar Bastaroon, Egypt, 2020.
Mohasseb, Hossam, Tahteeb, Academy of Arts, Egypt, 2009.



Talli

Category: Traditional craftsmanship
Region: Assuit and Sohag Governorates
Location: Upper Egypt

Talli is a traditional embroidery craft practiced by women of Upper Egypt (Sohag and Assuit governorates). It uses metal thread, a special handmade needle, and special fabric (Traditionally black or white). The stitches of Talli produce motifs (shapes and patterns that represent the basic units of intangible culture and social meanings within and for its community.), There are several tally motifs (around 60 documented so far) reflecting a wide range of historical, ideological, environmental, and cultural components.
Motifs are continuously repeated by all practitioners, they reveal shared taste, communal interest, and local identity of the community, the most common are; the bride, camel, waves, crescent, moon, kilim, palm tree, bell, wheat spikes). One notices in a piece of work the aspects of intangible cultural heritage and their continuity through history leading to contemporary living. Traditionally, Talli prices were determined upon its weight as the more it is full of embroidery the more it is heavy and needs effort, material, and time, women are proud to inherit piece of Talli or cloth with this type of embroidery and its heavy and authentic work, Traditionally Talli was worn only by married women not young girls, and could be a wedding dress and hair veil for the bride, many songs and oral traditions related to Talli in the concerned communities describing the brid's beauty in Talli or how precious and beloved her to her family from her family as they buy her Talli dress.
Presently the end product takes the forms modern uses such as shawls, dresses, and fewer, women's wallets, items for houses (cushions or curtains) and public spaces (table cloths). Its original traditional usage was limited to bridal veils and dresses, due to social change and communication it is now used by fashion designers and worn by celebrities, still, it is not widespread due to its high price.
The element has two main social functions: economic and decorative. It is an income-generating activity that enhances the social role of women by making them economically viable thus raising their social status within their respective communities, now there are more than 2000 women work in Talli in Sohag governorate and participate regularly in craftsmanship fairs and exhibition to promote the Talli craft and open market to its products, thus the Talli craft revived and adopted by wider circles of consumers, changing its social and cultural context sustaining the skills, knowledge, and practices related to it. The decorative function encompasses the cultural meanings attached to the element related to wearing occasions, social status, and motifs.

Period / Occurrence: Festive occasions

Reference

Saeed El Khadem, Folk Costumes, Dar El Maaref, Cairo, April 1965.
Women National Council, Documenting and developing Talli art, Cairo, 2008.
Saddat Abbas Mohamed, A study of the aspects of the folk embroidery in Assuit governorate and its influence on the art education, Cairo, 1971





Tattoo in Egypt

Category: Social practices, rituals and festive events; Traditional craftsmanship
Region: Most of the Villages and local communities
Location: Some Pesants of Upper and Lower Egypt, Nubia as well as the Bedouin community in Halayeb and Shalateen (By the Red Sea), and Sinai in the east.

Little birds on the two sides of the head, three vertical green lines down the chin, legendary figures on the arms, and little green crosses on the wrists. Tattoos remain a very vivid element of intangible heritage in Egypt. Found in many prehistoric civilizations, evidence of Tattoo body-art was found in Egypt around 4000 B.C. Evidence of Tattoo symbols was found on ancient Egyptian mummies, and on clay dolls respectively. Using fine fish bones, ancient Egyptians drew symbols of their deities and from nature on their bodies.
Locally known as Al-Daa, (Poking) tattoos, which are permanent marks or designs on human skin, especially on the hands, arms, cheek, lower lips and chins. Ranging between blue, green and black, its function was to denote a tribe and a specific social status that a person belongs to.
Often used as a pain therapy, tattoo was quite popular among Egyptians, especially in relieving headaches, hand and finger pains. Ancient Egyptians used it as part of their spiritual rituals and also as a form of body/beauty art, it dates back to Pharaonic times and were usually applied with a needle to symbolize personal protection, religious beliefs, and social status. Some common motifs in ancient Egyptian tattoos considered sacred and held spiritual meanings and religious symbols such as, Anubis (the god of mummification), the Eye of Ra (a symbol of protection and power), the eye of Horus which symbolize protection and power, and the Scarab beetle (a symbol of rebirth and renewal). Traditional tattooing practices are still observed by some communities in Egypt, but the art form has evolved to include modern techniques and designs. Henna tattoos, made from a plant-based dye, were also a popular form of body art in ancient Egypt and continue to be used in modern times.
During the Christian era, the tattoos became more of religious symbols especially Saint George. During Islamic era, the tattoo became more abstract, and geometrical shapes along with shapes of stars and crescents started to appear and it turned to have a healing function for certain diseases. During the French expedition, it remained quite popular among the lower classes who used it as a form of accessories for they could not afford jewelry. It was also used as a record of a milestone in someone's life such as getting married, or performed a pilgrimage. Women in Upper Egypt still mark their lower lips with fine green tattoo lines as a sign of beauty, exactly like the ancient Egyptians.
Nowadays the tattoo art is quite popular among youth and is not limited to a specific social class. It became a trend. However, the traditional tattoo artists with models of their tattoos on display, are still found in Mulids, and weekly markets in villages and some urban markets such as Al-Giza market.

Period / Occurrence: Daily life

Reference
Elaborative drawings in Folk art, and the Human element in the folk belief, by Sawsan Amer
The folk literature of the south, by Mohamed Ahmed Aloqeily
Tattoo in pre-historic Egypt , by Zeinab Abdel Tawab





Traditional hand puppetry: Aragoz

Category: Performing arts
Region: Upper Egypt and Delta governorates
Location: Rural areas and Cairo

Al-Aragoz is an old form of Egyptian theatre using traditional hand puppetry. Performances are highly popular events during which puppeteers remain hidden inside a small portable stage while an assistant interacts with the puppets and crowd. Al-Aragoz takes its name from the main puppet, whose distinctive voice is created with a voice modifier called locally “Amanah”, using this very specific metal instrument by the performer “Aragouz” needs special training and skills.
Performers and the audience interact dynamically throughout the shows, which have a comic and entertaining atmosphere, and practitioners must be skilled in manipulating and maintaining the puppet, as well as in improvisation and music.
Traditional shows explore a variety of themes relating to daily life such as husband and wife, with a recurring theme being the struggle against corruption; another scenario is the dialogue between the Aragoz and the building guarde accuring morals and values. The art used to be presented by groups of travelling performers, who moved from one traditional public celebration to another like “moulied” in the rural areas or during all the festive occasions in Urban communities. However, when these performances began to dwindle, performers and their assistants settled permanently in fixed places, mostly in Cairo and its troups manged to be part of children’s birthday celebration among the upper-class families, additionally, it turned with the efforts of governormental support of Aragoz as a tradition performing art, to introduce it to school students with the help of its practitioners to revive and promote it.
The viability of the practice is threatened by the changing social, political, legal and cultural circumstances of its enactment, such as the rise of religious radicalism, arising of many alternatives for entertainment for children and communication specially TV and electronic games, so an overall decrease in interest among younger generations, and the advanced age of its active practitioners, decreasing of demand on the traditional hand puppetry as a form of cultural expression is also notable . The number of surviving practitioners has diminished while many of those who once-performed stories have now disappeared, it is also noted the challenge of keeping the traditional scenarios which are not attractive to the current audience from children. Sarcasm is a main social function for Aragoz puppetry show, it had been used also for criticism of political situations, which attract adults as well.

Period / Occurrence: Social occasions and celebrations all around the year

Included in the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2018 (13.COM)

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Nasser Abd El Tawwab, Egyptian Aragoz and the puppets, ministry of culture, Cairo. 2014.
Ahmed Abd El Aleem, Nasser Abd ElTawwab, Egyptian Aragoz and traditional puppetry- historical testimonies, Ministry of Culture, Cairo, 2012.





Working songs

Category: Oral traditions and expressions; Social practices, rituals and festive events
Region: All Egyptian regions
Location: Delta, Upper Egypt, Oasis, Nubia, Saini

From ancient times, Egyptians have developed songs to accompany them during their long labour hours. Some songs are used for entertainment and diversion from hardness and monotony of work, some are used for supporting stamina, and movement unison among groups doing the same task (like builders), and some are for luring customers to buy the products.
Fishermen, boaters, camel herders, cooks, builders, and even beggars and fortune tellers all have songs they sign while during work. Farmers also created their own songs. They even have songs for different operations; ones while sowing seeds with the hand mill, ones during preparing the soil, some for harvesting, some for winnowing, and others while raising water from the Nile. They even sing differently according to the harvested plant (gathering cotton, collecting dates, gathering flowers), or instrument used (Saqia/Waterwheel, or Tanbour/Water screw, Shadoof/ Counterpoise lift). Harvest songs are the most common as it is a teamwork done in a joyful atmosphere.
Street vendors sing for different fruits and vegetable, one type of seeds called Hab al-Aziz has its own parade during festivals. Each selling product has its own type of singing to promote it and collect people to buy it, these songs has known terms and vocabulary.
Ladies also sing while doing their household chores like baking, grinding seeds, and cooking.
Songs can be accompanied by music, with the common musical instruments being: Nay (pipe), Rababa, Sagat, Mezmar (pipe), Tabla (drum), Duff (drum), for example, Semsemia instrument accompanied the work in digging Suez Canal.
Examples of songs include:
"You, beautiful dates of oasis, you sway on the palms with breeze" Harvest's song.
"A flower you are, you white cotton, the happiness of the poor's hearts, you come on time with your abundance, rescuing those in need" Harvest's song.
"Hela hela, pray upon the prophet, hela hela, please God increase the goodness". Fishermen' song.
"Hab al-Aziz, with only one piaster, lovely and delicious, with only one piaster". Street vendors' song.
The bearers of the work songs are from different ages (young/old) both genders.
Most of the work songs are rhythmic, so are intended to increase productivity while reducing boredom. The documented work songs related, most of them, to harvest, fishing and building, formal artists inspired by these ICH elements revived it in modern songs which preserve it and ensure its transmission, sometimes out of context.

Period / Occurrence: Daily life

Reference

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Mohammad al-Gohary: Arabian Folklore Encyclopedia, Folk literature, p 4, General organization for cultural palaces, 2012
Mohamma Mofleh al-Bakr, Work songs in Bedouin cultures, Folklore, 1993
Mustafa Ibrahim Taha, Work songs in Shaiqi poetry, Sudaneese studies magazine, July 1968

Zar

Category: Social practices, rituals and festive events; Performing arts
Region: Various regions in Egypt
Location: Delta, Upper Egypt

Zar is a traditional healing ritual to protect and rid human from the evil spirits. There are different speculations for the meaning of the word Zar. In Arabic it the word Zar means “to visit”, in reference to visits by the spirits to human beings. But the same word in Amharic language spoken in Ethiopia and Eritria (where the original ritual is thought to have originated) means ‘serenity’ or ‘peace’.
Zar could be considered a psychotherapy ritual that relieves those tensions through a kind of rhythmic movement and dance. The Zar is a form of performing art through dancing which is accompanied by loud powerful beats from drums and duff along with Tamboura and Mnjur musical instruments. The group responsible for organizing the Zar, singing and drumming, are mainly women, but still there are men practitioners in some zar types with certain tasks. The Zar ritual run by group of people with a leader known by “Koudia”. It also documented that, the person to be rid of the spirit “patient” or “Bride of the Zar” is usually a female. A ceremonial meal to please the “masters” or the spirits is held. Often an animal is slaughtered and the animal's blood is used to grease parts of the lady’s body as a part of the healing proceduers.
The Koudia leads the rituals and determines the tones of the Zar according to the type of master who possesses and affects the patient (Sudanese, Turkish, Moroccan..etc.). Each song or music rhythm calls a certain beat to suit the master, the music changes until the patient vibrates with the rhythm. There are various clothes (like Tarboush) and accessories and specific jewelry (like a square ring, a domed ring, a hijab made of silver) known as Zar jewelry that is to be worn by the patient (usually a woman) according to the master to satisfy him and to protect herself from his harm and evil. Zar music is very characteristic that it is inspired artists to include it in theatre performances.
Both Muslims and Christian Egyptians practice Zar, though with some differences. Some of the names of the Zar dances and music according to the identified spirit that possessed the patient: for example, el-Hikimbashy (old Arabic name for the doctor), el-Yawarbia, el-Dier, Abu el-Ghiet, Sultan Yamama, Om al-Gholam, Abu Danfah, Daqet el-Arab, Daqet el-Sayeda, el-Baharia, el-Maghreby, el-Khaly, and el-Kharsa. Zar is practiced in other African states with diversity in music and terminology maintaining the same ritual function. The specific beliefs and practices associated with Zar vary across cultures and regions to address a wide range of difficulties; including physical, mental, and spiritual crises.

Reference

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Mohamed El Gohary. Folklore science. Part Two, Examining Popular Beliefs, Alexandria: University Knowledge House, 1990
Muhammad Hassan, aspects of the social life of Egypt through the writings of Al-Jabarti, Egypt 2003.
Fatima Al-Masry, Al-Zar, a psychological, analytical, anthropological study, Egypt, 1975





Italy

Acireale's Carnival cycle

Category: Performing arts
Region: Sicily
Location: Acireale (Catania)

The carnival in Acireale is a celebration with a propitiatory role for the change in the cycle of the seasons. It is also the turning point before fasting and restrictions that characterise the following Lent period which leads up to Good Friday. The Acireale's carnival dates back to the middle of the sixteenth century and its celebration is attested in the following century. Paper mache floats were added to the parade at the end of the nineteenth century. The carnival period is characterised by the subversion of the social order: the poorer classes can dress up to disguise their identities, mock the noblemen and experience a certain opulence by eating meat and drinking wine.
Allegorical floats of various kinds parade through the streets of Acireal. Satirical floats aim to mock political and social events, making fun of public people and particular events with a liberating purpose. Today these characteristics are still alive and are paired by a special attention to the quality of the handcrafted allegories. Craftsmen prepare the floats with great skill and different materials: paper mache and flowers are the protagonists of these handcrafts. The artistic flair of the artisans can also be found in the masks that decorate the streets throughout the carnival period and follow the floats during the parade.
The first mask that we know is the one of *Abbatazzu*. In the twelfth century the *abbatazzu*'s mask used to carry a book from which he was reading, or pretending to read, invectives against nobles and famous people. In the following centuries several other masks were created and other characters joined Abbatazzu with the same aims: mocking aristocrats and disguising who was behind the mask. Today the carnival in Acireale is a great collective celebration and a visibility event for the town. Yards involved in making the floats are highly specialised and there is a competition with prizes for floats and masks. Nowadays floats are exhibited during the whole summer to allow tourists to enjoy them.

Period / Occurrence
Defined according to Easter it ends on Shrove Tuesday, the day before Ash Wednesday

Multimedia content
Carnevale di Acireale 2022 - Carnevali d'Italia www.youtube.com/watch?v=HJJ9m9eC_Vo&t=123s
La maschera possibile - verità e finzione del Carnevale in Sicilia - RAI puntata andata in onda il 12/02/1987 www.regionesicilia.rai.it/dl/sicilia/video/ContentItem-234bf227-73a3-45bb-a98d-782c3ef757f9.html

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L'Ancuntru - Encounter

Category: Social practices, rituals and festive events
Region: Sicily
Location: Pietraperzia (Enna)

The *Ancuntru* (The encounter) is an ancient Easter ritual held every year in the town of Pietraperzia, in the province of Enna, which celebrates the moment of the meeting of the Madonna with her Risen son.
The celebration is organized by the "Confraternità del Preziosissimo Sangue di Cristo", which has origins dating back to the 17th century. Despite its formal suppression following the issue, in the second half of the nineteenth century, of a Bourbon decree which prescribed the closure of all secular institutions deemed superfluous by the State, the brotherhood remained alive and still today its members deal with the organization of the festivities and the maintenance and restoration of the ancient simulacra protagonists of the celebration.
The statue of the Risen Christ, a polychrome simulacrum in wood dating back to 1774, is kept in the church of Santa Maria di Gesù, which is also the seat of the confraternity.
The Easter celebrations are preceded, on Holy Saturday, by a procession of the simulacrum of the Madonna dell'Ancuntru, which is carried on the shoulders by the sisters "Maria Santissima Addolorata", dressed in black.
On Easter days, every year, the procession begins in Piazza Vittorio Emanuele in the center of the town, overlooked by the church of Santa Maria di Gesù. The statue of the Madonna, coming from the opposite direction, is wrapped in a black cloak as a sign of mourning and is carried on the shoulders of the members of the confraternity, dressed for the occasion in white tunics, a red cape and a white hood that completely covers the face; in front of the church of Santa Maria there is the statue of the Risen Christ. Both processions move to meet each other. The statue of the Madonna is led in a run towards that of the Risen Christ, and in her run she loses her black cloak, to celebrate the resurrection of her son. The statue symbolically runs to meet Christ three times, until, at the moment of meeting, the two simulacrums position themselves side by side, in the center of the square and after a brief pause they walk together towards the Church. Inside the church the faithful sing a traditional song in dialect: "*Sarbirigina di l'ancuntru*". Finally, the feast ends with the blessing of the Madonna to the whole community.

Period / Occurrence
Every year Easter day

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Boats in Acitrezza

Category: Traditional craftsmanship
Region: Sicily
Location: Acitrezza - hamlet of Acicastello (Catania)

The manufacturing of wooden boats in Acitrezza is part of the Sicilian maritime tradition and is the result of human ingenuity passed down through generations. Aci Trezza is a hamlet of Aci Castello located in the Gulf of Catania in front of the Cyclops sea stacks and is called *Trizza* by the locals. Boats have always been linked to the community of Acitrezza, being an important work tool and a symbol of the town. Shipwrights build boats, both rowing and sailing, that are sturdy and suitable for adverse weather conditions.
The master sailmaker works at the construction of the sail, specifically the Latin sail dating back to the classical Greek period. He creates the sail according to the size and the intended use of the boat and the type of weather conditions. Boats can vary in size and are named depending on the kind of fishing they are intended for. The largest ones can be up to ten metres long: they are used for catching blue fish and are called *sardare*. *Trezzote* boats are characterised by the pictorial decorations made by the *pingisanti*. The *Pingisanti* paint the boats with seafaring representations and apotropaic symbols that link the fishermen to the sea and represent the deep bond between them. The symbolism of their art aims to protect against adverse events and accidents.
Today, the art of the shipwrights is handed down in the city's shipyard: the Rodolico shipyard. The Rodolico family has been building wooden boats for generations. Even if today the production is mainly for small pleasure boats, as wooden boats have been replaced by resin boats, the Rodolico's continue to show the ancient techniques to guests and students, with the aim of not losing the memory and the knowledge of the seafaring township.
Traces of *Trezzote* boats can be found in great artworks such as *I Malavoglia* (a realist novel written in 1881 by Giovanni Verga, in which the deep bond between man and the sea is symbolised by the boat *Provvidenza*) and *La terra trema* (a neo-realist movie of 1948 by Luca Visconti).

Multimedia content
Assessorato Turismo Sport Spettacolo - Regione Siciliana 2010, Gli approdi di Ulisse: Aci Castello (Catania). Intervista al maestro d'ascia Salvatore Rodolico e al capitano https://www.youtube.com/watch?v=WeVMNEPf0-o
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Boats in Acitrezza. Photo by Massimo Vittorio

Bonfire of St Joseph

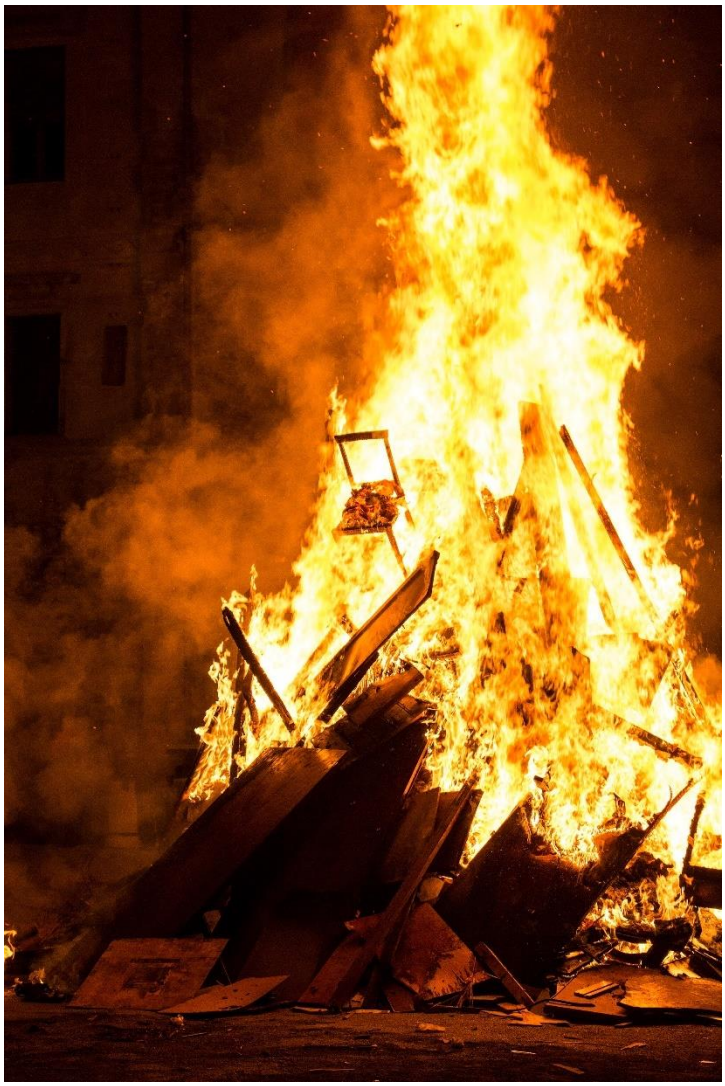
Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Palermo end various towns in Sicily

Saint Joseph's Day on 19th March is the first spring festival. It marks the end of winter and the beginning of the renewal phase. Fire and bonfires seal this moment. In many traditions and celebrations, fire is a symbol of purification, transformation and spiritual enlightenment; in religious festivities it emphasises the importance of an enlightened spiritual journey and inner purification. Moreover, fire can have a meaning of community and sharing. During St Joseph's festivities, people gather around the fire to pray, sing and celebrate together.
Saint Joseph is celebrated in several locations in Sicily where traditional banquets dedicated to the Saint are often accompanied by fires and illuminations. The banquets also symbolise the opportunity of comforting the poor, of whom the Saint is patron, with warmth, food and ceremonial breads. Even today, in urban contexts, communities of citizens in various towns in Sicily and in the neighbourhoods of Palermo organise large bonfires as a sign of devotion to the Saint.
The wood collection takes place in the days and weeks before, then on 18 March, the woodpile is assembled and everything is organised to ensure a successful lighting. In the afternoon, young people take care of bringing pieces of wood to the squares of the neighbourhoods where it is usual to organise these bonfires. They pile up old tools, furniture, fruit boxes and anything else that can be useful for lighting these large fires. In rural areas and where also twigs and branches are available, they are used to light *vampe*. The construction of the woodpiles and the lighting of the bonfires are done by the most experienced young people and adults, both for the skill of the construction and the danger of the lighting. The success of the bonfire, its brightness and visibility within the neighbourhood, and its duration depend on the good assembly of the pile. Once the bonfires are lit on the night of 18th to 19th March, the crowd gathers around them, acclaiming the Saint, perhaps eating the typical food prepared for this festivity or throwing objects used as votive offerings or with a sacrificial function into the fire.

Period / Occurrence
On the night of 18 - 19 March

Multimedia content
Le Vampe di San Giuseppe. Un rito popolare palermitano. C.R.I.C.D. - Centro Regionale Inventario, Catalogazione e Documentazione https://archivi.cricd.it/sezione/arca-dei-suoni/le-vampe-di-s-giuseppe-un-rito-popolare-palermitano

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Vampa di San Giuseppe in piazza Kalsa - Marta Mussolin, CC BY-SA 4.0 <https://creativecommons.org/licenses/by-sa/4.0>, via Wikimedia Commons

Bread and St. Joseph tables

Category: Social practices, rituals and festive events
Region: Sicily
Location: Salemi (Trapani) and several Sicilian towns

On St. Joseph day votive breads are made in many towns of Sicily. On this day the faithfuls who made a vow to the Saint offer a table spread in their home, in order to keep their promise in exchange for a requested grace or devotion. Loaves are a symbol of renewal and rebirth and are accompanied by the first fruits of the season. The banquet is offered to the poor of whom the Saint is protector as well as of orphans and carpenters, it is a symbol of conviviality between men and with the divinity. The dinner recalls the Last Supper and represents the rebirth after death, the spring that comes at the end of winter through symbols, the first fruits of the season, propitiatory foods and wheat.
In Salemi, preparations for St. Joseph Day begin much earlier: women are engaged in the realisation of votive breads which are artworks representing varied forms of nature and carpentry tools that recall the craft of Saint Joseph; men take care of the altars building them with wooden or iron structures covered by laurel, boxwood and propitiatory fruits. At dinner there are three children, invited among the poorer families of the community, who represent the Holy Family: Joseph, Mary and Jesus. They are always honoured by *cucciddati*, votive loaves in the shape of a flowered stick, palm and decorated donut. The banquet is enriched by traditional dishes like omelette and fennel: symbols of abundance which are offered to children and devotees. During the meal, litanies are recited and songs are sung, so that the shared meal nourishes not only the body but also the spirit: a symbol of charity and sharing.
The tradition of tables, altars and the sharing of food, especially bread, has its roots in ancient times. The period of the feast of Saint Joseph, that of the sprouting of wheat, is close to many ancient rites linked to rebirth: the first fruits of the season and the beginning of a new cycle of life also recall the cult of Demeter, goddess of agriculture and crops, deeply felt in antiquity.

Period / Occurrence
19th of March

Multimedia content
La tradizione del pane di San Giuseppe nella Sicilia Occidentale https://www.youtube.com/watch?v=H1iwD5lvhy4&t=27s

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Carter's singer (*canzuni a la carrittera*)

Category: Oral traditions and expressions
Region: Sicily

In Sicily there are different types of singing related to social, religious, and work life. Song and music, at least until the 1950s, used to fill the working day of men and women in Sicily. In the various activities that took place, in the fields, in the salt mines, at sea while fishing, workers used to mark the times of work with songs dedicated to the different moments of the work itself. Different workers have different musical expressions depending on the function of the song itself: songs can incite working, such as the wheat harvest in the fields, or can talk about the job in convivial and resting moments and relieve the boredom, such as for the carters' songs. The transporters of goods who drove the carts along the Sicilian roads had their own specific repertoire of songs to use during the journey to ward off boredom and loneliness and, above all, to perform during rest stops by engaging in real competitions with other *carritteri* (cart drivers).
A canzuni a la carrittera is a song without music sung by the drivers of wagons for transporting goods. These songs can have different themes: love or disdain for the rejection of the beloved, religious thoughts dedicated to the Lord and the Saints or episodes related to working life. The type of song is characterised by virtuosity, especially in maintaining the duration of certain sounds in an explained voice. The poetic typology of the song is the *strambotto*: a single stanza between six and eight verses. Carter's job was born before the end of the 19th century, when cart roads were built in Sicily, and lasted until carts were replaced by modern means of transport. Carters transported goods in their own vehicles to the island's markets facing long lonely journeys. During the journeys carters used to stop at *fondaci*: where they were able to rest and refresh themselves and their draft animals. *Fondaci* were therefore meeting places for carters. In these togetherness places they used to engage in singing competitions. Songs could end with a call to action, an invitation to another carter to demonstrate his singing art. Other locations in which they were showing their art were inside the towns, during private banquets or in cellars and taverns.

Period / Occurrence: Daily life

Multimedia content
Canti alla carrittera in Sicilia - Intervista con relativa "prova" canora di uno dei pochi cantori alla carrettiera rimasti a Bagheria https://www.youtube.com/watch?v=BUYrRZqAzJY
E nni sta vanedda c'eni... - Folkstudio S09.2 - Nastroteca - Folkstudio/Raccolta 01-4c - Folkstudio Palermo-Fonoteca- documenti originali della tradizione - 1966/69 https://cricd.it/UO4/folkstudio/raccolta%201%20-%201966-69%20bob%2001-4c/canti%20di%20contadini/19%20E%20nni%20sta%20vanedda%20c'eni...._cut_part1.mp3
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Cialome - Traditional songs

Category: Oral traditions and expressions
Location: Sicily

The *Cialome*, from the Greek language *kéleusma* (scream) are songs sung during bluefin tuna fishing through the ancient technique of "*mattanza*", practiced in various locations in the Mediterranean. The tuna fishing involved the creation of an obligatory path for the tuna that were trapped in a series of chambers, up to the last called "death chamber". When the tuna arrived in the death chamber, a series of small boats arranged themselves in a circle around the net and pulled it up to bring the fish to the water where they were hit with harpoons by the fishermen of the main boat. The operation of pulling the nets (several kilometers long) required a massive effort of energy and a great deal of coordination of the movements, which were juggled by "Rais", head of fisheries. It was precisely in this phase of fishing that the fishermen, guided by a *cialomatore*, intone the *cialome*, which had the dual eurythmic and propitiatory function and a responsorial character. The *cialomatore* intoned a verse of the song, and the fishermen answered in chorus. This aspect makes the songs similar to real litanies and confers, together with numerous other elements, a very strong rituality to the action of fishing, also confirmed by the content of the texts of some *cialome*. The *cialome's* lyrics are mainly composed of devotional expressions, but there is no lack of profane contents, sometimes also characterized by explicit erotic references, and untranslatable expressions deriving from Arabic words.
Usually the *cialoma* began with a slower progression, which grew in intensity as the effort required to pull the nets increased.
Among the *cialome* songs, *Ajamola* was one of the best-known as opening song, because it had a less cadenced rhythm that accompanied the initial movements in the circulation of the networks; according to some interpretations, the expression *aiamola* derives from the Arabic *ai ya mawla* (O my Lord), according to others, from the expression "Come on strength!". Then followed other *cialome* such as *Lina, Lina, Zzá Monaca* and *Gnanzù*, which had a more pressing trend, useful for coordinating the movements of all the tuna fishermen and inciting them to the effort.

Period / Occurrence
April-May

Multimedia content
Cialome di Favignana: Aiamola https://www.youtube.com/watch?v=uTC2SsXXLFs
Cialome di Favignana: Lina, Lina https://youtu.be/cqIz2ncoWlk?si=9vWx2CSa3ScNBLpY

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Colapesce's legend

Category: Oral traditions and expressions
Region: Sicily
Location: Messina

The legend of Colapesce is recorded by various researchers and reported in several fairy tale and legend collections. The different versions we have of this legend vary according to the storyteller and to the city where it was handed down, although the core features of the tale are consistently kept. A boy named Cola has a special relationship with the sea and spends most of his days swimming; the nickname derived from this passion is *Cola Pesce*, or *Colapesce*, in Palermo often called *Piscicola* (where *pesce* means fish). His mother often advises him to avoid continuing with what she says is an unhealthy habit that will lead him to ruin. The words of Cola's mother sound in various versions like a warning to become a fish as if her recommendations had been a curse.
The legend is analysed by important authors, Pitrè for example compares seventeen versions of the tale. A version taken up by several writers is the one collected by Italo Calvino in Palermo and transcribed in his collection of Italian fairy tales. The version reported by Calvino tells the story of Cola the young man from Messina, who has such a privileged relationship with the sea that he becomes half-man and half-fish just after his mother, tired of constantly reproaching him, wishes him to end up like that. A common thread throughout the different variants of the legend are the challenges with which Cola is usually tested by the King of Sicily Frederick II, as specified in the version reported by Leonardo Sciascia. The challenges emphasise the young man's bond with his homeland, highlighting the importance of the sea for an island.
Almost like a foundation myth in some versions it is told that Cola realises that the fate of his island is tied to a pillar that is continually being eroded and so decides to sacrifice himself by remaining underwater to hold up the pillar. In other stories, it is said that diving into the depths of the sea near the Messina Lighthouse or near the volcano Etna Colapesce failed to return and remained in the depths of his beloved sea beneath Sicily.

Period / Occurrence
whole year

Multimedia content
La leggenda di Colapesce narrata da Otello Profazio con accompagnamento musicale https://www.youtube.com/watch?v=bYvGXlUJuGw

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"Leggenda di Colapesce" di Renato Guttuso. Dettaglio e autografo autore. Fotografia di Effems, CC BY-SA 4.0 <https://creativecommons.org/licenses/by-sa/4.0>, via Wikimedia Commons

Coral cycle

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Trapani, Sciacca (Agrigento)

There are several places in western Sicily where the handicraft of coral objects is widespread. According to legend, the red coral was discovered in Sciacca in 1875 by chance by the fisherman *Bettu Amareddu*. Bettu accidentally grabbed a branch of coral while he was trying to retrieve his beloved's medallion that he had lost in the sea. Also the birth of coral is described in a myth: Ovid relates that coral was created from the blood shed by Medusa while she was dying. The association with blood meant that coral items also had apotropaic and amulet properties.
The art of coral craftsmanship, although now very limited, has been handed down over the centuries and there are still craftsmen today. Platimiro Fiorenza continues to carry on the art of coral craftsmen in Trapani, where there are records dating back to 1400. There are different types of coral artefacts: items meant for churches and used for religious celebrations (such as monstrances, chalices and holy water fonts) and objects intended for private use (such as furnishings and jewellery). Their celebratory function has its greatest expression in the Triumphs dedicated to Saints. Coral can be found in artworks that also contain gold, silver, mother-of-pearl and precious minerals, often finished and decorated with enamel. It is exactly this mixture of different materials and combinations of different colours that characterises the work of Trapani's craftsmen.
Coral handicrafts is the final part of a processing cycle that begins with the fishing of the coral itself. Coral fishing used to be done by the *ingegno*, a metal bar lowered from the boats that detached and dragged along coral branches. The fishing period started in spring and could last until late autumn involving several fishermen. Fishermen from different Italian regions got in touch and there are several testimonies of these relationships. A popular song gives evidence of the exchanges that took place between different parts of Italy: the coral workers' song *Hoè Nicò*. *Hoè Nicò* combines a linguistic blend of Sicilian and the Neapolitan language spoken by fishermen from another important coral processing centre, Torre del Greco.

Period / Occurrence
Processing: the whole year, Fishing: from May to September

Multimedia content
"Museo Pepoli Trapani: Arte del Corallo" di Peppe Occhipinti. TELE SCIROCCO Trapani 1986/03 https://www.youtube.com/watch?v=yG2-FGI0R2w
Come si lavora il corallo a Trapani https://www.youtube.com/watch?v=je8Qkb7K03o
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Museo Regionale "Agostino Pepoli" Trapani https://www2.regione.sicilia.it/beniculturali/museopepoli/I%20coralli.html
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REI - Libro dei tesori umani viventi - Platimiro Fiorenza: maestro del Corallo https://reis.cricd.it/reisicilia/details/2/177



Trapani, calamaio in rame dorato, argento, smalti, corallo e madreperla, 1700-50 circa Sailko, CC BY 3.0 _https___creativecommons.org_licenses_by_3.0_, via Wikimedia Commons

"Cordella" dance

Category: Oral traditions and expressions; Performing arts
Region: Sicily
Location: Petralia Sottana (Palermo)

The "Cordella" dance is a re-enactment of ancient peasant traditions, of pre-Christian origin.
The traditional pantomime takes place in Petralia Sottana (Palermo) and is a choreographic show of thanksgiving to Nature staged to ensure a good harvest of wheat. It is a propitiatory rite for the fertility of the earth of pagan origin which later merged into the religious celebrations in honor of the Madonna dell'Alto in Petralia Sottana.
There are numerous testimonies that tell the practice of dance and pantomime in primitive contexts with propitiatory purposes; country dances and pantomimes were in fact performed by the community to honor the divinities in the seasonal festivals. The festival was originally linked to the ritual calendar of the seasons and the summer solstice. Today, like many traditional festivals, the event is held on the first Sunday after August 15, to involve more people among the tourists and the local population who have emigrated to other areas of Italy.
In the past, the ancient rite began with a wedding procession that moved from the main square of the town: a newly wed couple opened the procession followed by bridesmaids and relatives; followed by 12 couples of dancers dressed in traditional clothes who closed the wedding procession. The dance took place in a threshing floor, the space used for threshing the grain, where a few sacks of grain and sheaves of ears had been placed. The couples arranged themselves in a radial pattern around a 2-metre high pole decorated with multicolored ribbons. After an opening prayer of the ritual, the group leader, originally the father of the bride, started the dance by inviting the couples to dance. The twelve couples of dancers symbolize the 12 months of the Gregorian year and dance around the pole (symbol of the tree) surmounted by ears of wheat and decorated with ribbons of various colors, which intertwine in dance movements to symbolize the seasons or the constellations that revolve around the sun, master of fertility and rural life. The movements of the dance recall the movements of agricultural work, such as sowing, germination, harvesting, bread. The dance is a tribute to the young spouses so that their union is fruitful with offspring, well-being and joy.

Period / Occurrence
Every year in August

Multimedia content
Il ballo della cordella a Petralia Soprana Bella Sicilia https://youtu.be/WOQSe11-07s?si=6RXQk3erHgCCW69U
Una grande tradizione - il ballo della cordella - Petralia Sottana, Madonie, Palermo, Sicilia https://youtu.be/jaGx5ueMHbE?si=lvT6f6mCjjr3KSOH

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Craftsmanship of Caltagirone ceramics

Category: Traditional craftsmanship
Region: Sicily
Location: Caltagirone (Catania)

The tradition of Caltagirone ceramics has millenary roots. Archaeological excavations conducted in the territory of Caltagirone return examples of ceramics dating back to the seventh millennium BC. The name of the town itself, of Arab origin ("Qal'at al Ghiran"), in fact means "Rock of the vases".
The pottery tradition of Caltagirone is one of the most famous in Italy, as well as one of the most documented and stylistically varied. Among the main types of objects produced by the artisans are mentioned: pottery, anthropomorphic lamps, tiles (mainly used to decorate floors and bell towers) and nativity scenes.
Thanks to its geographical position, the city of Caltagirone had access to the nearby clay quarries from which to extract the raw material for the artisanal work, and to the woods, such as that of S. Pietro, from which it obtained the wood to light the furnaces.
The decorative technique of the ceramic artisans is characterized by a particular decorative style, made up of traditional colors ranging from green, blue, to golden yellow and floral motifs, inspired by the natural world, and stylized human animal figures.
The ceramist art of Caltagirone preserves in its ancient technique and decorative styles, the millenary history of the dominations of eastern Sicily: traces of Cretan, Arab and Catalan influence can in fact be traced.
For centuries the technique of ceramics production and decoration in Caltagirone has been handed down orally, through the knowledge of some artisans, distinguishing the name of some families, each known for its own style (Iudici, Alessi, Ragona). Although from the twentieth century onwards almost everywhere the production of ceramics has passed from an artisanal to a serial and industrial dimension, in Caltagirone the production has remained artisanal; this is also evidenced by the institution of the School of Ceramics.

Period / Occurrence: Daily life

Reference

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Ceramics of Caltagirone,Sicily - This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic license.

Dammusi of Pantelleria

Category: Traditional craftsmanship
Region: Sicily
Location: Pantelleria (Trapani)

Dammusi are the typical houses of the volcanic island of Pantelleria, a Mediterranean island between Sicily and Africa. Dammusi are part of the vernacular architecture of the Mediterranean. This type of construction must face up against particular atmospheric conditions: high temperatures (especially in summer) and elements (especially the wind on islands and near the coast).
The term *dammuso* comes from Latin and means dome. Over the years, *dammuso* has become a Sicilian word meaning vaulted building and it refers to the typical buildings of the island and their particular shape with an extrados-shaped vault. In Sicily, especially in the south-eastern areas, there are other houses with the same name: they have the same architectural concept but they have had different typological evolutions.
In Pantelleria the *dammusi* are built according to the morphological shape of the land: terraces and slopes towards the sea. These buildings are made of the volcanic stone of the island and they are built with a special technique of dry construction. The walls can reach a depth of two metres and their thickness has two purposes: to support the dome and to provide thermal insulation. The thickness of the walls gives the building great stability, even though the foundations are not deep. The rocky terrain of the areas where *dammusi* are built also contributes to their stability. The domes are designed to channel rainwater into a tank next to the house. Both the domes and the cisterns are covered with white lime mixed with volcanic sand. A *dammuso* is usually divided into three rooms: the *alcova*, the bedroom and a second room. The kitchen was originally located on the outside of the house and was equipped with a wood-burning oven. Over time, the kitchen has been moved inside the house and there are also built-in closets. *Dammusi* often have a terrace, a porch and a garden that is surrounded by a circular stone wall that protects the inside of the house, where there can be a citrus tree and a small vegetable garden.

Period / Occurrence
whole year

Multimedia content
Pantelleria, un viaggio alla scoperta dei suoi tesori prodotto dall'Associazione Follow ME Communication con regia di Nicola Ferrari https://www.youtube.com/watch?v=uCbonJjtBcc

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Devils' dance

Category: Social practices, rituals and festive events; Performing arts
Region: Sicily
Location: Prizzi (Palermo)

The "Devil's dance" is a ritual performance held every year in Prizzi (PA) in Sicily, on Easter Sunday. From the morning of that day, the Devils and Death (masked men in scary costumes) wander through the streets of the town harassing the people they meet and taking them hostage, inside houses or taverns, from which they can only be freed by redeeming themselves with cash offers or offering food to the macabre figures. The Devils are two men dressed in red who wear monstrous iron masks bearing horns, covered with goat's coats (one white and one black) and equipped with pieces of iron chains with which they make dizzying noises. Death is instead a figure dressed in yellow, wearing a leather mask similar to a skull and an instrument symbolizing a crossbow. The crucial moment of the day is in the afternoon when two different processions, one accompanying the statue of Christ led by two figures (the Angels) and one accompanying the Madonna, depart from the two opposite sides of the same street in the town to meet in the center, in order to represent the reconciliation and Resurrection of Christ. The Devils and Death, accompanied by the village band, stage wild dances and movements, to prevent the encounter between the two sacred figures. Christ and Virgin Mary try to meet but are hindered by the Devils and by Death; the third time the Angels "kill" the demons with swords and the two religious figures finally manage to meet.
This celebration, strongly felt by the population, blends numerous sacred and profane elements, which presumably have their roots in the Middle Ages. "The dance of the devils" is a festival that contains within it many syncretic elements connected with the annual cycles of nature and rebirth. The irruption between the human of Death and the demons with their monstrosity and their din, recall the regression to a primordial world and the creation of Chaos, which every year is subjugated to restore order and represent rebirth, which takes place in the Christian symbolism of the Resurrection. It is no coincidence that the festival takes place on Easter day, a celebration of rebirth par excellence, which takes place in spring, when nature returns to flourish and give men its fruits, necessary for the survival of society. The "dance of the devils" stages the dispute between good and evil and represents the cyclical and necessary victory of Life over Death.

Period / Occurrence
every year on Easter day

Multimedia content
PRIZZI, U BALLU DI DIAVOLI, di Damiano Chiaramonte https://www.youtube.com/watch?v=NXALI27TnaM&ab_channel=IDiaridellaCaponata
Prizzi 2018 ballo dei Diavoli, video di Renzo Ridolfi https://www.youtube.com/watch?v=DE0RSzavx8A&ab_channel=renzoridolfi

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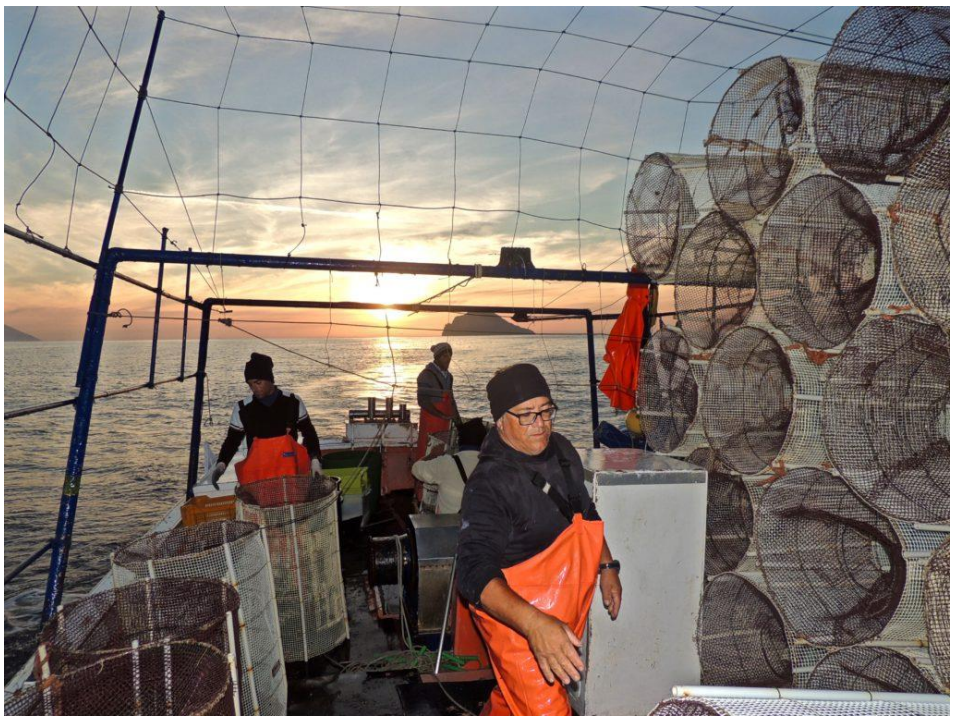
Dracunara - Tornado cutters

Category: Knowledge and practices concerning nature and the universe
Location: Sicily

The cutting of the tornadoes, denominated in Sicilian dialect *dracunara* (because they are associated with the evil work of an evil demon, hence the name referring to the "dragon's tail"), is a superstitious, traditional phenomenal, quite widespread in Sicily. According to this secret ritual, some fishermen have the ability and the power to "cut" tornadoes, saving fishing boats from danger if they come across tornadoes.
According to tradition, the cutters of tornadoes are acquainted with a particular prayer, different in various areas of Sicily, which they recite on the bow of the boat (or positioned on a hill) to save the boat from the storm. In case you come across a whirlwind, the cutters make the sign of the cross, recite the prayer to appease the demon responsible for the whirlwind (in some cases this particular prayer is known, in fact, as "our green father", To differentiate it from the canonical Our Father), and then with a scythe or a very sharp knife they cut the whirlwind. It is only at this point that the tornado cutters can recite the true prayer of thanks to the divinity. Once this ritual is put in place, the tornado calms down and the fishing boat returns safe and sound to the port.
Precisely in reference to this tradition, many fishermen usually keep a scythe on board as a superstitious object and some fishing boats always list a sailor with this mysterious and ancient knowledge in their crew, in case they find themselves in an emergency condition.

Period / Occurrence
From August to November

Reference
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Fishermen in Lipari. Photo by Antonio Iacullo

Dry stone walling in Modica

Category: Traditional craftsmanship; Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Modica (Ragusa), eastern Sicily

The art of dry stone walling is a construction method that allows you to build different types of structures by layering stones without using mortar or other materials to bind them together.
The limestone that makes up the Hyblean mountain system has shaped almost all of the building heritage of the Hyblean cities, and specifically of Modica. Local tradition speaks of "*petra morta*" (dead stone), "*petra viva*" (living stone) and "*petra mulinara*" (grinding stone) to identify soft and hard limestone. The limestone in the quarries is stratified and of variable consistency; the various stratifications assume up to 27 different dialectal names in relation to the layers of the walls, which reach a depth of 30 meters.
The typical dry stone wall is also called "*muru cuntraffinu*": it has a trapezoidal section with a major base of 85 cm and a minor base of 40 cm, which ends with a semicircular "crossbar". The overall height is 1.20 cm. Its realization requires few tools: the mallet to break the boulders, the hammer to cut the segments and the pick used only for the edges, to cut the "*cuzzarieddi ra petra*" (the protrusions); the thread (line) helps at the beginning of the work to align the pillars (stones of the base), filled inside with "*scaglie a mazzacani*" (scales). In addition to the walls, with this technique it is possible to create different types of building artefacts, such as fences, towers and terraces, shelters, sheds, houses and neviere, stairs.
If done well, through a careful selection of the stones, the life span of a wall or dry-stone building exceeds 100 years. Some dry stone wall constructions in northwestern Europe date back to the Neolithic.
Dry stone walls are a fundamental landscape element for the prevention of landslides, floods and avalanches; they are a manifestation of the harmony between anthropization and nature, helping to preserve biodiversity and create optimal conditions for agriculture.
In 2018, the art of dry stone walling was inscribed in the UNESCO Intangible Heritage List as a transnational element of 8 countries: Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2018 - https://ich.unesco.org/en/RL/art-of-dry-stone-walling-knowledge-and-techniques-01393

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Falconry

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Castelmola (Messina) and several cities in Sicily

Falconry is a hunting technique involving birds of prey such as falcons and hawks. The falconry hunting technique is a proper art whose origins are very ancient and its use is widespread in several parts of the world. In Sicily it became popular during the rule of Frederick II (from 1198 to 1250) and the emperor himself wrote the work *De arte venandi cum avibus* (the art of hunting with birds). As well as being a great historical testimony to this hunting activity, it is also an interesting compendium on the hunting techniques.
Falconry today is an art whose knowledge, techniques and secrets are handed down from generation to generation. The knowledge associated with falconry involves a great knowledge of the hunting territory, a strong bond with the trained birds and an in-depth knowledge of the species. Hunting practice thus creates a very close relationship between man and nature not only through in-depth knowledge of how falcons or hawks act but also through collaboration with birds of prey during training and actual hunting. Hunting and training techniques have been handed down for generations and nowadays there are clubs and associations dedicated to the dissemination of this art through specific courses. For example, in Castelmola, which is a town in the Messina area, falconer Antonio Centamore has created an international falconry school. This school teaches the art of hunting and is committed to disseminating knowledge related to it. It is also active in experimentation and the organisation of events that showcase falconry techniques.
Today in Italy falconry is included in the regulation of hunting practice, which is why it can be used in accordance with regulations and, in some regions, only with a specific licence. In addition to hunting, hawks can also be trained in free flight and used for the so-called bird control: birds of prey in free flight scare away other birds whose massive presence endangers the ecosystem of a given area or infests urban locations.

Period / Occurrence
Whole year

Multimedia content
TreccaniChannel - Treccani La cultura italiana, Patrimoni dell'UNESCO - La falconeria https://www.youtube.com/watch?v=cWKmvQYLxg0

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2021 (16.COM) - Falconry, a living human heritage https://ich.unesco.org/en/RL/falconry-a-living-human-heritage-01708

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Wood C.A. et Fyfe F.M. (a cura di), *The art of falconry being the De Arte Venandi Cum Avibus by Frederick II of Hohenstaufen*, Stanford, Stanford University Press, 1943
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REI - Libro delle celebrazioni -Arte della falconeria di Antonio Centamore https://reis.cricd.it/reisicilia/details/2/129



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The fanfare of the Jews

Category: Social practices, rituals and festive events; Performing arts
Region: Sicily
Location: San Fratello (Messina)

During the week preceding Easter, from dawn on Holy Wednesday until the conclusion of the procession on Good Friday, an ancient rite of medieval origin takes place in the town of San Fratello, in the province of Messina, known as "The fanfare of the Jews".
The celebration, which covers three whole days, still maintains elements of pagan origin and grotesquely evokes the harassment and oppression suffered by Jesus, at the hands of the Jews and Roman soldiers, according to the biblical narrative. A group of young men of the community who impersonate the tormentors has the task of "disturbing" the religious events, in particular the Good Friday procession, playing trumpets, waving chains, harassing the community.
The young people run around the streets of the town dressed with the typical costume of the "Jews", consisting of trousers and a finely worked jacket with sequins and a hood (*sbirijàn*) to which a long leather tongue is sewn on the outside. From the pointed hood follows a long animal tail that reaches down to the calves. A cluster of chains (*displina*) is worn tied to one wrist. Many wear a pair of rawhide shoes on their feet.
The role of "Jew" and the custom are generally handed down from father to son. The young people, impersonating the scourgers, reproduce goliardic behaviours, making noises, cackles and playing trumpets.
In today's rite all violent behaviour has disappeared and the community accompanies the simulacra of Christ's passion in devout recollection, but in the past the "Jews" went to an area of the town assigned to them, where they were thrown citrus fruits (to simulate a stoning): from this element probably derives the use of the hood that could protect their face from splashes of citrus fruits.
This behaviour aims to recreate a "controlled chaos", which is a prelude to rebirth and order, represented, in religious interpretation, by the resurrection of Christ, and connected to the rebirth of nature in the springtime.

Period / Occurrence
Holy week (from Wednesday to Good Friday)

Multimedia content
San Fratello 2015 - Una compagnia di giudei esegue un nuovo brano https://www.youtube.com/watch?v=1qtfvZjtFkY
San Fratello (ME) - I Giudei – 2014 www.youtube.com/watch?app=desktop&v=a6-g0tMZChk

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Sellerio E., *San Fratello (Messina) Pasqua processione dei giudei*, Sellerio, Palermo, 1951-1966
REI - Libro delle celebrazioni - Fanfara dei Giudei https://reis.cricd.it/reisicilia/details/2/44

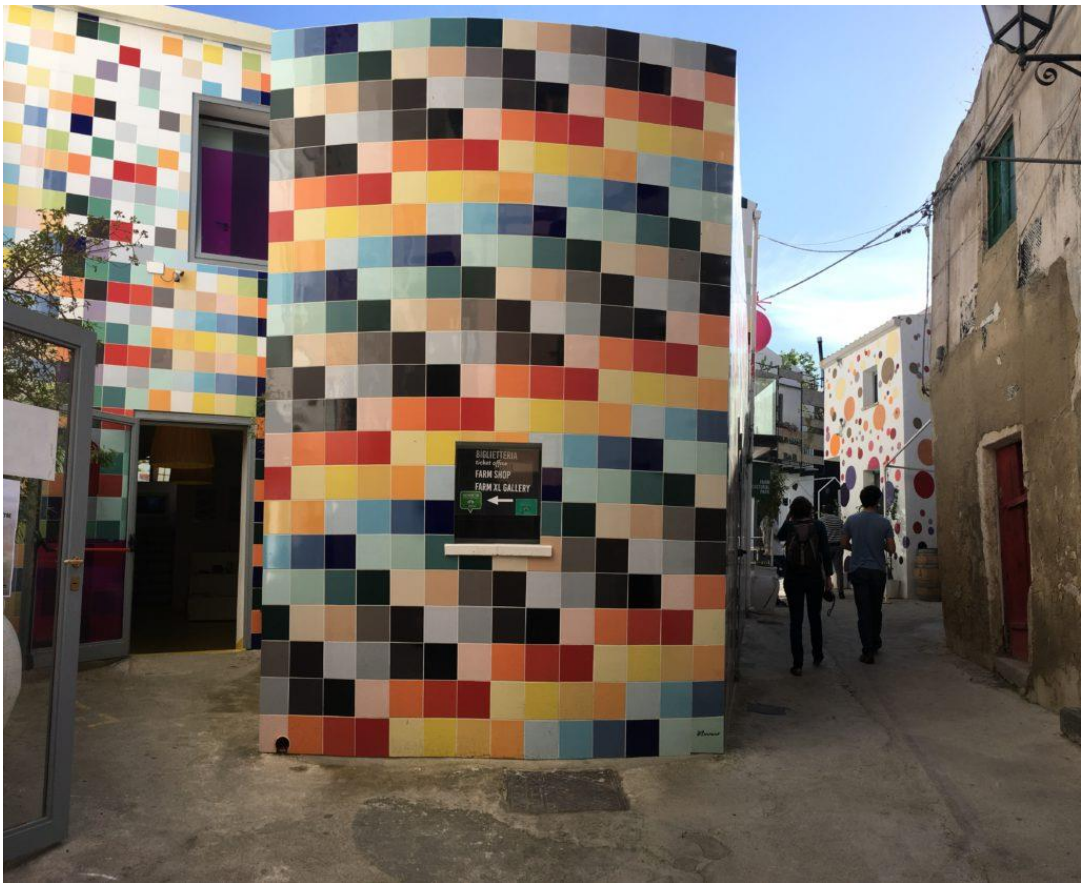
Farm cultural park

Category: Performing arts; Social practices, rituals and festive events
Region: Sicily
Location: Favara (Agrigento)

Farm cultural park is a cultural space created in the heart of the town of Favara, in the province of Agrigento, Sicily. The Farm Cultural Park space is located inside a courtyard in the historic centre of the town, which in turn consists of 7 other courtyards. Before the birth of the FARM cultural centre, Favara was a small rural village with an extraordinary abandoned historic centre, testimony of a glorious past but with an inadequate present. The collapse of a building in 2010, which caused the death of two children, prompted the creators of the initiative to renovate the area and start regenerating the courtyards.
Since 2010, Farm cultural park has therefore been a cultural district, an art gallery, a place that welcomes artistic residences, but also a meeting and aggregation centre between the community and the artists hosted, where traditional food is a means of exchange. Farm cultural park it's a space for socializing and temporary living, spaces that host conferences and concerts. Over time, Farm has acquired some structures in the historic centre of Favara, transforming them into contemporary art exhibition spaces, meeting spaces, open kitchens for workshops and lunches, cocktail bars, vintage shops and more. The area from abandoned and run-down has transformed into a cultural and artistic centre capable of attracting visitors from all over the world.
The citizens of the country largely participated in the process of regeneration of the places, in particular the elderly, holders of traditional knowledge, and whom the creators involved in the processes of local cultural rebirth.
The creators of the Farm cultural park project were inspired by three symbolic places and spaces: Palais de Tokyo in Paris, Jamaa el Fna square in Marrakech, Camden Town in London.

Period / Occurrence
Daily life

Reference
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Paolella A., *Il riuso dei borghi abbandonati. Esperienze di comunità*, Luigi Pellegrini Editore, Cosenza, 2019
Farm cultural park website https://www.farmculturalpark.com/
REIS - Libro degli Spazi Simbolici - Farm Cultural Park https://reis.cricd.it/reisicilia/details/2/227



Entrance of Farm Cultural Park in the village of Favara, Sicily. This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license

Feast of unmarried men in Terrasini

Category: Social practices, rituals and festive events
Region: Sicily
Location: Terrasini (Palermo)

In Terrasini, Palermo, on Easter Sunday there is an event dedicated to the unmarried young men of the town. The event, called *festa di li schietti* (*schietto* means unmarried in Sicilian), aims to demonstrate the physical prowess of young men to women looking for husbands. In the town's main square, young people compete to balance a *melangolo*, a bitter orange tree, on the palm of their hand for as long as possible. Nowadays, married men and teenagers also take part, with special competitions for them.
The day before the festival, on Holy Saturday, men from the *Dubbitazione* fraternity, which organises the festival, go to the countryside around the town to cut down the chosen tree, the protagonist of the competition. The tree is chosen from among several bitter orange trees recognised by the city as having thaumaturgic properties. The tree, a symbol of strength and life that becomes sacred when it is cut down, must have certain characteristics: it must weigh around fifty kilos, its trunk must be fairly straight and its foliage must be full and green. Immediately after the tree is felled, the brotherhood organises a *manciata*: a banquet and a moment of conviviality to bring about abundance. It's a real food ritual, during which they feast on local products: kid goats killed for the occasion and sardines roasted on embers, accompanied by local wine. After the feast, the tree is taken in a Sicilian cart to the village, where it is prepared for the next day's ceremony. Once the bark has been removed, the trunk is wrapped in red and white ribbons and reinforced with a pole to make it easier to lift during the ceremony. The leaves are decorated with other fronds and coloured ribbons, with pendants also made of ribbons and wool, but also with animal shapes made of cheese.
On Sunday, after being blessed by the priest, the tree is carried in a procession through the streets of the village. The men who take part in the ceremony wear traditional dress with red pom-poms around their necks and black waistcoats. The procession stops and the men raise the tree in front of the house of the woman they wish to marry. Once the tree has been raised, the woman may offer a twig as a sign of acceptance of the proposal.

Period / Occurrence
Easter Sunday (Holy week)

Multimedia content:
Festa di li schetti 2014 https://www.youtube.com/watch?v=t0xchKkA5zc

Reference
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Buttitta E.I., *Feste dell'alloro in Sicilia*, Folkstudio di Palermo, 1992
D'Onofrio S., *Le parole delle cose: simboli e riti sociali in Sicilia*, Congedo, Galatina (Lecce), 1997
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Festival of Santa Rosalia

Category: Social practices, rituals and festive events
Region: Sicily
Location: Palermo

Rosalia was a woman who had spent the last years of her life as a hermit on Monte Pellegrino in the 12th century. Her remains were found inside a cave on that mountain in 1624, when there was a great plague epidemic in Palermo that heavily affected the city. According to chronicles the relics smelled of flowers and when they were carried in procession through the city streets on 9th June 1625, there were episodes of healing from the plague. Today, Palermo remembers Saint Rosalie in several moments: the pilgrimage to Monte Pellegrino on 4th September; the procession of the triumphal chariot, the one with the Saint's relics and other celebrations in July.
On 4th September, the city celebrates the *Santuzza* (as she is called by locals) with a pilgrimage to the Monte Pellegrino cave. On the night between 3rd and 4th September, devotees climb the mountain starting from the slopes as a devotional act, as if they would like to follow in the footsteps of Rosalia. The pilgrimage (called *acchianata*) is the main tribute to Saint Rosalie but also the recognition of the importance that Monte Pellegrino has held for centuries for the town. Another period of festivities in honour of Saint Rosalie culminates in what is known as the *Fistinu*: on the evening of 14th July, all the citizens and devotees flock to the streets of the centre near the Cathedral to celebrate the Saint. During the festival, the main events of the Saint's life are recounted in performances, describing the miracle of the city's deliverance from the plague.
Rosalie lived between 1130 and 1170, and there is not much more certain information about her life. It is said that she belonged to a noble family close to the court of Ruggero d'Altavilla, daughter of the Duke of *Quisquina delle Rose*. We know that Rosalie's life changed drastically when she refused marriage to Prince Baldwin, abandoning her family and moving away from the pomp of aristocratic life. She devoted herself to a religious life and lived for twelve years wandering the mountains of western Sicily and on the Quisquina mountain. After this period, Rosalie chose Monte Pellegrino as her place of hermitage where she lived for a further eight years, dying on 4th September, or at least this is the date traditionally handed down as her *dies natalis*.

Period / Occurrence
4 September - 14 and 15 July

Multimedia content
Il Museo Pitrè e le tradizioni siciliane - Rai Teche https://www.teche.rai.it/1984/12/museo-pitre-le-tradizioni-siciliane/ (from 09:06 to 11:50)

Reference
Frenda, A., *Riunire, proteggere, Rappresentare. La religione dei Santi in Sicilia*, Fondazione Ignazio Buttitta, Palermo, 2019
Palermo, G., *Introduzione* in Palermo, G. (a cura di) *Rosalia e le altre: identità, memorie e simboli del sacro femminile. Atti dei seminari. Palermo, 12 luglio 2018 e 16 maggio 2019*, Fondazione Ignazio Buttitta, Palermo, 2020
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Pitrè, G., *Feste popolari siciliane*, Brancato Editore, Catania, 2003
Breve storia - Santuario di Santa Rosalia https://www.santuariosantarosalia.it/santa-rosalia/in-breve/
La storia di Santa Rosalia (Feste di Sicilia) http://www.festedisicilia.it/santa_rosalia3.htm
Santa Rosalia - la vita - Cattedrale Palermo https://cattedrale.palermo.it/santarosalia/la-vita/

REIS - Libro delle Celebrazioni, delle Feste e delle Pratiche Rituali - Festino di santa Rosalia https://reis.cricd.it/reisicilia/details/2/228



Particolare del carro di Santa Rosalia esposto a Piazza Vigliena, Quattro Canti, Palermo durante i festeggiamenti del 2021. Photo by Melina Tomasi

Fishing technique with “cannizzi”

Category: Traditional craftsmanship
Region: Sicily
Location: Isola delle Femmine (Palermo)

The fishing technique with the use of "cannizzi" is an ancient method that involves the creation of shaded spaces in the open sea where fish, in particular a species of fish called "capone”, go to lurk, taking refuge from predators. The fish therefore gather under floating platforms, precisely the "cannizzi", which are attached to weights placed in the seabed, so that they are not dragged by currents.
A fishing boat places its floating platforms offshore in the afternoon and the following morning, around 4.00 am, with a small team of fishermen on board catches the fishes, with a purse seine (traditional net), that have taken refuge in the darkness. This procedure is repeated for each *cannizzo* that is encountered along the way.
In ancient times the fishermen intent on fishing for *caponi* went in search of "lost things" (*cose perse*): floating wrecks or deposited in the seabed generally abandoned by large ships (platforms, pieces of tops, etc.) as they passed. According to the same principle of the search for shelter from predators, the fishes went, in fact, to take refuge under these objects. The search required a lot of time and energy, as it proceeded by trial and error. For about 30 years now, the use of *cannizzi* to attract capons has spread, and this technique has been passed down through the generations. Fishermen collected bamboo reeds (which give rise to the etymology of the term "cannizzo") which were tied to build a floating platform, similar to a raft. The reeds were later replaced by palm leaves. Both of these natural elements, however, had the disadvantage of becoming soaked with water, and therefore of becoming heavier and sinking after a long soaking period; so after about a month or 40 days they had to be replaced by new bamboo or palm tops. For this reason, in more recent times, while keeping the same name, the reeds and palms have been replaced by synthetic sheets, attached to floating pieces of cork. This type of tool is easier to make and transport and is more durable over time.

Period / Occurrence
August-November

Multimedia content
Palermo web - A Cose Perse, la pesca con il cannizzo https://www.youtube.com/watch?v=whLldGWs-Lg
REIMAR website https://reimar.it/puntodiinteresse/isola-delle-femmine-3/



Fisherman in Isola delle Femmine. Photo courtesy of Giuseppe Scarpa

Gallo-italic dialect

Category: Oral traditions and expressions
Region: Sicily
Location: Aidone, Nicosia, Piazza Armerina e Sperlinga (Enna); Novara di Sicilia, San Fratello, San Pietro Patti, Montalbano Elicona (Messina); Randazzo (Catania); Ferla, Buccheri e Cassaro (Siracusa)

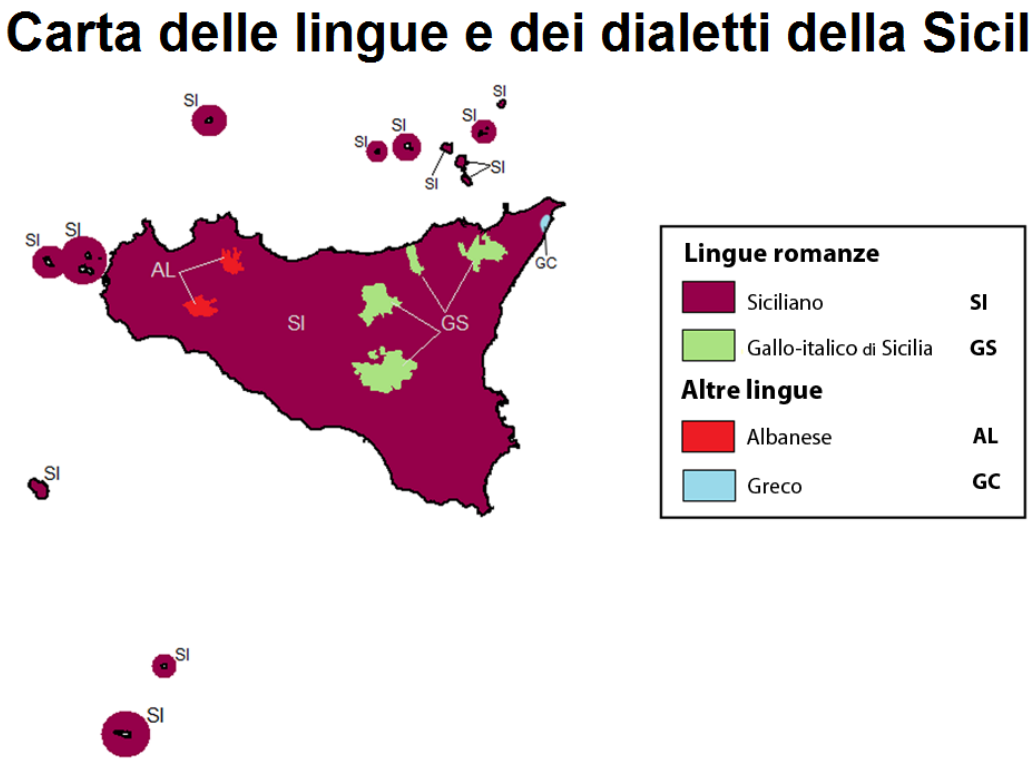
The Gallo-italic languages arrived in Sicily between 1100 and 1300. They were accompanied by some migrations from Lombardy, Liguria and Monferrato during the Norman domination. The conquerors encouraged the migration towards the island for two reasons: to repopulate some areas where the population had been reduced by epidemics and famines and, on the other hand, to counteract the Arab presence, which was still very important especially in the inland areas such as Enna. The greatest north-south migration occurred during the reign of Roger I, in the second half of the 12th century. Great Count Roger I married Adelaide Aleramici, who was native of northern Italy, fostering the movement of populations from northern Italy to Sicily. Some historical sources certify the Lombard presence some years earlier through the settlement of some mercenaries on the island.
We can assume that the preservation of the Gallo-italic languages was useful to maintain some social needs of the northern population. It was functional for several productive sectors that were carried out by populations belonging to the Norman territories. The Normans considered their knowledge of shipbuilding and the search for raw materials as fundamental. Thus, enclaves were created which allowed the maintenance of the Lombard language.
This language didn't follow the same linguistic evolution as that of the countries of origin, so it maintained some characteristics of the Lombard language of the twelfth century, adding some linguistic influences of the local Sicilian languages and some cultural influences of the dominations in the island. In the inland areas of Sicily, this language is now better preserved and has been used over the years in various literary productions. This was particularly the case in the second half of the nineteenth century in the linguistic minority of the province of Enna. In other areas, the linguistic minorities haven't really become linguistic islands, because the influence of the Sicilian dialect has been stronger.

Period / Occurrence
the whole year

Multimedia content
Lingua Gallo Italica, San Fratello intervista allo storico Salvatore Mangione - Bella Sicilia https://www.youtube.com/watch?v=Aq0IcZrwnpI
L'Italia dei dialetti - Tanti dialetti, una lingua sola - Video - RePlay https://www.raiplay.it/video/2018/10/LItalia-dei-dialetti-Puntata-14-3f6dc86d-49ea-432e-9d0c-9c50f40e5038.html

Reference
Giacomarra M.G et al. *Il trattamento dell'identità in due minoranze storiche di Sicilia* in Demiraj B., Mandalà M., Sinani S. (a cura di), Studime Ne te prof. Francesco Altimarit me rastin e60-vjetorit te lindjes/Studi in onore del prof. Francesco Altimari in occasione del 60° compleanno, Edhe 100, 2015. p. 227-250
Ruffino G., *Sicilia*, collana Profili linguistici delle regioni di Sobrero A.A. (a cura di), Editori Laterza, Bari, 2001
Ruffino G., *Introduzione allo studio della Sicilia linguistica*, collana Lingue e culture in Sicilia. Piccola biblioteca della scuola di Amenta L., Castiglione M., Valenti I. (a cura di), Centro di studi filologici e linguistici siciliani, 2018
I Lombardi di Sicilia - Patrimoni Linguistici https://patrimonilinguistici.it/i-lombardi-di-sicilia/
TOUREIS - Sicilia da ascoltare https://toureis.cricd.it/it/48/area-tematica-1-sicilia-da-ascoltare
Treccani Enciclopedia, *Gallo-italica comunità*, https://www.treccani.it/enciclopedia/comunita-gallo-italica_(Enciclopedia-dell'Italiano)/

REI - Libro delle espressioni - Gallo Italico (Parlata Alloglotta) - Aidone https://reis.cricd.it/index.php/reisicilia/details/2/93
REI - Libro delle espressioni - Gallo Italico (Parlata Alloglotta) - Nicosia https://reis.cricd.it/index.php/reisicilia/details/2/94
REI - Libro delle espressioni - Gallo Italico (Parlata Alloglotta) - Piazza Armerina https://reis.cricd.it/index.php/reisicilia/details/2/95
REI - Libro delle espressioni - Gallo Italico (Parlata Alloglotta) - Sperlinga https://reis.cricd.it/reisicilia/details/2/96
REI - Libro delle espressioni - Gallo Italico (Parlata Alloglotta) - San Fratello https://reis.cricd.it/index.php/reisicilia/details/2/99



Dialetti parlati in Sicilia - Angelosante, CC BY-SA 4.0 _https___creativecommons.org_licenses_by-sa_4.0_, via Wikimedia Commons

Head-trained bush vines in Pantelleria

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Pantelleria (Trapani)

The island of Pantelleria, in the south-west of Sicily, has a very special climate, in which human ingenuity has adapted its influence on the landscape. The island is characterised by special houses called *dammusi*, which are complemented by gardens, called *jardini*, designed to house fruit trees in a real enclosure to protect them from wind and drought. Terraces have been built, in order to cultivate the steep terrain, supported by drywalls of lava stone. In this landscape, wine-growers practise what could be called heroic viticulture, with grapevines cultivated using the low-bush system.
The cultivation of low bushes is well suited to the climate and soil of the Mediterranean island: the aridity of the soil, the drought and the impervious terrain create ideal conditions for this type of cultivation. This system of cultivation requires each plant to be placed in a pit, created by a process called *lenzatura*, to protect it from the wind and ensure it has sufficient moisture. The pit is constantly monitored and rearranged to keep it in the best possible condition. The vines require frequent pruning, called *pizzicature*, to maintain the characteristic shape with only six branches, which allows the vine to enjoy excellent exposure. The yield of Pantelleria's wine production is very low, but the final product is an excellence of the world, with its greatest exponent in the *Passito di Pantelleria*, which has obtained the DOC denomination and is therefore regulated by a specific standard. The grapes, especially the white Zibibbo, also called Moscato d'Alessandria, are also used as fresh and dried fruit.
For centuries, local vine-growers have passed on the methods of caring for vine plants through oral tradition, often expressed in the local dialect. All the island's inhabitants share this collective knowledge, as keepers of the vine-growing heritage. The grape harvest involves men and women of all ages who, from July to September, participate not only in an agricultural activity but also in a social moment of great importance. The harvest is a time for sharing experiences, working together and strengthening community relationships. It is a moment of great importance that brings the community together and underlines the importance of viticulture in the life of the island.

Period / Occurrence
Caring the whole year, harvesting from July to September

Multimedia content
TreccaniChannel - Patrimoni dell'UNESCO - La vite ad alberello di Pantelleria disponibile al link https://www.youtube.com/watch?v=KiypkDftPEQ

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2014 (9.COM) - Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria https://ich.unesco.org/en/RL/traditional-agricultural-practice-of-cultivating-the-vite-ad-alberello-head-trained-bush-vines-of-the-community-of-pantelleria-00720

Reference
Ambrosio G., Carrara R., Saija R., *Prodotti alimentari di qualità. Regole, casi e questioni*, CEDAM, Ancona, 2022
AA.VV., *Il vino in Italia*, Associazione Italiana Sommelier, Milano, 2016
Parco nazionale pantelleria - La pratica agricola della vite ad alberello Patrimonio UNESCO http://www.parconazionalepantelleria.it/pagina.php?id=46
Parco Nazionale Pantelleria - Il giardino pantesco www.parconazionalepantelleria.it/pagina.php?id=17
Parco Nazionale Pantelleria - Terrazzamenti www.parconazionalepantelleria.it/pagina.php?id=19

UNESCO Video&Sound Collection - Traditional Agricultural Practice of Cultivating the 'Vite ad Alberello' of the Community of Pantelleria www.unesco.org/archives/multimedia/document-3700
REI - Libro dei saperi - Coltivazione della vite ad alberello https://reis.cricd.it/reisicilia/details/2/154

The Jousting of Ventimiglia

Category: Performing arts
Region: Sicily
Location: Geraci Siculo (Palermo)

The Jousting of Ventimiglia is a historical re-enactment, which celebrates the glories of the history of the most influential noble family in the town of Geraci Siculo: the Ventimiglia dynasty, a powerful family that made Geraci Siculo the capital of a rich county. The exponents of this family arrived in Sicily in the XIII century, settling in the Madonie. Soon, the Ventimiglia achieved great prestige and the members of the family held numerous and important positions: Presidents of the Kingdom, Viceroys, Admirals, Governors, as well as forging kinship relationships with various royal families.
The historical-cultural event, which takes place every year in August, includes knightly games, re-enactments of ancient trades, historical representations and processions in period costumes (14th century) with flag-wavers and medieval entertainment. All the events take place mainly in the town of Geraci Siculo, but other neighbouring municipalities also take place with minstrel shows, jesters, etc.
To these are added theatrical performances that stage episodes of life and the most significant events of the great epic of the Ventimiglia, linked to the history of the Kingdom of Sicily, such as the serenade in Constance, the Marriage between the Countess of Modica and the Count of Geraci, the investiture of Serlone 1st Count of Geraci and the proclamation of Geraci Capital of the County.
The Giostra itself consists of a contest of skill and dexterity in fighting on horseback; it is preceded by the presentation of the Knights to the Mayors and the County Authorities, followed by the solemn Mass, the Procession and medieval games of the XIV century at *Campo della SS.Trinità*. The event, which has been taking place for about thirty years now, celebrates the history of the medieval village, which still preserves the original characteristics and urban layout intact, and which was the scene of crucial historical events for the history of Southern Italy.

Period / Occurrence
4-5-6 August, every year

Multimedia content
Giostra dei Ventimiglia 2023: https://www.youtube.com/watch?v=B1S5a03NA8E

Reference
Salmeri G., *Geraci Siculo*, *La Giostra dei Ventimiglia*, Giacomo Salmeri editore, 2020
REI - Libro delle celebrazioni - Giostra dei Ventimiglia https://reis.cricd.it/reisicilia/details/2/53

Knowledge of miners

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Agrigento, Caltanissetta, Enna

Throughout the 18th century, the demand for sulphur, a mineral used in the production of gunpowder, was constantly growing and led to the opening of several mines in central Sicily. In the 19th century, underground mines replaced the open-pit ones, which until then had satisfied the island's market and were called pirrere (a name originally used for the stone quarries). Many new mining plants were built, mining techniques were refined and the knowledge about the sulphur cycle increased. This cycle is characterised by three phases: extraction, transport and processing of the ore. To each phase of the sulphur mining cycle were linked different knowledge and different skilled workers. Workers of the transport phase were less specialised, more exploited and underpaid. There were *carusi*, very young boys who transported great quantities of ore from the mines to the sulphur processing plant; *pirriaturi*, who extracted the ore from the quarries in extremely dangerous conditions; and the *capomastro*, the foreman supervising the entire production cycle. The dangerous and extremely tiring life in the mines is mentioned in several pieces of literature, including the Pirandello's story of *Ciaula discovers the moon*, in which the protagonist, Ciaula, is a *caruso* who spends his life inside the mine and knows its dark and alienating side. Several Sicilian writers talked about them, including Pirandello and Verga.
The areas most affected by the mining phenomenon were those bordering the cities of Caltanissetta, Enna and Agrigento, and around these towns a large economic sector developed that made them the largest exporters of sulphur. Until the 1950s in central Sicily, mines were not only an economic driver but also an impulse for urbanisation and demographic growth. As a result, the following drop in demand and the withdrawal of mining sites led to severe employment and demographic decline in the island's centres that dedicated their productive efforts to the mining cycle. Today many sites are in a state of abandonment but some of them are sites of industrial archaeology, can be visited and are included in the island's heritage revaluation routes.

Period / Occurrence
whole year

Multimedia content
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Surfarara di Antonio de seta - documentario - Archivio Video Cinematografico - Fondo De Seta - C.R.I.C.D. https://www.youtube.com/watch?v=VnKcSQmlMC8
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REI Libro dei Saperi -Saperi della civiltà mineraria (Agrigento) https://reis.cricd.it/reisicilia/details/2/121
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REI Libro dei Saperi - Saperi della civiltà mineraria (Enna) https://reis.cricd.it/reisicilia/details/2/127
REI Libro dei Saperi - Saperi della civiltà mineraria (Lercara Friddi) https://reis.cricd.it/reisicilia/details/2/140

Lamintanza - dirge

Category: Oral traditions and expressions; Performing arts
Region: Sicily
Location: Caltanissetta

During Holy Week, the week before Easter Sunday, several celebrations take place in Caltanissetta. On Wednesday, representatives of the different professions meet according to a precise ritual and come in procession to the cathedral for the adoration of the Blessed Sacrament. On the following day, Thursday, the procession of the Mysteries takes place, with papier-mâché, wooden and terracotta statues parading, representing the last moments and Jesus' passion. Finally, on Good Friday, the procession of the Black Christ takes place.
During the procession of the Black Christ, the *lamintanza* or *ladata* takes place. Lamintanza is a dirge dedicated to the Passion of Christ sung by male voices. The singers of the *lamintanza* are the Fogliamari or Figghiamari: one of the city's historical groups of workers, the wild bitter herb gatherers. According to tradition, the Fogliamari were the ones who found the wooden statue of the Black Christ in a cave near the town. Today, the statue of Christ is carried in procession through the streets of the city by the Fogliamari, barefoot and wearing mourning purple clothes. Lamintanza or *ladata* is a poem of mediaeval origin, written in archaic Sicilian or Latin. In some cases, it follows the *falsobordone* technique with an alternating pattern between monody (solo singing) and polyphony (the singing of multiple voices). The composition and sound structure of the *lamintanza* evolved over the centuries, enriching themselves with melodies and rhythms that were layered on the island during the succession of foreign dominations.
The dirge is performed only by male voices expressing the mourning for the death of Christ. The most evocative part of the chant, the middle one, is performed by three voices. The first two voices are solo and take turns in the initial part of the lament while the third voice can also be choral and is combined with a very long vocalisation that characterises the actual lament, expressing grief for the passion and death of Christ.

Period / Occurrence
Good Friday (Holy week)

Multimedia content
Cricd - Centro Regionale Inventario, Catalogazione e documentazione - Festa del Cristo Nero – Lamentanze funebri https://archivi.cricd.it/sezione/arca-dei-suoni/festa-del-cristo-nero-lamentanze-funebri-audio/#gsc.tab=0
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Treccani - Falsobordone https://www.treccani.it/vocabolario/falsobordone/

REIS - Libro delle Pratiche Espressive e dei Repertori Orali - Laudata o Lamintanza https://reis.cricd.it/reisicilia/details/2/183

Language and culture Arbëreshe

Category: Oral traditions and expressions; Social practices, rituals and festive events
Region: Sicily
Location: Piana degli Albanesi, Santa Cristina Gela e Contessa Entellina (Palermo)

The arrival of the Arbëreshe population in Sicily took place around the middle of the 1400s: when the Ottoman Empire advanced in the territories of Albania and of today's Greece. A very important symbolic date is 1468: the year of Giorgio Castriota Scanderbeg's death. Giorgio tried to resist the Ottoman advance into the Albanian territories and died to defend them: today he is a national hero and is revered by the Arbëreshe communities as a saint. After the Turkish conquest a migratory flow of Albanian population moved towards the southern shore of the Mediterranean.
In Sicily the Albanian populations settled in the hinterland where, after the outbreak of plague in 1300, many territories were depopulated and in need of agricultural labour. New populations were authorised to settle with special agreements in exchange for agricultural labour. Thus the Albanian settlements on the island were born: Kundisa (Contessa Entellina); Hora and Arbëreshëvet (Plain of the Albanians); Shëndastina (Santa Cristina Gela); Palaci (Palazzo Adriano); Callicari (Biancavilla); Santangelo Muxaro and Bronte. Piana degli Albanesi is the most populous city and was called Piana dei Greci until 1941. Settlements of Piana degli Albanesi, Santa Cristina Gela and Contessa Entellina still preserve the Arbëreshe language and traditions as well as the Byzantine rite to officiate religious functions. The Arbëreshe language is the result of the establishment of linguistic islands that allowed it to maintain its features and peculiarities but also to include the influences of the other languages with which it came into contact (such as ancient Greek and the spoken Latin).
In 1937 the religious administration united these cities in the Eparchy of Piana degli Albanesi which includes several Byzantine rite churches, one of which is in Palermo and has a great historical and artistic value: the Martorana church. The Arbëreshe traditions are also still preserved by the ancient Balkan ceremonial female dresses characterised by finely decorated metal belts. The language and culture of the Albanian minority are recognized and protected by the Italian State with the decree n.482 of 15 December 1999.

Period / Occurrence
Daily life

Multimedia content
O mburonjë e Shqipërisë - Canti Tradizionali Degli Albanesi Di Sicilia - #kryezoti https://www.youtube.com/watch?v=jam8Qlr6AZs
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Albanian News - Gli Arbëreshe in Sicilia tra storia e attualità https://www.albanianews.it/arberia/arbereshe-sicilia-storia-attualita
Comune di Piana https://www.comune.pianadeglialbanesi.pa.it/ilcomune/
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Visit Piana https://www.visitpiana.com/storia
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REI - Libro delle espressioni - Musiche e Canti Liturgici (Comunità Grecoalbanese) https://reis.cricd.it/index.php/reisicilia/details/2/107



Arbëreshë costume (Piana_degli_Albanesi). Asia, CC BY-SA 4.0 _https___creativecommons.org_licenses_by-sa_4.0_, via Wikimedia Commons

Legend of the Baroness of Carini

Category: Oral traditions and expressions; Performing arts
Region: Sicily
Location: Carini (Palermo)

The legend of the Baroness of Carini has its origins in a true story that actually happened in the 16th century. Over time, historical facts and figures have mixed with folk tales and songs that have come down to us orally.
The legend comes from the mysterious murder by her father of a young noble woman named Laura or Caterina, Baroness of Carini. This story has always aroused curiosity of historians and scholars of popular culture and traditions (among them Giuseppe Pitrè, Salomone Marino, Luigi Natoli), since a long tradition of popular poems and songs was born from the historical event, now belonging to the Sicilian tradition.
There are several versions of the legend of which we have evidence in the texts of scholars, poets and singers. All versions tell the story, set in the mid-1500s, of a young woman of only 14 years old, daughter of the Baron of Carini, who was killed by her father because she met her cousin, Ludovico Vernagallo, secretly and against the will of the family. Upon hearing the news, the baron ran to the castle of Carini to "defend honour" where he committed the crime, unleashing several blows on the girl. It seems that on the wall of the room where her murder took place, there is the imprint of the woman's bloody hand, which she tried to escape before receiving the fatal blow.
In the popular songs handed down orally by the storytellers, the patricide and the consequent despair of her lover are highlighted. The legend still persists today, the burial place of the Baroness is not known, but it is said that it is in an underground crypt of the Church of Carini, or that it is in a sarcophagus of the church of San Mamiliano, in Palermo, which depicts a beautiful woman. It is also said that the ghost of the woman still haunts the castle of Carini today in search of revenge.
Real facts and legend have mixed over the centuries, giving life to a timeless story. Sicily has preserved this story over the centuries and made it a popular song, in Sicilian octaves with alternating rhyme (ABAB), still known today to many people and subjected over time to numerous interpretations and variations.

Period / Occurrence
Daily life

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Floriti M., La Baronessa di Carini, Palermoviva http://www.palermoviva.it/la-baronessa-di-carini/
REI - Libro delle espressioni - Storia Popolare: la Baronessa di Carini https://reis.cricd.it/reisicilia/details/2/103



Barone_di_Carini_(basso), figurino_di_artista_ignoto_per_Baronessa_di_Carini_(1912)_-_Archivio_Storico_Ricordi_ICON002936

Living nativity scene in Custonaci

Category: Performing arts
Region: Sicily
Location: Custonaci (Trapani)

The territory of Custonaci (Trapani) is characterized by the presence of quarries for the extraction of marble, which have given rise to an ancient tradition as an important marble basin.
The area is in fact affected by the karst phenomenon, which has given rise to numerous caves, among these, the best known is the Grotta Mangiapane. The Grotta Mangiapane is a rarity with a very high and deep opening whose walls are lined with small houses, stables and a bread oven, all built by a family of shepherds between the 1800s and the first half of the 1900s.
This context hosts a living nativity scene every year, which stages the ancient crafts of the area. The re-enactment is a sort of museographic operation that makes all the participants relive the past of the territory and the productive activities connected to it together with the recovery of a series of skills that are organic to a rapidly changing social fabric.
The living nativity scene involves the whole community in recovering the intangible heritage of knowledge and skills associated with the various trades. About 150 actors, belonging to the local community, but also to the whole of Sicily, participate in the representation by playing the roles of artisans, peasant workers, local extras and extras; moreover, every corner of the village is populated by donkeys, goats, geese, cows, horses and various animals.

Period / Occurrence
Christmas time

Reference
Presepe Vivente | Custonaci https://www.facebook.com/presepeviventecustonaci/?locale=it_IT
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Presepe Vivente di Custonaci. Photo by Emanuele Bellini

Lunch of the Virgins

Category: Social practices, rituals and festive events
Region: Sicily
Location: Motta Sant'Anastasia (Catania)

During the 19th century, in many places in Sicily, the lords of the city offered a lavish lunch to the children of poor peasants in the week before the feast of Saint Joseph. This lunch was an offering made to the saint as a votive offering and took the name of *"Pranzo delle Verginelle*" (Lunch of the Virgins).
The custom of these tables laden with all good and typical products of the time reaches our days and takes the form of the invitation of some young people from the neighbourhood celebrating the so-called "*vicineddi*", to celebrate the feast.
In the town of Motta Sant'Anastasia, in the province of Catania, the tradition of the "*Virgineddi*" is practiced by many as a thanksgiving in honour of Saint Joseph, in the week of his celebration (18th March).
The tables are set up a few days before the festival, so as to be visited by the entire population. These are laden with rich dishes and typical local products such as pasta with chickpeas or wild fennel, rice with lentils, stewed broccoli, asparagus omelettes, local products such as fennel and artichokes. Desserts cannot be missing, including *ravioli* and *cannoli* with *ricotta*, almond-based desserts and other typical local specialties, such as the *"Sfince di San Giuseppe"*. A characteristic element of the rich tables is the bread of Saint Joseph, prepared in many traditional forms, characterized by a gilding obtained from the egg white spread on the surface and garnished with poppy seeds.

Period / Occurrence
Every year during the week of 19th March (Saint Joseph celebration)

Reference
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REI - Libro delle celebrazioni - Pranzo delle Verginelle https://reis.cricd.it/reisicilia/details/2/17

Maiorchino festival and tourney

Category: Performing arts; Social practices, rituals and festive events
Region: Sicily
Location: Novara di Sicilia (Messina)

During the Carnival period, the Maiorchino tourney animates the streets of Novara di Sicilia. The Maiorchino tourney is a popular game of the pastoral tradition, which consists of men's competition in which the participants compete to roll a form of local pecorino cheese, called *Maiorchino*, along a path of about two kilometers through the streets of the town. 16 teams take part in the challenge, made up of three players each; the winner is the one who, with fewer strokes, reaches the finish line first. Each team appoints its own leader. To judge the outcome and the regularity of the competition, there are the "competition judges".
The starting launch takes place through the so-called *"lazzada"*: a string of about 1.00-1.20 meters, twisted around the wheel, is unrolled with force, giving the necessary thrust to the cheese wheel to start its journey. The team whose form reaches the finish point first with the same number of throws wins. The game has a precise regulation and some specific dialectal terms that indicate moments, actions (ways and effects of the launch), places (stages of the path).
Spectators actively participate in the competition, cheering for the favorite teams: there is an atmosphere of exultation and exaltation, of emulation and rivalry, of comparisons and preferences, of forecasts and forecasts. A moment of great collective importance, in which tourists and patrons also participate.
The party ends with a tasting of typical local products offered by local producers, among which, of course, the Maiorchino stands out together with other cheeses. Traditionally, *maccheronata* with pork sauce with a generous sprinkling of grated Maiorchino is a must.
According to some sources, already in the 1600s there was an event called "*gioco della Maiorchina*", during which the shepherds challenged each other by rolling the cheeses they produced along the streets of the town, with the aim of demonstrating how well the seasoning was done.

Period / Occurrence
Every year during the Carnival week (February/ March)

Multimedia content
Memoria immateriale - Novara di Sicilia (ME) - Il gioco del 'Lancio del Maiorchino'
https://youtu.be/dZKWYYb6WPo?si=3IptKPPdAH8rYlra
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Nasoallinsu, CC0, via Wikimedia Commons

Manna

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Pollina e Castelbuono (Palermo province)

Manna is the product of the solidification of sap in the bark of some types of ash (especially the *fraxinus ornus*). It's a sugary compound suitable for both food uses (with therapeutic properties) and cosmetics (especially for its emollient properties). *Manna* is a very complex chemical compound: mannitol, a natural sweetener, is one of the main elements. *Manna* drips from the ashes after that collectors cut the bark.
Frassinocoltori (ash growers) craftsmanship is the union of different skills: from the choice of the best days in which to cut the barks to the accuracy of the incisions not to waste the sap. Ash growers have an in-depth knowledge of *manna* and of the trees from which it is extracted. The *manna* comes out of the trunk after the precise incision of the ash-cutter, allowing it to slowly escape and solidify, thus enabling the expert hands of the *mannalori* (*manna* pickers) to collect it within about a week with specific tools. Depending on the time of collection and the type of manna, distinguishing between purer or with more residual impurities, it is sorted and placed to dry in the sun. The most valuable *manna* is the one that, drying in the air, becomes almost transparent. The least valuable is the one that sticks on the bark and needs to be removed manually (grocer's manna). Moreover, the care of the ash grove does not only involve the collection of the precious liquid from the tree trunks, but also the care of the ash grove itself. *Frassinocoltori* care for the ash grove throughout the year by first choosing the best seedlings to sow and then caring for the seedlings in special places until they are ready to be brought into the ash grove. The ash trees can be cutted from around their tenth year of life for about fifteen years, until they stop exuding manna.
Frassinocoltori and *mannalori* are very skilled. Their skills have been handed down over the years, keeping alive a Madonie's culture that is unique in the world. Their link with the territory contributes to creating important people among them who become spokesmen of a very precious product: the unique result of a mix of environmental and soil factors.

Period / Occurrence
Harvesting Summer, caring the ash grove the whole year

Multimedia content
La manna, una tradizione appesa a un filo - Marco Restivo, Giuseppe Distefano disponibile al link https://www.youtube.com/watch?v=zbZO0ii75YA

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Galati A., Migliore G., Scaffidi Saggio C., *La rivalutazione della frassinicoltura per la produzione di manna come prodotto officinale* in Workshop "Colture artificiali di piante medicinali", Pisa, ottobre 2006, pp. 287-297
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Ruffino G., *Frassini e manna in Sicilia* in La cultura materiale in Sicilia, "Quaderni del Circolo Semiologico" 12-13, Palermo, 1980, pp. 355–372
Castelbuono - La manna di Sicilia, storia, proprietà e curiosità https://www.castelbuono.org/la-manna-di-sicilia-storia-proprieta-e-curiosita-su-loro-bianco-delle-madonie/
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www.prolococastelbuono.it/dettagli_scheda.php?ID_SEZIONE=7&sottosezione=41&sezione=Castelbuono&titolo=Prodotti%20Tipici#:~:text=Il%20periodo%20della%20raccolta%20della,%C3%A8%20reperibile%20tutto%20l'anno.&text=Comuni%20di%20Castelbuono%20e%20Pollina%20(provincia%20di%20Palermo)

REIS - Libro dei Mestieri, dei Saperi e delle Tecniche - Ciclo Produttivo della Manna e tradizione dei Mannaluori https://reis.cricd.it/reisicilia/details/2/139

"*Mastri d'ascia*" ancient craft

Category: Traditional craftsmanship
Region: Sicily
Location: Aci Trezza (Catania), Santa Flavia (Palermo), Sferracavallo (Palermo), Siracusa, Nizza di Sicilia (Messina), Messina, Castellammare del Golfo (Trapani)

Shipwright is a very ancient profession; these craftsmen build wooden boats, shaping and adapting the different types of wood with the ax to the shapes needed to build the various parts of the boat. A profession as ancient as it is noble and precious, dating back to the times when boats were mainly built in wood. There are still today in some places in Sicily (including Acitrezza, Porticello, Sferracavallo, Castellammare del Golfo, Nizza di Sicilia, Messina and Syracuse) some artisans, belonging to families who handed down the ancient techniques of building wooden boats from father to son. Today wooden boats are not very common and the shipwrights primarily carry out repair or restoration activities; their services are, in fact, less and less in demand as the use of materials other than wood is established in the large-scale production of hulls for boats and ships.
There are still shipyards that use wood to build high quality boats, and the shipwrights are required to take care of the most delicate operations of the construction and maintenance of these hulls.
One of the best known families of Sicilian shipwrights is that of the Rodolico, from Aci Trezza. These artisans have practiced this profession for many generations, so much so that they have gone down in history, because they are mentioned in an important novel of the current of realism, of Italian literature: "I Malavoglia" by Giovanni Verga.

Period / Occurrence
Daily life

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Cantiere Rodolico. Photo by Massimo Vittorio



Cantiere Rodolico. Photo by Massimo Vittorio

Memorial of the massacre of Portella della Ginestra

Category: Social practices, rituals and festive events
Region: Sicily
Location: Piana degli Albanesi (Palermo)

The Commemoration of the Portella della Ginestra massacre is a celebration held every year on the workers' day to commemorate the victims of the massacre of May 1, 1947 in Portella della Ginestra. The Fascist regime had moved the Labor Day to April 21, the anniversary of the birth of Rome, but in 1947, people went to celebrate Labor Day on its original date, May 1, at Portella della Ginestra, a town in the municipality of Piana degli Albanesi, not far from Palermo. There were about two thousand workers and farmers gathered to demonstrate against landlordism and to celebrate the recent victory of the left front in the regional elections in Sicily.
The bandit Salvatore Giuliano and his accomplices fired on the workers gathered to celebrate Labor Day. A helpless crowd of peasants, men, women, children and the elderly, was targeted by the blows of Giuliano's band.
The facts of Portella refers to the crisis of the feudal system, very powerful and strong in Sicily until the end of the nineteenth century, but also to the development of movements to protect workers and the peasant world and to a mythical conception of banditry (Giuliano enjoyed in fact, despite everything, of popular consensus). The real reasons and responsibilities of the attack remained hidden, as well as the connections between the bandit and the centrist and right-wing political forces of the moment.
The massacre is therefore a metaphor for a great social change, representing a change of direction, an inversion in order, the breaking of an immobile and stagnant secular equilibrium, which however gave rise, politically, to a long period of government of the reactionary forces.
Even today, every 1 May, people from all over Sicily go to the place where the massacre took place to remember the 11 victims and the numerous wounded, and to collectively celebrate the rights of the workers, of the peasants oppressed by the bosses.
On the site of the tragedy stands a Memorial (*Përmendorja*, in the local dialect), the work of the artist Ettore de Conciliis, consisting of numerous inscriptions engraved on large local stones.

Period / Occurrence
1st May, annual

Multimedia content
Audio testimony of the trade unionist Francesco Renda:https://archivi.cricd.it/sezione/arca-dei-suoni/francesco-renda-portella-della-ginestra-e-il-bandito-salvatore-giuliano-28-audio/#gsc.tab=0

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Memoriale di Portella della Ginestra Rights - Davide Mauro. Quest'opera è stata rilasciata sotto la licenza Creative Commons Attribuzione-Stessa Licenza 3.0 Italy. Attribution: Davide Mauro. This Still Image is licensed to the public under the Creative Commons Attribuzione 3.0

Modica chocolate production technique

Category: Traditional craftsmanship
Region: Sicily
Location: Modica (Ragusa)

Modica chocolate requires a cold processing that makes it grainy and crumbly, characterized by the presence of granulated sugar in crystals.
The cocoa mass is obtained from roasted and ground seeds with the cocoa butter contained in it, it is heated to make it fluid and mixed with granulated or cane sugar and spices. The mixture is processed by always maintaining a "cold" temperature that does not exceed 40 ° C in order to keep the sugar crystals intact.
In traditional processing, the mass is placed on a lava stone level ground (the *valata ra ciucculatta*). Under the shelf there is a container for the coal, a necessary tool to gradually heat the work surface. The mixture is then amalgamated with a stone rolling pestle (*pistuni*), of different weight and thickness, up to the refining phase, which took the name of *stricata*.
The mixture is poured into special rectangular tin molds (*lanni*), which are beaten on a surface in order to eliminate any air bubbles and make the product compact and finally left to rest for at least 24 hours in a cool place. There are standard measures of the Modica chocolate bar.
The traditional tastes of the chocolate bars are cinnamon, vanilla or chilli.
The processing of chocolate was introduced in the County of Modica in the sixteenth century, during the Spanish domination. In turn, the Spanish would have learned it from the Aztecs, on the occasion of the conquest campaigns in Mexico.
In the County of Modica sugar and spices, vanilla and cinnamon were added to the original Aztec recipe, obtaining a product that in addition to having nutritional properties was also used as a medicine.
This chocolate never passed to the industrial phase and remained unchanged over the centuries. Even today, chocolate is produced with the same methodology and combining the same ingredients.
In addition to Modica, traces of this traditional type of processing can still be found in Spain (el chocolate a la piedra), as well as in the indigenous communities of Mexico and Guatemala.

Period / Occurrence
Daily life

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Chocolate of Modica. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license

"Muzzuni" celebration

Category: Social practices, rituals and festive events
Region: Sicily
Location: Alcara Li Fusi (Messina)

On 24th June, every year, on the occasion of the birth of St. John the Baptist, corresponding to the summer solstice, an ancient festival of archaic and pre-Christian origins is held in the village of Alcara Li Fusi, in the province of Messina. According to Christian tradition John the Baptist was sentenced to death by Herod who had him beheaded.
The festival begins with a religious procession in which the faithful carry two different effigies of the saint along the streets of the town: the intact statue of the saint and a simulacrum of his severed head, which represents the decapitation of the saint himself. The festival continues with secular celebrations that see the participation of the whole community. All the unmarried women of the various districts of the town create a *Muzzuni*, a cylindrical object open at the top, it can be a gutter, a bottle or a vase with a severed neck (in memory of the martyrdom of the saint) wrapped in a *muccaturi* (handkerchief) of silk, on which the finest jewels chosen from the hope chest are hung. Outside the houses, tables decorated with colored carpets and precious fabrics are set up, on which the vases (*Muzzuni*) are placed. The propitiatory symbolism and the link with the fertility of the earth are expressed by numerous elements that adorn the *Muzzuni:* the jewels and the ears of wheat, which emerge profusely from the containers, as well as by the phallic shape of the object itself.
In the evening people crowd the tables under the gaze of some playful women dressed in white who watch over the *Muzzuni* like priestesses. During the festival, songs with a love or country theme are sung and traditional dances are performed; young people announce their engagements, enmities are dissolved and solemn promises of friendship (*comparatico*) are tied, which constitute a relational bond equal to that of kinship.
The festival has its roots in the ancient pagan cults of the divinities of the earth and in particular of Demeter and Adonis. The summer solstice was also an important time in the Roman ritual calendar, and was replaced in the Christian calendar by the Feast of St. John.
The term *Muzzuni* can be traced back to the expression "*mozzato*" (cutted), with reference to the jug without a neck or to the decapitation of the saint. Another accredited etymological interpretation connects the expansion to wheat mowed and collected in bundles locally called "*mazzuna*".

Period / Occurrence
24th June, every year

Multimedia content
La Festa del "Muzzuni" (Alcara Li Fusi-ME) https://www.youtube.com/watch?v=QNgOKTitX0E
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"'Ntinna a mari" - Antenna on the sea

Category: Performing arts; Social practices, rituals and festive events
Region: Sicily
Location: Cefalù (Palermo)

The *'ntinna a mari* (literally "Antenna on the sea") is a traditional game that takes place in Cefalù, in the province of Palermo, every 6th August, the last day of the celebrations of the SS. Salvatore, patron saint of the town.
A pole, covered with soap or grease, is fixed to the pier and horizontally overhanging the sea, with a flag (the flag of the Holy Savior) placed at the end. 17 participants, traditionally the sons of the fishermen of the village, compete to reach the flag.
The race also consists of a spectacular farce in which thousands of spectators participate both from the beach and from the boats. Many of the participants, usually the first to enter the competition, take funny poses or wear women's clothes in order to entertain the audience and cause laughter. For the most skilled players, who in ancient times used the opportunity of the race also to show off in front of the girls of the village, the organizing committee intervenes in the race by swinging the antenna, through a rope attached to the tip of the trunk and covering it several times with soap or grease, to make it even more slippery.
There are numerous dips and falls that spectators witness before a participant manages to win the race.
The origin of the game is very ancient; indeed it seems that the competition may have originated in some games that sailors played on their own boats. Indeed, there are certificates of names of winners of the 'Ntinna a mari dating back already to the nineteenth century, which demonstrate that the participants to the competition belonged to the families of the local fishermen.

Period / Occurrence
6th August (every year)

Multimedia content
Bella Sicilia - Tradizionale 'Ntinna a Mari a Cefalù https://www.youtube.com/watch?v=BduEGAdhif4

Reference
Buttitta I. E., Palmisano M. E. (a cura di), *Santi a mare: ritualità e devozione nelle comunità costiere siciliane*, Regione siciliana, Assessorato dei beni culturali e ambientali e della pubblica istruzione, Dipartimento dei beni culturali e ambientali, dell'educazione permanente e dell'architettura e dell'arte contemporanea, Palermo, 2009
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Ntinna a mare in Cefalù. Photo by Salvatore Ciano



Ntinna a mare in Cefalù. Photo by Salvatore Ciano

Papyrus art in Siracusa

Category: Traditional craftsmanship
Region: Sicily
Location: Siracusa

In addition to Egypt on the banks of the Nile, the Papyrus grows in nature only in Siracusa, between the banks of the Ciane River and at the Fonte Aretusa in Ortigia, Siracusa. Here are the only papyruses in Europe. The only ones in the world outside Egypt.
The first certain reference on the production of papyrus in Syracuse is found in a letter of 1760, written by Abbot Salvatore Di Blasi. Testimonies of travellers, however, mention the production of paper obtained from papyrus in Siracusa already at the beginning of the second half of the eighteenth century. The merit of having started a papyrus production activity in Siracusa is attributed to Saverio Landolina who began the study and experiments on the manufacture of the plant in 1780, following the indications described by the Latin author Pliny the Elder. Landolina's work was continued for many generations and in recent decades some small companies have been born in Siracusa that carry out this activity both from the manufacturing and marketing point of view.
For the production of papyrus paper for writing, the central part of the stem of the plant is used. The stem is deprived of the zest, shaped so as to obtain a square section and cut into thin strips, previously soaked in a liquid solution. The still wet strips are selected for length and width and juxtaposed, slightly overlapping each other. A first row is superimposed on another perpendicularly. The strips are made to adhere to each other due to the pressure exerted by a press.
In addition to the usual use for making paper, papyrus was also used by Syracusan fishermen to weave ropes, while the foliage was used to adorn homes, churches and streets on festive occasions.
To preserve and spread the memory of papyrus craftsmanship, in 1989 Corrado Basile founded the Papyrus Museum in Siracusa. In the laboratories of the Institute today the prodigy of the technique and art of processing this plant is revived.

Period / Occurrence
Daily life

Reference
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Museo dal papiro (Siracusa) - Preparazione della carta di papiro - Foto Giovanni Dall'Orto, 19 mar 2014.jpg_via Wikimedia Commons



Fonte Aretusa e papiro_Rollopack, CC BY-SA 3.0 <http://creativecommons.org/licenses/by-sa/3.0/>, via Wikimedia Commons

"Pisci a mari" (Fish in the sea) Pantomime

Category: Performing arts
Region: Sicily
Location: Aci Castello (Catania)

Every year, on June 24th, on the occasion of the celebration of the patron saint John the Baptist in Aci Trezza, a fraction of the Municipality of Aci Castello, in the province of Catania, the pantomime of *Pisci a mari* (Fish in the sea) is held. This traditional ritual performance enacts the fishing of swordfish with a harpoon.
The staging begins with a group of four barefoot sailors dressed in typical costumes: denim shorts with fringed bottoms, a red shirt with yellow ribbons, a straw hat decorated with flowers and yellow and red ribbons, colors linked to the Patron Saint; the group, in a festive atmosphere, stages a procession through the streets of the town accompanied by the band and playing the traditional trumpets made with shells. The sailors take the chief fisherman of the fleet (*rais*, *rràisi*) from his home and take him to the town's port. Here the *rais*, from a rock overlooking the sea, directs and gives indications on how to carry out troop fishing. The four sailors are on a small traditional festively decorated boat and follow the directions of the chief fisherman, trying to catch the swordfish, played by an expert swimmer, chosen every year by the local community and disguised as a fish even with body paint.
The representation then stages the pursuit and capture of the fish in several stages: according to a ritual canvas with a strong symbolic value, the fish manages to free itself three times from the fishermen's grip despite some wounds with consequent copious loss of blood and which scenically colors the water vermilion red. The fight finally ends with the symbolic triumph of the fish.
Following the defeat, the *rais* throws himself into the sea and the sailors out of anger begin to argue with each other, causing the boat to capsize. The collective rite ends with a procession of unfortunate fishermen through the streets of the town, who sadly receive wine and money as gifts from the crowd.
The final triumph of the fish over the fishermen has strong symbolic values and recalls the plot of the novel i Malavoglia by Giovanni Verga, who in 1881 told the sad and similar story of a family of Trezzoti fishermen. The plot of this novel is now considered by a large part of the community to be an important foundation of this maritime drama of "*Pisci a mari*".

Period / Occurrence
24th June (every year)

Multimedia content
Umberto Fotografi - Acitrezza - u pisci a mari https://www.youtube.com/watch?v=GJ7G3K-vp7U

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REI - Libro delle celebrazioni - Pantomima: u Pisci a Mari https://reis.cricd.it/reisicilia/details/2/7



U Pisci a mari – Photo by Massimo Vittorio

Rosa Balistreri

Category: Performing arts; Oral traditions and expressions
Region: Sicily
Location: Licata (Agrigento)

Rosa Balistreri was born in Licata, Agrigento, on 21st March 1927, into a humble family: her father was a carpenter and her mother a housewife. From a young age, Rosa Balistreri showed a particular interest and talent for music and poetry. She began singing in the cafés and squares of Licata, conquering the public's attention with her powerful and passionate voice. Her music was full of deep feelings and a strong Sicilian cultural identity.
She was married at the young age of sixteen to Gioacchino Torregrossa, with whom she had a daughter: Angela. Rosa tried to kill her husband when he gambled away their daughter's dowry, so she was sentenced to some months of jail. When she got out of jail she started working as a housemaid in Palermo. At that time she was 32 years old and she learnt reading and writing, because, as she says in an interview, she was feeling the need to know texts, starting from the alphabet and from her name. Rosa was forced to emigrate to Florence in the Fifties. There she met many intellectuals and she took part in a Dario Fo's show of folk songs. This is the turning point of Rosa's life. She takes the guitar to give her voice to those who are without voice: the poorest people, her fellow-citizens living in the south of Italy where they are full of injustice and oppression. Her voice becomes images and tells stories seeking justice and truth.
In 1971 she came back to Palermo and started to work with some important figures in Sicily: she sang songs written by the poet Ignazio Buttitta and she was supported by the writers Leonardo Sciascia and Andrea Camilleri and by the painter Renato Guttuso. Her soulful and deep voice sings about Sicily in Sicilian, talking about poverty and injustice. She defines her one as a voice of protest fighting for lower classes, poor people and women. She is a folk singer that takes the heritage of "cuntisti" (traditional storytellers), being able to hold the attention of the audience with her passion and the depth of her voice. She died in Palermo on 20th September 1990.

Multimedia content
Teatro del Sole - Rosa Balistreri Cu ti lu dissi https://www.youtube.com/watch?v=Ss_sJZ18Xxk

Reference
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REIS - Libro delle Pratiche Espressive e dei Repertori Orali – Rosa Balistreri https://reis.cricd.it/reisicilia/details/2/234



Rosa Balistreri a Sanremo Unknown author, Public domain, via Wikimedia Commons_source Radiocorriere magazine_ Rosa Balistreri a Sanremo 1973_ is public domain bea

Risen Christ (*U Gioia*)

Category: Social practices, rituals and festive events
Region: Sicily
Location: Scicli (Ragusa)

During the Easter celebrations in Scicli, Ragusa, Risen Christ is welcomed joyfully. On Saturday evening people gather inside the church of Santa Maria la Nova waiting for midnight, when the statue of the Risen Christ is unveiled. It is unveiled by removing the heavy cloth that covers it and it is shown to the faithful. At the sight of the statue, the faithful start repeating "Gioia! Gioia!" (Joy) with a marked rhythm (hence the name *U Gioia* to the Risen Christ). The statue is carried by young men under twenty-six and unmarried from the altar where the "unveiling" took place. The statue, named Omu Vivu, is placed in the nave where it is covered with red carnations by members of the brotherhood of the Risen Christ.
On Sunday morning a procession goes through the city and comes back to the church of Santa Maria La Nova at noon. This procession is called the Venerabile and is opened by a large blue flag (Venerabile) which is bowed in front of the statue of the Risen Christ around noon. At this moment the real feast begins: the statue is taken on the shoulders by young people who, as if they are dancing, lead it out of the church with swinging steps. The faithful wait for the exit of the *Omu vivu* and welcome him shouting "Gioia! Gioia!".
The statue of the Risen Christ will maintain a hectic pace during the procession through the city streets: the joy for the Resurrection seems almost pagan in this celebration for the Man who returns to earth. The procession comes back to the church in the afternoon, between fourteen and fifteen, where there is a quick stop. In the evening the statue is brought back into the crowd through the streets of the city which, as in the morning, welcomes *U Gioia* with a great party atmosphere. The Busacca hymn accompanies the feast and pushes the youngmen who are carrying Omu Vivu to increase the pace: running, swinging and with sudden changes. In this moment of collective happiness the statue seems almost alive thanks to the efforts of the transporters and the tireless rhythm of the music. The statue returns to the church late at night and is covered with the cloth that will preserve it for another year.

Period / Occurrence
Easter Sunday (Holy week)

Multimedia content
Pasqua 2023 - Associazione portatori di Gioia https://www.youtube.com/watch?v=0gH6KdxVdsY
Pasqua a Scicli. "u gioia" cristo risorto! - Andrea Giuseppe Errera https://www.youtube.com/watch?v=yMF2rXxmpc0
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Sacred hymns in Isnello (*Frottole*)

Category: Oral traditions and expressions; Social practices, rituals and festive events
Region: Sicily
Location: Isnello

In Isnello, a village near Palermo, frottole are a unique expression of musical and religious traditions. During celebrations honouring the Saints, before the evening procession held by Church ministers, crowds of devotees, musicians and young people with banners wind their way through the streets of the town. The musical compositions belonging to the Isnello Frottole tradition were written between the 18th and 20th centuries and are still performed today. From a musical point of view, frottole belong to the polyphonic compositions that were in vogue in Italy in the 16th and 17th centuries, but in Sicily they took on this particular form, creating a musical tradition with unique characteristics and a function that could be described as scenic.
During these processions, which are truly performative moments, joyful sacred hymns are sung, expressing faith in God and the saints. There are as many hymns as there are saints worshipped in Isnello, so there are several events during which it is possible to attend them: the hymns accompany the *vare*, triumphal carts carrying relics and images of the saints, and are played by the band accompanied by a joyful and devout crowd. The faithful, the banner-bearers, the musicians and the villagers crowd the streets to renew a tradition that is becoming more and more alive thanks to the great interest it has aroused in recent years and the attention paid to this heritage by many people, both locally and beyond.
The word *frottole* derives from *frotta*, a moving crowd or ensemble of people, perhaps because of its composite structure; its composition is very special because it embodies, not only musically but also scenographically, the crowd that accompanies the saint in procession, expressing devotion with the pace of joyful singing. Today the tradition of the frottole is carried on with great passion, even study and devotion, by choirs and musicians who every year renew its meaning and revive its musicality, recognising its value and originality.

Period / Occurrence
Whole year / saints' celebrations

Multimedia content
Coro Anima Gentis di Isnello/Frottola a San Nicola 1860 ca https://www.youtube.com/watch?v=MmnGgzIWiDM&t=2s

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Antonio Sottile - Le frottole - coro Anima Gentis http://www.antoniosottile.it/frottole.html
Territori musicali - le frottole di Isnello https://territorimusicali.it/archivio-foto/le-frottole-isnello/
Banda musicale Bajardi - le frottole di Isnello https://www.bandamusicalebajardi.it/index.php/le-frottole-di-isnello
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Isnello e Madonie_Provincia di Palermo, Sicilia. Panorama da Santa Maria Maggiore, in primo piano la chiesa ed il campanile di San Michele Arcangelo. Saphir, CC BY-SA 3.0 httpscreativecommons.orglicensesby-sa3.0, via Wikimedia Comm

Salt production

Category: Knowledge and practices concerning nature and the universe
Region: Sicily
Location: Trapani e Paceco (Trapani province)

Salt production in Sicily has a long tradition. There have been salt pans along the island's coast in various locations, but today the only active salt pans are near Trapani. The mineral is extracted during the hottest and sunniest time of the year from April to October. The salt is extracted by evaporation and several steps that make it edible. Seawater is collected in special basins that constitute the different stages of production: from decanting the water to release salt crystals, to collecting the salt ready for being sold.
Salt production is a very long process: the basins allow the water to change temperature slowly in order to facilitate the extraction of salt crystals. The basins have different names according to their function: *fridde* are the ones in which the water is colder and stays for about a week; then water goes to the *cultivu* basin and to the *caura* basin. *Caura* is the last basin: here temperatures reach 25 degrees Celsius and the salt crystal formation is facilitated by bacteria. Windmills were once used to drive an endless screw to move water from one basin to another, and stone wheels to crush salt. The person in charge of controlling the mills was the *mulinaru*, a worker who has now disappeared as the mills have been replaced by other machines. Around May and June salt workers process the salt layer which hardens allowing it to be gently broken up before being harvested. Then salt is piled at the edges of the salt pans and left to dry. Salt is not immediately ready for eating: it must be refined through a washing process in order to separate mineral particles, such as magnesium and potassium. In the past, salt was carried on the shoulders of salt workers in baskets called *carteddi*, weighing around 25-30 kg, while now the process takes place through machinery.
Salt pans of Trapani and Paceco became an Oriented Nature Reserve in 1995 and are managed by WWF. The environment that men created with the salt pans became, though unintentionally, a suitable environment for some plant and animal species that populate them throughout the year or during the migratory phases in the Mediterranean (like the pink flamingo).

Period / Occurrence
From April to October

Multimedia content
Le Saline di Trapani e Paceco. Superquark del 29/07/2020 https://www.youtube.com/watch?v=T7OkCvy3z9Y

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Saline Culcasi https://www.salineculcasi.it/it/
REI - Libro dei Saperi - Coltivazione del sale nella salina di Culcasi - https://reis.cricd.it/reisicilia/details/2/152



Saline di Trapani - raccolta del sale.jpg|Saline di Trapani - raccolta del sale - Algor7, CC BY-SA 3.0 <https://creativecommons.org/licenses/by-sa/3.0>, via Wikimedia Commons

Sicilian Cart

Category: Traditional craftsmanship
Region: Sicily
Location: Several sicilian towns

The cart was a widespread means of transport in Sicily from the early 19th century, both for people and goods. The cart drivers, *carrettieri*, transported different types of goods around the island and the cart was for them not only a means of livelihood but also the symbol of their working status. At first, the paintings on the carts were mostly images of saints, intended to protect the journey and the transporters. Over time, the illustrations maintained sacred images, but were complemented by depictions from the chivalric cycle and novels that were dedicated to the carters, such as Giovanni Verga's Cavalleria Rusticana.
The decorations on the cart refer to symbolic elements of a wide range of goods and items of the island's intangible heritage. The cart itself and the decorations on it are the result of great craftsmen whose art represents the colours, images and stories of the different parts of the island. Blacksmiths, carpenters, carvers, painters and, of course, cart-makers contribute to the creation of proper artworks that are still exhibited in various museums today. One of the most important artists who gave their imagination to these vehicles is Domenico di Mauro. Di Mauro, in accordance with the cart-decorating tradition, used bright colours (green, red, orange and blue) to create images depicting characters from the chivalric sagas as well as island-related legends and myths. The depicted landscapes always remind us of Sicilian settings with their characteristic naturalistic symbols. Also other important decorators such as Nerina Chiarenza, a daughter of artists who was particularly passionate about painting, evoked these scenes. She used subjects from the chivalric sagas to create paintings on the sides of the carts.
Today carts or parts of them are collected and preserved in many places in Sicily, such as the museum of the Sicilian cart in Terrasini, to keep alive the memory of an important part of the island's cultural and artistic history. It should also be noted that the cart is still the protagonist of festivals and traditional Sicilian events in various cities.

Period / Occurrence
All year round

Multimedia content
La storia del carretto siciliano - Rai Teche https://www.teche.rai.it/1984/10/la-storia-del-carretto-siciliano/
Parole di Sicilia - Maestro Domenico Di Mauro http://www.regionesicilia.rai.it/dl/sicilia/video/ContentItem-4dac4e82-26c5-4263-95ea-cc671fd8f85c.html

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REIS - Libro dei Mestieri, dei Saperi e delle Tecniche - Arte del carretto siciliano Museo Regionale di Terrasini https://reis.cricd.it/reisicilia/details/2/274

REIS - Libro dei Tesori Umani Viventi -Domenico Di Mauro - Artista del carretto siciliano https://reis.cricd.it/reisicilia/details/2/180
REIS - Libro dei Tesori Umani Viventi - Nerina Chiarenza https://reis.cricd.it/reisicilia/details/2/194



Carretto siciliano 2009 - Pino Alpino, CC BY-SA 3.0 <https://creativecommons.org/licenses/by-sa/3.0>, via Wikimedia Commons



Carretto siciliano-3 - Rino Porrovecchio from Palermo, Italy, CC BY-SA 2.0 <https://creativecommons.org/licenses/by-sa/2.0>, via Wikimedia Commons

Sicilian puppetry (puppet theater)

Category: Performing arts; Oral traditions and expressions
Region: Sicily
Location: Several Sicilian towns

Pupi is the Sicilian word for the puppets used in the *Opera dei Pupi*. Puppets are moved by skilled hands inside a specific setting. The narrative is called '*u cuntu* and is mostly improvised on the stories of the epics of chivalry, the lives of the saints and the poems of the Renaissance. The puppets follow the actions narrated by '*u cuntu* with their movements. Each puppet has its own recognisable features in its appearance, in the clothes it wears and in its armour. Puppets were moved by some mechanisms: a rod tied to the bust and reaching up to the head allowed to keep the puppet in an upright position and another rod allowed to move the right arm (movement very useful for representations with chivalrous improvisations and duels).
In many Sicilian towns, theatres and puppeteers dedicated their show to these representations which, until the 1950s, attracted many people who used to enjoy their free time in the evening. The *Opera dei Pupi* became an important social event. Even if representations were referring to defined themes they did not have rigid scripts so they were often hinting at contemporary events and elements of criticism.
The *Opera dei Pupi* was born in the nineteenth century. Performances were held either in adapted spaces, as in Palermo, or in specially designed places with a larger audience, as in Catania. The differences between the two Sicilian towns do not concern only the spaces: the puppets in Palermo are lighter, those in Catania are heavier and need more space and more people to handle them. In both cases, the puppets require great skill on the part of the puppeteers to make them and to handle them on stage. In many Sicilian towns there are theatres with puppeteers who adapt the opera according to their specific territory: Syracuse, for example, stands out with its own interpretation of the *Opera dei Pupi*. Some puppeteers worked in a travelling way, reaching non-Italian locations which were hosting Sicilian communities wishing to remember their land through the Opera.

Period / Occurrence
All year round

Multimedia content
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Museo Internazionale delle Marionette "Antonino Pasqualino" www.museodellemarionette.it/

Associazione Figli d'Arte Cuticchio https://www.figlidartecuticchio.com/
Mancuso Pupi - Figli d'Arte Mancuso - L'origine dei Pupi a Palermo e Catania https://www.mancusopupi.it/la-compagnia-carlo-magno/opera_pupi_storia/



Pupi palermitani Rigths - Ettorre (gregorio) mail_ ettorre(at)gmail(dot)com]], CC BY-SA 4.0 _https___creativecommons.org_licenses_by-sa_4.0_, via Wikimedia Common



Pupi siciliani, Taormina palazzo Corvaja Rights - Quest'opera è stata rilasciata sotto la licenza Creative Commons Attribuzione-StessaLicenza 2.5 Italy. Copyright Carlo Columba. This StillImage is licensed to the public under the Creative Commons Attribuzione-StessaLicenza 2.5 Italy Licens

Swordfish fishing in the Strait of Messina

Category: Traditional craftsmanship
Region: Sicily and Calabria
Location: Strait of Messina

Fishing for swordfish is a real hunt that takes place at sea and which sees the fishermen engaged in harpooning their prey.
There are historical sources that testify to swordfish fishing since the 2nd century BC.
Originally fishing took place on small boats, and the sighting of swordfish took place from cliffs or lookout points from the mainland, on the coast of Sicily or Calabria; the spotters signaled the movements of the prey by voice or by means of flags.
This fishing technique still takes place today in the Strait of Messina between May and August, the period of reproduction, when the specimens approach the coast. Fishing takes place on very large boats called "*feluca*", which have on board a high sighting mast about 20 meters high (called "*antenna*"), from which the *ntinneri* (the spotter) directs the fishing operations.
Close to the *feluca*, on a smaller boat *(luntro*), a crew of fishermen follows the indications of the spotter and starts chasing the fish.
From the moment of sighting to the capture of the specimen, a real battle takes place.
The swordfish usually move in pairs (a male and a female), and fishing takes into account this peculiarity of the species. The first specimen to be hit is, in fact, the female, because she is bigger than her, but also because the male specimen always tries to defend his partner, following her. Once the female has been hit, it is therefore easier to be able to capture the male swordfish as well.

Period / Occurrence
From May to August

Multimedia content
Caccia sullo stretto - L'antica pesca del pesce spada https://www.youtube.com/watch?v=458EJw356mk

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REI - Libro dei saperi - Pesca del Pesce Spada nello Stretto di Messina https://reis.cricd.it/reisicilia/details/2/130



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Targa Florio race

Category: Social practices, rituals and festive events
Region: Sicily
Location: Madonie (Palermo province): Campofelice di Roccella, Cerda, Caltavuturo, Castellana, Petralia Sottana, Petralia Soprana, Geraci Siculo, Castelbuono, Isnello, Collesano

Targa Florio is one of the oldest and most famous streetcar competitions in the world. The "*Cursa*"(as local people call it in dialect language), was created and organized by Vincenzo Florio a businessman from a rich family based in Palermo between the end of the 19th and the beginning of the 20th century. The Targa Florio race was held for the first time in 1906: until 1977 as a speed competition and from 1978 as a rallying competition.
Since its origin, the Targa Florio has always been held among the Sicilian roads, in particular those that run through the Madonie mountain range, in the north-central area of Sicily.
From the 1973 edition, marked by a numerous series of fairly serious accidents, the race was excluded from the round of the great international tests because the Madonie road circuit, full of winding curves, was not suitable for hosting competitions for very powerful cars. In 1977, during the 61st edition, following a serious accident, in which a driver went off the road and overwhelmed the spectators and caused two deaths and three injuries, the race was definitively interrupted. Starting from 1978 the race was transformed into a Rally.
The Targa Florio has over the years created a real popular cult, fostering a strong collective imagination. Among the protagonists of the event, together with the pilots from all over the world, the thousands of spectators who went to the Madonie to watch the race perched on the curves of the circuit and the inhabitants of the towns crossed by the race, who still today retain memory of the social value and cultural experience of the annual appointment, which is an integral part of their lives.
The race gave world fame to the territory, changing the morphology of the landscape and bringing to the Madonie, an area certainly not central to the Italian and Sicilian panorama, international prominent personalities. The Targa Florio was not, in fact, just a car race but a traditional meeting point between nobility and people of high culture, and then became a pole of attraction for enthusiasts from all over the world.
Numerous museums celebrating the Targa Florio, curated and promoted by local communities, are now present in the Madonie area.

Period / Occurrence
May, annual

Multimedia content
La Targa Florio. Archivio Rai Regione Sicilia. Video I Parte
www.regionesicilia.rai.it/dl/sicilia/video/ContentItem-8e070c84-72b6-4bc6-9df8-00ee531f6115.html
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Targa Florio website https://www.targa-florio.it/%20

REI - Libro delle celebrazioni - Targa Florio e Giro di Sicilia https://reis.cricd.it/reisicilia/details/2/52



Unknown photographer, Public domain, via Wikimedia Commons

Tuna fishing in Favignana

Category: Knowledges and practices about nature and universe; Traditional craftsmanship
Region: Sicily
Location: Favignana

Every year tuna migrate from the Atlantic to the Mediterranean Sea. They cross the Strait of Gibraltar and arrive in the Mediterranean Sea in order to breed. Here, off the coasts of the Egadi islands, there is an ancient fishing tradition. Expert fishermen build a narrow path of nets, called *camere* (chambers), which direct tuna towards coasts until being forced into a funnel-shaped net, called *corpu*. Here at dawn *la mattanza* (slaughter) takes place. At the end of *mattanza*, the sea turns red and the ritual is completed. Then tuna are transferred to the factory on the island for processing stages.
The *Rais* is the main protagonist of the ritual. The *Rais* directs the construction of the path of nets that catch tuna and he identifies the final place for *mattanza*. The *Rais* manages the fishing operations and each phase of the process which follows specific ritual patterns. He is helped by two fishermen, one of whom acts as deputy, and by about one hundred fishermen who settle on the boats that surround the *corpu*. There are thirteen boats, with different names and functions. Fishermen are equipped with hooked harpoons and catch tuna following the rhythms of a ritual song: the *cialoma*.
Tuna fishing in Favignana is one of the oldest attestations of practices of communities in the area. Its origins are in the Paleolithic. First evidence of this practice are the hieroglyphs in the cave of Genovese, on the island of Levanzo. In these hieroglyphs there is a fishing scene with a tuna. Tuna represent an important source for populations that have lived in the Egadi islands and various references highlight the great importance that this animal played in their life cycle. *De Piscatione* by Oppiano di Cilicia describes how the tight link between the island and the sea is renewed every year between March and July. There are many recent multimedial documents about the fishing ritual that underline its importance for the community. The last *mattanza* took place in 2007. Nowaday Favignana fishery houses the Regional Museum.

Period / Occurrence
From March to July

Multimedia content
La tonnara di Favignana, puntata di Linea Blu - RAI andata in onda il 4 maggio 2019 https://www.raiplay.it/video/2019/05/Linea-blu-La-tonnara-di-Favignana-ad374935-bc8d-4d03-a764-ac6ed228ed2e.html L
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REIS - Libro dei Saperi - Pesca del tonno a Favignana https://reis.cricd.it/reisicilia/details/2/151
REIS -Libro dei tesori umani viventi - Gioacchino Cataldo: Rais della Tonnara https://reis.cricd.it/reisicilia/details/2/176



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Turiddu Bella Popular Poetry Trophy

Category: Oral traditions and expressions
Region: Sicily
Location: Floridia (Siracusa province)

The *Turiddu Bella* Popular Poetry Trophy is a dialect poetry competition established in Syracuse in 1991, in honor of the Sicilian poet Salvatore Bella (known as Turi) two years after his death.
The competition stands out for giving space to the figure of the storyteller, a role of great prestige and importance in the Sicilian tradition.
The aim of the competition is to recover and safeguard the artistic and cultural heritage that would otherwise disappear; for this reason all the poems participating in the competition are collected in a publication every year, in order to disseminate and safeguard the heritage of poems participating in the competition.
The competition also aims to enhance the Sicilian language and culture, with particular regard to folk and popular traditions and above all to poetry of a popular nature; particular attention is paid to those literary genres that risk total extinction, from the ballad to the story, from the sonnet to the octave, as well as polymetric poetry, giving voice to all those poets who do not find adequate spaces in the panorama of dialect poetry.
Known and lesser-known dialect poets, resident both in Sicily and outside the island, participate in the competition, poets who versify using the traditional metric structures and who are inspired above all by memories of their native land.
In 1997, the daughter of the poet and founder of the competition, created the Centro Studi Turiddu Bella, which promotes study days, conferences and symposiums.

Period / Occurrence
Every year in May

Multimedia content
Culturasiciliana.it – Turi Bella http://www.culturasiciliana.it/65-cantastorie/turi-bella

Reference
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Wheat's cycle

Category: knowledge and practices concerning nature and the universe
Region / Location: Sicily

Until the 19th century, Sicily was the breadbasket of the Mediterranean, an important island for the production of grain and its transformation into consumer goods that were both food and ritual. The wheat cycle has long determined the rhythm of community life, not only through the materiality of actions, but also through a festive calendar invoking abundance and fertility. The link between the festive calendar and the agro-pastoral calendar underlines the importance of cyclicity in the life of a community.
The wheat cycle on the island has a very specific sequence, given by the periods of cultivation, harvesting and processing. From September and throughout the autumn the land is ploughed and prepared to receive the new seed in November. The soil is cleared of weeds and, after the rains, it is recomposed with *zzapuliatura*, breaking up clumps of soil. During the growing season, the crop is carefully tended by the farmers.
Harvesting usually takes place in June. Nowadays it is done with the help of machinery, but until a few decades ago it was done by hand. The harvesters cut the ears of wheat and gathered them into bundles, which were laid out in the field and tied together into larger bundles with *liami*: ropes made from plant fibres. After the harvest, the bundles were taken to the threshing floor, a circular space where the work was done with the help of horses or donkeys. The threshing phase could last several days and involved the whole farming community, even lunch and convivial moments took place near the threshing floor. Threshing consisted of several stages. During the *pisatura*, the animals were driven around the threshing floor over the ears of wheat, which were shuffled by the farmers. Another phase was the *spagghiata*, the separation of the chaff from the grain. The farmers used pitchforks to throw the ears of wheat, which had been trampled by the animals, into the air; the heavier grains fell down, while the lighter parts were carried away by the wind. These stages were accompanied by songs to encourage the animals and the farmers, who worked non-stop even in the hottest hours of the day. Finally, the grain was stored in the houses in *cannistri*: large containers that allowed the correct air circulation inside to preserve the grain as long as possible.

Multimedia content
Teche Cricd - Il ciclo del grano - l'aratura (Mario Sarica) https://archivi.cricd.it/sezione/arca-dei-suoni/il-ciclo-del-grano-laratura-15-video/#gsc.tab=0

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REI - Libro dei saperi - Bene Ciclo del Grano e del Pane (Vastedda - Pagnotta) https://reis.cricd.it/reisicilia/details/2/126

Jordan

Abayat Al _Aam / Abayat Al_ Khal

Category: Oral traditions and expressions
Location: All provinces in Jordan

Abaya is a simple, loose over-garment worn by men. It is similar to a large coat and it covers the body from the shoulders to the feet, with an opening in the front.
One of the traditions related to Jordanian wedding is that the groom's family will gather at the home of the eldest uncle from the mother's side of the bride to offer him the Abaya. In this ritual, the Abaya is used to symbolize the sum of money that will be given to the uncle who in turn gives it (the abaya) to the bride as wedding present. The uncle (mother's brother of the bride) can refuse or accept the amount or the value of the present. After agreement is made i.e., the abaya was accepted, the uncle and the bride's family will congratulate the groom's family for the upcoming marriage of the groom.
here is also the Abaya of Al 'Am (the garment of the father's brother of the bride). He will be given a sum of money as wedding present for his niece similar as to what the brother of the mother was given.
Abayat Al'Am and 'Abayat Al Khal is an old tradition which is used to appreciate the rank of both uncles of the bride from her two parents' sides. Presently, the abaya's may be given symbolically while the money may not be necessarily given. Instead, they only offer their blessings to the newly engaged couple.
The 'Abayat, (plural of Abaya) are of different types and can be made from different textiles. The best Abayat are made from camel hair. Others are made from premium Cashmere wool. They come in different colors like black or light brown. Some are embroidered with golden threads on the front panels.
This type of abaya is not only a garment worn by men, but it is also a symbol of dignity, generosity and integrity.

Period / Occurrence: On the wedding day / When the bride leaves her father house

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
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Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Al Arboud\ A loaf on fire

Category: Social practices, rituals and festive events
Location: All provinces

Al- 'Arboud is a type of traditional bread. This bread is made by individuals who travel over long distances because it is easy to make. It is cooked directly under the embers of firewood.
The method of Preparing Al-Arboud **:**
A dough is prepared using brown flour and water, sometimes mixed with thyme and onions. The flour is kneaded with water to make the dough denser than usual bread dough. Then, the dough is shaped into a thicker loaf of bread. After preparing the area and igniting the fire to create the embers, the dough is buried among the embers. It is left to cook thoroughly, and the process takes about an hour or less. Once fully cooked, the ashes are removed from the disc-shaped bread, it is cut, and it becomes ready to eat. This bread can be used for several days. Some people add spices, ghee, and oil to the dough, in which case it forms two layers. The whole process needs one hour. Then ash will be removed from the resulted loaves.

Period / Occurrence
Winter season, excursions, hunting trips, sheep grazing

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Karak Governorate - Ministry of Culture 2017

Al Dawahel or Iglul Game (coloured-glass transparent balls)

Category: Social practices, rituals and festive events
Location: All Jordanian regions

It is a game played by young boys during summer and in warm times of the year. It is one of the most favorite games in villages and with which children acquire many skills. The balls have different names like Al Hleiby and Almany.
Children can buy these balls from small shops. Playing can be done through four different ways.
The first game requires a hole where the kids throw a number of the marbles into. The player has only three trials to throw all the marbles into the hole with his thumb and forefinger and from a certain distance. Otherwise, he loses the game. Sometimes they play it on the basis of odd and even numbers. The players in this case will decide in advance if they want to throw odd or even number and he who throws the right amount, will win. The loser will give all of his marbles to the winner.
Another game is by **Al Mor;** it is a circle drawn on the ground filled with a number of balls divided equally among the players. The players draw a line about three to four meters long. They have to start 'shooting' from this distance. Each player wins the balls he can get into this circle.
Another way of playing is called **Takh Shibr (**Shibr is a unit of length measured by human hand). This type of game is usually played by two players. They draw a circle and one player has to throw the ball from a distance of three meters away. If his ball comes near the circle to within the distance of a human's hand or closer than one, he is the winner. If his ball is further away from the circle than a hand's length, he will lose. The last way is **Al Fanna:** One of the players toss a coin into the air onto the ground and the competitor has to guess if the upper face is 'heads or 'tails' a predetermined number of balls will be decided upon. If the correct answer was guessed, then the winner wins the number of balls.

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Jordanian traditional games, D. Ahmed Sharif Al-Zoubi, Ministry of Culture
Jordanian Folklore Thesaurus, Ministry of Culture, 2021



Al Faz'a (scarecrow)

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

Making Al Faz'a (scarecrow) is one of the traditional practices concerning agriculture mainly in Al Salt. It is made by putting two sticks in the form of across and dressing them with old clothes. The common form is a humanoid-like figure placed in the ground in open fields the scarecrow is posted on cultivated ground and used in the fields of cucumber, tomatoes, figs and grapes. Also, it is used to deter birds or other animals from disturbing or feeding on recently cast seed and growing crops. In addition, used to help the animals not to be scared for the absence of the shepherd. They will think that their Shepherd is there. Sometimes it is used against thieves in the night to make them feel there is somebody guarding the field.

Period / Occurrence: Agricultural seasons

Reference

https://ich.gov.jo/app2
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Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate.



Al Hajleh (hopscotch)

Category: Social practices, rituals and festive events
Location: All Jordanian regions

It is a traditional playground game played normally by girls. In this game, ten equal rectangular boxes are drawn on the ground with white chalk, and one of the girls throws a stone in the first box. She hops on one leg into the first empty rectangle, and then every subsequent empty rectangle. She has to be sure to skip the one her stone is in. In any signed rectangle, she puts a sign indicating her to deprive her opponent of the area of this rectangle to make it difficult for her to pass the game, and the more the player points out the rectangles, the more difficult her competitor will be facing more difficult options.
In some boxes she can hop on both legs and the tenth box she turns around and heads back toward the start. If her foot or the stone lands on a line, or outside the rectangular box, she loses her turn and the next player proceeds.

Reference

https://ich.gov.jo/app2
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Jordanian traditional games, D. Ahmed Sharif Al-Zoubi, Ministry of Culture
Jordanian Folklore Thesaurus, Ministry of Culture, 2021



Al Henna' (dye): Skills, Rituals and knowledge

Category. Social practices, rituals and festive events
Location: All Jordanian regions

Al Henna' is a dye from the plant Lawsonia inermis, also known as the henna tree. It is used in different ways either in cosmetics or therapy.
Method of preparation**:** The woman brings Al Henna' powder, puts it in a bowl and starts kneading by mixing it with water, black boiled tea, a small amount of Arab coffee, a tea spoon of yeast, and ground white potassium alum. The woman goes on kneading until getting a soft dough.
Many ingredients can be added to Al Henna' depending on the purposes. For example, if we want to intensify the red color, we add hibiscus. On the contrary if we want to lighten the red color, chamomile is added. We add olive oil as a color stabilizer to let the Henna stay for a longer time. The peals of pomegranates are added to nurture the hair and to remove dandruff. Sidr leaves can be added to treat dandruff. Cactus can be added to treat burns. Lavender can be added to treat eczema, hand cracks, and psoriasis. The leaves of pine trees can be added to darken hair colors.
Henna can be packed in cones to be used by people who draw on the skin.

Period / Occurrence: Ceremonies and weddings, work

Under process of inscription in the UNESCO List

Reference
https://ich.gov.jo/app2
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Intangible Cultural Heritage in madaba Governorate.



Al Hujama (cupping)

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

Cupping is an ancient method used for the treatment of chronic diseases like headaches, migraines and back pains. It is a type of wet cupping that is frequently practiced in Jordan. It is a practice where the therapist puts special cups on the skin to create suction. This causes the tissue within the cup to be drawn and swelled which causes an increase in blood flow to the affected area. During a cupping treatment the therapist will put a flammable substance or paper in the cup and set it on fire. As the fire extinguishers, the cup is placed on the patient's skin. As the air inside the cup cools, it creates a vacuum. This causes the skin to rise and redden as the blood vessels expand. The cup is generally left in place for up to 3 minutes.
The therapist then removes the cup and uses a scalpel to make light and tiny cuts on the skin. Next, a second suction is done to draw out a small quantity of blood. This process is repeated on different parts of the body where the patient has pains. Some people believe that the best time to do it is on the 17th of the lunar month. Bandages and antibiotic ointment will be put on the treated area to prevent infection. People do the cupping in certain areas like the top of the head, the sides of the neck and on the back.

Reference

https://ich.gov.jo/app2
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Al Khabeesa/Malban

Category: Oral traditions and expressions
Location: All Jordanian regions

At the end of the season of picking grapes when grapes become very sweet, women start to prepare a very healthy and delicious dessert called Khabeesa or Malban. Grapes are collected in a big pot in order to be washed thoroughly. Then, grapes are placed in a big sieve to be squeezed in order to get as much juice as possible from the grapes.
Grape juice is placed in a big pot and cooked until it becomes lukewarm. Half of the amount is placed in another pot where flour or semolina is added while continuously stirring until the mix thickens. Grapes in the first pot are to be boiled for a while. The contents of the second pot are added to those in the first pot and they have to be stirred continuously and slowly in order not to spoil the mixture. After cooking the grapes, pine nuts, sesame, Nigella sativa, fennel, almonds and sunflower seeds are added to the mixture. In the past people used to add pine cone seeds.
A large piece of cotton gauze fabrics is placed on the roof of the house and then the cooked mixture is poured and spread over the cloth and pressed so that the thickness of the contents is equal. It should neither be very thin nor very thick. It is left to dry under the sun for half a day and then hung on ropes for around four to five days depending on the temperatures outside. It is ready when it is not sticky anymore. Finally, it is stored in nylon bags.

Period / Occurrence: Grape season (June and July)

Reference
https://ich.gov.jo/app2
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Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate



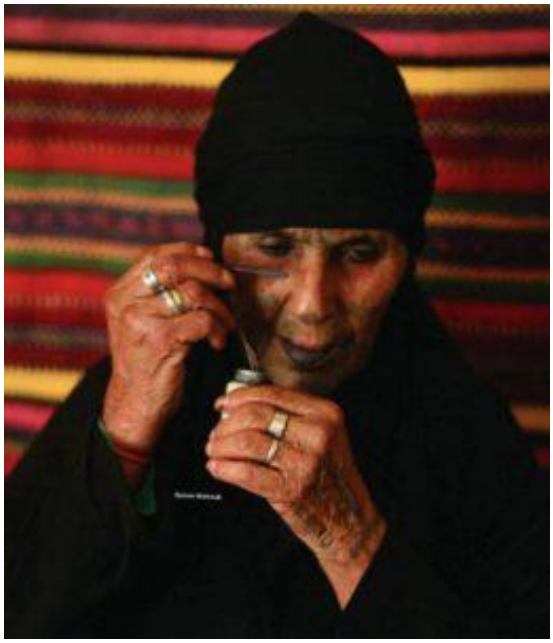
Al Kohul Al Arabi and Its Uses

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Al Kohul Al Araby is an ancient eye cosmetic, traditionally made by grinding a kind of stone called stibnite for use similar to that of charcoal in mascara. To prepare it women used to boil a stibnite stone in oil. Then, the stone is grounded in a mortar till it turns to powder. In another bowl, a wick made of white muslin cloth is dipped in a pot filled with sesame oil. The wick is set on fire and then covered with a lid. The bowl will be filled with black soot. The grounded stone will be mixed with the soot. A small amount of oil is added.
Finally, the mixture will be stored in *Mokhila* (a special brass bottle for Kohul). It has a special topper that screws into it. The topper has a stick that one use to remove Al kohul from the container and to apply it around the eyes much like eyeliner.
Women use Al Kohul for newborn babies because they believe that it widens the eyes and strengthens the sight. Some use it to have longer eyelashes. It is also used against some eye ailments.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Al-Lazaqiayt (a Bedouin dessert)

Category: Social practices, rituals and festive events; Traditional craftmanship
Location: All Jordanian regions, especially in Badia

It is a sweet dish from the Jordanian cuisine that is specifically famous in the northern Badia region. It is referred to by the people of the Jordanian Badia as “Kunafa of Al-Bedo”. It is a beloved dish in celebrations, weddings, and other occasions.
Period or season in which it is served:
1. The season of shearing sheep’s wool
2. After the harvest season
3.Various occasions and holidays.
Ingredients:
Flour, water, sugar, and local ghee (Samin Balady)
Preparation:
It is traditionally made by women after baking shirak (flat thin bread) on the saj (convex metal griddle). flour is the main ingredient of Al-Lazqiyat. Normally at the end of the process of baking the bread, a piece of the dough is left to make this kind of dessert. The dough is rolled into flat thin rounds which are placed on the hot saj and left until they have nice golden patches on the underside. They are flipped to cook both sides. After that the bread is cut into small chunks sugar, and generous amounts of local animal fat (ghee) are added over the bread. It can be served hot or cold. This dessert has different names like Farik or Mafrouka because we rub the pieces of bread with hands when we mix them with sugar and fat. It is also called the kunafa of the poor because it is cheap.
Serving method: the loaves are cut and rolled into a cylindrical shape before serving and placed in the serving dish with ghee and a liquid of water and sugar after being boiled together.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate



Al Makmoura

Category: Social practices, rituals and festive events
Location: Northern Jordan

It is one of the famous traditional dishes in Northern Jordan. This dish is usually made on special occasions and in social gatherings and during the harvest of olives, especially because olive oil is one of its main ingredients. In fact, olive oil is available during all times of the year, but it is especially important in winter because its consumption warms the body. The dish consists mainly of whole wheat flour, chicken or red meat, olive oil and a large number of chopped onions.
Cooking Al Makmoura goes through different phases: First the chicken or meat will be boiled in water flavored with laurel leaves, salt and pepper. Then in a deep bowl, add the whole wheat flour, sesame seeds, the nigella sativa seeds, a pinch of salt and oil are added. Mixing the ingredients, then adding water gradually until having a soft, non-sticky dough, let it rest for 10 minutes then it is divided the into medium size balls, one of the dough balls is taken, greased with olive oil and stretched with hands until it becomes thin and circular.
The first layer of dough is put into the tray and up the edges like a pie crust. Some fillings (olive oil, onions, chicken or red meat with salt, pepper, cumin, cardamom and turmeric) placed on the top of the layer of dough. A knife is used to make two or three holes in the dough and pour a little olive oil over it. The process is repeated for about five or six times or until you reach the top of the tray that will be used, then covered well with aluminum foil. The oven is preheated to 320 °F (160 °C). Al Makmoureh is then baked for two hours until the chicken is tender and the dough is golden from the top and the edges. After Removing from the oven, it is cut into triangle shapes like cake and served hot.

Period / Occurrence: (Winter season) Olive season, Social events

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Al Mir'ya'

Category: Knowledge and practices concerning nature and the universe
Location: The Jordanian Badia, rural

Al Mir'ya' is a female leader of a group of sheep and/or goats which has a collar with a ringing bell around its neck and walks in front of the animals but behind the donkey during grazing.
Al Mir'ya'is the first newborn of the sheep and it is like the spoiled child of the Shepherd. The Shepherd takes the newborn sheep from its mother and starts to collect the milk from other goats' mothers in a pot made from iron called Sahleh. Then, he feeds the small sheep with milk using his fingers during the first three days. It does not live with the rest of the animals. Instead, it stays all the time with the shepherd until it is matured enough to be tamed to do its main task of leading the grazing animals. It is not fed with the other goats and sheep; it is fed separately. Unlike other sheep, its wool is not mowed. It has other names, like Hadyan, 'Ashqan, and Rihanso that whenever the shepherds calls any of these names, the Mir'ya' responds.

Period / Occurrence: The whole year

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
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Intangible Cultural Heritage in madaba Governorate.



Al Mistagridhat and Qran Al Ajayiz (Loan Days and Old Women Days)

Category: Knowledge and practices concerning nature and the universe; Oral traditions and expressions
Location: All Jordanian regions

It is one of the traditional stories that are related to winter season which is called “the loan days and the old women days”. These stories have some of the details narrated by local people in the rainy season. The story is about seven days, four days at the end of February and three days at the beginning of March. In the legend there is a dialogue between February and March in which February asks his son March to lend him three days of heavy rain and very cold weather. This will increase the amount of water in rivers and floods. February addresses March saying: “Oh March my cousin adds your three days to my four days and let the old lady flows in the river”.
The tale of this dialogue goes back to an old lady who had six sheep. She went to the valley to graze them in the last days of February and the weather was sunny and warm. She started to sing: “February came and ended without taking any of my goats and we hit on its back by the stick”. The month of February heard the woman and became so mad. February went to March his cousin to ask for lending him three days of very cold weather and heavy rain so that valleys heavily flooded and consequently the old woman drown with her sheep and started to yell:
“Oh, Floods do not take my sheep for they are pregnant”. It is also said that some shepherds are illuded by the warm weather of February and they went out to graze their animals and they might be surprised with heavy rain.

Period / Occurrence: Winter season (end of February/beginning of March)

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-Zarqa Governorate - Ministry of Culture 2017

Al Mujallaleh

Category: Social practices, rituals and festive events
Location: Southern Jordan

It is a traditional popular dish in Jordan known in rural and Bedouin areas. It is called so because the bread is baked on "Al Jelleh" (Al Jelleh is the dried dung of camels and is known for its strong fire and People used them as a source of fuel to cook and bake). Al Mujallaleh consists mainly of yogurt sauce, red meat or chicken, local ghee and whole wheat flour to make tabun bread. In the past people used to bake the bread on firewood or Jalleh. Today, they use modern ovens.
To prepare the bread, the dough is made by mixing flour with water and salt. No yeast is added. The chicken or meat will be cooked in yoghurt sauce and of course, some spices like pepper and salt will be added. Some people add onions too. The dough will be baked into bread which will be eventually shredded into pieces. The resulted yoghurt sauce will be poured onto the bread. Chopped onions and pine nuts will be fried with Samin Balady (local ghee made from natural butter and spices) until they get golden in color. Chicken or red meat are placed over the bread and yoghurt. Finally, the Qadha (Pine nuts and onions fried in samin Balady) will be placed on the top of the dish.
Al Mushawata: It is the same as the Mujallaleh and the only difference is the addition of tomato sauce to the dish. In order to prepare the tomatoes, one has to cook the tomatoes in boiling water to have them peeled easily. After peeling the tomatoes is being cut, cooked and then added to the bread before soaking it with yoghurt sauce. This dish is offered in special and festive occasions and to honor a new guest.

Period / Occurrence: Olive season, Feasts, Social events

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Al Rababa

Category: Performing arts
Location: The Jordanian Badia

Al Rababa is an ancient folk stringed musical instrument, primarily used by praise poets. The rababa is often accompanied by Bedouin singing, especially in the Hijini and Shurqi musical style. The rababa is a rectangular-shaped instrument with a wooden frame covered in skin. It has a single string attached to a peg at the top of the neck, which rests on a piece called “ghazal or Faras”. The rababa also contains seven horsehair strands that are attached from the beginning to the end, with those strands firmly secured in the middle. At the top of the rababa, there is a vertical wooden piece with four holes where four fingers of the hand are placed to play and produce an elegant sound (melody) as desired by the poet. There is a story behind the invention of Al Rababa. It goes as follows: There was a man who unfairly accused his wife of doing bad things and after he realized his mistake, he wanted to bring her back to his home. However, she refused his attempts to reconcile, to the point where she stipulated, “I will not return until the wooden stick speaks. The man was perplexed by her demand, so he sought the advice of a wise old woman from his tribe and told her what had happened. She said to him that the solution was simple: “Craft an instrument out of that wood and play it for her.” Thus, he made the rababa and sang to her.
Our daughter with four rings in her ears is clearly shown by the whole world from east to west. The Rababa was said to have four holes where the singer plays with his fingers.

Period / Occurrence: Nights out for groups, celebrations.

Multimedia content
https://www.youtube.com/watch?v=Nv3qcoolB18

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017



Al Tabun (traditional oven)

Category: Traditional craftmanship
Location: The Jordanian Badia, rural

Al taboun is one of the famous traditional tools used for baking. It is made of clay. It is handmade from ground pottery and yellow clay obtained from water swamps or from inside the nearby region. The clay is kneaded together and placed on the sides of a pit until it takes the shape of the pit, then it is lined with smooth rounded gravel. It is shaped like truncated cone with an opening at the top used to place the dough sheets onto its base and remove them when cooked using a metal hook called “al-maqla’a,”. The Maqla’a is a metal rod with a hook at one end. The oven has a hole-shaped opening parallel to the base for extracting ash from its interior. Animal waste is used a fuel to make the fire and it is used for baking bread.

Period / Occurrence: the daily life

Multimedia content
https://www.youtube.com/watch?v=TZCifZ3rFfc

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
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Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Al Taraweed Al Urdinya (Wedding Taraweed)

Category: Performing arts
Location: All Jordanian regions

Al Taraweed is one of the most beautiful folk songs rich with inherited poems and melodies. They are performed by both men and women except for some differences in content between the two sexes. The hymns, that are accompanied with ululations, strongly express feelings of joy and happiness during festive occasions in the spacious houses and yards of Jordanian people. They convert their yards and roofs into spontaneous stages for dance and singing. This is to declare their great joy and to honor guests who come to join their joyful event and congratulate them.
The words of the Taraweed are simple, flexible and they express meaning of the event in a way that has social-political connotations. Consequently, they have functional dimensions. They are also characterized with short melodic sentences. They have simple repeated rhymes suitable for the simple and public words of the Taraweed.
Al Taraweed are two types:
The Taraweed of the bride: these are usually performed by the friends of the bride in the evening party before the Wedding or the Henna party. The songs will be sung interchanging between two groups (Rawadat). These songs consist of poetic lines praising the beauty of the bride, her prestigious family and tribe.
Taraweed of the groom: where the songs sung by the friends of the groom and especially during the process of dying with henna. The only difference between the two types of Taraweed is that this one express masculine personality traits. Usually, the men's Taraweed are sung by two rows of men without any musical instruments.

Period / Occurrence: before the wedding day, on the wedding day.

Reference:
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Women singing the taraweed at the Henna Night

Al-Mansaf in Jordan

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Al-Mansaf is the most popular traditional dish and one of the basic dishes that is connected to generosity, and hospitality of Jordanian people. It has a wide fame despite the diversity of human and cultural spaces for Jordanian cuisine, and it is served as a main and popular meal at various social events, in public restaurants and houses Al-Mansaf is no longer a dish that is eaten only on occasions, but a clear expression of a cultural state that Jordanian society has been distinguished by, and has become one of its social features. Although it is served and cooked in variable ways by different people from different regions, it is the closest dish to the cultural roots of the people of Jordan. Eating and serving it is related to special rituals inherited from generation to generations such as cleanliness, respecting elderly people, reconciliation between the disputants honoring the guest, feeding the hungry and poor, and others, and this is what made it the most present, common, persistent and respected at the Jordanian table. Rice, lamb meat, local ghee (samin balady), Jameed (dried fermented yogurt), a flat thin bread called Shrak, nuts for garnish like almonds and pine nuts, salt, turmeric, and other special spices. Al-Mansaf is served in a big platter.
The head of the goat or the lamb will be put in the middle of the platter surrounded by big pieces of meat. A space without meat called Mawakel will be left to enable the guests to reach their hands to the rice and eat without moving the meat from its place. People normally eat with three fingers in their right hand from the side where they stand. Guests are not allowed to use their left hand in eating rice or cutting meat. Guests are not allowed to extend their hands to the head unless invited by the host. The head is under the protection of the host as a part of tribal customs. Al-Mansaf is connected with some traditions to be followed by guests and host like eating from the side where you stand and eating with the right hand.

Period / Occurrence: Daily life, festivities, Events of all kinds

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
https://nawiseh.wordpress.com/%D8%A7%D9%84%D9%85%D9%86%D8%B3%D9%81/
https://ich.unesco.org/en/RL/al-mansaf-in-jordan-a-festive-banquet-and-its-social-and-cultural-meanings-01849



Arabic Calligraphy Arts

Category: Traditional craftsmanship
Location: All Jordanian regions

Arabic Calligraphy is the artistic practice of handwriting and calligraphy based on the Arabic alphabet. It has been closely linked to Arabic language, writing and The Holy Quran. It has always been very important even after the invention of printers. Arabic Calligraphy is an important cultural heritage that is still practiced in the same old ways even if it is not practiced as frequently as in the past. For this art the artist needs special tools and special kinds of paper (Handmade subdued paper).
Today this art is confined to few people who practice calligraphy and manufacture their own special tools. These specialists produce master pieces of art by writing verses from the Holy Quran. The Arabic calligraphy has important messages and through it you can convey concepts, beauty, harmony, grace and values. Writing words and verses in this beautiful way will attract the viewer and he will never forget the beauty of the words and verses. In fact, Arabic letters are very flexible to be shaped in different ways. The letters can easily go up and down.
They can be flattened. All these traits help the artist to produce a wonderful piece of art. These letters and words can produce a visual and spiritual sense for anyone for both the artist and the viewer. The Arabic calligraphy needs high skills from the artist who must create his own line. He should possess the skill to fill the empty spaces, to combine the different words and letters, to choose the best verses or statements to be drawn. By his work, the artist transmits knowledge and skills from generation to another.

Period / Occurrence: The whole year

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
https://www.unesco.org/ar/articles/alkht-alrby-yndm-aly-qaymt-alywnskw-lltrath-althqafy-ghyr-almady



panel of Arabic calligraphy

The Art of Dabkka (Traditional Dance)

Category: Performing arts
Location: All Jordanian regions

The Jordanian Dabkka,"stomping the feet", is a traditional folk dance representing an important part of Jordanian heritage. It is also considered as a manifestation of public expression of joy which is performed during weddings and national occasions. The dancers form either a row, an arc or a circle. The line may consist only of men or only of women or both. The first person to lead the Dabkka should have extraordinary skills or as what the people like to call him "Al Dabeek". He or she sometimes has to decide the rhythm, speed and type of the dance. Leaders of the Dabkka (Laweeh) normally perform extra difficult movements to show their distinguished skills. They will continuously alternate between facing the dancers and the audience. Dancers interlock their arms, tap and stomp with their feet, and sing or chant.
The Dabkka is normally accompanied with traditional musical instruments like Shubbabeh, Mijwiz, Yarghul, Qirbe or bagpipe, Tabla (a musical instrument like the drum). Sometimes the traditional lute accompanies the Dabkka.
The Dabka has well-known movements as follows:
Al Shayla: It is movement that occurs during the Dabka, where the Laweeh comes out with a skillful jump together with various movements.
Al Karja: It is also another movement where the dancer stomps the ground during walking and singing. It also has different types
Dabket Habl Muwada': The whole different types of Dabkka, where men and women dance together.
Al Dabkka Al Shamalya: It is said to be the most common variation of dabkka where the dancers have to start stomping on the ground with left leg and ending with the left leg. It is characterized by its rapid rhythm. Usually, a performance will start with the musician playing a solo on the Mijwiz or Yarghul.
Al Dabka Al Fradya: This is performed by the mother of the groom during the Zaffe (wedding procession that begins at the home of the bride and ends at the home of the groom) or at the Henna party before the wedding. The mother gives a piece of dough to the bride who will stick it to the door of the groom's house. Sometimes this kind of Dabka is called the Dance of the Bride.
Al Dabka Al Jama'iya: Al Jama'iya is another kind of special dance for women only. It is normally performed by female relatives of either the bride or the groom during Zaffe. The women wear the traditional dresses during this type of dance. It is to be performed one day before the wedding.
Dabkat Al Sahja: It is a type of Dabkka performed with songs coupled with harmonized various movements. This Dabka has different movements each has certain performance linked to certain rhythm and melody.

Period / Occurrence: Ceremonies and weddings, National events, Festival

Inscribed in UNESCO List

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Dabket Habl Muwada

As-Samer in Jordan

Category: Performing arts
Location: Jordanian Badia

As-Samer is a nice rural and Bedouin Jordanian performing art. The word As-Samer is derived from the root “Samar” which means staying up late in the night before wedding or joyful occasions. Some people even spend seven days celebrating in the nights before weddings.

As-Samer is performed through singing a Bedouin poem with a special pattern sung by a professional performer called. He is accompanied with a group of people standing in a crescent form and at the same time singing and applauding with a systematic wonderful rhythm. As-Samer is an art mainly performed by men even if some women take part in the performance. A woman who is called (Hashi) or (Mahawshieh) performs a main dance carrying a sword in her hand making a very beautiful scene with her professional dancing in particular when she shares the dance with a man performing very elaborate movements. During the dance the man tries to express his strength as a strong man and the Arab women expresses her courage and bravery in defending herself with a sword.

The other women try participate through ululating. The Hashi can be also a man. Sometimes there is more than one Hashi. Sometimes the Hashi is a man disguised as a woman to get people more excited. Reaching and holding of the Hashi can mark the end of As-Samer and the defeat of Al Hashi This dance is sometimes called Mohowshah.

As Samer occupies a prominent position as a singing type among Jordan traditional songs in regard to its great spread in different parts of the country. Its performance may also exceed two hours where the main performer the Qasud exchanges roles with attendees (Muraddidin). The Qasud and the attendees stand attached to each other shoulder to shoulder forming a circular arc. They sway their bodies toward left and right with their hearts filled with ecstasy and joy.

As Samer is performed in both rural and Bedouin weddings, normally at the end of the ceremony late in the night. All attendees whether hosts or guests can take part in the singing and dancing. There are in fact different types of dances. However, most of them are related to popular enthusiastic songs of Jordan in tangible cultural heritage. In some of the very long dances, a long poem like the famous poem “Tur” would be sung by attendees.

Period / Occurrence: Ceremonies and weddings, National events

Inscribed in UNESCO List

Multimedia content
https://www.youtube.com/watch?v=Ie_0C5poS6Q

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
https://ich.unesco.org/en/RL/as-samer-in-jordan-01301



The Ceremonies of the Bridegroom's Bath

Category: Social practices, rituals and festive events
Location: All Jordanian regions

One of the traditions of weddings in Jordan is the invitation of the bridegroom to have a bath before Al Zaffe, a **kind of celebration before the wedding,** in which one of the relatives or bridegroom's friends invite him to have a bath. This is done on the day of wedding usually on Friday between 10:00 and 11:00 o'clock in the morning. After the bath comes the lunch and sometimes it is served in the afternoon if the wedding is going to take place in a hall or in the house of the bridegroom.
The family and some of the relatives of the groom go to the host taking with them the wedding suit, shoes, plate full of chocolate, candies and decorated with flowers. The plate is normally made of traditional straw. Men and women sing and dance all the way through their trip to the house of the host. They do the traditional dance known as "Dabka", In the past there used to be a real bath but nowadays the groom takes a bath at his home and in the house of the host he changes his clothes while the friends and relatives spray perfumes and distribute candies and chocolate to the attendees. When the groom comes out of the bathroom, he kisses the hands of his parents and the family of the groom thanks the host by singing a famous song: "May God enrich your goodness and your good deeds come back to you again and again". On the way back to the groom's house people from the nearby houses throw candies from their balconies over to the participants in the wedding. Some even shoot with their guns. The bath has many benefits for the groom since it reduces stress in this busy day.
In the past these ceremonies were done in a different way from these days. They had previous preparations where they bring everything they need for bathing including bath loofah, soap, shampoo and towel, His friends will bathe him, scrub him with the loofah. They also make a kind of message for him. Then they get him dressed with the wedding suit and carry him on their shoulders. During this process they sing "the handsome man came out of the bathe, so ululate for him oh, young lady. "Sow and reap eggplants. Cursed he be who gets angry".
Then they take the groom to his house to prepare him for receiving his bride.

Period / Occurrence: in the morning of the wedding day

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017





Coffee Traditions

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Serving Arabic coffee is an important aspect of hospitality in Arab societies and considered a ceremonial act of generosity. In spite of the rapid development of recent technologies, coffee still retains its original rituals and traditions. In many social events like marriage proposals, tribal reconciliations, coffee plays an important role. The guest refuses to drink the coffee until his request is fulfilled by the host. Normally, the guest leaves the cup in front of him and waits, till the host asks him about his demand. If they agreed to give him what he wants, he will drink the coffee. Coffee traditions and related rituals help in solving many social problems and tribal disputes. Sometimes, accepting to drink the cup of coffee means that opposing sides agree to reconcile. Sometimes it means agreement in marriage proposals.
It is a symbol of generosity. Many poems and proverbs were said in praising coffee. Methods of serving coffee especially in Bedouin, rural areas and villages have been inherited through generations where the host tastes the coffee before guests.
Serving coffee is linked to some special skills like making light sound that results from the knocking the pot with the cup. This is deliberately done to attract the attention of the guest to prepare himself for drinking. During sad occasions this sound should not be made. The guest must take the cup with his right hand and after drinking, he can shake the cup if he does not want to drink any more. The guest says the word “Dayim” and this means that he wishes the sustainability of joyful occasions.
During funerals the guest cannot say the word “Dayim”. Instead, he asks mercy for the dead. Normally the Bedouins offer everything in great quantities except coffee. Their philosophy in this issue is that a small amount of coffee should be sufficient for all. Coffee is for enjoyment and not for being full. Serving big amount of coffee means that the host is angry.

Period / Occurrence: Daily life/ All occasions

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate.
Intangible Cultural Heritage in Mafraq Governorate.



Date Palm, knowledge, skills, traditions and practices

Category: Knowledge and practices concerning nature and the universe
Location: Ma'an, Mafraq, Balqa

Jordan has been distinguished for the cultivation of the Palm since the Jordanian farmer started to grow different types of dates like Al Majhul and Al Barhi in Al Aghwar area in the Jordan Valley and in Al Azraq Oases in the eastern parts of the country. These two regions are very suitable for the growing of Palm trees. It has helped people to face the challenges of the harsh desert environment. With the cultivation of palm trees, numerous associated crafts, professions and social traditions and practices appeared. The cultural value of the tree has shown the commitment of local people through ages. The harvest season of the dates is normally in September where men, women and children participate and overwhelmed with joy and happiness in addition it is accompanied with activities and numerous festive rituals, traditions and customs, men climb trees, women help men in preparing food. There are about half million trees growing in Jordan. These trees provided Jordanian with new career opportunities and helped people to increase their income. For example, from palm fronds, people can manufacture different items like souvenir boxes, baskets, bedspreads, hats some pieces of furniture like tables. Together with linen and wood they can produce beads and bags.

Period / Occurrence: August, September

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Mafraq Governorate .
https://ich.unesco.org/en/RL/date-palm-knowledge-skills-traditions-and-practices-01902



Embroidery

Category: Traditional craftsmanship
Location: All Jordanian regions

Embroidery is one of the traditional handicrafts practiced by women in the Hashemite Kingdom of Jordan. It relies on the skill of manual craftsmanship and dexterity in drawing shapes with thread and needle. Various threads and overlapping patterns are used to create beautiful designs. Embroidery is used for Jordanian traditional clothing and some handmade crafts.
The embroidery process involves preparing the fabric that will be embroidered to create the desired shapes and decorations. Multiple-colored threads are used to draw on the fabric using a needle. The needle, with the embroidery thread attached to it, is inserted into the fabric in successive stitches, covering the embroidered fabric with threads of different colors from the fabric itself. There are different types of embroidery or stitches, such as the regular stitch, which can be single or double, the octagonal stitch, which consists of four stitches, the "Tara" stitch, which is a pre-made template used on a machine, and finally, there is the "Qarass," which is a form of embroidery that is sewn onto the garment. Embroidery is used as a form of decoration on women's clothing. It is typically found on such as the chest, shoulders, sleeves, and lower edges of the garment, and it can also extend to the sides. Embroidered garments are usually worn on special occasions.

Period / Occurrence: the daily life /work

Multimedia content
https://www.youtube.com/watch?v=AlkfNzqlunI

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-zarqa Governorate - Ministry of Culture 2017.



The Four Si'oudat (Seasonal Periods of Winter)

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

The four Si'oudat are a seasonal division of the winter. It is a category of the knowledge and information related to the nature and cosmos. The local people divide the winter into Mirba'inya (fourty days) and Khamsinya (fifty days). Winter starts with the Mirba'inya and is then followed by the Khamsinya which is divided by people into the four Si'oudat. The Arabic word Sa'ad means luck and the plural of Sa'ad is Si'oud. Sa'ad is used by tribal people as a name. These winter divisions were derived from observations of daily occurrences.
Each one of the Si'oudat is approximately 12 days, the first of which is called the Sa'ad Al Dhabih (The Killer). It starts on the first of February and lasts until 13th day. It is one of the coldest periods of the year where temperatures are very low and consequently many of the livestock die of hypothermia.
The second called Sa'ad 'Ibla', (swallow): It starts on the 14th of February and lasts till the 25th day. It is called Sa'ad 'Ibla' because the ground swallows the rain after falling. The word 'Ibla' means to swallow. In Sa'ad 'Ibla' the temperatures start to raise thus the livestock do not freeze to death.
The third is called Sa'ad il Si'oud (happy): It starts on the 26th of February and ends on 10th of March lasting for about 16 days. It was called Sa'ad 'Isoud because Sa'ad was happy for the beautiful warm weather.
The fourth is called Sa'ad Al Khabya (hidden things): It starts on the 11th of March and ends on the 22nd. This time is called so because the scorpions and snakes come out of their burrows. A famous rhyming verse related to this period is: In Sa'ad Al Khabaya the young girls walk in a daintily way The Arabic word Sa'ad means luck and the plural of Sa'ad is Si'oud. Sa'ad is used by tribal people as a name. These winter divisions were derived from observations of daily occurrences.

Period / Occurrence: Winter season

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-Zarqa Governorate - Ministry of Culture 2017

The harvest

Category: Knowledge and practices concerning nature and the universe
Location: Al-Balqa, Al-karak,Al- Mafraq, Irbid

It is one of the important practices related to nature and lifestyle of Arabs nowadays and in the past. People normally reap wheat, chickpeas, barley and lentils with hands if they are short and with a sickle if the reeds are big. A sickle, bagging hook, reaping-hook or grass hook is a single-handed agricultural tool designed with variously curved blades and typically used for harvesting, or reaping, grain crops or cutting succulent forage chiefly for feeding livestock, either freshly cut or dried as hay. Some people hang it today on the walls of their rooms as a symbol of heritage. There is also the Sha'ub. It is a pitchfork tool used in agriculture to spread straw on the soil. It separates the wheat grain from the spike. Some use an instrument known as Hashusheh to reap plants
The Harvest of Wheat: The season of the harvest starts yearly mainly in summer in June. The families and neighbors cooperate to reap the plants. After reaping plants, they are placed in bags called Shaleef made out of fiber and used to collect wheat, barley and other plants to be carried on animals. The season of harvest is considered as one of the most beautiful times where hymns, songs called Mawaweel (a type of very popular singing) are originating from elderly women. People use big bags made of fiber to keep the crops and store them for winter. All the people of the village come together and start their work early in the morning directly after the dawn prayers during the cool weather. They start reaping by ripping the wheat and barley from the ground. Normally they start with barley because it needs shorter time than wheat to be riped, the ripped wheat and barley are gathered in small groups called Shmal. At the end of the day, they gather wheat in rectangular -shaped piles called Hilleh.

Period / Occurrence: May and June

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate.



Henna Night - The Evening Party of The Bride or The Groom

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Al Henna is a dye prepared from a tree known as Henna tree. It has been used to dye skin, hair and fingernails. Dying both the bride and the groom's hands is one of the main rituals of the wedding. The gathering for the Henna night will normally be arranged on a day shortly before the wedding party. Friends and relatives of the bride gather in her house, whereas friends and relatives of the groom gather in the groom's house. The Henna paste will be brought by a man or a woman on a plate decorated with flowers. This will be accompanied with singing and dancing of the participants. Woman normally ululate and trill cries of joy.
Some of the close friends of the bride and groom apply the Henna to the hands and/or feet of the bride and groom. This whole process is accompanied with trilling cries of joy, singing and dancing the main traditional dance the Dabkka. Fireworks, gun firing, playing drums are also activities that characterize the traditional evening party of the bride and the groom. The main purpose of these ceremonies is the announcement of the wedding. However, some of these activities, are excluded by some people today.
Unlike in the present time, in the past, these activities carried were highly evaluated, but now these activities began to disappear. Many young people celebrate their weddings without having a Henna Party.

Period / Occurrence: Before the wedding day

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Jordanian Hujeiny

Category: Oral traditions and expressions
Location: Jordanian Badia

It is one of the most famous forms of Jordanian singing, a color of ancient folk singing, which was echoed by travelers on the backs of their camels during their walking in the desert and its distant distances in various caravans. As the name implies these songs belong to the category of "camel songs" since the name is taken from the word "Hujin" and the singular is "Hujan" or "Hujein" which refers to "Baby camel". Riding camels while travelling through the desert and singing on their backs was said to have great effects on camels and so camels can feel the ecstasy.
The singing relieves the road hardship and the trouble of travel, and urges the camels to walk fast. Camels extend their necks and follow the front legs and then tandem with the rear legs and walk as if it goes up and down, the singer feels this rise and fall and so his voice goes to harmonize with the walking of the camels in the desert.
Despite the fact that Al Hujeiny is linked to camels and Badia, it spreads widely in all parts of Jordan. It is characterized with a rich diversity of tunes and poems. It reflects also a diversity of moods and it has different popular types of poems.
Normally Al Hujeiny is performed by a single person playing the Rababa. However, it can be performed as interactive between two groups of people: They ask and reply each other through singing. These singers are called Murraddadeh. Al Hujeiny is sung in all occasions expressing different topics including flirting, satirical, pride and lamentation poems etc.

Period / Occurrence: ceremonies, national events, nights out for groups

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
https://alkutba.gov.jo



Knowledge Related to Mud Architecture

Category: Traditional craftsmanship
Location: Mafraq, Ma'an, The valleys

Mud architecture is one of the architectural styles that have been used in the Hashemite Kingdom of Jordan together with stone and cement building materials. The materials used in this kind of architecture are very distinct in terms of local environment because they are available, cheap, and require simple techniques. Clay can be obtained from abandoned wells where it has been accumulated from rain and flood water. Straw can be added to the mixture of either red or black soil to strengthen the resulting mud bricks.
The construction of mud houses is performed with the principle of cooperation among the different members of the community. In fact, building of mud houses is seen as a joint project done by all members of the local community. Women share in the process of restoration and preservation of mud houses is mainly done by women. This is normally done annually before the winter and women who did the job of smearing the mud or coating the houses with mud are called" Tayyanat." The word is derived from the word *Teen* in Arabic, which means mud.
Another duty women perform is motivating and encouraging men to work by singing traditional chants and songs related to construction. At the end of the construction, the owner of the house sacrifices a sheep or goat called the "*Roof Sacrifice"* prepared by women, to celebrate and bless the end of roofing as it is the final step of the construction. Usually, houses are decorated with religious writings.
The forms of construction by using mud in Jordan vary according to their uses, they are used in the tourist field: the construction of some kiosks in hotels, and in the agricultural field: horse sheds and pigeon sheds, and in the residential field.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017



Livestock breeding

Category: Knowledge and practices concerning nature and the universe
Location: The Jordanian Badia, rural

Some members of the Jordanian society are interested in raising various animals such as sheep, camels and cows, and all Jordanian tribes owned large herds of sheep and boasted among themselves of acquiring them.
Good sheep are selected and cared for in order to benefit from their meat, milk and wool, sheep can be raised in different climates, including the tropical climate. Most sheep farms are managed by a shepherd with a sheep dog. Most sheep farms build a fence, a dwelling, a place to mow wool, and there are other facilities for taking care of sheep, such as water, pasture, and a medicine center. Farmers choose sheep of different suitable breeds depending on the region and market. When observing the estrus cycle of the ewe, the farmer organizes the meeting with the males. The tail of new lambs are usually amputated and the males are castrated.
In Jordan, there are large areas of pastures suitable for grazing sheep and livestock and rich in fodder materials, it was self-reliance in education, without relying on external or hired labor, such as grazing, milking, manufacturing milk products and wool, raising livestock such as cows, goats and sheep helps individuals and families earn a living by selling meat, dairy and other animal products, in addition to securing all food needs.
The aim of breeding them is to benefit from them in traveling and in work (such as plowing and transporting crops to farms), as well as to benefit from the products of these animals, such as dairy products from cows, sheep and camels. Milk, yogurt, butter and ice cream are made from them.

Period / Occurrence: Daily life

Multimedia content
https://www.youtube.com/watch?v=WVDf8SbFvTg

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Manqala Game

Category: Social practices, rituals and festive events
Location: Al-Balqa Governorate

Al Mancala Game is a traditional game played by people of Al Salt and is considered as a part of the identity of people in Al Salt. The men gather very frequently to play this game combining intelligence and mathematical meditation. The main instrument of the game consists of a rectangular wooden piece with fourteen holes or pits carved into it, 7 holes on each side.
Each Player begins by placing seven stones in each pit in the row in his side, so the number of stones becomes 49. The game is based on the method of rotating the stones counterclockwise. The player picks up all the stones from the first hole and distributes them, one by one, into each subsequent hole until they finish and take the stones from the last hole and count them. If there is only one stone left, the player stops counting. However, if there are three or more stones left, the player continues playing. If there is a single stone left in a hole, it is called “Al-Qur’ah” (the lottery). The player stops counting and their opponent starts playing.

Period / Occurrence: Daily life

Multimedia content
https://www.youtube.com/watch?v=_QDxkjzYauE

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Jordanian traditional games, D. Ahmed Sharif Al-Zoubi, Ministry of Culture
Jordanian Folklore Thesaurus, Ministry of Culture, 2021



Manufacturing of Pottery Vessels

Category: Traditional craftsmanship
Location: All Jordanian regions

The Manufacturing of vessels from clay is one of the most ancient handicrafts in history. It is particularly famous in Jordan since the ideal type of soils for manufacturing ceramic vessels is available in Jordan. This handicraft is mostly practiced by women.
The women use the white soil (Mi'lijeh), goat's hair, igneous rock, pieces of ancient pottery to manufacture their ceramic vessels. They crush all these ingredients together until they become fine. They mix them with water to get a paste which will be left for two days to get fermented. Then, they shape the clay with hands to get the desired form. A hole filled with the jalleh (animal's dung) is used to bake the vessels. The vessels are completely buried with the dung and left for two days to be ready for use. This handicraft is transferred from one generation to another.
This handicraft evolved from the handmade pottery dried in the sun or baked on open fire into using pottery-wheels and firing them in high temperatures. When using the wheel, the vessel has to be wet in order to be formed easily. The vessels need from two to three days to be dried completely. Different kinds of motifs like trees, animals and other things are drawn after drying process. Sometimes syringe is used to form drawings like mosaics. Vessels baked in oven for a period from ten to fifteen hours. In order to produce glazed pottery, potters add glossy material, bake the vessel again in the oven for a period from eight to ten hours. These glazed vessels are normally used to decorate houses.

Period / Occurrence: Daily life

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-zarqa Governorate - Ministry of Culture 2017.



Olives Picking

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

Olive harvest is one of the happy agricultural seasonal occasions in winter. It is really one of the most enjoyable festive times in the lives of Jordanians. It is accompanied by special customs and traditions practiced by families during the olive picking. These customs do not only include eating and drinking but also dancing, singing, and enjoying time with family members.
Picking of olives fruits usually starts in the beginning of (November) using specific tools such as the "safih," "seebah," "asa," and "barrel." The picking process is done with the help of family members and relatives. They start by spreading the "safih" under the tree to collect the fallen olives, and the "safih" is a number of baskets connected with each other. All family members work together to gather the olive fruits, sift them, and remove the leaves to prevent the oil from acquiring excessive acidity. They sing traditional songs while performing these tasks. The men are responsible for picking the olives by either pulling them off the branches using fingers supported by goat' horns or special combs for the higher branches that women cannot reach. They also collect the olive bags and take them to the olive press.
Even the children participate by collecting the olives that fall outside the spread cloth.
The pickers distribute themselves around the tree in circles and begin stripping the branches with their hands to free the fruits. Some climb into the middle of the tree to pick the fruits from the higher branches, and for areas that are out of reach, they use the barrels to stand on. Those who are at greater heights may need to climb the "seebah," which is a double ladder that allows them to reach the high branches. They may also use a stick to knock down distant olive fruits. They gather the harvested olives and put them in bags or baskets to be later collected in a big area at home before being sent to the olive press for oil extraction. The pickers have their breakfast and lunch in the field during two short breaks. They start working early in the morning and stop when they can no longer see the fruits after sunset.

Period / Occurrence: Winter season, The olive season

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
https://www.youtube.com/watch?v=ch_v9UXb9Bw



Phytotherapy Practices

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

A number of plants are used as medicinal herbs to treat certain diseases, some are bought from the apothecary or are picked from the mountains and valleys, among these herbs are:
Al Za'rour (hawthorn): It is used to treat cholesterol and lipids.
Al Makees: It is found in Jordan and sold by apothecaries. It is used after soaking for relaxation.
Hasa Al Ban (Rose Mary): It is used to treat diseased colon.
Al Ja'deh (Teucrium): It is used to treat diabetes and stomachache
Al Qeesoom: (Achillea): It is used to treat arthritis and colds.
Al Za'tar (Thyme): It is used to treat bronchitis and skin.
Al Maryamya (Sage): It is used to treat colic and colds.
Al B'aythran (Artemisia Judaica): it is used to treat stomachache
Al Babunij (Chamomile): It is used to treat It is used to treat colds
Al Yansuun (Anise): It is used to expel gases and is comfortable for the abdomen, it is useful for both headaches and the heart.

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate.
Intangible Cultural Heritage in Mafraq Governorate



Production of Al Jameed (dried fermented yogurt)

Category: Social practices, rituals and festive events
Location: Al-Balqa, Al-karak, Ma'an, Tafila

Jordanian Jameed, made from the milk of goats or sheep, is one of the main yogurt sauces for many of the traditional dishes. It is used in any dish that has yogurt sauce as one of its main ingredients. The sauce is thick and has lovable taste. It is served as a liquid sauce and is called Jameed because it is produced in the form of stone hard balls or other shapes by straining the heated buttermilk on cloth mesh bags, salting the formed paste by kneading and drying in the sun. It is mostly produced in desert areas because of the great numbers of sheep there.
It is one of the most important dairy products in Jordan and it can be stored for several years. It is cooked with meat for preparing "Al Mansaf" the most famous traditional dish in Jordan.
Method of production:
The buttermilk is placed in canvas bags and left for a period of four or five days to be strained out of water. The resulted paste is mixed with salt and is formed in certain shapes either balls or cubes. These balls or cubes are placed on a wooden board and covered with a piece of cloth to protect the jameed from dirt and dust. Finally, they are left in the sun for a number of days until they become like stone and ready to be used for cooking.

Period / Occurrence: Spring season

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Rainfall or Ascites (Umm Al-Ghaith) in Jordanian Heritage

Category: Knowledge and practices concerning nature and the universe; Social practices, rituals and festive events
Location: Al_karak, Al_balqa

The ritual of "Umm Al-Ghaith" is one of the most prominent faith rituals enacted by Jordanians to drop and wait for rain from the sky; it is a moral character symbolizing rain and Ghaith, so they sing to her for rain. People in Jordan believe that Umm Al Ghaith is a spiritual creature, can bring rain and goodness to them. Therefore, they sing for her asking for rain.
Umm Al-Ghaith, a ritual of ascites practiced by Jordanians, as practiced by neighboring peoples with differences here and there, the weather begins when the rain is prolonged, and people prepare in each village or area. women prepare the body "Umm Al-Ghaith" consisting of wood and a large wooden spoon installed instead of the head, and cover it with a head cover.
They used to wear their worst clothes and to knock the water pots. They tried to produce sounds to express their bad need for water. They take their goats and sheep and try to make them participate in the event by bleating. Children also participate by crying. So that, Umm Al Ghaith sympathizes and sends them rain.
These ceremonies are practiced in most of rural, Bedouin and urban areas of Jordan. In some places, people walk for a long time until they reach a holy shrine like Al Kheder in As Salt, Mahes, or Al Karak or the shrine of Abu Al Darda' in the village of Soum /Irbid.
Umm Al Ghaith may be a toy in the form of a structure made in the time of the lack of rain in which Children carry it and sing. They ride a cart and walk around the houses where they are given some rice and wheat and other supplies. Women gather to cook some food to be given to the people outside

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017



Rugs weaving

Category: Traditional craftsmanship
Location: Especially in Madaba, Karak

Rugs and carpets industry is one of the famous traditional handicrafts in Jordan. Handcrafted wooden looms are used in rugs and carpet manufacturing. One or more individuals weave the carpet from hand-spun wool threads using a small-scale workshop compared to other textile industries. Wool or cotton threads are used either in their natural colors or dyed with known colors. The carpet or the rug is woven in various sizes and according to customer's orders. The rug or the carpet is decorated with geometric patterns in the center or with equally colored lines.
This industry relies on the wool of sheep, goats, and camel hair. The spinning and weaving process begins in spring when men shear the animals' wool to prepare it for summer or when the weather is moderate. Men collect the wool from each animal separately, which is called a "juzah." Women need about twenty "juzahs" to make one carpet, and they sort the wool of animals according to its colors. In the past people used to use natural herbs dyeing, such as roots of some trees, and today the industry developed into using dyes purchased from vendors.
After dyeing, the wool is spread out to dry, and then two threads are twisted together in the opposite direction of spinning to make the thread stronger. Wool threads are the main material, along with a spindle, scissors, and a tool called "nira," used for crossing the threads.
Then the spinning process begins to produce thin threads. Women spin throughout the year, and the white wool is dyed with traditional colors, starting from red to yellow, green, and blue. Weaving wool is considered as a craft divided into two types based on the type of the loom used and the weaving method. Traditional Bedouin fabric is woven with a ground loom, where the colored wool is vertically stretched and the colors are distributed in lines.
The second method is the vertical loom, which is usually operated by men. Women who practice the art of weaving on looms create magnificent textiles with beautifully colored threads, reflecting the effort they put into producing the final pieces of fabric. The loom is considered one of the oldest tools used to produce woolen textiles, which have continued since the beginnings of human on the earth. It has several types that vary in size, components, and other things. Looms are classified into three different types: frame loom, heddle loom, and tape loom, also known as horizontal and vertical looms. The types differ in the type of manufacturing frame, with some made of wood and others made of iron.
Typically, some nails and pegs are fully or partially fixed in it, and screws are used to tighten the threads used in weaving. The fixing process depends on what the weaver intends to achieve. Weaving on looms is considered one of the crafts threatened with extinction. This occurs because of the time and effort required for accomplishing the process of weaving, resulting in higher prices for its products compared to those produced by advanced machines.

Period / Occurrence: Daily life

Multimedia content
https://www.youtube.com/watch?v=Hu2IWVV_Y40

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate .



Salting/ Salting Newly Born Babies

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Salting is a ritual that accompanist the birth of a newborn baby. Mothers and grandmothers customarily clean the skin of newly-born babies with salt. This can be done in two ways: They mix some salt with the bathing water then rub the skin of the newborn with this saltwater, then wash it off immediately or they rub the skin with salt, leave it for a while on the skin, then wash it off with water. This habit can be done for either spiritual ceremonious or for remedial purposes or for both. They believe it purifies and tightens the skin. It strengthens skin, boosts the immunity system, lowers sweating, strengthens bones and muscles and adds a sweet smell to the skin and finally helps the baby to get rid of the bad smell that was stuck to the body during childbirth.

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017



Sand Filling Skills

Category: Traditional craftsmanship
Location: Jerash, Amman, Aqaba

Filling sand bottles is one of the oldest handicrafts in Jordan. The sand is gathered from different areas of Jordan sifted and purified from impurities, then it is dyed with certain dyes, sometimes natural like white, yellow and brick. The sand is mixed well with the pigments and is left in the sun to be dry.
Different shapes and sizes of bottles are used for the sand which is poured into the bottle with a funnel. The artisans fill the bottle with sand in layers using different colors. Then they use a small metal wire to move the sand around to produce the appearance of images on the face of the bottle. For example, a camel may be drawn against the backdrop of a sunset and mountains. Other scenes like flowers, natural landscape or names will be drawn in the sand filled bottles. After the bottle is filled with the sand, the sand at the opening has to be struck strongly by a tool called “Middak” to get rid of air inside. Then glue will be added to fix the sand.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017



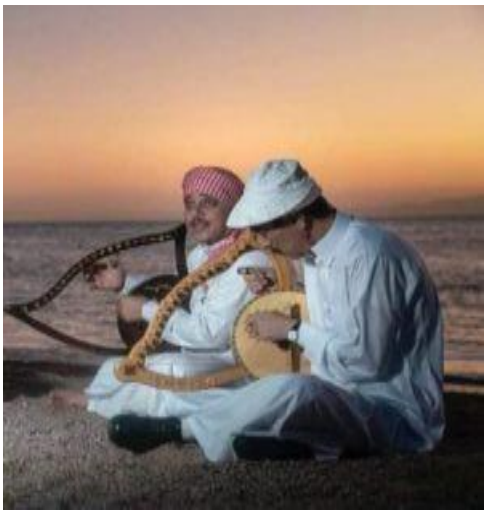
The Singing Associated with As Semsamyeh Instrument in Aqab

Category: Performing arts
Location: Aqaba

It is the most famous musical instrument on the coasts of the Red Sea and the Mediterranean Sea one of these is Aqaba, and its melodies and forms are similar in these areas with some slight variation in the number of strings and the shape of the saucer. It is one of the instruments that joined the family of Jordanian folk instruments, and its stings unfolded with the Jordanian vocal melodies that are part of the Jordanian folklore. Folk songs expressing sublime meanings are sung by the fishermen. These songs talk about great humanitarian values like honesty, love and neighborhood. Some songs were short and other were long and this depends on the difficulty or the length of the journey in the sea.
As Semsamyeh became popular as a Jordanian folk instrument, and professional musicians from different generations made it with their own hands.
Despite the expansion and modernity of the city over the last decades, and despite the local cultural diversity celebrated by the city as a result of local migrations, expatriate labor, and social change, As Semsamyeh has maintained its position.

Period / Occurrence: Ceremonies and weddings, National events, Nights out for groups celebrations

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Aqaba Governorate - Ministry of Culture
Intangible Cultural Heritage in Aqaba, Abdullah karam Al_Manzalwi,1993



Shemagh Fringing (Decorating the Head Cover called Shemagh)

Category: Traditional craftsmanship
Location: All Jordanian regions

It is a craft aimed at decorating the Jordanian head cover shemagh for men with white soft wool strings. It is hemmed by weaving the soft wool strings on the edge of the shemagh with a hook or obelisk, and then weaving the edges of the Shemagh with raised threads, and every few strings are tied together and then cut to produce the fringe of the traditional art.

Period / Occurrence: Daily life

Multimedia content
https://www.youtube.com/watch?v=myqjrT3d4jI

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate.



Skills and Practices related to the Craft of Mosaic

Category: Traditional craftsmanship
Location: Madaba, Salt, Ajloun

Mosaics is a type of art in which a decoration of a surface made up of closely set, usually variously colored, small pieces of material such as stone, mineral, glass, tile or shell. Pieces are applied onto a surface that has been prepared with an adhesive. Designs and images representing religious, civilized values are designed by mosaics.
Small cubes are rendered very carefully to create a real piece of art representing natural scenes, geometric designs, images of people and animals.
In order to produce mosaics, different types of granite stones with different colors including white, yellow, pink, grey are brought from Petra and the Dead Sea. If artists need other colors, they bring artificial ceramic colors like green, blue and phosphoric. New types of saws have been invented to cut the stone through bringing stone inside the saw with the help of water. These saws cut stones using different measurements depending on the type of the paintings. Today many instruments are invented to get more professional work.
Making Mosaic Pieces:
Mosaics on the rough side of the stones: Stones are cut in different shapes and the tweezer is used to catch the stone from the rough side. An adhesive made of water and flour is used where the required painting had already been drawn on a piece of cloth stretched on wooden board. Then they put stones on the board using tweezers. A frame either circular or square is made for the paintings. A paste made of soft cement and sand is applied inside the frame. The rough side of the stone is applied onto the paste so the soft side of the stone is on the top. Then the painting is washed with warm water to remove the flour and the piece of cloth.
Mosaics on the soft side of the stone: In this case the size of the stone is bigger and we put the stone on a ready -made nylon mesh using superglue. This is a flexible kind that can be folded or bent and used for carpets and floors.
Madaba city is very famous for the production of mosaics and because of the many mosaic paintings recovered there. It won the title of World Craft City in 2016 for mosaic art, and joined the Creative Cities Network in 2017 for the handicrafts mosaic category.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in madaba Governorate .



Skills Associated with Splinting (fracture treatment)

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

The treatment of fractures by the Arab splint method is one of the most important and popular types of medicine or treatment that has been prevalent for a long time and has continued to this day in some societies despite the tremendous progress that modern medical science has known.
Method of treatment: the orthopedist, an experienced and well-versed man, treats fractures by the folk traditional method, and this is done by using some materials such as special sticks and a special paste that is well prepared from natural materials such as eggs, natural olive oil and grated soap, where the patient is laid on the floor and the therapist massages the broken organ with oil mixed with the fenugreek until the bone returns to its natural position, then the special paste is applied, two wooden pieces are placed, they are fixed well and tied with a piece of cloth, and the injured organ is fixed in a form that prevents its movement to avoid pain and stays in this position for a period of 14-21 days depending on the fracture situation.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate.
Intangible Cultural Heritage in Mafraq Governorate.



The Skills of Manufacturing Mehbash (Bedouin Coffee Mortar with Pestle)

Category: Traditional craftsmanship
Location: Irbid, Ajloun

Al-Mehbash is a hollow wooden bowl made from tree trunks, the best of which are made from Al Buttom tree where the wood is buried two years in the ground to avoid cracking in future. After getting wood out of the ground, the Qadoom (adze) is used to manufacture Al Mehbash. Then it is painted by colors most of which are dark. The decoration of Al Mehbash includes inlaying it with silver or copper beads and carving it with various motifs. The rim of it is decorated with white metal It has different names like Azzam which implies the meaning determination and it symbolizes generosity. It has been used as a musical instrument for Bedouin chants where the musician creates beautiful musical tones through the knocking of Al Mehbash with a pestle.

Period / Occurrence: Daily life

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-zarqa Governorate - Ministry of Culture 2017.



Skills Related to Spring Conjunctivitis and its Treatment

Category: Knowledge and practices concerning nature and the universe; Traditional craftsmanship
Location: All Jordanian regions

Spring Conjunctivitis is a disease that affects the eye in the summer and autumn because of the long exposure to sun and because of the dust during playing outside. If the baby is affected with conjunctivitis, his mother follows the advices of the elders in treatment.
She puts Henna (Henna is derived from the leaves of the henna plant, and the powdered form is typically made into a paste and applied to the hair or skin.) and rock sugar inside a piece of cloth in a pot to soak them with water. Then she drips it in the eye of the child. Or she can put the cloth soaked in water and filled with Henna and rock sugar on the eye of the child to soothe the eye. The head of the child will be wrapped by wet cloth to lower the temperature, too.
Another treatment can be done by crushing onion with salt and putting it on the affected eye. Other ways for treatment can be done by sprinkling the dried yellow flowers of pomegranates intermixed with rock sugar on the affected eye. Some people treat conjunctivitis by washing the eye with tea or putting tomato on the eye.

Period / Occurrence: Spring season

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate.
Intangible Cultural Heritage in Mafraq Governorate.



Tagging of Jordanian Tribes

Category: Knowledge and practices concerning nature and the universe; Social practices, rituals and festive events
Location: The Jordanian Badia, rural

Tagging (branding, *wasm*) is an ancient social tradition practiced by Bedouins. Jordanian Bedouin tribes have developed a system of communication that involves a set of symbols and expressions that have taken on cultural and historical dimensions, including the tagging that distinguishes each tribe from the other, and the marking that distinguishes each clan from the other within the same tribe. Each tribe is usually known by a tagging in the form of a sign or logo printed on the cattle skin and other animals (A major tagging characterizes the animals of the tribe, and below it a smaller sub-tagging characterizes each clan within the tribe). The symbols of Tags are used to signify solidarity of tribes since they constitute significant part of the life of these people. The symbols are used to delineate territorial boundaries and brand property. They are used to signify authority and organize relations with neighbors.
Tagging is not just a signal of distinguishing, it is closely linked to the Arabic letters and numbers because of the big similarity between the forms of tags and the draw of letters and numbers, which means that the old connotations for tags differs from each other at the present time, in which it became a tradition without paying attention to its ancient origins.
Tagging the livestock is used to signify authority over animated objects, Al Tag is not only an animal brand, but also a tribal symbol used as a territorial mark. Al Tag or tribal sign is restricted to a specific tribe and cannot be used by others. It is depicted on a specific part of the body like the face, shoulders or thighs. An iron rod, with a certain drawing representing the tribe on its bottom, is heated on fire and then placed on the part of the animal, sometimes they place the tag either on the ear or the faces of animals. Some tribes may cut the ear of animal or cut a part of it.
The livestock breeders start to mark their animals early from the time of their birth. Some of them tag their animals one time after the season of birth and some seasonal events are dedicated to this occasion. The breeder invites his friends and relatives to help him in counting his newly-born animals.

Reference

https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Madaba Governorate .
Intangible Cultural Heritage in Mafraq Governorate.
Tagging of Jordanian Tribes,Aref Awad Bayer Al-hilal,2015
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017



Tasit Al R'aba or Tasit Al Kadha or Healing Bowl (Magic or Medicine Bowl)

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

It is usually made of brass, copper or sometimes silver. It consists of a larger bowl and one smaller attached to a dome in its center. The smaller bowl is attached so that it can swivel around. It is inscribed with verses from the Holy Quran.
According to the traditional heritage, it is called bowl of fear and is used in traditional medicine to treat people against feelings of panic. It is used for both children and adults. If a person happened to be scared or terrified as a result of bad news or bad accident, he will drink from this magic bowl. People believe that the water will have the power to cure because of the effect of the Quran verses inscribed on the bowl. In order for more effective healing, water in the magic bowl will be mixed with dates and raisins, and left overnight under the sky on the front of the house.

Period / Occurrence: Daily life

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-Balqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al-karak Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Al- Zarqa Governorate - Ministry of Culture 2017
Intangible Cultural Heritage in Madaba Governorate.
Intangible Cultural Heritage in Mafraq Governorate.



Tattoo

Category: Social practices, rituals and festive events
Location: The Jordanian Badia, especially the northeastern Badia, Al-Mafraq Governorate

Al Washim (tattooing) is one of the most important means of cosmetics and beautification among Bedouin women. There are specialized women who excel in the art of tattooing. It is a profession through which they earn income. Tattoos are engraved on the face This practice became widespread among women in the past. This tradition was famous in the past.
Tattooing on the face or hands involves specific shapes and designs created using a needle dipped in a mixture of charcoal or oven soot. The needle is used to prick the skin according to the desired pattern of the tattoo. After the tattooed area heals, a greenish mark or hands using a needle, kohl, or a similar substance appears. During the tattooing process on the face or any other part of the body, the desired shape is first outlined using charcoal powder or "shahar." Then, the designated area is pricked with the needle.
Some women prefer the "Siyal" tattoo, which consists of lines near the cheekbone or between the eyebrows. Others prefer dots to adorn their cheeks, while some women like the "Rada" tattoo, which is in the shape of a rose. There is also the tattoo in the shape of swords. There are various types of tattoos with their respective names. For instance, the "Dathamah" tattoo is located at the edge of the lip. The "Zalfa" and "Nuqtah" tattoos are placed on the cheek. The "Kuhl al-Qita" tattoo is at the edge of the eye, and the "Hilal" tattoo is between the eyebrows.
Tattooing is not only considered as adornment, but also is used for medicinal purposes, particularly for joint pain. There is a type of tattoo called "Halabat" that is applied around the wrist to treat hand pain. Shapes can also be drawn on the ankles, and there is the "Hajoul" tattoo located on the lower leg.

Period / Occurrence: Daily life

Multimedia content
https://www.youtube.com/watch?v=yILSIiFJ7d4

Reference
https://ich.gov.jo/app2
Archives of the Heritage Directorate / Ministry of Culture
Intangible Cultural Heritage in Al-MafraqGovernorate.



Traditional Jordanian Clothes and Costumes

Category: Social practices, rituals and festive events
Location: All Jordanian regions

Jordanian traditional dresses are characterized by their authenticity and great diversity, especially in terms of women's clothing. This is due to the geographical diversity of Jordan and its skilled handmade craftsmanship. The dresses are adorned with decorations that are based on Jordanian history. Each region has its own unique designs with local variations.
Traditional dresses represent a prominent symbol for every nation and serve as a clear indication of its dresses, civilization, and culture. Folk dresses are considered a part of the heritage because of their close association with traditions, customs, and the social and economic influences throughout history. Therefore, they reflect an image of society and life in a particular country, serving as a national reference for its people.
Jordanian traditional dresses vary depending on the region or the city. They differ in terms of the style, the length, design, embroidery, and color of garments and head coverings, such as the headscarf, the headband, and the keffiyeh. Each dress is beautiful and carries its own symbolism and story, adding an authentic Arab beauty to the bearer.
In general, Jordanian women's traditional dresses are characterized by a long, loose-fitting dress with long sleeves called "Ardan', usually made in black or dark colors. Most of the time, a head covering is worn, which covers most of the hair and the head.
The Jordanian dress known as "Madraga" and its ornate embroidery, reflect the Jordanian identity and deep connection to the land, heritage and history. Jordanian designs are inspired by the beliefs, history, and surrounding environment, including its flowers, tree leaves, wheat stalks, bird shapes, winding mountains, valleys and deserts.
Jordanian traditional dresses have social, religious, economic and geographical connotations and meanings. Each region has its own unique decorations. Wealthy families used gold and silver threads, as well as other expensive materials, for embroidery. On the other hand, poorer families used cotton and wool threads to adorn and embroider their dresses.
The colors of the traditional Jordanian dress symbolize the age of the woman. Young women wear a red headband, while older women wear a black headband. Married young women wear elaborately decorated dresses in different colors more than unmarried women, according to their region. Each occasion has its own specific dress and decorations, such as work attire, festive attire, and mourning attire. Wedding dresses hold a special status and have specific characteristics. You can find colorful dresses adorned with golden threads, as well as white dresses with vibrant embroidered decorations as symbols of love and loyalty.
The women's attire consists of a head covering, which is considered by Jordanians as one of the essential components of traditional Jordanian attire, whether for men or women. It was considered inappropriate for either of them to go out without a head covering, regardless of their religion, social status, or economic situation. Jordanian women have several different types of head coverings, including:
Al-'Usaba: It is a piece of silk embroidered with golden or silver threads, and it can be red, black, dark brown, pink, or orange in color. It is embroidered in the form of a rectangular band for the head and is tied above the forehead. Its length ranges from one and a half to four meters. In Al-Karak, it takes the form of a circular belt adorned with gold coins. In Al-Salt, it is decorated with "Al-Shanashil" at its end. In Ma'an, it is short and filled with small gold pieces. Some women decorate it with "Al-Mabari," which is a circular piece resembling a coin and adorned with blue, green, yellow, and red beads, or with a gold needle pin.
In some areas such as Madaba, its suburbs, Wadi Musa, and Al-Shawbak, women only wear it on their heads after getting married or giving birth to their first child. It is called "Al-Hatta" or "Al-Habariyah."
Al-Thawb Al-'Ub: It is made of black fabric known as "Al-Dabiyah," which is a low-cost alternative compared to silk fabric used by wealthy women. It is named so because it consists of two layers, with the upper layer being shorter than the lower one. The chest of the thobe is embroidered in a

rectangular shape with various bright colors using threads known as “Al-Kabakeeb.” The lower part of the thobe is also embroidered with similar colors in a circular pattern.
Al-Shanbar: It is also known as “Al-Mandil,” “Al-Musaffah,” or “Al-Malfa’. It is a piece of fabric with multiple colors, most commonly black and white or combined. It is wrapped around the head before placing the “Al-‘Asaba” on the forehead. The length of Al-Shanbar can extend to reach the lower back.
Al-‘Urjah: It is a piece of gold jewelry connected with beads of bright colors and worn in the front of the head. Jordanian women wear it in a curved shape, which is why it is called “Al-‘Arjah.” .” Golden “Liras” (currency) are attached to it. It is placed in the front of the head and extends backward down to the back. Only brides and married women wear it during wedding celebrations.
Al-Saffah: Similar to “Al-‘Arjah” in the front, but it does not extend to the back, and it lacks beads. golden pieces of currency are placed on a fabric adorned with embroidery. Only married women wear it. Like “Al-‘Arjah,” it comes with the dowry (Al-Mahr) and other bridal accessories.
Al-Bishkeer: It is a small colorful handkerchief adorned with roses and a net on its edges. It is widely used in the Jordan Valley and worn on top of Al Shanbar.
In the late 1940s, a large number of residents from Irbid and Al-Ramtha migrated to West Germany. They brought similar towels to the ones used in the Jordan Valley, so they named them “Al-Bishkeer Al-Almani” (German Towels).
The “Al-Bahriyah” is a type of footwear for women. It is red in color and is made from a soft and tanned leather called “Hawr,” which is commonly goat or sheepskin. It has a leg that does not exceed the ankle, and on the upper part, it has two ear-like structures that are connected with a fixed leather strip in the front. The stitching of the footwear is done internally, where the leather is stitched from the side facing the foot first, then the shoe is turned inside out so that the stitching becomes internal, and the face of the shoe is on the outside.
“Al-Sabbat” is made of plastic, and it is similar to the socks known today, which were called “Al-Maswad” in the past.

Multimedia content
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Traditional knowledge associated with the sky and the stars

Category: Knowledge and practices concerning nature and the universe
Location: All Jordanian regions

Humans began exploring the universe, observing natural phenomena, the movements of stars and their paths, and formulating their knowledge and beliefs based on these observations. Jordanians, like other peoples in the Levant and Arabia, were interested in stars, planets, and their appearance and paths. The desert climate played a significant role in this interest. The desert sky is free from clouds for most days of the year, allowing the stars to shine bright and clear, unobscured by clouds or fog. Additionally, the hot climate of the desert compelled the people of the desert and caravans and armies to travel at night to escape the scorching heat of the sun. They would traverse vast distances in the darkness of the night, guided by the stars and planets. People have recognized that certain stars rise at certain times and others disappear.
Each time has seasonal conditions and changes that accompany it, such as cold and heat, rain and wind, winter and summer. They began to connect the rising of those stars and what accompanies them with weather changes. Some people used the rising of some stars as indicators of seasons and periods, others attributed some changes in weather conditions to the stars and planets themselves. In general, inhabitants on the Levant benefited from the movement of stars in the sky and their rise and setting times in determining time, seasons, and their respective climates.
For example, certain stars appear at times when the heat or cold intensifies, while others correspond to the start of a specific season. They also utilized the paths of stars in the sky to determine directions, as will be revealed later.
The people of the desert and rural areas in the Levant and Arabia, including Jordan, continue to take care of their interests, graze their livestock, manage their agriculture, and recognize the times of the beginning and ends of seasons in accordance with their own perception of universe. They navigate through the deserts guided by the stars and their positions in the sky. It is even the case that there are still those who can recognize the times of the year, such as the onset of the rainy season, midwinter, the arrival of summer, the approach of the hunting season, and the migration of birds by observing the stars.

The major stars known at the rural and Bedouin societies in Jordan
Some of the most important stars recognized and used by them to determine the seasons and their phases are:

i. The Star of Al-Thurayya (= The Pleiades): Al-Thurayya is in reality a cluster of stars and not a single star. It is one of the most famous stars that the Arabs relied on to determine the seasons by its conjunction with the moon. It is one of the lunar mansions where the moon descends once every month. For example, the conjunction of Al-Thurayya with the moon on the seventeenth night of the lunar month indicates the middle of autumn and the arrival of winter, while its conjunction with the moon on the eleventh night indicates the arrival of midwinter. Its absence in the evening indicates the approaching end of spring, and its rising at dawn indicates the arrival of summer, and so on.
ii. The star of Al-Shi'raa (= Sirius): It is a very bright star, and its rising at dawn indicates the intensification of summer heat and coincides with the arrival of the month of August. On the other hand, its rising after sunset indicates the entrance of the month of February and the intensification of cold and frost.
iii. The Star of Suhail (= Canopus): It is one of the beloved stars to the Arabs, and it is called Suhail Al-Yamani or Al-Bashir Al-Yamani because its rising heralds the end of the heat and the moderation of the weather in the desert. So the rising of Suhail indicates the entrance of autumn.

The lunar Mansions: The lunar mansions are twenty-eight in number, and each mansion is either a single star or a group of stars. Each mansion rises in the east at dawn every thirteen nights and sets in the west opposite another mansion. By their rising, the seasons of the year are known as follows:
Knowledge of Times of the seasons and the Phases of the Moon:

i. Summer: The summer season begins approximately with the rising of Al Thurrayya in the seventh of June each year, and ends with the rising of the star of Suhail, at the beginning of September.
ii. Autumn: The autumn season begins with the rising of the star of Al Jabhah (= Nu Scorpii), which corresponds approximately to the sixth of September, and ends with the rising of the cluster stars of the Wreath of Al 'Aqrab (Scorpion).
iii. Winter: The winter season begins with the rising of the cluster stars of the wreath of Al Aqrab, approximately on the seventh of December, and ends with the rising of the star Sa'ad Al S'oud (= Beta Aquarii = Sadalsuud).
iv. Spring: The spring season begins approximately on the eighth of March when the star Sa'ad Al S'oud enters, and ends with the rising of the star of Al Thurrayya.

Ways to determine the seasons through stars:
i. The Sign of the Start of Autumn: If the stars of Al Thurrayya are in the middle of the sky at dawn, autumn begins, and the nights become cooler.
ii. The Signs of the Onset of Al Wasim (Marker or Season) Marking the middle of autumn is done when the star of Al-Shi'raa aligns with the star of Suhail at dawn. This means that it becomes vertically aligned above Sirius. This is an indication of the onset of Al Wasim (Marker) the second half of autumn.
iii. Sign of the Onset of Spring: The onset of the spring is marked by the aligning of the star of Al-Shi'raa with the star of Suhail at sunset. This indicates the coming of spring. d. Sign of the Approach of the End of Spring: The absence of the Cluster of the Al Thurryya stars at the dark times indicates the coming of the spring.

Knowledge of Worship Times:
Worship times in the day and night are determined based on available indications of the entry of those times as follows:
i. Fajr prayer time: The time of Fajr prayer is known when dawn breaks and the darkness of the night begins to fade. Some use the rising of the morning star (Venus) as an indication of Fajr nearing, especially if it rises from the east at dawn.
ii. Dhuhr prayer time: The time of Dhuhr prayer is known when the shadow of an object reaches its shortest length and then begins to extend.
iii. 'Asr prayer time: The time of 'Asr prayer is known when the length of an object's shadow becomes equal to its own length and starts to extend. It ends with the approach of sunset.
iv. Maghrib prayer time: It is known by the setting of the sun.
v. 'Isha prayer time: It is known by the disappearance of twilight in the western horizon and the arrival of complete darkness at night.

Traveling in the Desert and Navigating with the Sun and Stars.
These are among the most important stars that Arabs used to determine directions:
i. The Star Al-Jedy (= Capricorn): The Capricon star is the first guide, the most prominent reference, and the eternal compass that never fails due to its uniqueness among the other stars in the sky. Its location in the northern part of the sky, above the pole center, remains almost constant compared to other stars. This unique characteristic made it a fixed reference point for travelers, as it always indicates the direction of the North.
ii. The Star Suhail (= Canopus): Arabs used to determine the direction towards Yemen when they observed the rising of the star Suhail. Therefore, they called it "Suhail Al-Yamani". Many travelers, especially those heading south, often used the star Suhail to determine their direction, even though it does not appear at all times during the year. The rising of the star Suhail indicates the direction of the Qibla (Mecca) for the people of Jordan and some countries in the Levant.
iii. Banat Na'ish (The Big Dipper or Ursa Major): This constellation indicates the northeast or northwest direction depending on its position.
iv. Al 'Aqrab (The Scorpio): Its rising indicates the southeast direction, and its setting indicates the southwest direction. When it is at its highest point in the sky, it is located in the southern part of the celestial dome, and its head points towards the west.

Determining Directions through Observing Star Locations and their Paths
The travelers' orientations and roads at night can be easily determined by distinguishing the Capricorn star from other stars, the traveler can determine their direction. Facing the Capricorn star indicates a northern direction and turning away from it indicates a southern direction. Placing it on the left side of the traveler indicates an eastern direction, and on the right side indicates a western direction. Additionally, there are some stars known by the Arabs that they use to determine directions.

The legendry heritage and Stars:
The Arab heritage is rich in beliefs and myths that are related to stars and planets. Some of these take the form of religious beliefs and have their own rituals, while others are narrated in the form of stories or legends for entertainment or to interpret cosmic phenomena and weather conditions.
Some of these stories include:

i. The legend of the Daughters of Na'ash and Suhail"Daughters of Na'ash" is an Arabic term referring to the seven major stars in the constellation Ursa Major. According to the legend, the star Al-Jedy (Capricorn) killed the father of these daughters, and they carry their father's casket and revolve around the star Capella to avenge him. The Pleiades stars, known as the Pleiades (Al-Hawijzen), intervene and protect them from Al-Jedy.
ii. A Legend interpreting why the star Suhail does not Rise High in the Sky
It is believed that star Al Jedy (Capricorn) sought help from the star Suhail to protect it from the Daughters of Na'ash. The Star Suhail filled its bagpipes with water in preparation for the journey to help the star Al Jedy. However, on the way, Suhail empties its bagpipes of water, making it difficult for it to return and refill it with water again. It is said that Suhail repeats this process every night. This has become a proverb for someone who claims to offer help but is not sincere, it is said: "Like the help of Suhail to Al-Jedy."

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Tribal Judiciary

Category: Oral traditions and expressions; Social practices, rituals and festive events
Location: The Jordanian Badia; some villages and cities.

Tribal judiciary is considered one of the fundamental pillars in the customs of rural and Bedouin communities, who adhere to traditions and customs that are almost like laws followed by their members. Social life is organized and coordinated according to these traditions and customs, known as tribal customs, which are inherited from fathers to their children.
Tribal judiciary in Jordan is one of the well-known ancient customs that has been passed down through generations. This system is still in practice today and is an unwritten law. It is a collection of laws and customary practices that are widely known and accepted. People have been dealing with it to resolve many issues and conflicts among different segments of society. Its principles, rules, and teachings are known to everyone, and its system and judgments are applied.
This law is based on promoting justice among members of the community, safeguarding their material and moral rights with fairness and firmness. This instills a sense of security among individuals regarding themselves, their honor, and their belongings.
And among the conditions and qualities that must be possessed by a successful judge are the inheritance, integrity, fairness, open-mindedness, and a good reputation. This judge should be loved and desired by his own tribe and other tribes. They should be intelligent, quick-witted, and just. They should fear God and give each rightful person their due, free from bias and favoritism towards one party at the expense of another, and away from hidden personal agendas. They should not lean towards unjust rulings. Additionally, the judge should be distinguished by wisdom, vigilance, justice, courage, and prudence.
Judges are classified and ranked according to the types of cases they specialize in. There is the judge of the "Qalta", who rules on unique cases, and their judgments are not subject to appeal. They are judges who issue innovative rulings.
Then there are the judges of Al-Hamala, also known as judges of Al-Manahi, who hold a lower rank than the Qalta judge. Their judgments are specialized in customs and traditions, and they are of three types: "Qadi Al Riqab" the judge of killing cases, "Qadi Al 'Aridh" the judge of honor and reputation cases, and "Qadi Mubayedh Al Wujuh"the judge of libel and slander cases. There are also the judges of "Al-Aarifa", who specialize in cases related to land, pastures, and horses. Finally, there is the judge of "Al-Tamheed", who specializes in ordinary cases or refers them to another judge.
One of the living traditions that people still adhere to in Jordanian society is the concept of "Al-Atwa" and its methods. "Al-Atwa" is a grace period granted by the victim's family to the offender's family in order to settle their affairs and fulfill the rights resulting from the mistake committed by one of their members, intentionally or unintentionally. It is an act of giving and generosity from the victim's family by refraining from retaliation for a specified period. It is a temporary truce that lasts for a limited time and is invoked in tribal customary law in criminal cases such as murder, vehicular manslaughter, assault, conflicts, and disputes.
In cases involving property rights, such as theft and encroachment upon others' belongings and properties, the owner and their tribe seek the mediation of another tribe to negotiate and seek a limited truce. The purpose is to protect the victim and their relatives from the other party and create space for both parties to negotiate and find a mutually acceptable and satisfactory resolution to the dispute. The law of "Al-Atwa" represents the noblest aspects of tribal customary law in resolving conflicts and reconciling people's relationships.
"The one who performs the act of reconciliation (Adaab Al-Atawat) must meet the following requirements: strong personality, eloquent in speech, and well-known among people.
The duration of the reconciliation process can vary from several days to several months, depending on the severity of the case. In serious cases such as murder or assault, the reconciliation process usually starts with three days and a third. It begins from the time the crime is committed until the end of the reconciliation, and it is called 'prompt reconciliation' (atawat furat dam). As for the regular reconciliation, it lasts for a month or more. Reconciliation can be renewed through intermediaries (wusaṭa') or respected figures.

The reconciliation process involves a delegation composed of elders and dignitaries from another selected clan chosen by the offender, who go to the homes of the affected party. This clan receives the honorable delegation with welcome, and one member of the affected party's clan pours a cup of coffee for the delegation.
Then, the delegation, through its chosen spokesperson, requests on behalf of everyone that only one cup be poured, which is placed in front of the elder or the spokesperson representing the offender. The spokesperson clarifies the importance of tribal customs, stating that the delegation is not against the offender, but rather questions the mistake that occurred and the repercussions it had.
Everyone makes mistakes, and then he says: 'We will not drink your coffee until we achieve what we came for, which is the acceptance of reconciliation.' At this point, a representative from the injured party, such as the father, brother, or someone acting on their behalf, steps forward to explain the circumstances of the incident and its consequences. Then, they announce their acceptance of the reconciliation. When they respond affirmatively, the duration of the reconciliation is determined, and it may be written on two copies under the name of 'Reconciliation Document' (sak al-atawah). Afterward, the honorable delegation drinks the coffee, thanks the family of the affected party, and considers this reconciliation as a gesture of peace between the two parties.
"Reconciliation varies depending on the type of problem or crime, and there are four main types:
1. The first type " 'Atwat Qas Wa Bas" is the reconciliation of investigation and inquiry, known in tribal customs as 'reconciliation of inspection' (atawat tafteesh), It is a grace period' (amahal), or 'conciliation' (iqbal). Its purpose is to search for the causes of the problem and ascertain the truth about the offender and their identity.
2. The second type " 'Atwat Al 'Itraf bi Al Haqq" is the reconciliation of acknowledgment of right. It is taken with the intention of granting the offender who confesses to their crime a specific period of grace. There is another branch known as 'reconciliation based on right,' which is taken in cases where the rights between the parties are lost. Each party confesses and considers the right to be theirs, and reconciliation is taken for a specific period. Each party selects their own guarantors, and they go to a specialized judge, called 'Mullim.' The two parties meet with the Mullim for the first time to appoint the judge who will arbitrate and issue a binding judgment on the parties without objection.
3. The third type "'Atwa 'Ala Hayy aw Mayyit" is reconciliation for the living or the deceased. This type is mostly practiced in tribal judiciary. It is taken when the injured party's injury is critical, and their position hangs between life and death. If they survive, reconciliation procedures are carried out for the living. If the injured party dies, the first type of reconciliation is invalidated, and the reconciliation for the deceased is taken. Each type of reconciliation has its own session and public meeting.
4. " "The fourth type "Al 'Atwa Altama wa Al 'Atwa al Naqisa": Complete Reconciliation and Incomplete Reconciliation. The first type includes all regular cases without any reservations or conditions ('unconditional reconciliation'). It includes all members of the offender's clan, and everyone enjoys protection. The second type is conditional reconciliation (incomplete reconciliation). It is complicated and difficult, involving unusual circumstances. For example, reconciliation may include all members of the clan except for the offender, meaning that their blood is deemed insignificant with the agreement of both clans. In this case, the reconciliation is incomplete and does not include everyone.
There is also what is called "firaash al-'Atawah," which is a sum of money given in advance to the injured party while the case is being resolved by the agreement of both parties. It is paid once, even if the reconciliation is renewed multiple times.
Reconciliation must have two guarantors: one guarantees the clan of the injured party that they will not be attacked, known as the 'guarantor of protection.' This person ensures the safety of the offending party from the injured party. The other guarantor is the 'guarantor of fulfillment,' who guarantees the offender's compliance with the rights of the injured party. In the case of honor reconciliation, only the guarantor of fulfillment is required to ensure the protection of the offending party.
After the reconciliation period ends, the person appointed as the guarantor of protection visits the family of the injured party to schedule a day for reconciliation. After lengthy discussions that take a long time, the terms of reconciliation are agreed upon.

The Rituals of Reconciliation:
During the reconciliation process, a suitable date is determined, and tents and traditional Arab houses are set up in a public place. Invitations are sent to the elders, dignitaries, and concerned parties. Once all the invitees have arrived, coffee is served, and it is placed in front of the chief elder as a symbol of respect and understanding of tribal customs. The chief of the prominent tribe stands and speaks to reduce the conflict between the two parties.
In the end, they reach a compromise that satisfies both parties, and a reconciliation document is written. Arabic coffee is then consumed as a sign of reconciliation. The guarantor of protection seeks permission from the family of the deceased to bring the family of the offender, that is, the culprit, for the exchange of peace and handshake.
The family of the victim, represented by the family of the injured party, stands in a single line, facing the family of the offender. Then they sit together. The chief of the injured party expresses condolences and thanks the family of the deceased for their Arab ethics and generosity. They then sign the reconciliation document. Afterward, one of the offender's sons carries a raised white flag, symbolizing the announcement of reconciliation, visible to everyone the near and the far. Thus, tribal customs play a significant role and achieve great success in resolving bloodshed in cases of murder or in solving complex problems that involve all parties.
Tribal justice in Jordan reached its peak of activity between 1967 and 1975 when all social cases fell under the jurisdiction of tribal courts and their customs, ranging from murder and honor issues to defamation and slander. However, in subsequent years, the law governing tribal courts was abolished, and regular courts replaced them. Nevertheless, Jordanians continue to resort to tribal justice.

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Lebanon

Al-Amathâl Al-Cha'biyah Wa Taqs 'Ashor Al-Sana - Popular proverbs and the weather forecast of months of the year

Category: Oral traditions and expressions
Location: All Lebanese regions, especially rural areas

Proverbs form an integral part of the collective memory of Lebanese society, emerging spontaneously when situations lend themselves to it. These linguistic expressions encompass moral teachings, popular wisdom, and experiential knowledge deemed worth remembering. Proverbs have diverse origins, with some drawing inspiration from religious texts such as the Old and New Testaments, the Qur'an, the Hadith, and the teachings of Imam Ali. Others find their roots in ancient verses of Arab poets, either reproduced in their original form or simplified. Finally, popular sayings can also be the fruit of observation and everyday experiences. Spoken in literal or dialectal Arabic, they are not attributed to specific authors. Proverbs are often very old and of folk origin, and therefore transmitted orally. In situations that are conducive to them, each proverb is prefaced by the phrase "there is a proverb that says" (في مثل بقول), followed by the recitation of the proverb itself.
In rural Lebanese society, proverbs reflect the careful observation of nature and its evolution, the climate, and the sky. These proverbs guide the behavior of peasants and villagers. Numerous proverbs describe weather variations and offer agricultural advice specific to each month of the year. Here are a few examples of proverbs depicting weather conditions during the different months of the year:

January كانون الثاني
In January, take shelter in your home and stay warm. بكانون كنّ، ببيتك احتم
February شباط
شباط ان شبط وان لبط ريحة الصيف فيه
February, whether it's punching or kicking, carries the smell of summer.
March آذار
آذار الغدار فيه سبع ثلجات كبار ما عدا الصغار
In March, the traitor, [there are] seven major snowfalls, not to mention a few lighter ones.
April نيسان
بنيسان من خفف لبسهفي خفو شمسه، ضرّ نفسه
In April, those who wear lighter clothes when the sun weakens are harming themselves.
May أيار
The cold in May can ruin a household برد أيار خراب الديار
June حزيران
حزيران شهر البسط والكيف اوله ربيع واخره صيف
June is the month of fun and celebrations. It begins in spring and ends in summer.
July تموز
July heat boils the water in the jug تموز بيغلي المي بالكوز
Augustآب
August the fieryآب اللهاب
September ايلول
The end of September is damp with rain ايلول طرفو بالشتي مبلول
Octoberتشرين الاول
Between October and November, a second summer بين تشرين وتشرين صيف تاني
November تشرين الثاني
The cold in October and November tears the intestines apart برد تشرين بيخزق المصارين
Decemberكانون الاول
Thunder in December, snow in February كل رعدة بكانون تلجة بشباط

Period / Occurrence
Each month of the year

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Al-Fatleh Al-Mawlawieh

Category: Social practices, rituals and festive events
Location: Tripoli

The Mawlawi order is one of the Sufi orders attributed to Jalal al-Din al-Rumi, known to his companions as "Mawlana", and this method is famous for circular dancing, singing and the use of specific musical instruments.
The beliefs of Mawlawiyyin are similar to the beliefs of Sufis in general such as the belief in the unity of existence and the dedication of certain types of worship to other than Allah, such as asking for help from saints and asking for help and the healing and needs of their elders.
The Sufi whirling, or fatleh mawalawieh as it is called in Tripoli, relies on the dhikr a remembering of Allah. The dhikr involves recitation of devotional Islamic prayer. This dhikr is coupled with physical exertions of movement, specifically dancing and whirling in coordinated movements performed by a group of people, where the whirling takes place on one foot and in a fixed place for each performer, from which the movements of the body are absent, and it is limited to the movements of the hands in different positions, indicating communication with the Creator in what is called the ecstatic trances. The beauty and charm of the method is increased by the dancer's wearing of a long, loose white dress, which turns into a movable, round (conical) hierarchical shape.
The presence of the Mawlawi order in Tripoli dates back to the 14th century. It continued through the construction of a takia known as the Takia of the Dervishes in the 17th century. The building, used by mawlawi order members to meet and perform rituals specific to mawlawi method, played a social role in hosting passers-by, providing them with shelter and the necessities of residence, including food, drink, washing, and ritual practice.
The Mawlawiyyah was widespread in Tripoli in the first half of the twentieth century and before, but it disappeared as a troupe and a method after the death of its last sheikhs in 1963. After the Abu Ali river flooded in 1955, the takia was damaged but the terrible devastation befell it during the civil war, as its halls were destroyed and the shells of the civil war blew up its dome. It was occupied by the displaced and antiquities dealers who destroyed and distorted it, until it reached a deplorable state. ,
In the mean time, individuals remained practicing their dance and whirling in historical madrasa in the old souks and the transmission continued to be from father to son. In 1998, one of them founded a new troupe. Tripoli Heritage Troupe for Chanting and Mawlawi whirling begun to perform in public in 2000. The revitalization of Mawlawi rituals has been ensured by contacts and relations with Turks. In 2012, the Turkish Cooperation and Coordination Agency (TIKA) adopted the project of the takia rehabilitation. Today, the restoration is completed.
As for the troupe, it consists of 10 singers, 4 percussionists, 5 young dervishes and 2 six-year-olds. The initial training takes between six months and a year, and it takes place in addition to holding the dhikr in two madrasa, al-Nuriyya and al-Karimiya. Its members hold dhikr reciting the Holy Qur'an, chant supplications and chants, and perform traditional sufi dances. The troupe is generally accepted by all people because it spreads joy among everyone and always seeks to show the tolerant spirit of religion.

Period / Occurrence
All year long

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Al-Fatleh Al-Mawlawieh - Performance in front of a Zawia



Al-Fatleh Al-Mawlawieh

Al-Khat al 'arabî, Arabic calligraphy

Category: Traditional craftsmanship
Location: Mainly in cities

Arabic calligraphy was introduced in Lebanon during the 19th century. The first calligraphers acquired this art form from the Ottoman masters who were present in the Bilad Al-Shâm.
In Lebanon, calligraphy can be found on all kinds of supports: holy books, places of worship and burial, memorial sites, signs, banners, vehicles, gold and silver jewelry, invitation cards, and objects made from various materials. More recently, it has gained prominence in public spaces through artistic and political graffiti drawn on urban furniture.
Calligraphers use a variety of Arabic writing styles. Some are renowned for their mastery of a single style, while others use several. The most widely used styles are Thuluth, Riq'ah, Diwani, Kufic, Naskhi, Farsi, Chekesté, and, more recently, Moalla. Younger artists who opted for graffiti, calligraffiti, or art, have introduced more stylized Arabic calligraphy or elements of pseudo-calligraphy into their work.
Traditional materials used in calligraphy include calames (reed or bamboo stems) cut and split to different sizes, beaked calames, steel nibs, calligraphy ink, silk threads for inkpots, and special paper made using traditional methods. Additionally, new materials such as oblique-bevel markers, oblique brushes, industrial paint, smooth white paper, cotton fabric, and plastic plates are also utilized. Calligraphers sometimes make their own tools, such as reed calames. Otherwise, they buy them from the local market.
Calligraphy is an art and a craft practiced by men and women from all the Lebanese ethnic and religious communities. These calligraphers are masters of the art, although their numbers are dwindling, and also craftsmen, artists, academics, researchers, and designers. Their workshops are concentrated mainly in urban centers (Beirut and its suburbs, Tripoli, Saida, Tyre, Zahleh, and Baalbek), but also in a few rural localities.
This know-how is held mainly by men of all ages. A lesser number of women under the age of forty also practice the craft. A gender division of roles seems to be emerging, even if it does not conform to tradition or implicitly transmitted social norms. Men are involved in all kinds of arts and crafts related to Arabic calligraphy, such as painting on paper, canvas, or mural, including graffiti, making signs, banners, books, or newspaper covers. Women, who entered the field of Arabic calligraphy later than men, concentrate mainly on the artistic and creative trades of Arabic calligraphy.
Arabic calligraphy is a highly regulated art form. Mastering it requires an in-depth knowledge of its history and development process. Learning its rigorous techniques can occur through both formal and informal means. The transmission of this ICH element from generation to generation within the same family became rare. However, some nationally or internationally renowned calligraphers and/or painters received training from their fathers. The personal effort to acquire the techniques of this art of writing crosses generations and genres, in which self-taught calligraphers are numerous.
In Lebanon, transmission from master to pupil is more frequent among older generations. Young people acquire their know-how through formal education in art, graphic design, or architecture faculties in Lebanese universities. To a lesser extent, they attend Arabic calligraphy training centers outside Lebanon (such as in Turkey, Egypt, and Saudi Arabia...), which offer certificates for the completion of their programs.

Period / Occurrence
The whole year

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2021 (16.COM) https://ich.unesco.org/en/RL/arabic-calligraphy-knowledge-skills-and-practices-01718

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Al-Khat al 'arabî, Arabic calligraphy 2b_DxO



Al-Khat al 'arabî, Arabic calligraphy 3 - dav

Al-Manoucheh

Category: Traditional craftsmanship
Location: All Lebanese regions

Al-Man'oucheh is the quintessential Lebanese breakfast. The term Man'ouché describes an indented dough. It comes from the Arabic word *na'sh*, which refers to the way the fingertips of the practitioners, regardless of gender or age, create impressions on the dough to prevent the garnish from dripping off. The dough used for al-Man'ouché is made from sifted wheat flour, baker's yeast, sugar, salt, a small amount of oil, and water. Its preparation is carried out by women for domestic consumption or by individuals of any gender within the same family in small Man'ouché bakeries. The dough is kneaded by hand, either by experienced women accustomed to making traditional bread or by men and women with the assistance of electric kneading machines. While preparing the dough, the practitioners, especially the women, pray that it will rise. Muslims recite the beginning of *fatiha*, and Christians recite several prayers and then make the sign of the cross before allowing the dough to rest. Once the dough has rested, it is divided into portions by hand.
The flattening of the portions of dough and their preparation is generally done by women, by hand; they make circular movements with the hands, then flip the dough from one hand to the other to enlarge it or roll it out with a rolling pin before indenting it and stretching it out over a sewn and stuffed round pillow. It is then placed on the iron dome (*saj*) or on the internal walls of a brick oven (*tannour)* or clay oven (*taboun)*, which are made by the men. The topping is added once the dough is placed on the heat source.An electric press is also used. In this case, the dough is spread out on boards, indented and topped and then placed in the gas or wood-fired oven or stretched out over a round pillow for the *saj*, *tannour* or *taboun*. Once cooked, al-Man'oucheh is rolled up and eaten by hand, with or without an additional filling.
The preparation of the Man'oucheh dough and topping requires knowledge and skills that are generally passed down from generation to generation and among peers. The techniques are learned through observation, participation, and imitation.
In the home, mothers teach their daughters and, less frequently, their sons how to prepare al-Man'oucheh dough and topping. This transmission often takes place between women of the same family, the same generation or among friends or neighbours who share recipes. In the small Man'oucheh bakeries, mostly owned by men and/or women of the same family, the men pass on the skills from father to son and the women from mother to daughter or son.
When all the members of the same family participate in making al-Man'oucheh, there is a division of family tasks according to gender. Women transmit the techniques of kneading, cutting, flattening and garnishing, and men transmit the skills of stoking the fire, placing the flatbread in the oven and packaging it. These techniques are also transmitted among peers.
Delicious and filling at the same time, this flatbread garnished with wild thyme provides energy in the morning. Its aroma evokes the morning gatherings called *sobhhiyé*, which are important moments for Lebanese sociability, bringing together families, neighbours or friends. These gatherings in homes and in small al-Manoucheh bakeries called *forn* (oven) or snack bars in the city's neighbourhoods and villages create or strengthen social ties.
Family members and female neighbours or friends come together to eat it while drinking tea or coffee. In urban and rural areas, small bakeries are also a gathering place for customers, for students on their way to school and anyone passing.

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Man'oucheh - Bernard-Jabre



Tannour



Krikor

Al-Zajal, recited or sung poetry

Category: Performing arts
Location: Rural and suburban areas

In Lebanon, Al-Zajal is folk poetry that is declaimed or sung daily, during life events (marriages and funerals) and large group events. The performers, men and women from local communities, and poets called qûâl or zajjâl, express themselves individually or collectively on different themes (life, love, nostalgia, death, politics, etc.) depicting daily events or significant occasions.
One of the best-known collective forms of al-Zajal is poetic spontaneous jousts, which are performed to the rhythm of the tambourine (daf) and the derbouka (derbakeh). These public performances bring together troupes of poets and musicians, forming a chorus in front of an audience that includes people of all ages, social classes, and religious communities. Seated around a table filled with dishes of mezze and arak, the poets improvise poems, challenging each other, while the singers and the audience repeat the verses, applauding to a cadenced rhythm. The musicians accompany the verses and play musical interludes.
The performers and folk poets recite a frequently renewed repertoire. In poetic jousts, new musical instruments (synthesizer, bouzouki, etc.) are being introduced. Women, traditionally excluded from these games, have begun to appear in public performances.
These performances are typically organized by local entities such as municipalities, cultural clubs, or festival officials. Professional al-Zajal poets also make appearances on television or radio programs, reaching thousands of viewers or listeners. Some of them even post recordings of their performances on social networks.
Al-Zajal involves performers and participants from local communities, including families, neighbors, people of all ages, and children. The transmission of al-Zajal occurs through observation, participation, memorization, imitation, and documentation.
Communities, groups, and individuals recognize that Al-Zajal is one of the main elements of the common core of Lebanon's intangible cultural heritage. It is characterized by its religious and communitarian inclusiveness. It expresses a sense of belonging to the Lebanese national identity and ensures its continuity. Al-Zajal fosters dialogue and respect among the Lebanese and is not contrary to human rights. (*https://ich.unesco.org* › al-zajal-recited-or-sung-poetry...)

Period / Occurrence
All year long

Included in 2014 (9.COM) on the Representative List of the Intangible Cultural Heritage of Humanity https://ich.unesco.org/en/RL/al-zajal-recited-or-sung-poetry-01000#:~:text=Al%2DZajal%20is%20a%20form,death%2C%20politics%20and%20daily%20events.

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Zajal Minbar-Elias Khalil-Nagham Abi Karam-Bassam Harb



Zajal Nadb-Talih Hamdane_DxO

Ambriss, jar white cheese of the Bekaa valley

Category: Traditional craftsmanship
Location: Baalbek, Hermel and Chouf

Renowned for the richness and diversity of its terroirs, the Bekaa Valley exhibits, in the North, stretches of land that are hostile to agriculture because of their poor soil, dry climate, and rugged terrain. This land, which is not used for agriculture, is used for livestock, particularly sheep and goats. Goat and sheep-herding families are numerous in this region.
The preparation of ambriss or jar labneh is an ancestral practice passed down from mother to daughter. From June to November, women engage in production cycles that last several days. First, a mixture of fresh goat and sheep milk and salt is poured into a clay, glass, plastic, or porcelain *khabyeh* jar with a hole at its base. The hole is plugged with a small tree branch or tap. The mixture ferments for 5 days, at the end of which the hole or tap is opened to empty all the plasma contained in the jar over 24 hours. This process, known as *bazel*, is repeated every three days. The warmer the weather, the faster the fermentation process. The jar is thoroughly cleaned every day. It is then well covered with a piece of white cloth to prevent flies from settling on it or worms from proliferating. It is also recommended not to use odoriferous products near the jars or have hands that smell of garlic and onion.
The ambriss is only consumed after the fifth plasma emptying, as it will not have fermented properly and acquired the desired taste before then. It is completely emptied from the jar at the end of the sixth month to be filled into containers for the winter provisions. The jar is part of the heritage of the northern Bekaa. Present in almost every home, it is protected from the persistent gaze of an envious eye that could alter the quality of the milk. Belief in the evil eye, known as *ayn*, prompts women to place ambriss jars in places not exposed to the eyes of curious onlookers. This helps ward off the power of the evil eye. Some women also hang a bead in the shape of an eye on the jars. This talisman is supposed to reflect the evil gaze of the envious people.
Ambriss is a staple in the diet of the region's inhabitants, as they rely on it, especially during the long winter months, instead of buying labneh. It is also sold in the local market, serving as a supplementary source of income for the domestic economy.

Period / Occurrence
From June to November

Multimedia content
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Ambriss - jar white cheese of the Bekaa valley



Ambriss

Anfeh salt marshes

Category: Knowledge and practices concerning nature and the universe
Location: Anfeh North of Lebanon

Traditional coastal salt production was once popular in Lebanon, but the entirely artisanal practice now survives in just one seaside town, Anfeh, about 70 kilometers (45 miles) north of Beirut. Along with the island of Gozo in Malta, Anfeh has the oldest salt marshes in the Mediterranean basin that are at the heart of the local tradition of sea salt production for centuries and are the hallmark of the town's identity.
In the past, salt pans were laid out on the rocky expanses by the sea, channels dug in the rock allowed water to arrive there. From 1933, they changed their look with the use of concrete to, in small layers, cover the rocks and facilitate the harvesting of cleaner salt.
Salt mining is a process subject to the vagaries of the weather, which means it can only be practiced for about four months a year. From the beginning of June to September is the period of the extraction of the salt. First, seawater is sucked into concrete basins one meter deep via pumps powered by small wind turbines. The water sits in ponds up to 20 square meters (over 200 square feet) for at least 20 days, evaporating to leave a salty liquid residue. This salt water is then swept into shallower concrete pans and left to concentrate further for another 10 days. Every day, the salt workers sweep seawater through the pan to ensure that it dries evenly. As the liquid disappears, blindingly white salt crystals emerge in lines.
Prior to the 1970s, Anfeh produced most of Lebanon's salt. About 70% of local families lived on it. When Lebanon's 15-year civil war broke out in 1975, salt mining began to suffer a series of setbacks. Many salt pans owners were among the Lebanese who fled in waves over the years of the crushing conflict. With their departure, production began to fall short of demand, prompting the government in the 1990s to lift the import tax on foreign salt.
Nowadays, a few families continue to exploit small plots of salt pans, and the techniques of exploitation are transmitted from father to son. However, this heritage is in danger. The threats hanging over this know-how are many and varied in nature.
The drop in salt production led the government to consider many of the salt marshes to be illegal constructions on the public coastline. Consequently, it stopped taxing income from salt production. Without tax receipts, municipalities began to reject producers' applications for permits to maintain their equipment. These refusals prevent repairs to the infrastructure, endangering salt mining.
Recently supported by a European Union fund as part of the MedArtSal (Mediterranean Artisanal Salt) project for the sustainable management of Mediterranean artisanal saltworks, four salt marshes have been able to improve the development of their salt marshes. The project also paves the way for them to export their production. Locally, however, salt workers are struggling to sell their goods, because imported salt is still not subject to customs duties. As a result, it is sold at a lower price than Anfeh salt.
Also, the second edition of the International Salt Fair MedArtSal held in Lebanon in June 2023 celebrated the sustainable business model of artisanal saltworks while promoting traditional production methods and preserving biodiversity.
Another danger threatens salt marshes in Anfeh, the construction of a seaside resort and a marina is planned on land belonging to the convent of Our Lady of the Guard (Deir el-Natour). Some salt pans are there. An iron fence, recently installed, delimits the ground where the center should be erected preventing the production of salt.

Period / Occurrence
June-September

Reference
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Bawahir, traditional weather forecasting methods

Category: Knowledge and practices concerning nature and the universe
Location: Christian rural areas in Lebanon

Peasants and farmers in Lebanon adopt many traditional weather forecasting methods to assist them in planting and harvesting crops. One of these methods is Al-Bawahir, which continues to be embraced by the elderly, despite modern scientific advancements confirming the inability of humans to predict weather conditions beyond a ten-day timeframe, and even though the forecasts provided by meteorologists often change within a week or from day to day.
Al-Bawahir are divided into two parts; Western and Eastern, according to the Gregorian and Julian Christian calendars, respectively. According to the Western calendar, It begins on September 14 each year, the day that coincides with the Feast of the Cross for Christians. However, according to the Eastern calendar, Al-Bawahir begins on September 27.
Al-Bawahir are linked to the agricultural calendar in Lebanon. September 14 marks the practical end of summer and the beginning of the wet season. Historically, it signified the beginning of a new agricultural annual cycle, during which agricultural agreements were concluded and landowners rented their orchards and vineyards for the next agricultural year (from one Feast of the cross to the next), and wage-earners, shepherds, and agricultural workers contracted with their landowners to work for them for a full year. Additionally, many popular proverbs summarize the climatic factors observed in September.
One of the Al Bawahir techniques involved observing the movement, coldness, intensity, direction, and humidity of the winds. Clouds are also monitored, taking into account their color, height, and density. Humidity, frost, dew, and temperature are observed to determine the upcoming weather conditions throughout the year. Some people forecast the weather using salt: Salt is placed on a fig leaf or a flat piece of wood every day after the Feast of the Cross. The condition of each leaf is assessed for a full day over the course of a month. By observing if the leaf dries up, gets wet, or displays dew points, the upcoming weather conditions are predicted.

Period / Occurrence
September and October

Reference
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Bwehir



Bwehir- traditional weather forecasting methods

Bell-making in Beit Chabeb

Category: Traditional craftsmanship
Location: Beit Chabeb

Lebanon is the only country in the Middle East that owns a factory for making bells, specifically in Beit Chabeb. The history of bell-making in this village dates back to the early 18th century, when a Russian engineer arrived in Lebanon to build a bell for the Mar Abda church in Bickfaya, which at the time was attached to Beit-Chabeb. The engineer needed a young man with expertise in metalworking, and hired Youssef Ghrobril (Joseph Gabriel). The latter helped the Russian during the day, and at night repeated the same work at home. When the Mar Abda bell was finished, so was the other bell. The villagers were amazed and delighted at Youssef's completion, exclaiming: "Youssef nafaa (useful)", and so Youssef Ghobril became Youssef Naffah. Since then, the know-how has been handed down from father to son. This monopoly was preserved for a long time by the same family, which forbade its members to divulge the secret, especially when they married "foreigners".
Between 1700 and 1900, ten bell workshops were established in Beit Chabeb. But unfortunately, during the Great Famine (1915-1918), many craftsmen left the village and others died. After the Second World War in 1940, only 2 workshops remained. Between 1700 and 1900, ten bell workshops were established in Beit Chabeb. But unfortunately, during the Great Famine (1915-1918), many craftsmen left the village and others died. After the Second World War in 1940, only 2 workshops remained. Today, there is just one bell founder in Beit Chabeb, who intends to pass on his skills to his young children.
First, the craftsman begins to create the inner and outer molds to shape the bell. For each bell under construction, a new mold is created. The molding material used consists of clay and goat's hair (the goat's hair prevents the mold from cracking); this composition withstands very high temperatures. Once the molds are dry, the craftsman fires a furnace and melts an alloy composed of 78% copper and 22% tin. This alloy is melted at 1200°C.
Before letting the mixture flow into the molds, he blesses the bell and prays that no mistakes will be made, otherwise all the work of forty days will go up in smoke. A ladle is used, either by hand or with the aid of a hoist, to retrieve the bronze from the furnace and pour it into the mold.
About two hours later, once the mixture has cooled, the molds are destroyed, revealing the bronze bell which will be engraved with the "Naffah et fils" trademark, then transformed into a piece of art ready to adorn the steeple of a new church.
The bells can weigh between 60 and 250 kilos. These bells are sold mainly in Arab countries: Lebanon, Iraq, Egypt, Jordan, Syria, Palestine and in diaspora countries (France, Australia, Canada and the USA).
In Beit Chabeb, a village of eighteen bell towers, heralding joy, sorrow and disaster, bellmaking refers to a particular identity that of know-how transmitted in the Naffah family from generation to generation since the 18th century. The sense of identity and continuity, linking the past, present and future (if it persists), consolidates the village community's allegiance to the Christian religion.

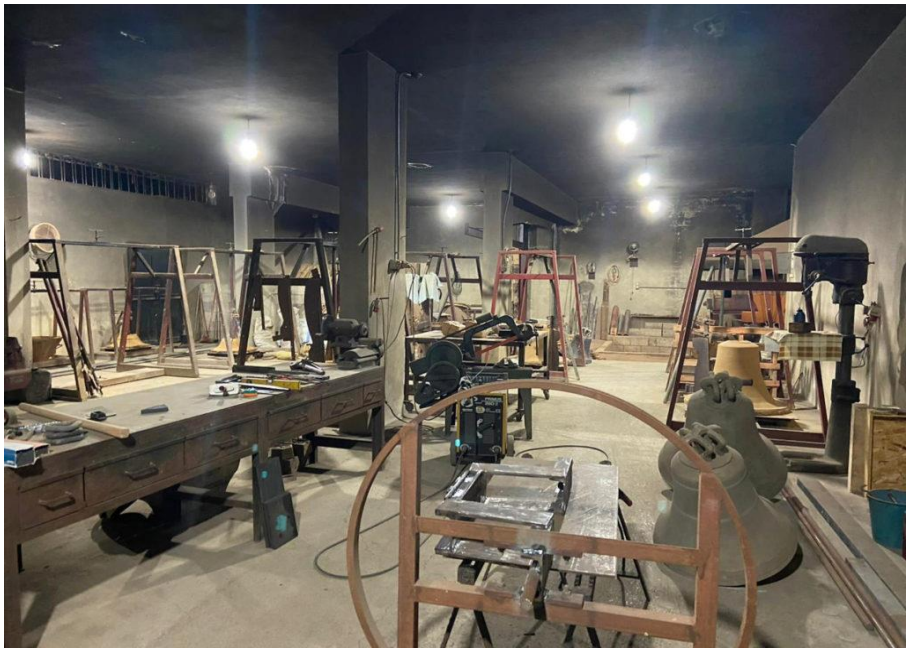
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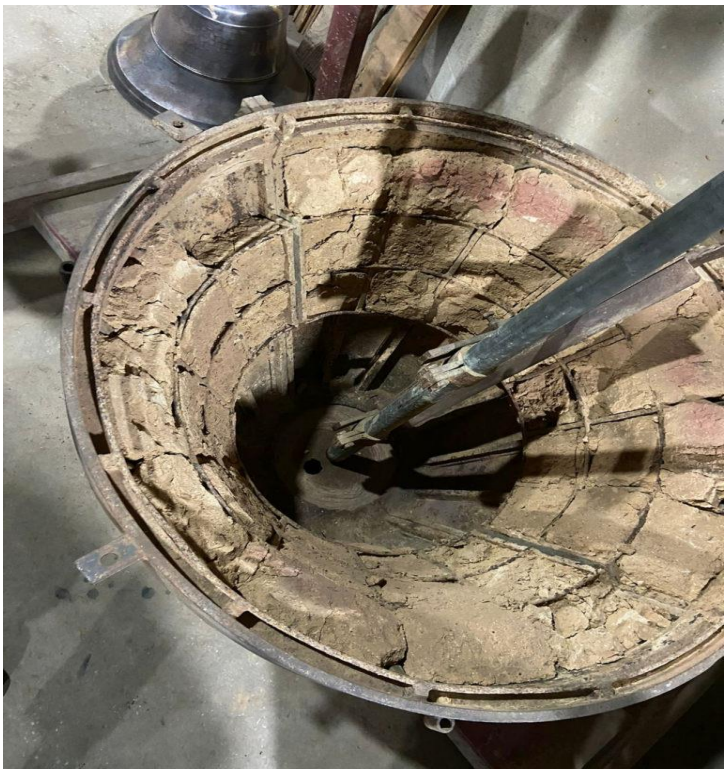
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Bells founder – Naffah



Fabrication des Cloches



Fabrication des Cloches

Fukhar Assia, Assia pottery

Category: Traditional craftsmanship
Location: Assia-Batroun, North Lebanon

The major pottery centers in Lebanon are well known: Beit Chabeb, Rachaya el-Fukhar, and Jisr el-Qadi. Some, like Beit Chabeb, have ceased to operate following the passing of the last potter. Alongside these centers and their classic manufacturing techniques lies Assia, a village in the Batroun caza of northern Lebanon, where pottery skills have been passed down from generation to generation, from mother to daughter, since time immemorial.
The preparation of the pottery paste begins with the extraction of the clay and quartz crystals used in production. This raw material is found in the surrounding mountains. The clay is then filtered with water to remove the pebbles that, if not removed, threaten to make the objects crack during baking. Once purified, the clay is mixed with ground quartz crystals. In the past, the powder was obtained using a manual grinder, but today an electric grinder facilitates the process. The resulting paste is then covered to prevent it from drying and solidifying. When covered with nylon, it can last a year or more. The manufacturing process takes about a month. The clay is worked directly by hand, without turning on a potter's wheel. The resulting objects, characterized by their red color, are left to dry in the open air for one or two weeks.
Once dry, the pieces are sanded with pebbles collected from Batroun's beaches to acquire a glossy glazed finish. The absence of chemical paints means that they can be used for healthy cooking or hot dishes. The objects are then fired in a wood firing kiln at 400 degrees Celsius. Firing at high temperatures removes all the water from the clay, triggering reactions that result in permanent changes, such as increased durability, hardening, and shape fixation. In the final stage, many pieces are irremediably damaged due to mishandling or minor manufacturing defects, making the entire process quite tedious.
This traditional know-how is facing the threat of extinction. Out of Assia's three potters, only two are still active, doing their best to sell their wares on the Lebanese market. To preserve her craft, one of the two potters, who learned the art of pottery-making from her mother, has modified the tradition by passing on her know-how to her husband and two sons.

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Hkeyeh, the traditional Lebanese storytelling

Category: Oral traditions and expressions
Location: All Lebanese regions

For years now, the social practice of storytelling (from the Arabic verb “ḥakā”, meaning “to tell, to recount, to narrate”) has been facing threats in Lebanon. Traditional storytelling, with its transmission conditions, communication rules, and rituals, which differ from one cultural group to another, is regressing. The number of storytellers (individuals who tell or retell orally transmitted stories) has significantly declined in rural areas. Wakes with traditional non-professional storytellers have become increasingly rare in the Lebanese social landscape, primarily due to forced displacements, rural exodus, and other factors that severe the chain of transmission between generations.
In urban environments, the professional storyteller known as the Ḥakawātī (exclusively male and urban-based), no longer exists in the cafés of Beirut, Tripoli, and Saida, where he used to tell stories. He disappeared completely around 1975-1980, during the civil war. His audience consisted mainly of city dwellers, especially – but not exclusively - during the month of Ramadan. The Ḥakawātī could sometimes be called upon to tell stories at private parties. He was primarily compensated through tips left by café customers or paid a predetermined amount agreed upon with a private individual. Usually seated on a chair, the Ḥakawātī would recount, or more commonly read, the siyars (plural of sirâ, i.e. epic or popular novels) from ancient manuscripts. These tales were centered around adventures or romance, primarily depicting the personal prowess or warlike exploits of their heroes.
In Lebanon, neo-storytelling ("néo-contage") or neo-orality (“néo-oralité”) – terms that emerged in France with the revival of storytelling – is increasingly becoming a performing art. Storytellers like Jihad Darwish are introducing the younger generation to new haki techniques. These emerging storytellers are professionalizing their craft and attempting to revive the tradition, but their repertoire draws from collections of tales that span different geographical regions. Storytelling sessions are often prompted and sometimes theatricalized: Tales should be told on stage or staged in order to exist.
Several organizations, such as Al-Sabil (Beirut), Cross Arts Association (Tripoli), Maison des arts et du conte (Beirut), and Maison de l'Artiste (Hammana), organize festivals and training courses dedicated to the transmission of storytelling.

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Hoummos

Category: Traditional craftsmanship
Location: All Lebanese regions

Along with tabbouleh, hummus is undoubtedly the best-known preparation in Lebanese cuisine. In Lebanon, hummus is a very popular dish, also known as "hommos" or "houmous". Indeed, hummus means "chickpea purée", but it's also the chickpea itself that the word indicates. Hummus name varies according to the topping added to the basic mixture.
Bel tahini hummus is the common variant of traditional hummus in which more tahini (sesame paste) is used, giving it a stronger flavor and creamier texture. It's a very fine purée made from cooked chickpeas and tahini (sesame paste), accompanied by garlic, lemon juice and salt mixed until smooth and creamy. Olive oil, chopped parsley or tomatoes and, paprika are just some of the toppings that can be added to hummus.
Bel awarma hummus is a mutation of traditional Lebanese hummus, where awarma meat is added for extra flavor and texture. Awarma is a candied, salted meat, usually made from lamb or beef. It is slowly cooked in its own fat with spices and aromatics to obtain a tender, flavorful meat. Awarma was prepared by mountain dwellers before the advent of refrigerators, as a precaution against the long winter days. Adding awarma to hummus adds a richer flavor.
Hummus with beef meat cut into small peaces and pine nuts.This variation adds a touch of strength and indulgence to the classic hummus, combining the purity of the chickpeas with the richness of the meat and the crunch of the pine nuts.
Hummus is considered an essential part of Lebanese cuisine and is often served as an entrée and a mezze (a selection of small dishes shared between guests). Hummus is usually served with warm pita bread and can be accompanied by other mezze such as moutabbal (grilled eggplant purée), labneh (cottage cheese) or tabouleh (parsley and bulgur salad).
Hummus is appreciated for its soft texture, slightly lemony taste and delicate flavor. It's a versatile dish that can be enjoyed as a dip, used as a sandwich filling or accompanied by fresh vegetables.
A popular Lebanese dish, hummus is enjoyed in many countries around the world and has become an internationally recognized specialty.

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Maamoul

Category: Traditional craftsmanship
Location: All Lebanese regions

Maamoul is a small, traditional cookie from the Middle East, particularly Lebanon. It is usually prepared for special occasions such as Easter and Eid al-Fitr (the feast that marks the end of the Muslim fasting month of Ramadan). It is an essential part of the exchanges that take place during these religious holidays: it is offered to relatives and friends who visit each other on the feast day. In Muslim communities, it is offered at condolences so that the visitor can ask God for mercy.
Maamoul is a shortbread pastry filled with date paste, walnut, pistachio and sometimes almond or dried figs. The dough is traditionally made with fine semolina, wheat flour, butter and orange blossom water. The dough and fillings are prepared the day before. The following day, the women usually gather around a large table to produce maamoul. Preparing maamoul is a great opportunity for relatives, neighbors and friends of different generations to meet.
To make the maamoul, women rely on traditional skills transmitted from generation to generation, creating different shapes by hand and decorating them with tongs, or using wooden maamoul molds. These decorative wooden molds measuring between 4 and 6 cm, enable to recognize the different maamouls at a glance. Generally speaking, if it's round and conical, it's a walnut maamoul; if it's round but flattened, it's a date maamoul; and if it's elongated, it's a pistachio maamoul. These shapes are generally respected throughout Lebanon, and the ritual of preparation is still maintained in certain families. However, maamoul recipes may differ slightly from one family to another, or from one region to another; and they may even be garnished with new fillings: loukoum (raha) or chocolate paste.
Maamoul is highly prized for its grainy texture and delicious sweet filling paste, scented with orange blossom and rose water. It can be sprinkled with powdered sugar for an extra touch of sweetness. Often enjoyed with tea or coffee, these cookies are a real delight.
Maamoul is a staple food in Lebanon, and many families prepare these cakes at home. It can also be found in bakeries, patisseries and local markets throughout the country, particularly during festive periods. Maamoul is a symbol of conviviality and sharing in Lebanon, and its preparation is often a moment of family reunion, when generations come together to prepare this delicious pastry.

Period / Occurrence
Easter, Eid al Fitr and Sunni and Shii condolences

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Rugs weaving

Category: Traditional craftsmanship
Location: Ersal, Bekaa Valley

The history of rug making in Ersal exemplifies the transmission of intangible cultural heritage elements within a community and across different regions. This know-how originated in Aidamoun, a village in Akkar known for its population of Turkish origin who brought their weaving skills with them when they settled in this region of northern Lebanon. The skill was transferred to Al-Fekha in the Bekaa by a woman from northern Lebanon who married in the aforementioned town. There, the skill became widespread. The majority of Ersal's inhabitants owned flocks of sheep that provided them with good wool for making rugs, and they used to travel to Al-Fekha either to resell that wool to rug workshops or to order rugs to decorate their homes. In the early 1960s, one of Ersal's daughters took the initiative to learn this craft in Fekha and bring it back to her village, which led to the spread of looms in homes in the area.
Carpet weaving is a rather complex craft that involves multiple stages. It begins with the preparation of the wool, which includes washing and cleaning it, then dyeing it (a time-consuming and laborious process), spinning it, and transforming it into usable yarn. Patterns, colors, and inscriptions vary according to the customer's taste.
After the golden age of rug weaving in the 1970s and 1980s, the craft has declined considerably. Revitalization efforts have transformed it from a traditional home-based craft to a workshop run by an association. Over ten women are involved, along with a few others who weave rugs at home. The knowledge and skills involved in weaving, which were once passed down from mother to daughter in the domestic sphere, are now passed on through training sessions held at the association's premises for those who wish to learn the trade. The production of Arab rugs, characterized by their pure wool composition, long pile, and longevity of several decades if well cared for, has been replaced by kilims production. Designers propose new patterns and colors that guide the weaving process.
The primary challenge faced by this traditional craft is survival and continuity in the face of tremendous economic pressures and the dominance of modern technology. The weavers would like to mechanize certain stages of wool processing to alleviate the workload, but the collapse of the Lebanese pound hampers their ability to do so.

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سجّاد عرسال.. أيقونات

Sea mass in Batroun

Category: Social practices, rituals and festive events
Location: Batroun

Every year, the parish of Saint-Stephan (Saint-Etienne) in Batroun holds a maritime mass in memory of the sailors who have died at sea and to pray for the protection of living fishermen.
The origins of this ceremony date back to ancient times and remain uncertain. In the past, the residents and clergy of Batroun would gather at the old port quays to retrieve the bodies of shipwrecked sailors and organize their funerals. It is worth noting that traditional fishing methods were so dangerous that many did not return unscathed after hours spent out at sea. Fishermen would use their nets to catch fish, and some would dive into deep waters to collect sponges. The danger is always present, particularly at night and in winter when the sea becomes choppy and threatens to engulf everything.
In the early 1970s, the Jeunesse Mariale and the city's bishopric decided to formalize the ceremony, scheduling it on the Sunday closest to the feast of Saints Peter and Paul (June 29). However, it is commonly believed today that the event takes place on the first Sunday in July. This initiative aimed to actively involve the community of fishermen and divers in religious life since they spend more time in the water than on dry land.
Over time, these fishermen have become as involved in the preparation and organization of the event as the religious authorities. Today, they are the first to arrive and take care of the staging, lining up the rows of chairs on the quay facing the sea, hanging the banners around the square and on the boats, preparing their boats and the flowers for the end of the ceremony, etc. The latter usually begins at 7 p.m., around two weeks after the summer solstice, when the sun is slow to disappear behind the horizon.
Before the mass, the presiding priest blesses the sea salt that has been obtained from the nearby salt marshes. He and the other clerics then board a boat docked at the quay, where an altar has been set up for the occasion. The mass is conducted on the boat, with the worshippers gathered on the esplanade of the church of Saint-Etienne, Batroun's patron saint. This setting was inspired by the New Testament passage in which Jesus compelled his disciples to get into a boat and precede him to the other shore while he sent the crowd away. Toward the end of the night, Jesus came to them by walking on the sea.
At the conclusion of the mass, as darkness sets in, the final stage of the ceremony unfolds. The main boat, carrying the clergy, departs from the harbor, followed by numerous boats carrying the worshipers, fishermen, bereaved families, the town's religious associations, and curious onlookers from all walks of life. A wreath of flowers, prepared by the organizers, is placed on the clergy's boat. The procession sets off into the sunset, moving further away from the shore when the sea is calm. The distance covered is calculated in kilometers. In the middle of the sea, as night falls, the Bishop of Batroun throws the wreath into the water amidst thunderous applause from the attendees. The wreath is made from flowers edible for the fish. It's a way of thanking the marine fauna for allowing these men to exist, devoting their lives to their profession to the point of sacrificing their lives to feed their families.
This ritual mobilizes the town's population. It is evolving in the sense that some of its organizers are seeking to change the way it is carried out, adding new elements year after year. For instance, the families of fishermen are currently compiling a list of sailors who have perished at sea to be read during future ceremonies.

Period / Occurrence
The Sunday following the feast of Saint Peter and Paul (29th of June)

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Sea mass in Batroun



Sea mass in Batroun

Shanklish or Arisheh cheese

Category: Traditional craftsmanship
Location: Mountain villages of Akkar Governorate

Shanklish or arisheh cheese is traditionally known as a product of Syria and northern Lebanon, particularly the Akkar Governorate. It is primarily produced by mountain villagers, especially those in Gebrayel and Rahbeh, who sell the surplus to generate additional income for their families. The method of production is passed down from generation to generation. This tradition comes from ancient knowledge of food preservation for the winter called *muneh*. Nowadays, Shanklish is also produced industrially.
This cheese is typically shaped into dry balls and covered on the outside with various ground spice mixtures, such as oregano or different types of pepper. The process of making Shanklish involves intensive manual labor. First, the fresh cow milk is transformed into *laban* (yoghurt). Conventionally, Shanklish was made from goat cheese. With time, the habits have changed and the last two generations have been preparing it with cow milk. Once the *laban* is ready, it is poured into a mechanical container in which it is shaken (until recently, the shaking process was done manually in an elongated pottery container). This process allows the separation of the *samneh* (butter) from the *aayran* (skimmed yogurt). *Aayran* is once again heated until it breaks down, and then poured into cotton cloth pieces, which are hanged over a sink until the water is drained (approximately twelve hours). The *arisheh* is then removed from the cotton cloth, salt is added to it, and it is is rolled into round individual pieces. These are set on paper towels and left to dry in the sun. Once the bolls are completely dried, they are placed in containers (today, glass containers have replaced pottery jars) and fermented slowly in a dark, dry place for two months. Traditionally, the balls were rolled in oregano. Today, different types of spices or mixtures of spices are used.
In the Akkar governorate, the only way to eat *shanklish* or *arisheh*, as it is called there, is to mix it with olive oil. In Beirut and other parts of the country, Shanklish cheese is commonly served as part of the Lebanese mezze. It is usually crumbled in the middle of a plate and surrounded by chopped onion, diced tomato, and minced parsley. Before consuming, all the ingredients are mixed together with olive oil. The taste is salty and pungent.

Period / Occurrence
June-October

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زعتر مطحون او مدقوق_Chanklish



الشنكليش البلدي_Shanklish



الشنكليش في مشغل السيد يوسف تامر_Chanklish

Tabbouleh

Category: Traditional craftsmanship
Location: All Lebanese regions

"Tabbouleh is to Lebanese cuisine what Baalbeck is to Lebanon's heritage... an emblem.... An identity", as Zeina Nacouzi Akiki puts it in her book "Georgette's recipes".
In Lebanon, tabbouleh is a very popular traditional salad and is considered one of the typical dishes of Lebanese cuisine. It is prepared with fresh ingredients such as parsley, mint, tomatoes, onions, bulgur, lemon juice and olive oil.
The preparation of tabbouleh begins by finely chopping fresh parsley, which is the main ingredient of the salad. Next, finely chopped fresh mint is added, along with diced ripe tomatoes and finely chopped red onions. Soaked bulgur is then added to the mixture. Women often get together to sort and bundle the parsley before chopping it with the rest of the vegetables. It's a great moment of sociability, during which family news and events are exchanged and commented on. From an early age, girls are involved in the preparation of tabbouleh, especially in sorting the parsley.
Tabbouleh is generally seasoned simply, to bring out the fresh flavours of the ingredients. Freshly squeezed lemon juice, extra virgin olive oil, salt and pepper are used to season the salad. Some may add a little sumacs sour grapes juice or pomegranate molasses for extra flavor, but this can vary according to individual preferences.
Tabbouleh is served fresh and is often accompanied by lettuce, cabbage or vine leaves, to be used as a wrapper for small portions eaten by hand. It is most often served as a mezze or side dish, and is especially present at holiday meals, celebrations, family gatherings and especially on Sundays.
Tabbouleh is appreciated for its freshness, lively flavors and aromatic ingredients. It's a light, healthy dish that represents Lebanese cuisine and is often associated with a balanced, Mediterranean diet.
In fact, there are many regional and seasonal variations on tabbouleh, differing in the ingredients used or the proportions. Each brings its own distinctive touch to tabbouleh, but they all share the idea of blending fresh ingredients to create a tasty and refreshing salad.

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Tarbush

Category: Traditional craftsmanship
Location: Tripoli, Beirut and Saida

The tarbush, found in Lebanon, as well as in Palestine, Syria, and Jordan, is a flat-topped men's hat that is red, cone-shaped, made out of felt and topped with a silk tassel.
In Lebanon, tarbush-making is an inherited profession that parents pass down to their children. However, today, very few people carry on this trade. The production of the tarbush is considered difficult and requires high-precision as it involves multiples stages. Only three artisan families in Tripoli (Chaar family), Beirut (Al-Hajj Abu Akram), and Saida (Abu Zeinab family) still produce it.
The process of making a tarbush starts with obtaining the necessary fabric, which is imported from the Czech Republic. It is then detailed according to the size of the tarbush mold, which can range from 25 cm to 80 cm. The fabric is stretched over the mold, supported by wooden pieces imported from Morocco. A leather strip is sewn by hand on the inside to prevent sweating. The production of one tarbush takes approximately three hours.
This unique style of headdress spread to the Levant and Egypt during the Ottoman Empire. The tarbush became an integral part of the uniform for employees in the Ottoman Empire after it was declared an official head cover by Sultan Mahmoud II Ferman. Initially, it was associated with specific well-known families in Lebanon, such as the Arslan family, the Salam family, the Khazen family, and other families that played a significant political role in Lebanon's history. Over time, it became popular across all social classes. However, due to the numerous political and sociocultural changes that took place in the country in the 1960s, the tarbush slowly phased out of people's lives. It eventually disappeared during the civil war (1975-1990).
Nowadays, wearing a tarbush has become less common in Lebanon. It is still worn by some people, such as Sunni or Druze clerics who pair it with a white turban, as well as by people who work in folk troupes or historical sites to attract tourists. During the holy month of Ramadan, the tarbush has become a traditional or folkloric part of the *mesaharati*'s attire. It is also worn by workers in restaurants, hotels, and Ramadan tents to evoke the popular heritage of the holy month. Although its popularity has diminished, many people believe that the tarbush industry should be preserved as an integral part of Lebanon's heritage. Some designers are working to reintegrate the tarbush as an accessory in their new collections.

Period / Occurrence
All over the year

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Three hoods

Category: Knowledge and practices concerning nature and the universe
Location: Rural Christians areas

Farmers and fishermen in Lebanon have always relied on nature to forecast the weather. All they had to do was observe the sky, its color, the shape of the clouds, the arrangement of the stars, the cycle of the moon, and even the flight of birds or the behavior of certain animals or insects, to determine the weather. These ancestral weather forecasting methods are not entirely a thing of the past, as elders in rural and maritime areas still retain this knowledge despite the fact that climate change is likely to challenge their beliefs.
The calendar also plays a significant role in weather forecasting. January and February are the most dreaded months when it comes to bad weather, especially in the villages situated in the high mountains and inland plains. A multitude of popular beliefs and proverbs describe this winter period. The "Tradition of the Three Hoods," known as *Tlet Allousset*, has its origins in Christian monastic customs, particularly those of the Maronites. It announces three major snowfalls between January and February, coinciding with the commemoration of prominent saints in the history of the Church: Saint Anthony the Great, the father of monastic life, on January 17; Saint Ephrem the Syrian, a saint and doctor of the Catholic Church, on January 28; and Saint Maron, founder of the Maronite Church, on February 9.
During this period, the saints are compared based on the amount of snowfall on each of their respective feast days. After Saint Maron's Day, an evaluation takes place to determine which of the three saints has brought the most snow. Believers will mention which saint outperformed the other two. In colloquial Arabic, they say "*bayyada Mar...*" (literal translation: Saint such-and-such whitened it). This expression, derived from the verb "to whiten," refers to the whiteness of snow. In common usage, this expression means “doing something perfectly”. Thus, these saints are invoked not for their virtues but for the expected amount of snowfall on their feast days. Indeed, despite the cold it brings, snowfall has always been perceived as a grace sent by God, nourishing the natural springs within the earth.

Period / Occurrence
January and February

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www.facebook.com/ZghartaEhdenNews/videos/3-1064442700782670/ قلاليس: قلوسة مارمطانيوس وقلوسة مار فرام وقلوسة مار مارون



Zambo Carnival

Category: Social practices, rituals and festive events
Location: El Mina Tripoli

The inhabitants of the old town of Al Mina in Tripoli celebrate the Zambo Carnival on the last Sunday before the Orthodox Christian period of Lent. This carnival has been celebrated for over 100 years, and this tradition is passed down from generation to generation. Its origins are highly controversial. According to some, this carnival is a tradition imported from Brazil by immigrants over a century ago. For others, it originated with the Greeks who once inhabited the city and held their carnival just before Lent. Additionally, some believe that Senegalese soldiers, who were present in Lebanon during the French Mandate, dressed up in African costumes to celebrate Mardi Gras thus inspiring the choice the carnival's theme.
Regardless of its origins, the town's inhabitants continue to perpetuate this tradition, drawing a large audience. Volunteers of all ages, from children to adults, actively participate in the colorful event. Throughout the carnival, individuals of different communities joyfully roam the town's streets, singing and dancing. Participants paint their bodies and faces in vibrant colors such as black, red, silver, and gold, and flaunt bold patterns that reflect the dynamism of the carnival. They wear masks, colorful wigs, Amerindian feathers, etc.
The costumes are similar in appearance to those of the Rio de Janeiro festival in Brazil, but with the flair and substance of Mina, where drumming has a particular impact on young Zambian men and women. The costumes are also reminiscent of those of Halloween in American films.
The parade unfolds to the rhythm of the drums and the shouts of the participants. An atmosphere of great joy builds up as costumed people make their way through the alleys, singing and dancing, before heading for the sea. There, the bravest among them jump into the Mediterranean Sea, where the festival comes to an end. This unique cultural event in Lebanon not only brings Christians and Muslims together but also provides an excellent outlet for releasing pent-up energy and celebrating.

Period / Occurrence
February and March

Reference
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https://www.youtube.com/watch?v=eRf7BSEP9ss



Zambo-Photo



Zambo-Photo

Portugal

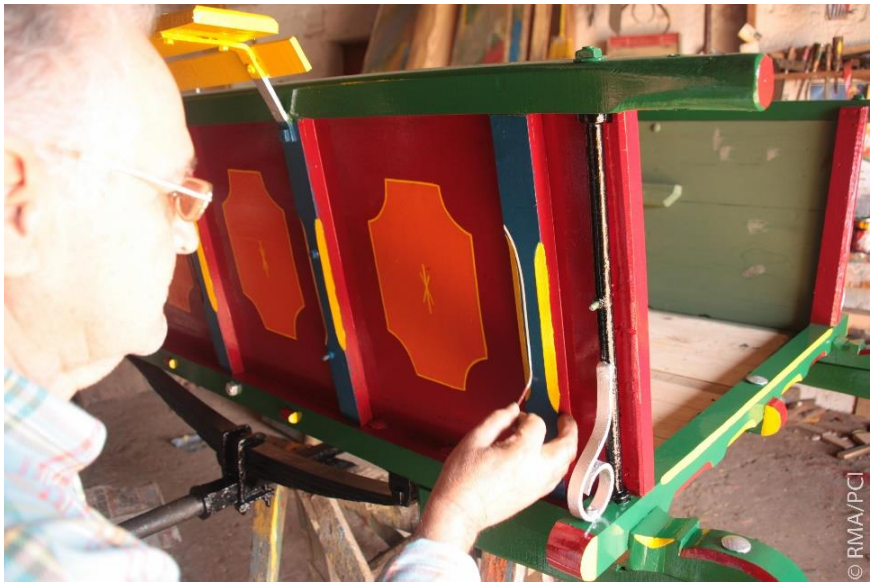
Abegão

Category: Social Practices, rituals and festive events
Region: Algarve

More and more in disuse nowadays, the carts were produced by the abegão. The *abegão* brought together the knowledge of two different activities: that of a carpenter and that of a blacksmith.
The cart was made with four different types of wood: the hub, where the axle and the wheel rim fit, was made of holm oak; the spokes of the wheels were made of Brazilian mango, while the wagon's box was made of pine and the poles of eucalyptus; but the axles, the springs, or the brakes were made of iron, as is the rim that covers and gives resistance to the wheelset. The wheels, of metal rims made to measure, to be glued had to be previously heated in the fire, after being well hammered they fitted into the wood, and, finally, they were cooled in water. The cart begins by making the cube (the wood is washed with salt water) and takes about a month to make. Of the tools used, the roulette, a carpenter's tools, stand out. The forge is for working the iron and the blacksmith tools, the hammer, chisel and sledgehammer.
The wagon was the most popular type of car as it shared with the man the agricultural tasks, transporting him, as well as the implements and products or goods! They were usually decorated with brightly colored paintings! The predominant colors were green, yellow and red, but each builder gave his wagons their personal stamp, allowing their builder to be easily identified.
Today, with the widespread use of the automobile, the typical Algarve animal-drawn carts are practically extinct, as is the profession of the *abegão*!

Period / Occurrence
In disuse nowadays

Reference
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The cart begins by making the cube (the wood is washed with salt water) and takes about a month to make



More and more in disuse nowadays, the carts were produced by the abegão



Made with four different types of wood: the hub, where the axle and the wheel rim fit, was made of holm oak

Acordeão da Bordeira

Category: Performing arts; oral traditions and expressions
Region: Algarve
Location: Bordeira, Faro

Bordeira is considered to be the land of a very traditional music instrument and performing art: the accordion. Widely accepted in the Algarve due to the richness of its melody and artistic expression, the accordion has only one interpreter who can produce the songs that cheer the people. Since the beginning of the last century, the accordion quickly became an imperative presence in traditional dance events, such as the *Charolas* and the portuguese popular marches (*Marchas Populares*).
Its invention is located in the 1820's, in Germany and Austria, originated from another instrument – the typoton – a metallic reed tuner that was played with human breath, to which new reeds were added, and blown simultaneously, giving then a perfect chord. However, this was still a long way from the current instrument (Sardinha, 2000). In order to achieve the formulation of what we know today as the (chromatic) accordion, many other technical developments were necessary over several decades. The first instruments began to be produced and exported throughout Europe. They were diatonic, that is, they only gave the seven notes of the diatonic scale, as they had only one row of buttons. The system was bi-sound, as each button gave two notes, depending on whether the bellows was pressed outwards or inwards. Later, another row of buttons was added to them, with a different key, which, although also diatonic, already allowed greater musical amplitude. The bi-sound system was maintained. Portuguese people called this instrument the two-track harmonica, later the *concertina – vide.* Finally, the improvement of the instrument gave rise to the increase of buttons and the introduction of the uni-vocal system (each button gives only one note, whether the bellows are opened or closed), all of which causes the volume of the instrument to increase and allow the introduction of the chromatic scale.
Moreover, in addition to the performers and composers, there are also accordion builders and tuners, passing down, from generation to generation, the art of traditional music making and instrument creation. This art is also acknowledged through national and international awards, valuing with each year, the fundamental role of Portuguese folk music, its instruments and the cultural identity of the Algarve region. The municipality of Faro explains that "[…] *since the beginning of the 20th century, the accordion has played a central role in the Portuguese popular music scene. It has become an ever-present and essential element at parties and other popular and traditional events. It transformed his chords into a musical identity with unprecedented acceptance and in which great national names had influence, some of whom were linked to Bordeira*" (Sul Informação, 2016).

Period / Occurrence
Daily life

References
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Acordeão da Bordeira, from the past and to the future - Terra Mater

Algarve's honey manufacture

Category: Knowledge and practices concerning nature and the universe
Location: Alentejo and Algarve

The production of honey is an activity that has been linked to man since ancient times and today it is estimated that the world production of honey is over 1,200,000 tons per year. Consumption has also increased during the last few years, due to the general increase in living standards and also the growing interest in natural and healthy products.
In Portugal, honey production represents an important part of the national and, mainly, regional economy, where there are recognized geographical denominations of origin, obtained in accordance with the rules of production, extraction, packaging and conservation of the product, demonstrating the interest of the producers to bet on quality. Among the 12 honey regions, producers Mouchão in Alentejo and Bagamel in Algarve, make up this list of honeys with unique characteristics and exceptional qualities of color, flavor and viscosity that do not depend on the bee itself, but on the type of flower, the geographic zones and climatic conditions were these nectars were produced.
Honey from Portugal is produced using sustainable and traditional beekeeping methods. Many honey producers in Portugal are small-scale, family-run operations that use organic and eco-friendly practices – naturally, this helps to preserve the natural environment and biodiversity of the region and ensures a high-quality product. Moreover, the harvesting of honey in Portugal happens through traditional methods, such as smoking the bees out of their hives and collecting the honeycomb, which helps to maintain the authenticity of the product.
Linked to traditions since prehistory, honey is the natural food with the greatest source of energy and can be consumed by anyone of any age, because in addition to the taste, it balances the biological process of the body, as it is the only food that contains balanced proportions of yeasts, vitamins, minerals, acids and amino acids, similar bactericidal and aromatic substances.
At present, Portugal is the country with the highest number of honeys registered in the EU (nine PDO honeys), followed by Spain (five PDO and one PGI honeys) and France (two PDO and three PGI honeys).

Period / Occurrence
Daily life

Reference
The Portuguese Wild Honey of the Alentejo and Algarve https://www.portugalvineyards.com/pt/blog/o-mel-selvagem-portugues-do-alentejo-e-algarve-n1237
Lavender Honey from Algarve https://algarvetastingbasket.com/mel-de-rosmaninho-do-algarve/
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The production of honey is an activity that has been linked to man since ancient times and today it is estimated that the world production of honey is over 1,200,000 tons per year

Algarve's olive oil

Category: Knowledge and practices concerning nature and the universe
Region: Algarve

Olive trees are mythical trees and symbols of immortality. They are part of the identity that merges with the history, tradition and culture of the Mediterranean people. Its origin dates back to the tertiary period, in Asia Minor - perhaps Syria or Palestine - where traces of oil production and pot fragments dating back to the early Bronze Age have been found. However, fieldwork across the Mediterranean has identified fossilized olive leaves dating from the Paleolithic and Neolithic. In Egypt 6000 BC, the merit of the cultivation of the olive tree was attributed to Isis, wife of Osiris. Around 3000 BC, the tree was already cultivated throughout the "Fertile Crescent", whose spread of the tree throughout Mediterranean Europe was due to the Greek civilization. Its name comes from the Latin oliva, which in turn comes from the Greek λαία (elea). From Mycenaean Greek e-ra-wa (elaiva) or oil ... "Olive oil" from the Arabic word "Az-zaite" which means olive juice.

Olive oil has always played a very important role in human history, from cooking to health as a medicine, in relieving pain and treating wounds., perfume, as well as fuel for lighting, lubricating oil for tools and even to make fabrics waterproof. Later, olive grove cultivation spread throughout the Mediterranean and, with Portuguese and Spanish maritime expeditions, the olive tree crossed the ocean towards America. It spread throughout the world: Argentina, Australia, Chile, the United States of America, to Japan, Mexico, China and South Africa, among others. For example, in Portugal, olive oil emerged as a commercial exchange in 1266 in the Community of Silves. The only geographical limit to their proliferation was the cold climate, as olive trees hardly withstand temperatures below 12 degrees Celsius. On the other hand, it withstands considerable droughts and strong winds. Throughout history, the olive tree has always been present in the daily lives of societies due to its characteristics of resistance to all types of soil and weather. It has been associated with religious practices, myths and traditions, artistic and cultural manifestations or even medicine and gastronomy. The olive tree is a symbol of wisdom, peace, abundance and triumph. Currently, it is possible to find unique specimens in Lebanon and Italy.

From Olive Picking to Olive Oil Manufacturing
Every year the olive trees bloom during the winter, that is when chemical fertilizers are used to control pests, but production is totally dependent on natural factors. However, the Galician olive tree, which is indicated for the production of olive oil, does not require special care. The big secret is to keep the land clean and to be pruned, this will be enough for thirty to forty medium-sized trees to produce enough for family consumption. A harvest of around 400 to 500kg can be expected, from which it will be possible to obtain around 40 to 50 liters of oil. From its flower the fruit is born, which from October will be ready to be picked and picked, when it is black and ripe.
At the right time for picking the olives, spread blankets, cloths or fine nets under the olive tree and tap the branches with a stick in order to cause the olive to fall. After harvesting and gathering, the olives must be cleaned, separated from the leaves and pieces of vine. It should only be bagged when it is very clean. After cleaning, it must be stored properly, allowing it to keep its characteristics unaltered, for a period of time that is not too long, at most, one to two weeks. Due to its enzymatic constitution its lifespan is relatively short. At the mill, it starts out being heavy. For each kilo, the mill charges the milling. Then, it enters the transformation process, the bags are poured into a funnel-shaped tub, subsequently washed, and taken to the mill, it leaves in paste and enters a kneader that moves it and adds a little hot water while it waits for entry into the centrifuge. In this machine, whose operation is similar to a washing machine, in the twisting process, with a very high rotation speed, thus extracting all the liquid.
To obtain an excellent product, some very important procedures must be taken into account, namely, when it is harvested, the olives must be picked and cleaned as soon as possible, preferably at the end of each day, as the olives too long mixed with the leaf, it starts to heat up and ferments, eventually

rotting, or changing the flavour and raising the degree of acidity. It must then be stored in plastic bags for this purpose.
The bagasse, the solid part that remains, is expelled to the outside. The liquid obtained (olive juice) is now conducted to another machine, which will separate the oil. It is in this new machine that the spin principle facilitates the entire process. In this new phase, some hot water is added (about 40° degrees). When the temperature is too high, it scalds the oil too much, depriving it of its properties. After several days of hard work, we will have pure oil of excellent quality, with an acidity of 0.6°.
In fact, the manufacture of oil consists of crushing the olives to obtain their juice. In traditional presses, this process was done by pressing, leaving it to rest for some time in the bins (deposits) being the lighter oil, by the decanting process, it began to join the surface, and underneath the remaining liquid. There are oils of various characteristics, depending on the variety of olives and region, and the oil from Galician olives proves to be a balanced product, smooth on the palate with a fruity aroma with low acidity. Depending on taste and use, a good oil can go from two tenths of acidity to two degrees, with a fine oil being more beneficial to health. Acidity is defined as the percentage of existing oleic acid,
The journey of olives and oil reveals a line that runs through the Algarve mountains and ends at the sea. This trail covers the families that perpetuate the activity, the means that produce this sacred oil, the businesses that derive from the fruit of the land... even the traditional sweets and liqueurs, the restaurants and their dishes bathed in the flavor that so much narrative originates, day after day.

Period / Occurrence
Daily life

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Algarvian dialect – The language from the Algarve

Category: Oral traditions and expressions
Region: Algarve

Alongside its conservative traits, the Algarve is also characterized by innovative historical solutions, some spontaneous, others probably due to the Gallo-Romanesque influence of military orders of that origin or the influx of Andalusian Arabic. The strong individuality of Algarve's dialect situates the understanding of a rich historical background – the terrain's orography allowed coastal populations to have greater contact with peoples coming from abroad, contrasting with the interior regions, subjected by a prolonged isolation from the rest of the national territory, the mountains serving as a natural frontier. The terms, the traditional sayings, its colorful curses, full of humour and the overall vivacity and rhythm of this particular dialect reflects a land of sun and contrasts, its identity and cultural heritage.
Although relatively small in size, the Algarve's linguist range offers a great diversity and multiplicity of terms: the dialect spoken in *Sotavento* (Eastern Algarve) from *Santo António* to *Faro* differs from the *Barlavento* (Western Algarve) ranging an area that encompasses *Faro* to *Sagres*, following specific speech characteristics. Regarding its contextual and circumstantial topics, the dialect follows Arabic marks, archaic Portuguese neologisms and sailors' vocalization signs, also with features of grammar, pronunciation and intonation, naturally always changing depending on where you are located. Unfortunately, in recent years, there are factors 163that have contributed to the loss of a large part of the dialect's phonetic and vocabulary features (e.g. the widespread information in Standard Portuguese by the media and extreme tourism flows, barring the isolation of inland regions that had preserved the dialect). Nevertheless, it is still possible to find "linguistic resistance movements" that continuously show the local and global community a valuable resource of the Portuguese linguist heritage, representing the Algarvian dialect as the perfect example of oral tradition – a dialect that flawlessly encapsulates the way of life of the region.

Period / Occurrence: Daily life

Reference

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Algarvian Cities and Attractions Map, Wandering around Portugal

Arte Xávega

Category: Knowledge and practices concerning nature and the universe
Location: Portugal, Spain, Morocco

The first fishing to exist in the village was that of *Arte Xávega*, with half-moon type sloop boats. Xávega was sometimes very long and pulled ashore by several fishermen. It was a type of artisanal fishing, but it consisted of the only means of subsistence for the inhabitants of the village. Xávega's own boat, characteristic of Murtosa, was about 4.60m long, about 2.35m wide and about 0.75m deep. The morphology of this boat is adjusted to the local maritime conditions, in which the operations of entering and leaving the sea are particularly critical.
The caulkers designed the Xávega boat in order to adapt it to the Murtosa's characteristics, in particular with regard to the bow and stern: in addition to its flat bottom, it had a very raised and sharp bow to cut the waves and a stern or "cut" stern to take advantage of the wave on the ground and to allow the nets to be quickly thrown into the sea. The vessel goes out to sea, the net is cast in a circle, starting the trawling process, after returning to the beach, tying the hauling lines to a yoke of oxen, so that the fishermen start pulling the nets.
The boat has undergone several transformations throughout its history. Today, they continue to be built in shipyards next to the Ria de Aveiro, and the contemporary boat can take between 8 and 12 men. They fish daily and seasonally, between March and October. Nowadays, you can still observe this type of fishing on our beaches, and nowadays the nets are pulled by tractors instead of oxen.
Its origin dates back to the Pre-Classical and Classical civilizations of the Mediterranean Sea, which used small boats and hand hauling nets. Later, and during the Muslim occupation of the Iberian Peninsula, this type of net used in coastal maritime fishing appears with the designation of “Xábaka” and its expansion through Spanish Andalusia and the Portuguese Algarve gave rise to new expressions such as “Jábega”, “Xávega” or “Rinse”.

Period / Occurrence
Daily life

Reference
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Banhos de S. João da Degola

Category: Social practices, rituals and festive events
Region: Algarve
Location: Vila Real de Santo António

Son of Zechariah, a Jewish priest, and Elizabeth, distant cousin of Mary, mother of Jesus, Saint John the Baptist, the Precursor (for having announced and prepared the coming of Christ), aged twenty-four, leaves for the desert on a spiritual retreat, feeding only on locusts, herbs, roots, fruits and honey. Later, he baptizes Jesus Christ in the waters of the Jordan River in Palestine, presenting Him to the people as the Messiah.
He was beheaded in the year 31 at the request of Salome, a Jewish princess, who requested the head of the saint from her uncle Herod Antipas – tetrarch of Galilee, who judged Jesus Christ. According to tradition, this request was made at the request of Herodias, Salome's mother and Herod's sister-in-law.
The beheading of São João Baptista is celebrated on the 29th of August.
This date associates the saint, once again, with ritual and prophylactic baths, already marked in the celebration of his birth: June 24th.
The feast of São João Degola, which takes place in Manta Rota, on the 29th of August of each year, dates back more than 200 years. According to tradition, the inhabitants of the mountain area – "the mountaineers" – would go down to the beach on the 28th of August, mounted on their donkeys or on foot. They camped on the beach and on the 29th, at dawn, they dressed for the holy bath of "São João da Degola" which was based, in some way, on the reenactment of the martyrdom of São João Baptista.
In the water, afraid of the waves, they gathered in a ranch and formed circles, holding hands, and thus having fun. On that day, they also took the opportunity to bathe the animals to ward off ailments. In this practice of holy baths, the symbolic value of water as a purifying element for the body and soul should be highlighted. After the bath, they had lunch on the beach and returned home.
The importance of these festivities is linked to the faith in bathing, but also to the reunion between the populations of the interior and the coast, providing all kinds of cultural, social and commercial exchanges.
The tradition of holy bathing in São João da Degola lost strength from the 70s onwards but was recovered by associations and groups of friends who recreated this custom as a way of transmitting to future generations one of the cyclical festivities of the region that was beginning to disappear. These holy baths at the end of August also take place in other areas of the Algarve coast, and the date usually coincides with the last full moon before the Autumn Equinox.
The holy bath maintained and disseminated by popular devotion and accepted by Christianity, continues to enjoy all the devotion of a society, yesterday predominantly rural, today to include an increasingly urban aspect.

Period / Occurrence
24th June

Reference
Algarve Imaterial. (2022). Banhos de S. João da Degola. Accessed on 17th February, 2022. URL: https://algarveimaterial.wordpress.com/banhos-de-s-joao-da-degola/



The feast of São João Degola, which takes place in Manta Rota, on the 29th of August of each year
Source: https://algarveimaterial.wordpress.com/banhos-de-s-joao-da-degola/

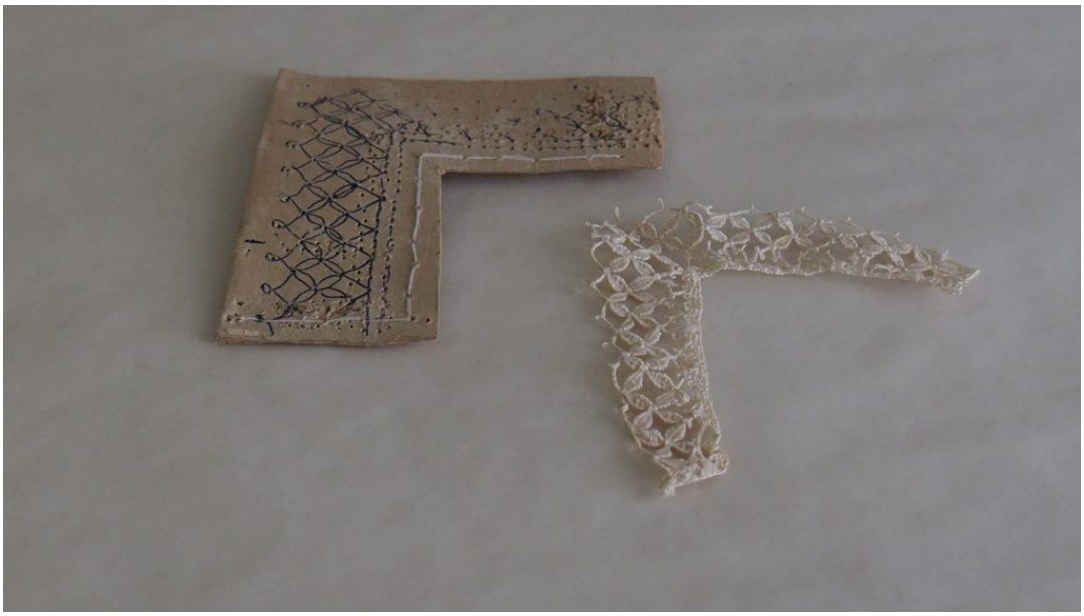
Bobbin lace

Category: Traditional craftsmanship
Region: Algarve
Location: Olhão

Bobbin lace is a lacemaking technique made by the braiding and twisting lengths of thread wound on bobbins - in Portugal, the art of bobbin lace has a special expression in the fishing areas of the coast, with greater emphasis on Caminha, Póvoa de Varzim, Vila do Conde, Árvore, Azurara, Setúbal, Lagos, and Olhão, having also existed in Silves, Sines and Sesimbra. There is also the manufacture of bobbin lace in Nisa, in the Alentejo and Farminhão, near Viseu.
In 1887, with the founding of the Rainha D. Maria Pia School of Industrial Design (later the Industrial School of Rendeiras Josefa de Óbidos), under the direction of D. Maria Augusta de Prostes Bordalo Pinheiro, bobbin lace reached a level of perfection and artistry hard to match.
The bobbin is a small instrument composed of a rod whose tip has a spherical shape. On the other end of the rod, the thread is wound and is attached to a pattern design or lace design. The production of this type of lace requires the use of several bobbins, the quantity of which varies according to the complexity of the design. The lace is produced on top of pillows placed on a wooden easel. The yarn used by bobbin lacemakers is cotton, predominantly white. The mold used is called “Pique”. Design templates are old, being passed from one generation to another.
The expression “Where there are nets, there are rents” is well-known and the Algarve was no exception, as were almost all the coastal villages where fishing activities are carried out. At Fuseta, this activity is an ancient practice and this legacy is continued today by Nídia Gouveia – *“I started learning bobbin lace in Bairro dos Pescadores, Fuseta, with Dona Morália. Later I presented a project related to rents to the Fuseta Parish Council and to the Nossa Senhora do Carmo Social Center. I started teaching the basic technique to fixed age between nine and fifty. Some of these people have already passed away and the younger ones never dedicated themselves to this art. Since this is not my professional activity, I dedicate a few hours a week to it”.*

Period / Occurrence: Daily life

Reference
Henriques, A. C. R. D. S. A. (2010). No princípio estava o mar: Peniche: o património cultural, o turismo e o mar (Doctoral dissertation)
https://algarveimaterial.wordpress.com/renda-de-birlos/


The bobbin is a small instrument composed of a rod whose tip has a spherical shape.



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The production of this type of lace requires the use of several bobbins, the quantity of which varies according to the complexity of the design.

Caldeireiro

Category: Traditional craftmanship
Region: Algarve
Location: Loulé

The copper industry in Loulé is an art that respects the traditional and ancestral molds of production. The precision of the fine beat - a technique mastered by Loulé's craftsmen - has distinguished the quality of the pieces in fairs and exhibitions.
This type of craftsmanship revolves around the manufacture and repair of mechanical components, reservoirs, tanks, pipes, equipment and other utensils in copper and brass. This is a very old profession, but it is still alive today - the sounds of hammering on copper and brass, which were a feature of the city of Loulé for many years, were reactivated with the opening of the "Oficina de Caldeireiros", in the same space where the "Caldeiraria Louletana" operated in the past with master Ilídio António Marques. The recovery of a trade lost to the city was possible because Analide Carmo, a master at the age of 26, after 14 years of apprenticeship at "Caldeiraria Barracha", one of the most renowned in the city, lent herself to transmit her knowledge, after 35 years of interregnum. This space has rehabilitated one of the most important crafts in the city, which had disappeared from the city and the region, and currently houses four boilermakers who manually produce pots, cataplanas, bracelets, lamps, among others.
Oficina de Caldeireiros is one of the traditional workshops of the Loulé Criativo network, a project by the Municipality of Loulé, which focuses on enhancing the identity of this territory located in the Algarve, having creativity and innovation as its driving force. It supports the training and activity of artisans and professionals in the creative sector, contributing to the revitalization of traditional arts and the promotion of new approaches to intangible heritage.
This distinction has earned Loulé recognition in this traditional art. The cataplana is the most sought-after utilitarian object of this workshop distinguished by the great resistance and durability that is conferred to it by the process of confection. Currently, there is only one workshop in the municipality of Loulé working in the ancestral molds, implemented by the Municipality of Loulé under the Creative Loulé Project and run by boilermaker Analide Carmo, former master of the now extinct Barracha Workshop.

Period / Occurrence: Daily life

Reference
Algarve Imaterial https://algarveimaterial.wordpress.com/caldeireiro/
Museu Municipal de Loulé
https://drive.google.com/file/d/1AYqd-ZjLJq8Sah9tpJnFa9BYDXEhoZmq/view



The copper industry in Loulé is an art that respects the traditional and ancestral molds of production.



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This distinction has earned Loulé recognition in this traditional art.

Lime kiln

Category: Knowledge and practices concerning nature and the universe
Region: Algarve

Currently, and after the geographic and archaeological survey carried out in 2018, there are 2 large centers: Olhos de Água/Ratoinha with 12 lime kilns, spread over an area of approximately 3 hectares, and the nucleus of Brejoeira, with 19 kilns dispersed in an area approximately 4 hectares. The two cores are about 500 meters apart.
Regarding the history of the kilns in Pataias, we find the first reference to kilns in a mortgage deed from 1729, which indicates a vineyard in Pataias, above the lime kiln. Due to the lack of information, it will only be at the end of the 19th century that we find any documentation. Through the contributions paid to the Civil Government, it can be seen that in 1881 there were 15 lime industrialists in Pataias. Certainly, the inauguration of the Oeste railway line in 1888 was an important milestone for the development of the lime industry in Pataias.
The year 1909 is marked by the arrival in Pataias of Manuel Serrano de Figueiredo, who builds two ovens next to the railway line in Pataias. In November of the same year, a contract was signed with the Real Companhia de Caminhos de Ferro for the construction of a railway branch, parallel to the train line, to export lime. Unlike the other industrialists, who built their kilns next to the quarries, located 1 km north of the railway line, Manuel built a decauville line that connected his kilns to the quarry. These facts prove that Manuel Serrano was an unprecedented industrial visionary and the most important industrialist in the parish at the beginning of the 20th century, bringing Pataias lime to the whole country. Already after his death, in 1918, his brothers would inherit the firm. From 1932, after the death of one of the brothers, it would be Luís Serrano de Figueiredo who took over the direction of the business. The Era of Serranos would end in 1945 with the sale of all land to CIBRA, which had been founded the year before.
The lime industry in Pataias reached its peak in the 60's, accounting for around 30 kilns in operation, some reaching 17 batches per year. In 1981, there were only 9 active lime kilns. The last kiln closed in 1995.
We can't just talk about kilns, but an industrial complex that also included the shed, the warehouses and even small annexes that served as storage. The kiln was the center of manufacturing activity and the most important building. Identical to a well, it was built in *tijolo burro* (the oldest in stone and clay), with a landfill around it and a portal in the front. The landfill had a dual purpose: to withstand the pressure exerted by the stone in the early hours and to allow access to the top of the kiln where the stone was unloaded, when the stone was already in its final stage.

Reference
Fornos de Cal - Património Industrial: https://ufpm.pt/turismo-e-lazer/o-que-visitar/80330/fornos-de-cal



The oven is the center of manufacturing activity and the most important building. Identical to a well, it is built in tijolo burro (the oldest in stone and clay), with a landfill around it and a portal in the front. Image Reference: fpm.pt



Currently, and after the geographic and archaeological survey carried out in 2018, there are 2 large centers: Olhos de Água/Ratoinha with 12 ovens, spread over an area of approximately 3 hectares, and the nucleus of Brejoeira, with 19 ovens dispersed in an area approximately 4 hectares. The two cores are about 500 meters apart. Image Reference: fpm.pt



We can't just talk about ovens, but an industrial complex that also included the shed, the warehouses and even small annexes that served as storage. Image Reference: fpm.pt

Carob's extraction

Category: Knowledge and practices concerning nature and the universe
Region: Algarve

Carob is known as the Algarve's gold, its seeds were used by ancient merchants to assess the weight of jewels - hence the words «Karat» and «Kilat»[1].
The center of its origin is probably located in the coastal areas of the Middle East, from where it spread to the West. In the Iberia Peninsula, it will have been introduced by the Arabs.
Carob, along with almonds and figs, make up the millenary dryland landscape so characteristic of the Mediterranean region. These elements assume the leading role of the landscape and heritage identity of agricultural production in Portugal. Although the carob tree has a dispersed distribution in the Portuguese territory, it is in the Algarve that it prevails for its cultural, patrimonial and sentimental value. There is no exact date for the beginning of carob retail, the process of picking certain fruits using long sticks. However, in mid-late July it is already possible to observe this method all over the region. The sound of sticks hitting tree branches is as typical in the Mediterranean region as the carob tree!
Currently, mechanization and automation make the process less hard and time consuming. The break takes place in the shade of the carob trees, at lunchtime, and the menu has been for many years a piece of bread, olives, fried fish or bacon. At the end of the long working day, the carob beans are transported to a warehouse, where they are bagged until sold. Today, agricultural tractors replace the donkeys and mules of yesteryear. Carob beans are sold to traders in *arrobas*, which is a unit of mass measurement that equals 15 kilograms. The seeds are then separated from the pods from the pulp. The latter, after drying and roasting, is transformed into carob flour.
Currently, retailing is done in a mechanized way and the end of the harvest is adapted to the climatic and environmental characteristics of the carob trees and the soils that surround them. Sometimes forgotten, carob, once again assumes a prominent place in the region's economy. Portugal is today, according to FAO data, the world's largest producer of carob. And in 2013, when the "Mediterranean Diet" was recognized on UNESCO's representative list of the intangible cultural heritage of humanity, the harvesting of carob was one of the outstanding traditions.

Period / Occurrence
Summer season

Reference
1 Reportage about Carob's Extraction as a summer activity: https://www.rtp.pt/noticias/pais/comecou-a-apanha-da-alfarroba-no-algarve_v1344249
Apanha da Alfarroba: https://www.carobworld.com/pt/apanhadaalfarroba/



Carob, along with almonds and figs, make up the millenary dry land landscape so characteristic of the Mediterranean region.



Carob is known as the Algarve's gold, its seeds were used by ancient merchants to assess the weight of jewels.

Curses of Monte Gordo

Category: oral traditions and expressions
Region: Algarve
Location: Monte Gordo

Algarve's sayings, expressions and accents show marked differences in relation to standard Portuguese, but due to the prolonged isolation to which it was subject, the particularities of the Algarvian language are greater. It should be remembered that, until less than a century ago, connections with the rest of the country, with the exception of Baixo Alentejo, were almost exclusively made by sea. Sometimes, the strong individuality of the Algarve accent puts understanding to the test on the part of those who are not familiar with it, but this approximation is part of the charm and pleasure of traveling, because the terms and ways of saying translate the identity and cultural heritage of the places and of the people. One of the most famous ways of seeing and earing these dialects are the curses.
The Algarve curses were used in verbal combats, whenever people got angry. And those who heard them would have their ears burning. Ironic, caricatured, malevolent, humorous, biting and even with a touch of superstition, the Algarve's plagues hit the nail on the head. These days they are little used and remembered with a joke.
Most often uttered by fishermen's wives (commonly known as cuícas), the "Monte Gordo plagues" were almost "weapons of attack" used in the usual street discussions of the past. Translating the exaltation in the face of any unfavorable situation and in the search for a disconcerting verbal revenge, these sayings intended to curse the other, in a clear attempt to intimidate, often resorting to invoking God or the forces of heaven to amplify the fear of the recipient.
Collected and annotated in an important study in 1979 by Mr. Luciano Domingues and published in the magazine of the now extinct Association for the Defense and Research of the Cultural and Natural Heritage of VRSA (ADIPACNA), present themselves today as an important testimony of the ancestral way of being of the populations of Monte Gordo.
«*God grant that he has such a fever that his belt buckle melts*».
They are nowadays an important testimony of the ancestral way of being of the populations of Monte Gordo.

Period / Occurrence: Daily life

Reference
https://algarveimaterial.wordpress.com/pragas-de-monte-gordo/
https://ciipcacela.wordpress.com/



Most often uttered by fishermen's wives (commonly known as cuícas), the "Monte Gordo plagues" were almost "weapons of attack" used in the usual street discussions of the past.

Cestaria em cana

Category: Knowledge and practices concerning nature and the universe; Traditional craftmanship
Region: Algarve
Location: Vila Real de Santo António

Abundant along the main water lines and easy to work with, sugarcane continues to be a precious raw material and much used by the people of Baixo Guadiana, appearing associated with the most diverse rural activities carried out in the territory, from agriculture, traditional construction or medicine.
Among the various applications of sugarcane, the best known is basketry – this type of carftmanship that use sugarcane in conjunction with palm leaves are closely linked to rural communities that essentially lived from agricultural work and sought to supplement family income with "other earnings".
Cane basketry (Arundo donax L.) is one of the most characteristic activities in the riverside areas of the Guadiana Valley in the Algarve, where there are abundant sugarcane fields. In this technique, the weaving of the cane makes it possible to make the most varied baskets, essential work tools in agricultural tasks, as well as for the storage and transport of products.
There is still an expressive number of basket-makers in the area today, although less than in the mid-19th century, when "everyone made baskets".
Basketry is generally a male job. The master reveals the perfect knowledge of the materials, the exact moment in which they must be harvested and the correct period in time to dry them. The cane grows throughout the year, but more often in winter, usually in January. After cutting with a knife or pruner, it is cleaned and then split into slats. Sitting on a small bench, the basket maker begins to shape the basket by intertwining the slats of the cane. Throughout the process, he makes use of very rudimentary tools: canvas or a piece of skin to cover the leg when cutting the cane, knife, pocketknife, scissors, amongst other instruments.

Period / Occurrence: Daily life

Reference
Algarve Imaterial. (2022). Cestaria em Cana. Accessed on 17th February 2022. https://algarveimaterial.wordpress.com/cestaria-em-cana/



Cane basketry is one of the most characteristic activities in the riverside areas of the Guadiana Valley in the Algarve, where there are abundant sugarcane fields.



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Culto a Nossa Senhora da Piedade de Loulé

Category: Social practices, rituals and festive events
Region: Algarve
Location: Loulé

It is classified as a religious manifestation that is part of the *Mariano* cult, characteristic of the global Christian practice with great countenance in Portuguese culture, paying devotion to Nossa Senhora da Piedade, expression of the biblical theme where Mary appears in the mystery of the passion and death of Jesus, especially at the moment when his body is taken down from the cross and placed in his mother's lap. The *Culto* or Worship of Senhora da Piedade – Sovereign Mother of Louletanos consists of a set of religious practices, inserted in the doctrinal scope of the Catholic Church, around the veneration of Our Lady of Piedade. This tradition has been expressed in Loulé since the 16th century, undergoing changes over time. Currently, this manifestation maintains the cult of the Image, which can be found during most of the year in its hermitage (16th century), located on a hill at the southwest entrance of the city.
This chapel is part of a larger complex, which was built during the 20th century, composed of a modern church, a candlelight house and some support complexes, called the sanctuary. Considered a large-scale religious manifestation, it is expressed in the daily devotion of its faithful, guided throughout the year by the rituals common to the practice of the Catholic religion, and reaches its apogee in the celebration of the Festivities in honor of the Marian invocation to which this worship is given - Our Lady of Piedade / *Nossa Senhora da Piedade*. On Easter Sunday, the first of the Feasts in her honor is held, the *Pequena Festa*, where Her Image is carried on the shoulders of eight of the ten Men of Andor, to the Church of São Francisco in the city. And here She stays for the next fifteen days, for the vigil and veneration of Her faithful followers. During this period, a series of themed masses are held in this church that energize and include a large part of the community, but also other activities such as concerts in honor of Nossa Senhora da Piedade. It is a time of great joy and religious participation, bringing the devotees closer to the transcendent and making them feel graced by the presence of the Image of Nossa Senhora da Piedade. On the third Sunday of Easter, the *Festa Grande* takes place, which extends throughout the day with different moments of religious celebration, ending with the emotional return of the Image to its hermitage at the top of Cerro da Piedade, always led by the Men of Andor.
The values, beliefs, traditional practices and experiences associated with it are a fundamental part of its cultural heritage, continuing from generation to generation to confirm the belonging of its elements to this community.

Period / Occurrence
Easter Sunday

Reference
ALEIXO, João Chagas e PALMA, Jorge (2004). Catálogo da exposição Mãe Soberana: o culto, as gentes, o património, Loulé, Câmara Municipal de Loulé.
ALEIXO, João Romero Chagas (2007).Os três andores conhecidos de Nossa Senhora da Piedade», in A Voz de Loulé, n.º 1.626, de 15 de Agosto de 2007.
ALMEIDA, Fortunato de. (1968). História da Igreja em Portugal, volume II, Porto-Lisboa, Livraria Civilização Editora, p. 168.
Algarve Imaterial. (2022). Mãe Soberana. https://algarveimaterial.wordpress.com/mae-soberana-2/
Matriz PCI. (2022). Culto a Nossa Senhora da Piedade de Loulé. http://www.matrizpci.dgpc.pt/MatrizPCI.Web/InventarioNacional/DetalheFicha/462?dirPesq=2



It is classified as a religious manifestation that is part of the Mariano cult, characteristic of the global Christian practice with great countenance in Portuguese culture, paying devotion to Nossa Senhora da Piedade.



The Culto or Worship of Senhora da Piedade – Sovereign Mother of Louletanos consists of a set of religious practices, inserted in the doctrinal scope of the Catholic Church, around the veneration of Our Lady of Piedade.

Empreita e palma

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Vila Real de Santo António

The palm business came about with the need to pack figs, almonds and carobs for transport; it then began to be used in other everyday objects, in fishing, and for decorative purposes. The treadmill became popular due to the lack of furniture in the most humble dwellings.
Originally, the raw material came from the interior of the Algarve, although currently, due to the scarcity of the plant in this region, palm leaves began to be imported from the south of Spain, where palm production was transformed into an industry.
This element is one of the identifying factors of the "Algarvian Intagible Culture", for the use of an abundant plant component in the region – the dwarf palm (*Chamaerops humilis*), an indigenous plant characteristic of the *Barrocal* and *Serra* – and for its ancient uses for fishing gear, house cleaning and agricultural products storage.
An early start in the arts of the enterprise (so called because it was once paid according to the amount produced per day), with the girls helping their mothers to braid the palm into long ribbons, in what was an important complementary activity of land work. The dwarf palm, also called the broom palm, is more common in the limestone terrain of the *Barrocal*. Palms are harvested between June and September and air dried. They are then ripped by the ribs into strips and sprinkled with water, to moisten and become soft, a few hours before starting work. The basis of the *empreita* work is the braid performed with the interweaving of the strips. To sew the ribbons into shape to the desired object, the *baracinha* (a thin string made of palm) was used, also used in brooms to join the palm leaves in a cane handle.
Currently, the work is carried out almost entirely for decorative purposes, being one of the tourist attractions in the region. There is also a greater diversity of materials used in the work, such as plastics and other recycled materials.

Period / Occurrence: Daily life

Reference

Branco, C., & Simão, J. (1997). Modos de fazer: guia do artesanato algarvio.
Algarve Imaterial. (2022). *Empreita e Cana*. https://algarveimaterial.wordpress.com/empreita-e-palma/



Palms are harvested between June and September and air dried.

Esparto

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Loulé

The use of esparto and palm were, in the past, one of the most important transforming activities in the Algarve.
Mr. João Florêncio, at Desbarato, São Brás de Alportel, started working with palm at the age of 12, inspired by the women of the house (his mother and aunt), who worked with palm. At age, 17 he started working with esparto. He claims that esparto is work for men, given the effort it represents throughout the different stages of the process. The picking is done in the immediate vicinity, by himself. In order for it to have the ideal resistance and elasticity, esparto grass is picked dry (in summer) and processed raw (without being beaten) – the end result is a more perfect plait, less split. He started by creating utilitarian pieces (sacks, carrycots or baskets) that, with the advent of plastic, were no longer produced. Since then he has dedicated himself to decorative pieces for tourist purposes.
In Alte, for instance, the work of esparto was the main occupation after agriculture, having become an important nucleus of production of this activity. From the 1960s onwards, it became one of the business cards for tourism.
Aldegundes Gomes, a resident of Sítio das Sarnadas, in Alte, is an example of how esparto marked Alte's identity. Currently, she is the only artisan who works and masters the technique of the esparto confection process in the region. Similarly to João Florêncio, Aldegundes pieces are of a decorative nature, intended for the tourism market.

Period / Occurrence: Daily life

Reference
https://algarveimaterial.wordpress.com/esparto-2/



The use of esparto and palm were, in the past, one of the most important transforming activities in the Algarve.

Feast in honor of Our Lady of the navigators – Ilha da Culatra

Category: Social practices, rituals and festive events
Region: Algarve
Location: Olhão

The island belongs to the Municipality of Faro, being constituted by Culatra, Hangares and Farol. There are three associations: Clube União Culatrense, Association of Residents of Ilha da Culatra and Association of Nossa Senhora dos Navegantes. It was only at the end of the 19th century that the "islands barrier" (namely Armona and Culatra) began to show permanent population (Bernardo *et al.* 2002). Whilst the village of Culatra presents an occupation of a more permanent nature and still closely linked to the fishing arts, the villages of Farol and Hangares (on Culatra Island) and Armona (on island with the same name), as well as Praia de Faro (in Ancão Peninsula) reveal an occupation of seasonal tourism-related and subsequently with the bathing season (Bernardo & Dias, 2003).
Concerning the main festivity, every year, on the first weekend of August, the Culatra community organizes the Feast in Honor of Our Lady of the Navigators – "Festa de Nossa Senhora dos Navegantes" – patron saint of the Island and protector of the men of the sea. Its greatest uniqueness is manifested in the realization of a river procession that takes place in the Ria Formosa, between the city of Olhão and the Island of Culatra that provides the meeting of two Marian images that cross the lagoon space of the Ria and then carry out, together, a land procession in a community mobilization that is unique among the cultural expressions of the riverside populations of this region. Although it proves to be secular in the history of popular devotion, the Marian invocation associated with the sea and the protection of fishing communities is of recent tradition on the Island, since it is also recent the very settlement of the Place of Culatra. The Feast in Honor of Our Lady of the Navigators, or Feast of the Island, presents characteristics of a type of popular religiosity that demands for itself a very own way of approaching the divine that distances itself from the formal and traditional Catholic practice. It is an ephemeral moment, of personal and community encounter with the Divine, "in the manner of Culatra", so it is also a joyful time, of great fervour and exaltation, of total rupture with the laborious daily life so often restless and distressed.

Period / Occurrence
First weekend of August

Reference
Bernardo, P., & Dias, J. A. (2003). História da ocupação das Ilhas-Barreira da Ria Formosa. In *Vilas, F., Rubio, B., Diez, JB, Frances, G., Bernabeu, MA, Fernandez, E. Rey, D., Rosón, G.,(eds.), Special Volume on the 4th Symposium on the Atlantic Iberian Continental Margin* (pp. 189-190).
Bernardo, P.; Bastos, R. & Alveirinho Dias, J. (2002) – Historic Roots for Barrier Island Occupacion in the Ria Formosa, Porto, Litoral.
Algarve Imaterial. (2022). Ilha da Culatra – Aldeia de pescadores e mariscadores. https://algarveimaterial.wordpress.com/ilha-da-culatra-aldeia-de-pescadores-e-marcadores/



Boat celebrating in Honor of Our Lady of the Navigators at Culatra Island.
Images source: https://barlavento.sapo.pt/destaque/festas-da-culatra-serao-patrimonio-cultural-imaterial



Boat celebrating in Honor of Our Lady of the Navigators at Culatra Island.
Images source: https://barlavento.sapo.pt/destaque/festas-da-culatra-serao-patrimonio-cultural-imaterial

Festival of the flowering torches

Category: Social practices, rituals and festive events
Region: Algarve
Location: São Brás de Alportel

The Resurrection Procession, in São Brás de Alportel, a village in the eastern Algarve, is a unique manifestation of the feelings of a people.
In the spirit of faith, every Easter Sunday, the ground is covered with flowers and the torch is raised aloft, to the rhythm of the chorus, in honor of the Risen Christ.
The traditional Festa das Torchas Floridas starts at 9:30 am, with the opening of the streets decorated with flowers, followed, at 10:00 am, by the Mass of the Resurrection, in the Igreja Matriz.
After the Eucharist, the most awaited moment of the festival will take place, which attracts thousands of visitors to this municipality, on Easter Sunday: the Hallelujah Procession, where men, wielding torches, repeat the phrase: "*He is risen as he said! Hallelujah! Hallelujah! Hallelujah!*"
In this festival, in addition to the flowers that give color to the torches, there are flower carpets over a kilometer long, in the streets where the procession passes. This festival involves the entire community and different generations, attracting thousands of national and international tourists who choose to experience Easter in a vibrant and unique way in São Brás de Alportel – Throughout the week, the community will be dedicated to picking flowers and preparing them. In the early hours of Sunday, hundreds of volunteers embark on the arduous task of preparing the flowery carpets.
On the streets where the parade passes, the balconies are also decorated, in this case, with blankets.
In the afternoon, from 3 pm onwards, the party continues in the churchyard, with cultural animation and traditional flavors.

Period / Occurrence
Easter Sunday

Reference
https://algarveimaterial.wordpress.com/festa-das-tochas-2/



In the spirit of faith, every Easter Sunday, the ground is covered with flowers and the torch is raised aloft, to the rhythm of the chorus, in honor of the Risen Christ.

Folar from Olhão

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Olhão

Portuguese people call the traditional Easter bread *folar*. At its base are water, salt, eggs and wheat flour, and then there are many other ingredients that are added, depending on the region of the country and the recipe itself. In general, in the north of the country, folar is saltier and usually includes sausages; as you descend towards the center and south, the folar becomes sweeter; in the Algarve, of course, it's as sweet as it gets. (Amen.)
The origin of Easter folar is so old that it cannot be traced back in time, but it has a history associated with it. Legend has it that, in a Portuguese village, a young woman named Mariana dreamed of getting married very young and that, therefore, she prayed day and night to Saint Catherine; the saint, listening to her prayers, put two suitors in her path: a rich nobleman and a poor farmer, both full of qualities. Mariana didn't know which one to choose, so she prayed to Saint Catherine again, looking for answers. Both boys gave Mariana a few days to think, the deadline being Palm Sunday. When the day of decision arrived, the two suitors crossed paths on the way to the young Mariana's house and ended up fighting each other violently. Warned about this confrontation by a neighbor, Mariana ran to him and shouted for the name of the poor farmer, Amaro, to whom she declared herself; the rich nobleman was wounded in pride and vowed revenge. On the eve of Easter Sunday, Mariana, tormented by the idea that the nobleman would appear on her wedding day to kill Amaro, prayed incessantly to Santa Catarina, offered her flowers and the image of the saint ended up smiling at her. The next day, a large cake with whole eggs mysteriously appeared at Mariana's house, surrounded by the flowers that Mariana had offered to her Santa. Confused, Mariana went to Amaro's house to tell her what had happened, but she was surprised: Amaro had received the same cake. Thinking it was an offer from the repentant nobleman, the couple went to Mariana's suitor's house to thank him for the gesture, but he had also received such an unusual cake. Mariana concluded that it had been the work of Santa Catarina, to put an end to the disagreement. And that's how folar was forever associated with friendship and reconciliation.
Among the various Portuguese folars, the Algarve's folar is one of the most popular. And even within this relatively small region of ours, the cake undergoes changes, with some sweeter and others less so, some drier and others more humid, some with egg and others without.
Folar de Folhas (also known as folar de Olhão) is the best-known Algarve folar. Traditionally made in an old pan, it is customary for the cake to have an orange and medronho flavor. But what distinguishes it from the others is its unusual composition: it has overlapping layers and interspersed with a syrup composed of sugar, butter and cinnamon; the caramelized leaves dry out over the days but do not solidify, so the dough remains moist and delicious.
Folar de Olhão has a popular origin and was created by Maria Eugénia Rita, more than half a century ago, who explains how it all started:
“My mother made these folars but never opened a store. She prepared them at home and sold them Later, in difficult times, I became a widow, had children and needed to support myself. Then I remembered the folars that my mother used to make. An uncle of mine owned a store and I went there: I bought a table and an oven. It was there that I started making the cakes. Later I bought a house where I set up a factory and a real business."

Period / Occurrence
Easter/Daily life

Reference
Folar de Olhão - Recipe: https://www.allaboutportugal.pt/pt/artigos/um-roteiro-doce-de-pascoa-folares-amendoas-artesanais-e-pao-de-lo
History of the Folar: https://www.algarveshopping.pt/lifestyle/articles/quanto-sabe-nosso-folar-algarvio/



Portuguese people call the traditional Easter bread folar. Image Reference: allaboutportugal.pt

The legends and myths of Ria Formosa

Category: Oral traditions and expressions
Region: Algarve
Location: Faro District

Ria Formosa is a marsh located in the Algarve region of Portugal, which extends through the municipalities of Loulé, Faro, Olhão, Tavira and Vila Real de Santo António, covering an area of about 18,400 hectares along 60 km from the beach. from Ancão to Manta Rota beach. And it was considered one of the most beautiful parks in the Algarve, having a great function and a beautiful habitat. It is an area protected by the status of Natural Park, assigned by Decree-law 373/87 of December 9th, 1987. Previously, the Ria Formosa had the status of Natural Reserve, established in 1978.
Ria Formosa is also the subject of many local myths and legends – the Moorish maidens are either incredibly beautiful or are dangerously seductive princesses, who promise treasures to whoever can free them from the magic spells that bind them.
Centuries of narratives and oral tradition have created countless legends in which these Moorish maidens are depicted as the guardians of treasures hidden in places affected by magic spells: springs, fountains, rivers, caves or castles.
The legend of Mareares in Aljezur Castle, or the one about the Moorish maiden of Salir Castle, both describe the conquering and reconquering of the two castles.
Conversely, the legend of the Moorish maiden of the noria in Rio Seco, Faro, tells of a fine Lusitanian knight who fell hopelessly in love but was unable to break the spell binding his loved one, cast over her by her father after the city was taken by the Christians.
In a land of fishermen and sailors, a common myth tells of the beautiful Floripes, rising up out of the waves and demanding demonstrations of bravery and courage from Olhão's sailors on nights when the moon was full, if they wanted to be saved.
The Legend of Praia da Rocha tells of a mermaid who flirted with a fisherman, son of the sea, and a farmer, son of the uplands. After numerous reversals of circumstances, the furious uplands sent huge rocks rolling down to the sea which, in turn, raged night and day, throwing itself against the rocks. Unable to decide between the two, the mermaid turned into fine, golden sand, allowing her to receive homage from both of her eternal, giant suitors.
Every year, almond blossom announces the arrival of spring and brings to mind the Nordic princess who was so homesick for snow that her husband, the king, ordered hundreds of almond trees to be planted.
Memories also live on at the promontory of Cape St Vincent, where a temple dedicated to Hercules once stood. From pagan worship to Muslim and then Christian beliefs, the promontory has retained its mysticism.mThe legend says that crows accompanied the body of St Vincent from Valencia to the Algarve, standing guard in the dome of the church and then following the body to Lisbon when it was transported there on the orders of Dom Afonso Henriques, the first king of Portugal.
The line between legend and myth is a thin one, and is only recognised by those who recount them, as they journey through the memories of Iberians, Phoenicians, Romans and Moors.

Period / Occurrence
Daily life

References
Lendas de Olhão: https://www.youtube.com/watch?v=cnbKjusY2MI
Lendas de Faro: https://www.uf-faro.pt/lendas-e-tradicoes
Lendas de Tavira: https://www.jftavira.pt/freguesia/historia-e-lendas
Map of Myths and Legends: https://www.jftavira.pt/freguesia/historia-e-lendas



Ria Formosa is also the subject of many local myths and legends – the Moorish maidens are either incredibly beautiful or are dangerously seductive princesses, who promise treasures to whoever can free them from the magic spells that bind them.
Image Source: toursinalgarve.pt

Litão

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Olhão

It is a small shark similar to the spur fish that is distributed throughout the Mediterranean and the Eastern Atlantic, from the Faroe Islands to the south of Senegal, including the archipelagos of Madeira and the Canary Islands.
It is a kind of depth that can be fished by dragging the bottom or using hooks, between 200 and 500 meters or more.
The fish is usually opened, dipped in a little salt and dried in the sun for 4 or more days (depending on radiation). It is then stored for a few months until consumption. Dry skin was formerly used for sandpaper.
Before being consumed, it must be soaked for about 1 day.
This fish has little commercial value but, as it can be preserved by drying for later consumption, the poorest people in Olhão began to use it for times of scarcity, usually in winter, and especially on Christmas Eve, replacing cod.
Currently, it is a delicacy more expensive than cod (around 60€/Kg), served to stew (lithão à moda de Olhão) or to accompany white beans (feijoada de litão).
This delicacy is, even today, the main dish of the Christmas Eve of many families in Olhão.

Period / Occurrence
Everyday life

Reference
https://algarveimaterial.wordpress.com/litao-2-2/



The so-called chorus fish – fish best suited for drying – were heavily fished.



The drying process of the fish begins with their cleaning, then they are cut and exposed to the sun, spread out with the help of rods.

Longline fishing

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Portimão

Away from the tourist hustle and bustle of the summer months, the Algarve gains even more charm and is the perfect time to discover its soul. And for that, nothing better than a visit to the fishing villages that populate the region. Alvor is one of the most picturesque, known for its beaches, narrow streets, estuary and fish and seafood restaurants. Try the cockles with olive oil and garlic, the razor clam soup or a beautiful sea stew.
Artisanal or small-scale fishing is associated normally carrying out the activities of fishing or in inland waters (estuaries, lagoons, rias and rivers), or in oceanic waters close to the coast. The main features of this type of fisheries include the use of small boats more selective, smaller and therefore likely to cause less impact on marine living resources, and there is also a close association between the fisherman, the resources and the community in which it operates.
The gear used in Portugal in the artisanal fleet is very varied, but they can be grouped according to their main characteristics according to the classifications of Von Brandt (1972) and Rebordão (2000), to group fishing gear and methods - therefore, the longline fishing technique is a very old and widespread fishing method throughout the coast, estuaries, lagoons, estuaries and rivers, with complex devices consisting of many hooks.
In Alvor, longline fishing is the basis for the livelihood of some fishermen and takes on a family character, either through the help of women in their preparation, or through the sharing of the boat among a close family. Housed in a wooden box, the device consists, depending on its size, of a main wire, the purlin, which can reach kilometers, from which approximately 300 to 1500 hooks depart, individually armed with hooks. Before going to sea, the hooks are baited with cockles, razor clams, squid, or other bait, depending on the time of year. The launch of the device is made from the stern of the vessel in motion, with the current in favor. After each trip to the sea, the apparatus must be "rogue" – the hooks must be untangled and repaired and the hooks tied, if necessary.

Period / Occurrence
Daily life

Reference
Martins, R., & Carneiro, M. (2020). Artes de pesca artesanais em Portugal. Argos, 106-21.
Von Brandt (1972) Fish Catching Methods of the World – Revised and enlarged (2nd ed.). The Fisherman´s Library. Fishing News.
Rebordão, F. R., 2000 – Classificação de artes e métodos de pesca. Publicações avulsas do IPIMAR, 4.
https://algarveimaterial.wordpress.com/pesca-ao-aparelho-ou-palangre/



In Alvor, it is the basis for the livelihood of some fishermen and takes on a family character, either through the help of women in their preparation, or through the sharing of the boat among a close family



The longline, represents a local artisanal fishing, carried out at dawn, which offers very fresh fish, such as pout, safios, bream, sea bream, among others

Maios

Category: Social practices, rituals and festive events
Region: Algarve
Location: District of Faro

The origin of the Maios or Mayas (1st May) tradition is lost in time and can have several explanations. Nevertheless, these festivities have their origin in the festive rituals associated with the arrival of Spring – Tradition dictates that on the night of April 30th to May 1st, people decorate doors, windows and other places with flowers and yellow brooms and, in some places, also with straw dolls. Our Portuguese ancestors already did this to mark the end of winter and to ask for protection and fertility for the land.
The houses were decorated at night, so that they would all be full of flowers when the day broke. In this way, "the evil spirits" were driven away.
Naturally, the initiative relies on the participation of the population, which exhibits, throughout the town, rag dolls, made by hand, dressed in typical costumes and decorated with flowers, in some cases portraying everyday scenes. The works in competition are on display in windows, doors, balconies, courtyards of houses and streets, in the city and in various towns in the municipality.
In 1958, the ethnologist Ernesto Veiga de Oliveira described "May Day, which is Mayan Day", as being celebrated throughout the country, and "generally speaking" with this custom (whether broom or other flowers), although "in the interior Beiras and in the southern provinces (...) along with other practices, which are independent and perhaps of different origin, but of convergent meanings". "Doing the Mayans", regardless of the form they took, which until a few decades ago was an omnipresent tradition throughout the country, as a private act of protection and exorcism, is now an exception. Who's going to "do the mayans" tomorrow night?

Period / Occurrence
Months of Spring

Reference
Algarve Imaterial. (2022). Maios. Accessed on 17th February, 2022 https://algarveimaterial.wordpress.com/maios/



The Maios festivities have their origin in the festive rituals associated with the arrival of Spring

Pan cake

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Monchique

Bolo de Tacho or Pan Cake is a typical cake from the cuisine of Monchique, the county where its recipe and preparation originate. This cake is linked to the culinary tradition of farming families and it originates from medieval times.
In May, in Monchique, the regional goods are celebrated with the letter M: “mel” (honey), “milho” (corn), “medronho” (a brandy-like drink), and Bolo de Maio (Cake of May), also known as Bolo de Tacho (Cake in the Pot).
On the day before the 1st of this month, the Bolo de Tacho used to be prepared slowly. Tradition has it that, first, one had to take the corn to the mill, because the flour for the Bolo de Tacho is very thin, thinner than that used in porridge.
In the morning the flour was heated up with coffee or lemon tea. After lunch the remaining ingredients were added: honey, lard, cinnamon, fennel seeds, anise, olive oil, chocolate, cocoa and an egg. The cake would cook overnight in pots placed in wood ovens, which would cool down by the next morning.
On May 1, the cake would be ready to be taken to picnics in the woods, preferably next to water, in order to be shared with family, friends, and neighbours. People would eat the Bolo de Tacho on this day so that, as the elders said, they would “avoid letting May settle in”, which is to say: to avoid the laziness that comes with good weather, because there is still much work to do in the months ahead.
With strong rural roots, the cake follows the taste of whoever makes it; despite the fact that all recipes mention the same ingredients, they are applied to taste, which makes the flavour of each cake different even if it is made by the same person - it normally appears with a very dark color, compact, cylindrical and with variable height and diameter, depending on the size of the pot in which it is made.

Period / Occurrence
1st May

Reference
https://algarveimaterial.wordpress.com/bolo-de-tacho/



Bolo de Tacho is a typical sweet from the cuisine of Monchique, the county where its recipe and preparation originate

Pesca tradicional no Rio Guadiana

Category: Social practices, rituals and festive events
Region: Algarve
Location: Alcoutim

Fishing in the Guadiana River, in the region of Alcoutim, dates back at least to recent prehistory with the humanization of this territory. It is an artisanal activity that holds several techniques, arts and knowledge transmitted between parents and children over generations. Its development, like other traditional activities, was due to the need for survival of the riverside communities that knew how to take advantage of the river fish, as a natural resource, for their food. As time went by, specialized fishing communities were formed, which traded the fish for other products they did not have. Traditional fishing gears were used for centuries with almost no significant changes. In the Alcoutim region the most used gears are trammel nets, hooks and pots. In recent decades, mainly due to imposed legislation, tarrafas, fisga, colher, tapa esteiros and redisca are no longer used.
The species fished are mainly eel, lamprey, mullet, barb, saboga, boga, and shad. In summer, bass and croaker are also fished, marine species that go up the river to Alcoutim where the water in summer is very salty. The sturgeon was an important species fished here and that disappeared from the Guadiana as the waters became polluted. The traditional boats used in this territory were the "pateira" or "bateira", the "chata", the "bote" and the "lancha" which moved by the force of oars. These wooden boats were manufactured locally. In most riverside villages there were naval carpenters who made and restored these types of boats. Often it was the fishermen themselves who accumulated these skills. In recent decades these traditional boats have been replaced by modern fiber boats and the few that remain were adapted engines.
Nowadays the traditional fishing in the Guadiana is in serious danger of disappearing. The fishermen still active are very few in number and at advanced ages. Contributing to the current state of this activity, which culturally marked the populations of the riverbank, are the sharp decline in fish due to the growing pollution of the river waters, the legislative restrictions that banned many fishing gears and placed restrictions on the use of others. All these factors have made the activity unprofitable or unprofitable, leading to the disinterest of the younger generations and making it a complementary activity for the older ones.

Period / Occurrence
Daily life

Reference
Algarve Imaterial https://algarveimaterial.wordpress.com/pesca-tradicional-no-baixo-guadiana/
Contribuição para o Conhecimento das Artes de Pesca Utilizadas no Rio Guadiana_IPIMAR https://comum.rcaap.pt/bitstream/10400.26/33712/1/Contribui%C3%A7%C3%A3o%20para%20o%20conhecimento%20das%20artes%20de%20pesca%20utilizadas%20no%20rio%20Guadiana.pdf



Fishing in the Guadiana River, in the region of Alcoutim, dates back at least to recent prehistory with the humanisation of this territory



The fishermen still active are very few in number and at advanced ages. Image Source: sulInformação.pt

The Pine festival

Category: social practices, rituals and festive events
Region: Algarve
Location: Estoi

Every year at the beginning of May the people of Estoi celebrate a very special festival – Festa da Pinha. The participants, who traditionally dress in black trousers, white shirts and red neckerchiefs, get together at the racecourse in Estoi, whilst horsemen, horse-drawn carriages, tractors and lorries, are all beautifully decorated with flowers. At the end of the day the best decorations in each of these categories will win a prize. The spectacular procession starts at around 9:30 with the crowds chanting […]
"Viva a Pinha"
[…] and passes the parish church, where a large crowd already awaits them, and the bells ring out as they pass. The next stop is Santa Barbara de Nexe, and from there the procession continues its way in the direction of Almancil to Ludo near the Laranjal golf course. There a huge barbecue takes place for hours, before the cavalcade returns in the evening to Estoi. On the way back the procession tends to be less well organized, so that the time table can get delayed. Meanwhile back in Estoi young and old alike party in front of the church beginning in the early hours of the evening. A huge crowd of spectators line the main road, expecting the arrival of the torchlight procession shortly before midnight.
An ancient legend tells that in very remote times, a small group of muleteers of Estoi, when in their commercial tasks during the dangerous crossing from the Algarve mountains, stopped to rest the mules loaded with goods, was attacked by a huge pack of hungry wolves. Terrified of the disproportion of forces and about to be all killed by the wolves, the afflicted muleteers had a vision of Senhora do Pé da Cruz (the Pietá), which the Catholic Church celebrated that day and invoked her protection. Immediately, they gained new strength, invested like giants against enraged wolves and how by a miracle they managed to put their stampeding animals. Returning to the village, still a dark night, illuminated by the light of torches, cheered their joy and went on a pilgrimage to the Church of Pé da Cruz where they thanked their protector. They took the Senhora do Pé da Cruz as their Patroness, joined her Confraternity and promised that they would no longer let it fall into the forgetting the miracle of their salvation, becoming them, who from then on, organized annually in Estoi, the celebration of homage to the "Lady of the Foot of the Cross", which became the most beloved of the people of Estoi.

Period / Occurrence: May

Reference
Regional Blog for the Festa da Pinha: https://festadapinha.blogspot.com/
Sapientia UAlg - PDF - The Origin of Estoi festivities: https://sapientia.ualg.pt/bitstream/10400.1/6748/9/ANEXO%20J%20-%20Lenda%20da%20Festa%20da%20Pinha.pdf



Every year at the beginning of May the people of Estoi celebrate a very special festival – Festa da Pinha

Pita labour

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: São Brás de Alportel

Pita (American agave), also known as agave, is an almost stemless plant, with convex and succulent leaves. It appears spontaneously on the side of roads and paths and is still used today for the production of fibers for the manufacture of ropes and tethers, in addition to some medicinal applications. The artisanal work is made from the "thread of the pita". The process of extracting the fiber from the pita is usually done in the summer. It consists of placing the sheet on a wooden board and, holding one end, the pulp is scraped off with a "scraper" until only the fibers useful for craft work remain.
João Florêncio Nunes Barros was born in Peral on June 23, 1938, in the municipality of São Brás de Alportel. He did his first years of schooling at the Mesquita school. From an early age he worked in agriculture, road building, served masons and dug wells.
Even as a child he had learned the art of the Pita labour ("*empreita*"). Afterwards, they taught him how to work esparto. Later, João Florêncio learned how to rip pita with some neighbors who used this raw material to manufacture ropes used in agricultural tasks. Now retired, he promotes his craft work at fairs and markets, although the greatest pleasure he feels comes from the recognition and admiration of family, neighbors, and friends.

Period / Occurrence
Daily life

Reference
https://algarveimaterial.wordpress.com/trabalho-em-pita/



Pita (American agave), also known as agave, is an almost stemless plant, with convex and succulent leaves

Rag dolls

Category: Traditional craftsmanship
Region: Algarve
Location: Loulé

A rag doll is a simple and rudimentary form of doll, in which the body parts are made of fabric, and the stuffing can be made of various materials, ranging from straw, cotton pads or just cloth. In Portugal, the traditional production of the dolls is very rich and diversified, as it is extensive and has been influenced by people's personal history. Rag dolls are considered the symbol of Portuguese culture, where they are part of many women's lives, as they made their toys.
The cloth doll is a social object where we perceive the multiple relationships, it is appreciated by children because it helps to bring the children's universe closer to the history of humanity, with its rituals, folklore, religion and with the knowledge of its community. The folk dolls represent, together with the legends, the Algarve's regional culture, which reflects the domestic and traditional industry of our country.
Cloth dolls can be useful: in some cases, they are made that way so that pins and needles are stuck, so that they do not get lost, in the sewing baskets.
Dona Filipa, born in Querença, is distinguished, among other aspects, by the production of rag dolls representing the Algarve's rural world, where each figure alludes to the tasks performed by the people of the interior, composing true pieces of local ethnography that constitute a postcard of Querença and the county itself. The Loulé Chamber, through this project, "[...] *intends to support training in the area of traditional arts and crafts, contributing to its revitalization, as well as to the dynamism of new approaches to intangible heritage* [...] *The generational renewal of knowledge whose origin is lost in time, the course aims to provide participants with knowledge that will allow them to master the materials, processes and techniques, as well as get in touch with the stories and framework behind the making of each doll* [...]", explains the municipality of Loulé.

Period / Occurrence
Daily life

Reference
https://www.sulinformacao.pt/en/2019/02/dona-filipa-ensina-a-fazer-as-suas-famosas-bonecas-de-pano/



Dona Filipa, born in Querença, is distinguished, among other aspects, by the production of rag dolls representing the Algarve's rural world



Each figure alludes to the tasks performed by the people of the interior, composing true pieces of local ethnography that constitute a postcard of Querença and the county itself

Saint Louis Festival

Category: Social practices, rituals and festive events
Region: Algarve
Location: Loulé

Traditional festival in honor of São Luís, Santo protector of animals is a specific festival in the village of Querença. It has a religious component, the mass followed by the procession, and another festive one associated with gastronomy, smells and flavors and handicrafts.
The celebrations are organized and prepared by the Parish Festivities Commission, by the Parish Council, with the support of Loulé City Council. This organization is associated with the Casa do Povo de Querença, the restaurants and the only café in the village. The Festival, despite the fact that in the morning the participants begin to arrive who are «snacking» at the various «stalls» selling roasted chorizo, bread and wine, it starts in the afternoon with a mass in the church of Nossa Senhora da Assunção, followed by the solemn procession that runs along the street between this church and the hermitage of Pé da Cruz, returning again to the church from which the two stalls came.
The litters are that of São Luís and that of Our Lady of the Sacred Heart of Mary. In other times, the men of the families who made the greatest gifts to São Luís had the honor of carrying the litter. The highlight of the festivities takes place in the churchyard, where the table with chorizas is located and the auction of the offerings begins, as well as socializing between families and friends, snacking on bread, chorizo and wine.
The roots of this festivity go back to a time when, in the interior of the Algarve, families had the habit of raising their pig to sustain themselves throughout the year. It was also a tradition to ask St. Louis, patron saint of animals, to keep the pig in good condition, to ensure food for the household. As a form of gratitude, families offered the best homemade sausages to the Protector.

Period / Occurrence
Last weekend of August

Reference
https://algarveimaterial.wordpress.com/festa-das-chouricas-em-honra-de-sao-luis/



Santo protector of animals is a specific festival in the village of Querença



It has a religious component, the mass followed by the procession, and another festive one associated with gastronomy, smells and flavors and handicrafts

Salt pans

Category: Knowledge and practices concerning nature and the universe
Description: Algarve
Location: Olhão, Faro, Tavira

Salt pans are a common sight in the region, since Algarve is so intertwined with the history of salt. The ancient technology adapted to the landscape of the Ria Formosa turns the salt pans into outdoors chemistry labs. These are an important and humanized environment for several species of birds and microscopic beings.
The salt pans that paint the landscape white, in spaces that are still used today by an ancient activity, which takes advantage of the immense Algarve coast to produce high quality sea salt, whose purity and nutritional value are internationally recognized.
In the municipalities of Olhão, Tavira and Castro Marim there are three important centers of salt pans located in the Sapal de Castro Marim Natural Reserve, in Tavira and in Quinta do Ludo, in the heart of the Ria Formosa Natural Park. A labyrinth of channels guides the seawater, which flows into small, shallow tanks where it rests until the heat of the sun evaporates the water, leaving the translucent crystals to shine. With a privileged geographical and geological situation, these salt gardens are the meeting point between the fresh water of the river and the salt water of the Atlantic, thus bringing together the necessary conditions for the creation of a natural product, which preserves marine and mineral nutrients. Natural marine nurseries that generate economic use, while providing ecological balance and the preservation of species in the marsh areas of natural parks. Due to the contrast between the sparkling white and the blue of the sea, the picturesque work, which form unusual landscape.
The first references to the production of sea salt in the village of Castro Marim date back to the 19th century. VIII BC, concerning the activities of the Phoenicians. The saltworks grid, as we know it today, was brought by the Romans in order to optimize the production of sea salt, a fundamental ingredient in the preparation of the famous “garum” (fish in brine), which was exported throughout the empire. In the Kingdom of Portugal, it was King João I who allowed its export, making salt production one of the main activities of the kingdom, which served to finance the maritime discoveries.

Period / Occurrence
Daily life

Reference
Salt Pans: https://www.visitalgarve.pt/pt/289/salinas.aspx
Sal Marinho: www.greenvoyage.pt/recolha_do_sal_marinho_/



Due to the contrast between the sparkling white and the blue of the sea, the picturesque work, which form unusual landscape



The salt pans that paint the landscape white, in spaces that are still used today by an ancient activity, which takes advantage of the immense Algarve coast to produce high quality sea salt, whose purity and nutritional value are internationally recognized



In the municipalities of Olhão, Tavira and Castro Marim there are three important centers of salt pans located in the Sapal de Castro Marim Natural Reserve, in Tavira and in Quinta do Ludo, in the heart of the Ria Formosa Natural Park

Santa Catarina's roof tiles

Category: Traditional craftsmanship
Region: Algarve
Location: Santa Catarina da Fonte do Bispo, Tavira

The Algarve has a long tradition of manufactoring terracotta tiles made of local white and red clay, that are so typical for the regional architecture until today. They are well known under the name *"Santa Catarina"* , because the village Santa Catarina da Fonte do Bispo, situtated half way between Tavira and São Brás de Alportel is a centre of that handicraft. Thois process begins with the extraction of clay - red and white - that after combined in the right proportion will lead to the raw material that is used in tiles and other products. During the extraction process is necessary to be careful and to do a good cleaning around the lode of clay so that it is not contaminated with stones, dirt or any other material that may damage the quality of the clay. Then, the red and white clay is transported on trucks for the ceramics and are stored in two separate lots, being mixed only at the time that the paste preparation phase takes place. During the preparation process, the clay needs to attain a desired proportion, earning a consistency similar to plasticine. The paste is left to rest for some time and only then can it be molded in various shapes and sizes. This is the only phase in which machines are used to facilitate the process. From here, the manufacturing process is different, since the tiles, bricks and other decorative pieces are all molded by hand, one by one, giving each piece a unique look. Following this, the drying period can take a week in the summer or more than a month in winter. This happens because the drying is done naturally at room temperature. At this stage some parts may crack or warp, if there is a large temperature variation. After being dried, the clay is carried into the oven where it is put into the furnace by layers: at the bottom of the furnace we place the brick "tijolo burro" brick, then the tiles with the various shapes and sizes, and finally at the top the smaller pieces and tiles. And then after a few hours of preheating, the tiles are baked slowly in the oven, over more than 30 hours, acquiring a natural hue. After the baking process is finished it is necessary to wait four to five days for the oven to cool down, only then can the pieces be unmolded.

Period / Occurrence
Daily life

Reference
Terracota Tiles of Santa Catarina da Fonte do Bispo: https://www.terracotadoalgarve.com/en/categoria-de-produtos/santa-catarina-roof-tile/
Santa Catarina Tiles: www.algarve-portal.com/article.php?p=9&id=84



The Algarve has a long tradition of manufactoring terracotta tiles made of local white and red clay, that are so typical for the regional architecture until today



They are well known under the name "Santa Catarina" , because the village Santa Catarina da Fonte do Bispo, situtated half way between Tavira and São Brás de Alportel is a centre of that handicraft

Santos Populares

Category: Performing arts
Region: Various Regions of Portugal

The festivities of popular Saints date back to pre-Christian times; Ancestral peoples of Europe celebrated the summer solstice, as a way of asking the pagan gods for the fertility of the soil, men and animals. With Christianity, the rituals of pagan cults were replaced by the festivities of popular saints: Saint António, Saint João and São Pedro, celebrated respectively on the 13th, 24th and 29th of June (Algarve Imaterial, 2022).
Saint António – Born in Lisbon and baptized with the name Fernando de Bulhões, he joined the Franciscan Order, adopted the name António and dedicated himself to preaching the scriptures, which he knew so well. He left for Italy and, years later, at the day of his death – 13th of June, the date was marked in memory of the Saint/Matchmaker of the whole world (Bernardo, 2005; 2007; Armstrong & Peterson, 2010).
Saint João – Born near Jerusalem and is mentioned in the Gospels of the Bible. Unlike Saint António, June 24th marks the date on which João Batista was born, his birth being considered a miracle, as reported in the book of Luke, in the Bible. Although the festival is big in Porto, this saint is not the patron saint of the Invicta city, but rather Nossa Senhora da Vandoma. Although the celebrations are better known in Porto, they are also held in Braga, Almada, Angra do Heroísmo, in the Azores, with parades, marches, floats, dances and dancers (Weiser, 1958).
São Pedro – known as one of the apostles of Jesus and as the Catholic Church first Pope. Thus, it began to be celebrated on the day that is believed to be the anniversary of his death, São Pedro's Day and also Pope's Day. In Portugal, the festival takes place in several cities, such as: Sintra, Évora, Póvoa de Varzim, Montijo, Castro Verde, São Pedro do Sul, Seixal, Macedo de Cavaleiros, Ribeira Grande, Felgueiras and Bombarral (Weiser, 1958).
In Faro, there were many places where the festivities of the *Santos Populares* took place. Traditionally, bonfires constituted the great ritual of devotion; in them, single girls would consult the saints, about the future. The streets are decorated with masts, paper flags and balloons, while the sound of folk music fills the air and savory aromas of the typical cuisine travels the paths of this yearly celebration.

Period / Occurrence
June and July

Reference
Armstrong, R. J., & Peterson, I. J. (2010). *The Franciscan Tradition: Franciscan Tradition*. Liturgical Press.
Bernardo, L. M. (2005). *Histórias da Luz e das Cores, volume 1*. U. Porto Ed. Universidade do Porto.
Bernardo, L. M. (2007). Histórias da Luz e das Cores. Volume 2. Porto: Ed. Universidade do Porto.
Weiser, F. (1958). Handbook of Christian feasts and customs: The year of the lord in liturgy and folklore. Harcourt, Brace and Company, New York.
Algarve Imaterial. (2022). Santos Populares https://algarveimaterial.wordpress.com/festas-dos-santos-populares/



Santos Populares Street Decorations in Portugal

Scissor chair

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Monchique

The scissor chairs are a heritage left by the Romans and are a unique piece of handicraft, characteristic of the municipality of Monchique. Today, although the secular model is maintained, the craftsmen have made some changes in order to obtain a more comfortable seat. Scissor chairs of all sizes and models can be found.
The designation of this piece of furniture derives from the fact that it opens and closes, resembling the movement of scissors and the manufacturing process is still based on traditional models, but the craftsmen already use some electric machines, especially in cutting and sawing wood – In the past, craftsmen bought the wood directly to the owners of the land where the trees grew. The wood was cut by hand, with a saw, and transported to the workshops using carts pulled by animals.
Currently there are few producers of this chair, with some younger craftsmen who started producing this product - One of the oldest artisans in this art, Mr. Jose Leonardo Salvador, due to advancing age, no longer performs this activity, being currently, the manufacture and construction of chairs scissors made by the following craftsmen, native to Monchique: Manuel Correia Alexandre, Celso Vicente and Márcio Brázio.
In Monchique, alder is present in the vicinity of the region's water courses and the wood, being lighter, is used in the manufacture of the typical scissor chairs.
When the chair is ready, you can keep your color natural, only with a varnish or wax finish to make it prettier and a bit darker. Or it can be painted in different colors. Scholars believe that the traditional model of scissor chair was inspired by the *sella curulle* of the romans from the old days. These were made of chestnut wood. and only the richest families could have these chairs.

Period / Occurrence
Daily life

Reference
https://algarveimaterial.wordpress.com/cadeira-de-tesoura/



In Monchique, alder is present in the vicinity of the region's water courses and the wood, being lighter, is used in the manufacture of the typical scissor chair

Scissor roofs

Category: Knowledge and practices concerning nature and the universe
Region: Algarve
Location: Tavira

In the framework of the architecture developed in Tavira, the scissor roofs constitute, due to their originality, a particularly interesting theme, testifying to an adaptability of construction practices and Portuguese culture in the face of new situations – In the city of Tavira, the urban space has 16th century roots, but most of its buildings date back to the 17th, 18th and 19th centuries. An important heritage that must deserve all the care in its preservation and rehabilitation. Among the identity marks of this legacy, there are two of recognized prominence: the typical reixa doors or windows and the traditional "Scissor Roofs".
The "Tesouro" or "Scissors" roofs are a looming image of the city of Tavira and exist mainly in its historic centre. It is not known their origin or when they began to be built, but it is possible to identify them not only in the panoramic views (seen from above), but also in the facades of the buildings, with their succession of triangles.
What are these "Scissors Roofs"?
They are multiple roofs, which never entirely cover a building, but only each of its divisions. They are, therefore, hipped roofs, very sloping. Given its slope, a single roof does not cover a building in its entirety unless the building is quite small. It is therefore necessary to build successive roofs. These normally cover a single room in the house (a room, for example). This fact makes it possible to know how many rooms the house has.
These four-sided, steeply sloping roofs are covered internally with reeds and externally with straw tile. Its name comes from the internal wooden bone usually called scissors. Since, as a rule, each room in the house is covered by a treasure roof, it is common to see buildings with multiple roofs, giving the Tavira sky a very peculiar appearance.

Period / Occurrence
Daily life

Reference
Santos, A. I. N. (2015). *Tavira, patrimónios do mar: da ribeira à Casa Nobre de Quinhentos: o caso dos Telhados de Tesouro* (Master's thesis, Universidade de Évora)
Reportage about the Scissor Roofs - Algarve https://www.rtp.pt/noticias/cultura/telhados-de-tesouro-do-algarve-remontam-a-epoca-dos-descobrimentos-portugueses_v1106546



They are multiple roofs, which never entirely cover a building, but only each of its divisions. Image Reference: lumeear.pt

Stonework activity in Bordeira

Category: Traditional craftsmanship
Region: Algarve
Location: Bordeira, Faro

Natural stone, as an immediate and accessible material, used in objects and constructions, has accompanied man since the prehistoric period and, in its perpetuity, has been recording the trajectory of civilizations. Initially used in its raw form, it was, over time, dominated and transformed into a delicate and profuse ornament.
Stonework is the technique of cutting and preparing rocks for construction, with decorative and structural effects. It is one of the oldest construction techniques. Great works such as cathedrals, bridges and castles were built using this technique – A work in stonework can either use mortar or dry stone. What differentiates stonework from other more rudimentary stone construction techniques is exactly the accuracy with which the blocks are cut. The angles can either be 90 degrees (in a square) or with other predefined values, always aiming for the best fit.
As a decorative element, the rocks are detailed and carefully carved, before being integrated into the construction. They are true sculptures that have no existence independent of the construction in which they are integrated.
The extraction and transformation of stone in Santa Bárbara de Nexe is a secular activity. In the 17th century, the stone from this place was already used in the construction and remodeling of remarkable buildings in Faro.
The increase in civil construction, from the 20s of the 20th century, intensified this activity, promoting the economic, social and cultural growth of Bordeira. The activity of the Bordeira construction sites took place in the various quarries in Santa Bárbara, as well as in other parts of the country. The crisis that devastated the country in the 20th century promoted emigration to other countries, in search of better living conditions. The destinations were: Argentina, Brazil, Morocco, Algeria, France and Switzerland. After the 25th of April 1974, many returned, resuming the traditional activity of stonework. Some of these stonemasons have distinguished themselves for their mastery and art, at home and abroad, with works done in churches, public buildings, cemeteries and monuments – the names that come across for their magnificent work are Dionísio Aniceto, João Madeira and Tomás Ramos.
The transformation of stone into industrial molds led to the weakening of this traditional activity.

Period / Occurrence
Daily life

Reference
https://algarveimaterial.wordpress.com/atividade-da-cantaria-na-bordeira/



The activity of the Bordeira construction sites took place in the various quarries in Santa Bárbara, as well as in other parts of the country



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In the 17th century, the stone from this place was already used in the construction and remodelling of remarkable buildings in Faro



The extraction and transformation of stone in Santa Bárbara de Nexe is a secular activity

Traditional pottery

Category: Traditional craftsmanship
Region: Algarve
Location: Loulé

The past of Pottery and Ceramics in Loulé is associated with the production of various containers for the home, for transporting water, fishing equipment or materials for building houses. Without interruption in time, potters and ceramists today continue the knowledge of some of the crafts associated with clay, producing tableware and multiple pieces, some more common, others more creative and with design – Today, pottery has reached a more creative and dynamic feel to its pieces. Craftmen use ancient techniques in harmony with current resources and means. In an increasingly competitive market, they are looking for new approaches and styles. The perfection of finishes, the sophistication of the shapes, the originality of the pieces and the commitment put into their promotion, make their productions conquer a prominent place in the tourist and economic promotion of the central region.
Traditional pottery from Loulé is a traditional art that, due to the technique and the quality of the materials, was and continues to be a reference at a regional and national level. The pieces originally produced were highly resistant to contact with water due to the characteristics of the clay extracted from local barriers. Traditional pottery from Loulé is produced continuously throughout the year.
Pedro Jorge das Neves Piedade is currently the only potter to produce traditional pottery from Loulé in the ancestral molds. His sisters Elisabete Rocha, 52 years old and Célia Piedade, 51 years old, accompany his activity in painting the pieces. He works in his workshop, located at Rua António da Costa Ascensão, 18, in the urban area of the city of Loulé.

Period / Occurrence
Daily life

Reference
https://algarveimaterial.wordpress.com/olaria-tradicional-de-loule/



Traditional pottery from Loulé is produced continuously throughout the year



The pieces originally produced were highly resistant to contact with water due to the characteristics of the clay extracted from local barriers



Traditional pottery from Loulé is a traditional art that, due to the technique and the quality of the materials, was and continues to be a reference at a regional and national level

Traditional stonework pavement

Category: Traditional craftsmanship
Location: All Portuguese regions

Portuguese pavement, acknowledged in Portuguese as *calçada portuguesa* or *calçada* is a conventional-style pavement used for many pedestrian areas in Portugal. It includes small flat portions of stones organized in a sample or picture, like a mosaic.
Originally, this kind of craft is believed to have originated in Mesopotamia, where rocky materials were used in the inside and outside of constructions, being later brought to Ancient Greece and Ancient Rome.
Nevertheless, the long hours and wages of *calceteiros* have decreased apprenticeships and thus new pavers.
Furthermore, as the pavement is less secure (gives less traction while moist; unfastened stones can come to be tripping hazards), costs extra (particularly with the issue of acquiring suitable stones), and wears quicker than concrete or asphalt, there is also dropping interest in funding and construction in it. Although there had been as soon as loads of *calceteiros*, most present-day work is on conservation or major architectural projects.
The Portuguese pavement is the result of paving with stones of irregular or irregular shape, depending on the technique, generally white and black limestone, which can be used to form decorative patterns or mosaics by contrasting the stones of different colors. The most traditional colors are black and white, although brown and red, blue, gray, and yellow are also popular.
The most common rock to establish the contrast with white limestone until the beginning of the 20th century was basalt, both in Lisbon and in other locations, with countless stone carpets still preserved with both types of rock, sedimentary and volcanic, both in the capital like all over the country. Basalt practically ceased to be used on the continent because it is more difficult to work with, which is why the rock currently most used, black limestone, is confused with volcanic rock.
The pavers take advantage of the limestone diaclases system to, with the aid of a hammer, make small adjustments to the shape of the stone, and use molds to mark the areas of different colors, so that they repeat the motifs in a linear sequence (friezes) or in the two dimensions of the plane (patterns).
In 2021, the Portuguese pavement became inscribed in the Inventory of Portuguese Intangible Cultural Heritage.

Period / Occurrence: Daily life

Reference
https://web.archive.org/web/20050213232059/http:/fozibercalcada1.no.sapo.pt/
Portuguese Pavement Handbook: www.peprobe.com/document/the-portuguese-pavements-handbook-in-portuguese



Portuguese pavement near Pavilhão Atlântico at Parque das Nações, Lisbon, Portugal



Compass rose depicted in São Jorge, Azores Island of Mozambique



Compass rose depicted in São Jorge, Azores Island of Mozambique

Vila de Amêijoas

Category: Social practices, rituals and festive events
Region: Algarve
Location: Olhão

The *Vila de Amêijoas* is a food event practiced by populations whose daily life is linked to the sea, either because they have their main livelihood there, or by collecting its resources as a way of supplementing the meager income from other activities. Held at various coastal points in the Algarve, it is particularly prominent in the territory of Olhão, where the tradition, despite having been temporarily suspended, still remains.
Vila de Amêijoas celebrates and invokes God's protection, a recipe that symbolizes the gathering of men around the food that the sea offers. In addition to the symbolic side of the feast, Manuel da Paz remembers above all the healthy competition between those who made the best Vila. The tradition was lost however. In 1997, in a coffee conversation between friends, the story of the recipe came up. Manuel da Paz drew on his childhood memories for flavor and technique, and returned to tradition.
This food practice begins with the shelling of the clams, a process that consists of cutting the hinge so that they do not open during cooking. Then, place the clams with the mouth down, on top of a plate or slab, around a stone, to which they lean, one by one, making circles from the inside out. On top, place pine needles or something very dry and fire on the side opposite the wind, so that the clams are cooked slowly. When the water drains to the ground they are cooked.
Process:
A stone is placed in the center of a plate or slab. The clams are arranged with the mouth facing downwards, on top of the plate and around the stone, to which the clams are placed, one by one, making concentric circles from the inside inside out. Place pine needles or other very dry vines on top and light the fire.
The mouth of the clam is always facing downwards (towards the plate), precisely so as not to dirty the clam when it opens with the heat.
The heat comes from above and not from below. When the roast is finished, the fire must be removed carefully. The clams are then watered with lemon which gives it a special flavor.

Period / Occurrence
Special occasions (Christmas, Easter, Birthdays)

Reference
Algarve Imaterial. (2022). Vila de Amêijoas https://algarveimaterial.wordpress.com/ilha-da-culatra-aldeia-de-pescadores-e-marcadores/



Vila de Amêijoas is a food event practiced by populations whose daily life is linked to the sea



This food practice begins with the shelling of the clams, a process that consists of cutting the hinge so that they do not open during cooking

Wine from Algarve

Category: Knowledge and practices concerning nature and the universe
Region: Algarve

In recent years, a handful of worthy projects have forced us to look at the Algarve not only from a tourist or gastronomic point of view, but also as a territory of wines, brands and references that deserve to be known beyond the summer months. And despite the fact that the dimension is very small, the work that has been developed there is increasingly serious and with frankly encouraging results. Among the most traditional varieties used in the Algarve are Negra Mole and Castelão, for reds, Syria and Arinto, for whites. However, the most recent vines have demonstrated their suitability for making good wines from many other varieties, with Touriga Nacional, Syrah and Cabernet Sauvignon, in reds and rosés, and Verdelho and Chardonnay, in whites, being good examples.
And what can we expect from an Algarve wine?
Typical characteristics of a hot region, in which the most effective knowledge of viticulture and enology allows for very successful results, which affirm the Algarve as a region that also produces wines in its own right. We particularly applaud the viticulture work, which is certainly being carried out with rigor and thanks to which everything else is possible.
The reds have a round structure and marked fruit, they rarely fall into exaggerations of concentration, they are balanced and respect the equation between the vegetable and fruit components. To praise the search for the freshness they show. Had there been a more rigorous use of the wooden stage, there would have been a rise in the level. The whites reveal a good level and are, above all, delicate and easy to drink. Rosés are very safe, immediate and easy to please, quickly devoured by foreign tourists, are generally well thought out and provide moments of uncompromising consumption.

Period / Occurrence
Daily life

References:
Revista de Vinhos - Algarve: https://www.revistadevinhos.pt/beber/vinhos-do-algarve



In recent years, a handful of worthy projects have forced us to look at the Algarve not only from a tourist or gastronomic point of view, but also as a territory of wines, brands and references that deserve to be known beyond the summer months

Spain

Aracelitan festivities

Category: Social practices, rituals and festive events
Region: Subbética cordobesa
Location: Lucena

The Aracelitan Festivities, declared of National Tourist Interest, are, together with Holy Week, one of the most deeply-rooted and popular traditions in Lucena.
Origins:
The first document on the arrival of the image of the Virgin of Araceli in Lucena dates back to 1562 and is kept in the municipal historical archive. On 25 April of that year, Don Luis Fernández de Córdoba, Lord of Lucena, returned from Rome, bringing with him the image of a *Madonna*, inspired by the one venerated in the church of Araceli, on the Capitoline Hill. Once in the vicinity of Lucena, the horses were surprised by a great storm that caused the animals to scatter. The box carrying the image of the Virgin miraculously appeared on the summit of the Sierra de Aras and, since then, this circumstance has been attributed a divine dimension, a design of Providence to establish the cult of the Virgin on that height. In 1563 there is already evidence of the existence of a modest temple on the summit of Aras, as well as the celebration of her feast day on the first Sunday in May.
The first descent of the Virgin is recorded on 30 April 1588. In the midst of a severe drought, the first bringing down to Lucena took place, an event that was repeated the following year. In 1598 it was brought again to Lucena to implore rain. It was not until the 18th century that the image was brought down regularly. She has been the Patron Saint of Lucena since 1851, and in 1948 she was declared Patron Saint of the Andalusian countryside.
On the penultimate Sunday in April, the pilgrimage to bring down the image of Nuestra Señora de Araceli from her sanctuary to the town takes place.
The festive morning begins at dawn, when a huge multitude of devotees make their way to the summit of the Sierra de Aras in search of the Patron Saint.
At three o'clock in the afternoon, with the Virgin dressed as a Shepherdess on her silver platform on the shoulders of her *santeros* (devotees) and amidst the fervour of thousands of pilgrims, the journey begins, amidst a sea of olive groves, to take the venerated image to Lucena.
The official reception takes place at the place known as Puerta de la Mina, where the authorities, the clergy, the *Aracelitana Mayor* and her court of ladies are all present. There, the people gather to accompany the Virgin, amidst music and fireworks, through the streets of Lucena, until she is installed in the parish church of San Mateo while the Aracelitan hymns are sung.
On the Friday night before the first Sunday in May, the festivities begin with the proclamation of the *aracelitana mayor* and her court of ladies, and the literary act of the proclamation.
On the Saturday before the first Sunday in May, the Offering of Flowers takes place, one of the most beautiful events of the festivity. It is attended by representatives of all the institutions, associations, brotherhoods, the *Aracelitana mayor* and her court, dressed in their typical costume, the Archconfraternity and the municipal corporation, together with thousands of people who bring their flowers to the Patron Saint of Lucena.
On the first Sunday in May, the day of celebration of Virgen de Araceli, after a thunderous reveille, the solemn religious service in honour of the patron saint begins, with a Mass in which the *Coral Lucentina* (choir) performs the Misa del Campo Andaluz (Mass of the Andalusian countryside).
At six o'clock in the evening, once the image has been placed on its throne, the main parish church is opened to the people, awaiting the processional departure, which takes place at eight o'clock. On the shoulders of the *santeros*, the procession goes around the main streets and squares of the town.
After a devout procession, the parade enters Plaza Nueva at 11.30 p.m. and a fireworks display begins. The procession of the patron saint approaches the temple amidst the explosion of thousands of fireworks as an offering of fire to the Virgin.
On the first Sunday in June, the pilgrimage back to the sanctuary of Aras brings the festivities to a close.

On the Saturday night before the pilgrimage, a farewell Mass is held, and on Sunday morning the procession starts the return journey to the sanctuary in the mountains, followed by horsemen and beautifully decorated carriages. After the official farewell, the people take the float carrying the Virgin and set off on the return journey to the summit, which is reached at three o'clock midday.

Period / Occurrence
The descent of the Virgin is always celebrated on the penultimate Sunday in April.
On the first Sunday in May is the day of celebration of Virgen de Araceli.
On the first Sunday in June, the Virgin is carried back in pilgrimage to the sanctuary of Aras.

Multimedia content
Ondamezquitatv. (2022). *La Virge de Araceli Baja "por sorpresa" a Lucena*. [Video File]. https://www.youtube.com/watch?v=CHOeipGZKXs

Reference
https://www.turismodecordoba.org/fiestas-aracelitanas
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Instituto Andaluz del Patrimonio Histórico. Mª del Rosario ORTIZ AMORES, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 1. Zona 5. Romería de Bajada de la Virgen de Araceli*, 2009.



Mª del Rosario Ortiz Amores. © Instituto Andaluz del Patrimonio Histórico



Mª del Rosario Ortiz Amores. © Instituto Andaluz del Patrimonio Histórico



Mª del Rosario Ortiz Amores. © Instituto Andaluz del Patrimonio Histórico

Auto de los Reyes Magos (Play of the three wise men)

Category: Oral traditions and expressions; Performing arts
Region: Los Pedroches
Location: El Viso

The most significant moment in the annual ritual calendar of the Cordoban town of El Viso takes place during the week of 6th January with the well-known *Auto Sacramental de los Reyes Magos* (The three Wise Men), which was declared of Tourist Interest in Andalusia in 1998.
It dates back presumably to the interval between 1836 and 1840 and, after periods of oblivion and an eventual revival in 1913, around a hundred locals take part nowadays in this staging every four years, either as actors in charge of representing the different scenes: from Annunciation to the Adoration by the Shepherds and the Three Wise Men, or as members of the choir or the dance troupe, inspired by the *jota viseña*, a popular dance traditionally performed by olive pickers, whose choreographic movements are still alive in the collective memory and which have been adapted to the music of the choir, made up of Christmas carols.
Its continuity is guaranteed thanks to the high participation of neighbours, the organisation and financing by a cultural group and the collaboration of the local authority and other public and private bodies, as well as the spectacular nature of the representation, which attracts a lot of neighbours and visitors.
The researchers Francisco Valverde and Carmen Fernández explain that the performance of the "Auto de los Reyes Magos" belongs to an ancient Hispanic cultural current born in the Middle Ages, known as "The cycle of Christmas literature". This type of literature, which reached its highest splendour with the arrival of the Renaissance, survived quite strongly until mid-17th century and went into decline in the second half of the 18th century.
Prior to the 20th century, no written sources have been found supporting the origins of the Mystery of the Kings that is performed in El Viso. Oral and written sources agree in affirming that the origin of this representation is directly related to the Franciscan friars of the convent of San Alberto and their exclaustration. It seems that, after the suppression of the convent, many of the friars settled in El Viso when they were forced to leave it. The presence of monks in the town may have led to the spiritual and cultural development of El Viso, and may have been the cause that made the birth of representation in the town possible. Another certainty is that the play performed in El Viso is an adaptation of a much longer one called "La infancia de Jesucristo" (Jesus Christ's childhood), a dramatic poem divided into twelve colloquies, whose author was the Malaga-born Gaspar Fernández Ávila in 1735. "La infancia de Jesucristo", also known as "Los Coloquios" (The Colloquiums), was an extraordinary success from the moment it saw the light, as demonstrated by the fact that in the first decade of its existence it went through five editions.
Very little is known about the performances carried out in the 19th century, as we do not know where they were carried out, how, when or what text was used. Despite this, it is significant that the two copies of Fernández Ávila's work that are preserved in the village date from this century, which seems to show they may have been used to create the text that was performed.
During the 20th century this tradition went from being practically forgotten to being recovered thanks to the intervention of Miguel Linares Moreno, who staged it again in 1913. The changes that have taken place since 1913 to the present day have been fixing the different elements of the performance, innovations that, after each performance, have remained or, if not accepted, they were discarded. One of the characteristics of this dramatization is the joint authorship, that is to say, no one is the author, but everyone are authors. Each *Viseño* (inhabitant of El Viso) feels it as his/her own, making it one of the collective signs of identity of this municipality.
It was declared an Element of Tourist Interest in Andalusia on 11 April 2008.

Period / Occurrence
January. The performance date is different each year, depending on the proximity of 6th January (Three Kings Day) to the weekend immediately preceding or following it.

Multimedia content

COPE Pozoblanco. (2023). *El Auto de los Reyes Magos de El Viso en Canal Sur*. [Video File]. www.youtube.com/watch?v=1imNXx43zPw

Reference

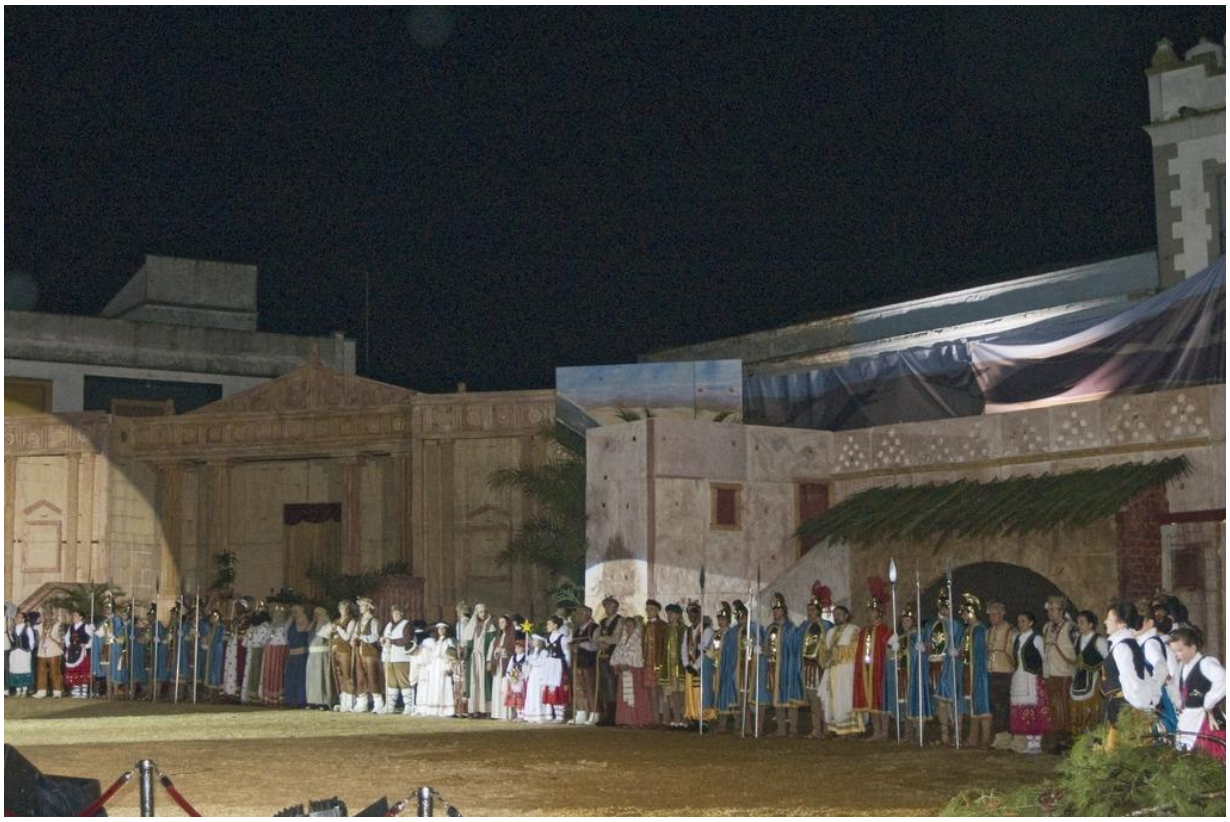
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Elena Ramírez Guerra. © Instituto Andaluz del Patrimonio Histórico



Elena Ramírez Guerra. © Instituto Andaluz del Patrimonio Histórico



Elena Ramírez Guerra. © Instituto Andaluz del Patrimonio Histórico

Bell ringing, Utrera

Category: Social practices, rituals, and festive events
Region: Bajo Guadalquivir
Location: Utrera

The Sevillian town of Utrera has always maintained a special link with its bells, with the way they are rung and with the ritual associated with them, particularly in its two main churches: the Church of Santiago el Mayor and the Church of Santa María de la Mesa.
The traditional style of ringing the bells, both the fixed ones and those that can be turned over, does not differ too much from that used in other Andalusian bell towers. However, the tradition of jumping the bells and leaving them in balance is really exceptional and unique.
Until the 1950s and 1960s, there were families of bell ringers living in the two main towers of Utrera, Santiago el Mayor and Santa María de la Mesa, whose lives were totally devoted to the activity of ringing the bells at all the relevant moments of the ecclesiastical calendar, as well as for all the governmental ringing that were stipulated with the civil authority.
Often, the main bell ringer of the tower needed help to ring the larger bells, which can require up to 4 people to ring them. Thus, family and friends regularly shared the act of ringing the bells, and therefore also shared the practice and oral transmission of this knowledge. The bell ringers of Utrera have kept these cultural practices alive for centuries, organised around companionship and solidarity, and putting a lot of passion into preserving the legacy of cultural heritage received by each former generation of bell ringers.
The art of bell ringing and pealing is a tradition that has been part of the town and of the habits of many generations that have succeeded each other for more than five hundred years. At the end of the 1990s and the beginning of the 2000s, the extraordinary ringing and turning of bells by hand by professionals and amateur bell ringers in this town ceased for various reasons, the most important being the lack of generational transmission and the poor condition of the bells.
For half a millennium, the ringing of bells has marked the life of the local people and their times. They have announced births and deaths, triumphs and catastrophes, great festivals, liturgical and festive events, peals of glory, joyful or solemn peals. These peals were relegated to light tolls by means of striking mechanisms of the small bells (*esquilones*), and most of the bells were no longer used, thus losing the harmony, the audible range produced by all the bells together and the spectacular way of ringing them, much admired and respected by the neighbours.
Faced with this uncertain situation, José Manuel Carnerero López, a neighbour of the village, decided to bring together several people with the aim of reviving the tradition of bell ringing in Utrera. The creation in 2001 of an association of bell ringers, the ACAMU Association, was the first step towards safeguarding the “manual ringing” of bells in Utrera. Since then, the Association of Bell Ringers of Utrera has met regularly, especially on the eve of feast days, to organise the ringing of the bells. Santa María de la Mesa and Santiago el Mayor are the main towers where they ring, and also, to a lesser extent, the tower of the Sanctuary of Consolación. The latter church takes on greater importance on the days devoted to the patron saint of Utrera, Virgen de Consolación.
On the 1st of December 2022, when the bells had almost disappeared from the sound map of the villages of Spain, UNESCO recognised the traditional manual ringing of bells in Utrera as Intangible Heritage of Humanity.

Period / Occurrence
Liturgical and popular feasts and evenings before feasts.

Multimedia content
ABC de Sevilla. (2019). *El espectacular toque de las campanas de Utrera desde dentro*. [Video File]. https://www.youtube.com/watch?v=oVLlYIzXraM
LA VOZ DE UTRERA. (2014). *Video del singular toque de campanas de Utrera propuesto como Patrimonio Inmaterial de la Humanidad.* [VideoFile]. http://www.campaners.com/php/v0.php?numer=826

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2022 (17.COM)

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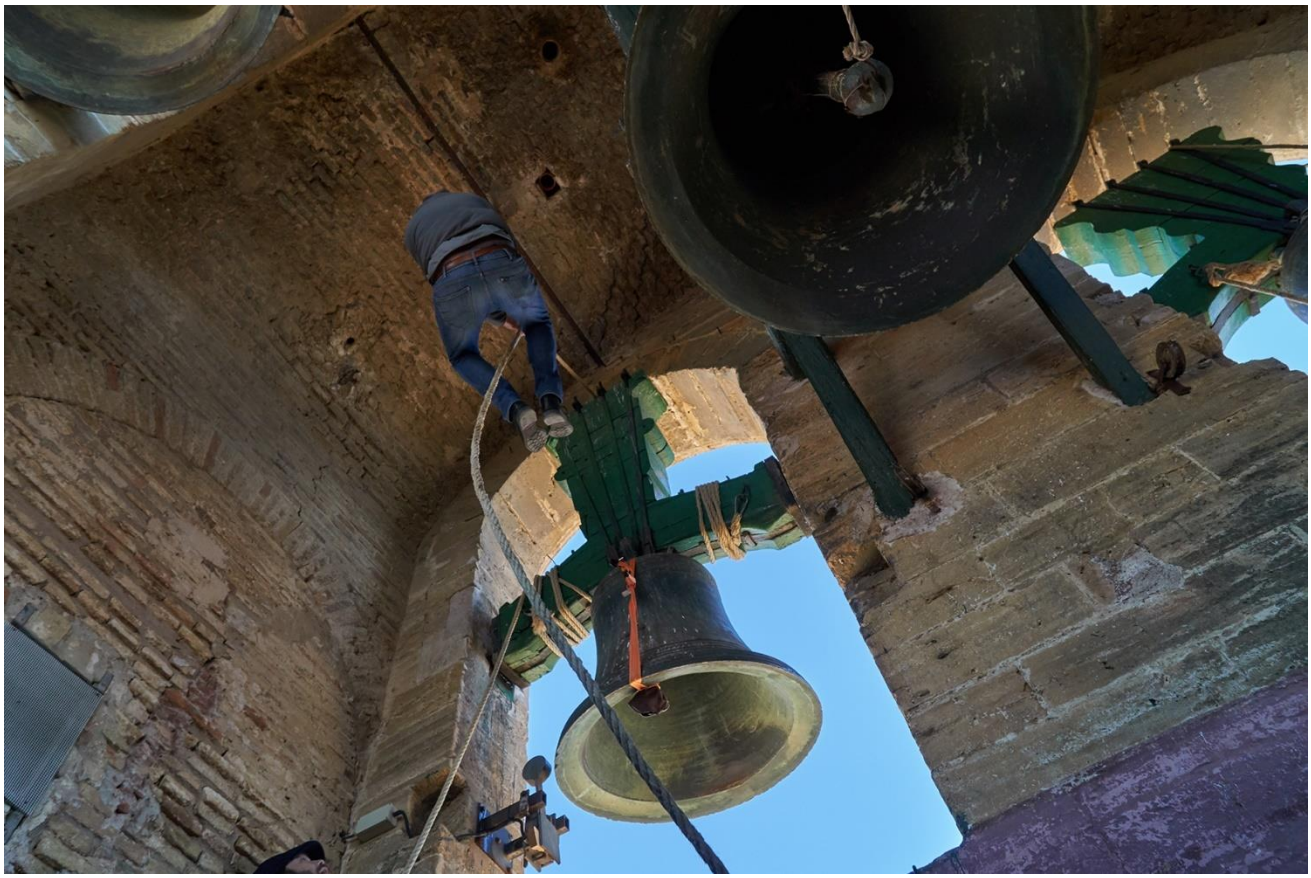
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Jesús Quesada. Asociación de Campaneros de Utrera



Jesús Quesada. Asociación de Campaneros de Utrera

Brotherhoods of blessed souls (Cuadrillas de ánimas)

Category: Oral traditions and expressions; Performing arts
Region: Filabres-Tabernas, Los Vélez, Alpujarra almeriense.
Location: Abla, Vélez-Rubio, Fondón

The origin of these Brotherhoods of *Benditas Ánimas del Purgatorio* (the Blessed Souls in Purgatory) lies in the cult of the dead and the concern for their faults and sorrows. Throughout the history of mankind, these ideas and rites have always been practised, being from the 16th century onwards when Christianity developed this special cult for the souls of the dead.
The *cuadrillas de ánimas* are widespread throughout the southeast of the Iberian Peninsula (north of Granada and Almería, Murcia and southeast Albacete), although in most towns the *cuadrillas* are only an imitation of what they used to be. In the region of Los Vélez only the *cuadrilla* of Vélez-Blanco maintains the original formation and continues with the traditional outings during Christmas.
Traditionally, *cuadrillas* would gather in the morning and then go through the streets of the villages and through the cottages to which they were called, playing; however, nowadays they only play where they are called or in places where they know a lot of people will attend.
When moving through the streets they maintain a singular formation. Firstly, a boy advances and warns the neighbours by ringing a bell, followed by the *mayordomo* (butler), who knocks directly on the doors and asks if they want music or a prayer, which is done in the case of a relative who has recently passed away, the question is usually: -*Ánimas Benditas, ¿se canta o se reza?* (Blessed souls, shall we sing or pray? If a song is requested, the whole group enters the house, the *guión* (guide) takes the centre of the group and the owner of the house can request the names of family members or relatives to be included in the couplet; the quality of the couplet improvised by the *guión* will determine the alms to be received, which in this case can be in the form of money or in kind, which will later be auctioned off to raise funds.) The alms will be carried by the *mochilero* (backpacker).
Also, on certain special days (Holy Innocents Day, New Year's Day and Epiphany), there are Dances of the Innocents around the bars in the village. At these balls, in addition to dancing, the alms received in kind are auctioned off. It is also common for the musicians themselves to dance at these balls. At some points in these meetings, people respond to the *guión*, thus establishing a rivalry in which both *repentistas* (improvising singers) respond to each other.
In terms of organisation, there are a series of fixed and variable positions or characters. One central position is the *mayordomo* (butler), who is in charge of organising the *cuadrilla*, finding the musicians, setting the rehearsals and the itinerary. Another central character is the *guión* (in charge of musically guiding the *cuadrilla*), the *trovador* (because the lyrics are known as "trovos") or *repentista*, who improvises the lyrics to be sung or who remembers a large number of songs. Next to the *guión* are the *cuadrilleros*, who are in charge of playing instruments (lute, guitar, tambourine, cymbals, etc.) to accompany the singing.

Period / Occurrence
The festive cycle in which the *cuadrillas de ánimas* used to play corresponds to Christmas, usually marking the limits between the Immaculate Conception (8 December) and Candlemas (2 February), although these limits depended on the town or region, and could be shortened more or less, always having as limits important dates (Santa Lucía, San Antón, San Sebastián...).
Nowadays, however, their activities have become more restricted, and are usually limited to the days between Christmas (25th December) and Holy Innocents (28th December), New Year's Eve (31st December) or Epiphany (5th/6th January).

Multimedia content
ÁNGEL VILLEGAS FERRE. (2014). *Cuadrillas de ánimas. Fondón.* [Video File]. www.youtube.com/watch?v=ZX9bwJg27Lo
Instituto Andaluz del Patrimonio Histórico. IAPH. (2012). *IAPH patrimonio inmaterial: Cuadrillas de ánimas. Vélez Rubio (Almería).* [Video File]. https://www.youtube.com/watch?v=MGcT_m4uk2s

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https://www.pressreader.com/spain/la-voz-de-almeria/20181230/282823602301542



José Miguel Mejías del Río. © Instituto Andaluz del Patrimonio Histórico



Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico

Cantería (marble quarrying), Macael

Category: Traditional craftsmanship
Region: Almanzora
Location: Macael

Cantería (Marble quarrying) in Macael has been characterised by a singular landscape of marble exploitation in the open air since ancient times, and above all, it exemplifies a specific way of existence and culture of artisanal work.
Marble is the axis around which the culture, ethnography, society, economy, traditions and, in short, a good part of the life of the town of Macael revolves. The quarries of Macael have traditionally been communal by Muslim inheritance as indicated in the *Libro de Apeos* (1573): "they have always been free and common to all". Although in 1919 this situation was endangered by the attempt to privatise the quarries, the resolution of this conflict with the 1947 ruling that endorsed this public character, meant the safeguarding of this status. This communal use of the quarries is an example of the relationship between a community and its territory and of the use of a natural resource by the community of Macael in a sustainable way. Currently, Macael Town Council is the concessionaire of the mining exploitation, granting exploitation permits, traditionally to local companies.
The *cantero* (quarry worker) is the central element of Macael marble quarrying. He has enjoyed a special status since ancient times. His knowledge has been kept as a treasure, transmitted from generation to generation, from fathers to sons, so most of the *canteros* were local, while the foreign population was dedicated to remove the waste stone as labourers. These artisan stonemasons carried out their work either in the quarry, extracting the marble from the *bancada* (staggered levels), cleaning and "squaring" the blocks in the *placeta* (a space located at the foot of the *bancada* where the extracted blocks are taken in order to prepare them for transport to the factories); or in the workshop, cutting the slabs, carving shapes or finishing the surfaces.
It is a vocational trade, even today, in which identity and tradition have a great influence. Although the trade of *cantero* and other associated trades have always been highly masculinised, women are gradually joining the marble workshops, taking on specialised jobs.
With regard to the marble extraction process, three main phases can be distinguished: the *despizarre*, which consists of the withdrawal of the unusable materials that cover the marble layer, the *arranque* (removal) which consists of separating the marble block from the *bancada*, and the preparation of the block for transport. With the arrival of the industrial revolution new methods emerged, both for extraction and for subsequent processing. From the 1960s onwards, the industrialisation of the quarries gradually took place.
Associated with the extraction of marble, an important craftsmanship of handmade marble objects developed in Macael, which took place in workshops that were generally located on the outskirts of the village, in the direction of the quarries. The most common objects produced originally were those of sumptuary and cementery art (crosses, tombstones, etc.), although the range of products later diversified and specialised: handrails, columns, fireplaces, fountains, tables, sculptures...

Period / Occurrence
The work in the quarry, as it is carried out outdoors, has always been influenced by the weather. Easter week marks the transition to summer. At that time, the shades are prepared to provide protection from the sun. In October, the same is done for the winter: shades are dismantled and small bonfires are lit to warm the hands. The sunlight means that the working day is shortened, unlike during the summer.

Multimedia content
Canal Sur Turismo. (2016). *Canteras de Mármol de Macael. Almería*. [Video File]. Canteras de Mármol de Macael. Almería - YouTube

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Ayuntamiento de Macael. © Instituto Andaluz del Patrimonio Histórico

Capitulations of Santa Fe

Category: Oral traditions and expressions; social practices, rituals and festive events.
Region: Vega de Granada
Location: Santa Fe

On 17th April 1492, in the town of Santa Fe, Granada, a document was signed between the Catholic Monarchs and Christopher Columbus that would change the history of the world and would allow the Genoese mariner to set sail for the Indies a short time later.
The navigator had already presented to the monarchs at the end of 1491 his risky idea of setting sail for Asia across the Atlantic Ocean. The monarchs received him in Santa Fe (Granada), but refused to grant him their support, which led Columbus to go to the monastery of La Rábida, in Huelva. There, after a few weeks of reflection and with the support of Friar Juan Pérez, a monk of the monastery who had always believed in his enterprise, he made a last attempt to obtain the Monarchs' permission. Perez had been Queen Isabella's confessor and trusted she would listen to him if he asked her so.
So the kings, once the Reconquest was over after years of war, received Columbus in Santa Fe. Taking advantage of the kings' religious ecstasy, the navigator associated his adventurous enterprise with the Christianisation of the place he hoped to reach, since, he claimed, the voyage would allow him to bring aid to the Christians on the continent, undertake the conversion of the infidels and, as if that were not enough, take an economic profit from the enterprise.
The document that allowed Christopher Columbus to travel beyond the confines of the Atlantic Ocean, and which resulted in the discovery of America on 12th October that same year, was signed in La Casa Real de Santa Fe.
Before getting into the festivity itself, it is worth mentioning that Santa Fe is a town that originally emerged as a military camp for the Catholic Monarchs from where they planned to take over the Kingdom of Granada. For this reason, the town has a labyrinthine layout and four monumental arches that were originally the entrance gates to the camp.
Nowadays, the town commemorates the Fiesta de las Capitulaciones in memory of the signing of that document. Every 17th April, the town dresses up to celebrate the festivities of the Capitulations.
For more than two centuries, the festivities of the Capitulations of Santa Fe have been celebrated, preserving nowadays an eminently cultural character. However, it was not until the arrival of democracy in Spain, and the creation of the autonomous regions in 1980, that they really materialised in festivities that have been taking root day by day among the *santaferinos* (inhabitants of Santa Fe)
During the festivity, Santa Fe celebrates cultural events which highlight the town's historical past. These include conferences related to the Capitulations and the Discovery of America, painting exhibitions, Spanish-American ceramics, philatelic exhibitions, film screenings, open-air concerts and a colourful medieval market which takes Santa Fe back to the 15th century. In addition, the "Music of the Worlds" concert series is held in the open air and free for the public.
Not to be missed are the medieval dance performances, activities for children such as storytelling, the classical music cycle and the traditional parade.
In 2009 it was declared a Festival of Tourist Interest in Andalusia by the Junta de Andalucía.

Period / Occurrence
17th April

Multimedia content
Patronato Provincial de Turismo de Granada. (2020). *Capitulaciones de Santa Fe: Premio turismo de Granada 2019*. [Video File]. www.youtube.com/watch?v=tQ67Ok1YzoY

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Torneo de Justas. Fotógrafos Rayuela. Ayuntamiento de Santa Fe



Representación. Fotógrafos Rayuela. Ayuntamiento de Santa Fe

Carnival of Cádiz

Categories: Oral traditions and expressions; Social Practices, rituals and festive events; Performing arts
Region: Bahía de Cádiz
Location: Cádiz

Carnival in Cádiz is a "total social festival". It encompasses all dimensions of social life of people and is the city's main symbol of collective identification. Much of the city's life revolves around the carnival which, although it has an official staging period during one week in February, lasts practically all year round, especially from the very moment Christmas ends.
Most of the people of Cádiz participate in one way or another in this festivity with so many ritual spaces and times linked to it. It structures the vital, working and social order of the city of Cádiz.
The origin of this festive tradition dates back to the 17th century, and in the following centuries the Carnival model existing nowadays would be generated. The first references to carnival associations date back to the thirties of the 19th century. In 1862 it became part of the municipal festive calendar. In 1884 the first official and regulated carnival groups arised: *coros* (choirs), *chirigotas*, *comparsas* (troupes) and *cuartetos* (quartets).
The carnival of Cádiz is always a dynamic and changing event, a brilliant example of the collective creativity of these groups of people. The composition of these groups is informal, unregulated and can be changed every year. The musicality, versatility and ingenuity of their compositions stand out. Their lyrics are adapted to changes in local, Andalusian or national social life and are composed by lyricists or poets who are members of the groups themselves, who look for themes for *pasodobles*, *tangos*, *tanguillos* and *coplas* (typical musical Carnival compositions) in the events of the year. What most characterises this festival is its strong sense of popular criticism and satire.
The "type" or costume and the name of these groups also changes every year depending on the Caranavalesque allegory they represent. The number of members, types of instruments (*güiros* or cane whistles, drums, *cajas* -box drums-, guitars and bandurrias), characteristic of their performances, ways of singing and number of members change depending on the type of group. *Coros* (choirs) are the group with the largest number of members and the *cuarteto* (quartet), the smallest.
From Christmas onwards, they often get together for rehearsals, so that the sociability of the city of Cádiz is marked by the carnival in *peñas*, (clubs), bars and rehearsal rooms. During this period, food and drink events are held and food typical of Cádiz cuisine is shared in the city's squares: the *erizada* (sea urchins), *ostionada* (large oysters), *pestiñada* (honey fritters)....
Approximately twenty days before the start of Carnival, the Official Competition of Carnival Groups (COAC) begins in the **Gran Teatro Falla.**
The official start of the carnival is the *pregón* (opening speech), which is delivered by a personality related to Cádiz and its Carnival. The so-called "street groups" or "illegal" groups, as they do not take part in the official competition, take to the streets to sing their repertoires. The groups that have competed in the theatre also sing in the streets and squares of the city.
The carnival finishes with fireworks at Puerta de Tierra. At that moment a new cycle begins for the next carnival. The Carnival continues to maintain its social function of momentary criticism of the established order.

Period / Occurrence
Annual festive event. Although it officially covers the period from *jueves lardero* (the Thursday before Ash Wednesday) to *Piñata* Sunday, approximately one week in February, the Carnival of Cádiz lasts practically all year round.
Two months beforehand there is already a carnival atmosphere (rehearsals in clubs, gastronomic events, ...). One month before the official start of Carnival, the Official Competition of Carnival Groups is celebrated at Gran Teatro Falla.

Multimedia content
Vive Andalucía. (February, 2016). *Carnaval de Cádiz*. [Video File] www.youtube.com/watch?v=_0Sj50w5WL0

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Javier García Romero. © Instituto Andaluz del Patrimonio Histórico



Javier García Romero. © Instituto Andaluz del Patrimonio Histórico

Corpus Christi in Granada and *La Tarasca* parade

Category: Social practices, rituals and festive events
Region: Comarca Metropolitana de Granada
Location: Granada

Corpus Christi is the most significant celebration within Granada's festive calendar, as the city main fair is held around this festival. The celebration lasts for a week, although the main day is the Thursday following the eighth Sunday after Easter Sunday.
Numerous activities take place during these days: painting exhibitions, balcony and shop window competitions, parades, concerts, plays, bullfights, flamenco performances, etc. Among the most outstanding activities are the exhibition of *carocas* (paintings bearing funny or picaresque scenes) and *quintillas* (five-lined stanzas of a critical nature) in Bib-Rambla square, a tradition that dates back to the 17th century. The parade of the *Tarasca* and the procession of the Monstrance of the Blessed Sacrament visiting the altars erected by the brotherhoods are the most outstanding celebrations.
On Thursday, the central day of Granada fair, the most important festive ritual of the city takes place: the commemoration of Corpus Christi. The ritual begins with the celebration of a mass in the cathedral in the morning. The civil and military authorities enter through the royal chapel to the cathedral to join the procession just behind the Monstrance of the Blessed Sacrament. Meanwhile, a large number of spectators gather in the Plaza de las Pasiegas, awaiting for this moment with great emotion, as the Monstrance is one of the identifying symbols of the Christian faith.
As the procession passes under the balconies, rose petals are thrown at it, while a choir performs religious songs. The procession is followed by the civil and military authorities, as well as the municipal music band. Throughout the procession route, the Monstrance makes stopovers in front of the altars for the prelate to bless them. The procession ends with the monstrance returning to the cathedral.
On Wednesday during the fair week, the Tarasca parade gets through the streets around the city centre and becomes one of the most traditional rituals of the Corpus Christi's festival. It is a parade in which the figure of the Tarasca stands out, consisting of a dragon-shaped beast carrying a mannequin representing a woman, which is dressed every year by a different designer, and which it is supposed it will set the summer fashion trend. The parade of the Tarasca, also known as the "Pública" (Public) of the Fest starts on Wednesday morning. The festivities begin with the exhibition of the mannequin in front of the town hall. This is one of the most eagerly awaited moments for the people of Granada, as the design worn by the mannequin is a mystery and it is only at this moment that it is disclosed. The Municipal Music Band performs a concert of popular music and afterwards the Tarasca parade begins through the city centre. The Tarasca is accompanied by "giants" and *cabezudos* (big-heads). The giants represent the Catholic Monarchs, Isabella and Ferdinand, and the kings of the Nasrid dynasty, Boabdil and Moraima, all of whom played a crucial role in the development of the city history. The *cabezudos* or ancient *diablillos* (little devils), are people carrying papier-mâché big heads on their shoulders while causing a great hullabaloo. They represent popular historical types of grotesque character. Throughout the parade there are also dance groups that animate the audience, as well as the different charanga bands that take part in the event.

Period / Occurrence
Date is variable. The celebration of this feast takes place on the Thursday following the eighth Sunday after Easter Sunday, i.e., sixty days after Easter Sunday.

Multimedia content
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Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico



Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico

Descorche (cork harvest)

Category: Traditional craftsmanship
Region: La Janda
Location: Natural Park of Los Alcornocales (Alcalá de los Gazules)

Cork stripping consists of the artisanal extraction of the most superficial layer of the tree species *quercus suber*, known in Spain as *alcornoque* (cork oak). The "peeling of the cork oak" is a silvicultural activity that is currently aimed mostly at providing the raw material, cork, mainly to the industry producing stoppers for glass containers. Another industrial application, although a minor one, is the production of exterior boards for insulation.
The use of the bark of this tree has been an activity linked to physical spaces where the material was found in abundance, i.e., in territories where there has existed until the present day a significant mass of cork oak woodland, known as *alcornocales* (cork oak groves).

The natural park of Los Alcornocales is one of the most extensive and best preserved cork oak forests in Europe, with Alcalá de los Gazules being the town with the largest extension in the Park. Richly endowed with trees, this natural space was used for livestock in the distant past (15th, 16th and 17th centuries) and for charcoal in the more recent past (1940s and 1950s). Since the first third of the 19th century, cork harvesting has been one of the most important activities carried out in the natural park, given the repercussions on the territory and the number of people employed in this activity. It was in the second third of the 19th century that intensive cork extraction began in Andalusia.Once wine or champagne sealed with a cork stopper became popular, the French cork oak forest was surpassed by the demand for this product around 1750, so it crossed the border and began to require cork from the Catalonian cork oak forest. The formula for these wines was transmitted to Catalonia and, coinciding with the beginnings of the industrialisation of cork stopper production, they soon realised that the Catalonian cork oak trees could not cover the demand, both domestic and foreign. By 1830, the search for cork had reached the regions of Andalusia and Extremadura.
Cork harvesting is a difficult skill to acquire, and can only be learnt through experience passed down from father to son, from expert to apprentice, and requires many years of practice.
At present, cork production continues to take place in an integrated and sustainable system. However,
cork and its production are in danger for various reasons, including new artificial substitutes. Even so,
Andalusia is the largest cork-producing region in Spain, producing more than half of the total national
production, and its productivity is very high per hectare and year, second only to Extremadura. Other regions of Andalusia that stand out in the extraction and production of cork are the Campiña de
Jerez, in Cádiz and the Sierra Norte, in Seville.

Period / Occurrence
Seasonal. The activity is carried out between the months of June and the end of August each year. Cork reproduction in this area requires a minimum of nine years under normal weather conditions, so the extraction areas are divided into nine portions (*trazones*), so that each year a portion is uncorked so that by the time the last portion is uncorked the nine years necessary for the cork from the first *trazón* to have reproduced have passed and the cycle begins again.

Multimedia content
Instituto Andaluz del Patrimonio Histórico. (2015). *IAPH patrimonio inmaterial Transhabitat: saca del corcho. Parque Natural de los Alcornocales (Cádiz).* [Video File].
www.youtube.com/watch?v=VUe00ZOWNLo

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https://guiadigital.iaph.es/bien/inmaterial/238125/cadiz/alcala-de-los-gazules/el-descorche-en-los-alcornocales
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Víctor Gañán Pérez. © Instituto Andaluz del Patrimonio Histórico



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Eva Cote Montes. © Instituto Andaluz del Patrimonio Histórico

El Rocío pilgrimage

Category: Social practices, rituals and festive events
Region: Condado-Doñana
Location: Almonte, Bollullos Par del Condado, Bonares, Escacena del Campo, Hinojos, Lucena del Puerto, Manzanilla, Niebla, La Palma del Condado, Trigueros, Villalba del Alcor and Villarrasa

This is the most important pilgrimage in the whole of Andalusia, even extending beyond the autonomous region. It takes place in the Huelva town of Almonte. Its massive nature, with the participation of more than one hundred brotherhoods, associations and thousands of people, together with the fact that a significant part of the pilgrimage takes place in the protected environmental area of Doñana National Park (declared as UNESCO World Heritage Site in 1994 and extended in 2005), requires a complex organisation involving several public administrations and the brotherhoods that come on pilgrimage. Like other pilgrimages, El Rocío involves numerous preparations, as many of the brotherhoods start their pilgrimage from other towns and cities, which implies a long journey and several days' stay in El Rocío. Most of them come from towns of the provinces of Seville, Huelva and Cádiz, although there are many others that come from different points of Spain. For the people of Almonte, El Rocío, the festival of their patron saint, begins on Wednesday morning before Pentecost. After picking up the President of the Brotherhood and the *Simpecado* (standard) from the church of Nuestra Sra. de la Asunción and celebrating a pilgrim mass, the Mother brotherhood's entourage walks through the streets of Almonte, before setting off on the road to the village. The brotherhood enters El Rocío at dawn and heads to the sanctuary along the path of *Camino de los Llanos*, before appearing in front of the Virgin and singing the *salve* (Hail Mary). On the following days, the Mother brotherhood receives the *filiales* (subsidiary brotherhoods), who arrive gradually to the village.
Saturday (Pentecost's eve) is the first official day of the festivity of the Virgen del Rocío. Around midday, outside the main door of the sanctuary of El Rocío, the reception begins with the welcoming of all the subsidiary brotherhoods that parade before the Virgin del Rocío, the Mother brotherhood, the bishop of Huelva and other members of the clergy and the representatives of Almonte town council. The parade of the wagons carrying the *Simpecados* symbolically marks the end of *El Camino* (the Path).
On Sunday, at ten o'clock in the morning, one of the central events of the pilgrimage is celebrated: the Pentecost mass, officiated by the bishop of Huelva and attended by all the brotherhoods. Around midnight the Holy Rosary is celebrated, a solemn act in which all the brotherhoods take part carrying their *Simpecados*. At the end of the Rosary, the *rocieros* (pilgrims) wait with fervour for the so-called *Reina de las Marismas* (Queen of the Marshes) to be carried in procession. The youngsters of Almonte are then the main protagonists: gathered around the grille that separates the image from the worshippers inside the hermitage, they await for the arrival of the Mother brotherhood's *Simpecado*. When, at an unspecified time, the *Simpecado* appears at the door of the church, the thousands of people gathered there burst into shouts and clapping of hands, encouraging the people of Almonte to jump over the fence. Before the *Simpecado* reaches the altar, the lads from Almonte have already taken their patron saint on their shoulders and the gate is opened, so the procession begins inside the church. Amidst chants, praises and hails to the Virgin, the procession goes through the village, visiting each of the *Simpecados* of the subsidiary brotherhoods. After almost twelve hours, the Virgin arrives at the house of the Mother brotherhood and enters the Church, while the pilgrims sing the "salve rociera" (El Rocío *Salve Regina*).
At dusk, the wagons set off for their places of origin, with the mother brotherhood being the last to leave El Rocío.

Period / Occurrence
Annual event. May. The Pilgrimage of El Rocío takes place on a variable date between the months of May and June, depending on the liturgical calendar. Although the pilgrims start their journey a few days earlier, the events in the village begin on the Saturday before Whit Monday.

Multimedia content
Canal Sur Turismo. (June, 2016). La Romería del Rocío, camino a la Aldea. Almonte. Huelva. [Video File]. https://www.youtube.com/watch?v=zeB-Y9HKgMc

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https://sevilla.abc.es/rocio/sevi-cultura-promovera-declaracion-romeria-rocio-como-bien-interes-cultural-202105191955_noticia.html
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Isabel Dugo Cobacho. © Instituto Andaluz del Patrimonio Histórico



Rosa Satué López. © Instituto Andaluz del Patrimonio Histórico



Rosa Satué López. © Instituto Andaluz del Patrimonio Histórico

Elaboration of *espetos* (sardine skewers)

Category: Traditional craftmanship
Region: Costa del Sol Occidental; Axarquía; Área Metropolitana de Málaga
Location: Benalmádena, Fuengirola, Málaga, Rincón de la Victoria, Torremolinos, Vélez-Málaga

The *espeto* is a fundamental and characteristic dish of Malaga's cuisine, which consists of skewering sardines on long, thin rods and roasting them using firewood on the sand of the beach. In Malaga, the practice of roasting sardines skewered in the open air and under the open sky is called *moraga*. The rods are stuck into a sandy bed in such a way that the fish receives the heat from the embers but not the smoke, and so that the rods do not get burned when the fire is rekindled. A *moraga* can be held as a family celebration or among friends, which is very common, especially on summer nights.
The *moragas* are practiced all along the coast of Malaga, from the western Costa del Sol to the beaches of Levante or the Axarquia area, including the capital city. In recent years, *moragas* have become a tourist attraction in the numerous *chiringuitos* (beach bars) along the coast of Malaga, being one of the most popular dishes and most demanded by visitors. The *moragaor* is the person who cooks the *espeto* and his job involves harvesting the reeds and the work required to prepare them as *espetos*, roasting the sardines, lighting and preparing the embers and the *espetado* (cooking of the *espeto*). The whole of the work carried out by the *moragaor* is called *moragar*.

The *espeto* has been the maritime way of making the most of the fish leftovers from the sale or the pieces that were not suitable for sale (horse mackerel, bream, seabream, mackerel, etc.), using a material at hand, the reeds collected in one of the many reedbeds along the coast of Malaga, making of the instrument, the *espeto* reed, a sign of Malaga's identity.
It is believed that the first *espetos* de *sardinas* (sardine skewers) were known by the general public in the Malaga district of El Palo by the end of the 19th century, although *moragas* already appeared in a lithograph dated between 1850 and 1852. This district was, at that time, a fishing village in full development, mainly due to the arrival of the train and tram to the area, which encouraged many local people to travel to the beaches to spend a leisure day.
In El Palo neighbourhood, the job of *moragaor* has always been considered an art. The people who work as *moragaor* have always been and still are exclusively male. The reasons could be found in the fact that, in its origins, it was the preparation of a meal linked to a specific work context, in which the protagonists were men, and it was men who, after separating the part of the day's catch not suitable for sale due to its low market value, roasted and consumed it on the beach. The former seafarers and fishermen started to exert this practice, once this custom became a trade.

Period / Occurrence
Seasonal. Within the province of Malaga, the profession of *moragaor* is practiced in the western Costa del Sol during the spring and summer months, approximately from the month of May to the month of October. However, in the area to the east of the capital, *moragas* are present throughout the year.

Multimedia content
Vacaciones-España.es. (2015). *Video HD Espeto de sardinas*. [Video File]. www.youtube.com/watch?v=TIpvywzL9sc

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Moreno Gómez, Jesús; Pérez Martínez, Manuel. De la caña al plato: física y fruición del espeto. (Biblioteca de Cultura Alimentaria "Manuel Maeso"; 1). Málaga: La carta malacitana. 2018.
https://www.excelenciasgourmet.com/es/noticias-gourmet/espeto-malagueno-sera-patrimonio-cultural-inmaterial-de-la-humanidad-de-la-unesco



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Elaboration of *mantecados*, Estepa

Category: Traditional craftmanship
Region: Sierra Norte
Location: Estepa

The production of *mantecados* has traditionally been a domestic practice in Estepa. Originally, it consisted of making a *torta* (flat cake) with flour and lard for consumption, preferably at Christmas time. Later, sugar, cinnamon and sesame seeds were added as basic ingredients, to which variations have been later added.
Today, Christmas confectionery is one of the most important manufacturing activities in Estepa and Andalusia and is an important driving force for economic development in the town. The products are sold on the local, national, and international markets. Eighty-five per cent of the *mantecado* workers in Estepa are women, and their trade is known as *mantecaeras*.

According to stories in Estepa, the origin of this industry dates back to mid-19th century and is linked to the innovative capacity of one of Estepa's neighbours, Micaela Ruiz Téllez, named *La Colchona*, who was often paid with lard for her work as a *mantecaera*. She used a technique to make the product last longer: drying the flour. From that time onwards, the products began to be distributed through the villages along the route from Estepa to Córdoba, as well as in local confectioners' shops, thus giving rise to the *Mantecado de Estepa* industry.
Other ingredients such as almonds, cinnamon and natural flavourings are added to the mixture of wheat flour, sugar, and lard. The first traditional products are the *mantecado*, *polvorón de almendra* (kind of almond shortbread), *alfajor* (sort of almond pastry sweet) and *rosco de vino* (wine bread roll). The diversification of production in search of new market sectors has led to the introduction of so-called 'specialities' made by each factory.
Although the production processes are the same, depending on the factory, they are more or less mechanised. In family-run factories, the processes of preparing the ingredients, making the dough, moulding the baking and packaging are carried out by hand or with manual tools. In the process of making these Christmas sweets, women have played a fundamental role, passing on their knowledge traditionally from mothers to daughters and sons at home.
Another aspect currently highlighted by the Regulatory Council of the Protected Geographical Indication *Mantecados y Polvorones de Estepa* and the Town Council as identifying the municipality is the sensory aspect of the aroma given off by this activity during the months of elaboration, which they consider to be a value in the collective memory of the inhabitants of Estepa and an aspect that is positively valued by visitors to the town.
There are currently 22 *mantecado* factories in Estepa, including those known as "handmade *mantecados*", with a production of more than 200,000 kilos, whereas in the 1940s there were some 40 factories in the town, reaching as many as 120 factories in earlier times.
Other Andalusian towns not less famous for the production of mantecados and Christmas sweets, having their own varieties and production processes are **Antequera**, in Malaga, and **Rute**, in Cordoba.

Period / Occurrence
Seasonal. The production of *mantecados*, being essentially a Christmas product, is carried out in annual campaigns from August to December. Depending on the factory, production starts earlier or later, as it also depends on the diversification of other Christmas products, lasting up to Christmas eve.

Multimedia content
Canal Sur. (2021). *Así se hacen los mantecados en Estepa. Consumo Cuidado*. [Video File]. https://www.youtube.com/watch?v=jG7Llxo2uqc

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TÉLLEZ INFANTES, Anastasia. *Una industria alimentaria generadora de identificación local: el caso de Estepa y la fabricación de mantecados*. https://andaluciainformacion.es/sevilla/1023331/estepa-presenta-propuesta-para-que-sus-mantecados-sean-patrimonio-humanidad/



Isabel Aguilar Majarón. © Instituto Andaluz del Patrimonio Histórico



Consejo Regulador

Feria de abril (April's fair)

Category: Social practices, rituals and festive events
Region: Comarca Metropolitana de Sevilla
Location: Seville

The origins of the April's Fair date back to 1846. Two city councillors, José María Ybarra and Narciso Bonaplata proposed to celebrate a fair in April and another in September. The aim of this festival would be to buy and sell livestock, so the fair would have a mercantile character.
The City Council requested Queen Isabella II for an annual fair in April. The September fair would be postponed until later. The Queen approved this initiative, which would include the 18th, 19th and 20th April as fair days. The first fair was held in the Prado de San Sebastián area on 18th April 1847 and was attended by about 25,000 visitors and 19 *casetas* (stands) installed. Gradually, the fair became one of the most important festivities in the city and changed its mercantile character for a social and festive one.
At present, and during a week, the more than one thousand *casetas* set up in the fairgrounds become the second home of the city inhabitants.
Before the official start of the Fair, many *casetas* are already celebrating a traditional preamble: "El pescaito" (fried fish), a dinner with a varied menu of fried fish, accompanied by cold meats and cheeses and washed down with beer, *manzanilla* wine and fine wine.
Officially, the fair begins on Monday at midnight with the *prueba del alumbrao*, that is, the lighting of the thousands of coloured light bulbs in the fairgrounds and the main gate, which is almost 50 metres high and different every year. Inside, the *casetas* are already set up. Paid and organized by several members/partners, the *casetas* are seen as a family space in which to entertain friends, relatives and guests with typical local products, drink wine, sing, have a friendly conversation and, of course, dance *sevillanas*. This warm and festive atmosphere is also carried outdoors: dancing in the street and the open character of the Sevillians invites everyone who passes by to join the celebration. Most of the *casetas* are private and can be accessed by invitation from a member or acquaintance. However, there are also *casetas* that are open to the general public.
During the *fiesta*, many people wear typical Andalusian costumes: the men in traditional country dress and the women in flamenco dress. During the day, the fair is filled with hundreds of horsemen and women and richly decorated carriages. This is the so-called *paseo de caballos* (horse and carriage parade), in which the visitor can take part by hiring a horse-drawn carriage with a coachman.
Next to the fairgrounds is the *Calle del Infierno* (Hell street), a lively entertainment area with a multitude of attractions for children and adults. Another typical element is bullfighting: every afternoon the Plaza de la Maestranza bullring fills up for the daily bullfight.
After a week of fun, an impressive display of fireworks on Sunday at midnight says farewell to the Feria de Abril until next year.

Period / Occurrence
Its name is basically due to the fact that the Fair is held during the month of April. It does not have a fixed date, though. Traditionally, it begins two weeks after the end of Easter Week. In the years in which this festivity has fallen on later dates, a single week has been left between the two. There are even years in which it is celebrated entirely in the month of May.

Multimedia content
Ayuntamiento de Sevilla. (2022). *Resumen de la Feria de Sevilla de 2022*. [Video File]. https://www.youtube.com/watch?v=wQHkzXu3Pjc

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&__utmz=1.1665040911.1.1.utmcsr=google|utmccn=(organic)|utmcmd=organic|utmctr=(not%20provided)&__utmv=-&__utmk=127640461



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Feria del caballo (horse fair)

Category: Social practices, rituals and festive events
Region: Campiña de Jerez
Location: Jerez de la Frontera

Declared as element of International Tourist Interest, the *Feria del Caballo* (Horse Fair) of Jerez de la Frontera is, together with the Holy Week, one of the biggest and most significant celebrations in the city.
There is evidence of the Fair as far back as the 12th century, when King Alphonso X the Wise granted the privilege of holding a fair in April and other in September, with the horse already playing a fundamental role, as races were common, due to the Arab tradition. Although in the mid-19th century it became a livestock fair, it was in 1954 that the so-called Horse Week was instituted by Mayor Álvaro Domecq y Díez.
So the Fair was born out of the horse trade originated in the Middle Ages, and continues to maintain a close relationship with the equine world, being the only one that still preserves an important livestock and horse fair that is held parallel to the Fair.
As well as the daily horse rides and horse-drawn carriages in El Real (fairground), there is also a competition of *casetas* (stands) decoration competition, horse-drawn carriages, the national championship of *Acoso y Derribo* (Rodeo), *Doma Vaquera* (Cowboy Dressage), the morphological competition of select equine livestock, daily equestrian and bullfighting shows, etc., as well as attractions for the enjoyment of children.
The Jerez Horse Fair has special features that make it unique in Andalusia. It is a Fair with *casetas* open to the public, where anyone can enjoy the music and the excellent gastronomy of the area. Likewise, the City Council encourages the decoration of the *casetas* with a competition that rewards the most beautiful and original design around the fairground.
The fair currently set on display more than 200 *casetas*, each with its own particular atmosphere and gastronomic specialities, many of which participate in the competitions for best *tapa* and best decoration.
The typical drinks at the Jerez fair are oloroso and *fino* wines, while the most common daytime dress at the fair is *traje de corto* for men if riding a horse, and the *gitana* dress (or flamenco dress) for women.
Nowadays, Jerez is considered to be the birthplace of flamenco, element appointed in 2011 by UNESCO as Intangible World Heritage. For this reason, in that same year the streets of the *Real de la Feria* (fairground) were renamed after flamenco artists from Jerez.
Throughout the fair week the visitor can also enjoy a large number of live musical performances, especially those featuring local artists and groups.

Period / Occurrence
May. Although the date is variable, it is usually celebrated one week after the April's Fair of Seville (which in turn is celebrated according to the Holy Week) and before El Rocío Pilgrimage.

Multimedia content
Agencia EFE. (2022). *Vuelve la Feria del Caballo, Jerez está de fiesta*. [Video File]. https://www.youtube.com/watch?v=fQCwQTTz_aI

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Festivity of Virgen de la Piedad. *El Cascamorras*

Category: Social practices, rituals and festive events
Region: Comarca de Guadix, Comarca de Baza
Location: Guadix, Baza

The festivities in honour of the Virgen de la Piedad are held in Guadix and Baza between the 9th and 15th September. The main activities are the runs that take place in Baza, on September 6th, and in Guadix, on the 9th.
From an ethnographic point of view, the runs, whether in Baza or Guadix, are the highlight of the festival and in which most of the population of both cities participate. The rest of the activities around the festival have a more ceremonial character, participation is less spontaneous and the protagonism usually falls on the municipal authorities and civil or religious entities.
The figure of *El Cascamorras* is the main element of the ritual. His function is simple: he is chosen by the Brotherhood of the Virgen de la Piedad of Guadix to recover the image of the Virgin, kept in Baza. To do so, he has to arrive clean to the church of La Merced on September 6th. However, the people of Baza will prevent him from doing so by throwing paint at him. In the following days (September 7th and 8th) *El Cascamorras* occupies a prominent place in the festivity in honor of the Virgen de la Piedad in Baza, wearing the traditional costumes: a suit made up of pants and jacket with one half in red and the other half in yellow, decorated with motifs in green, yellow and red representing sunflowers, stars, flowers and moons. The week before 5th September, accompanied by several children and a representative of the brotherhood, he goes around the shops and neighborhoods of Guadix collecting money to defray the festivity costs.
By the end of August, the man who will assume the role of *Cascamorras* is elected, and the flag he will portray presented. On September 5th, the *Cascamorras* departs for Baza, symbolically bidding farewell to his neighbours in order to recover the image of the Virgin and return it to Guadix. In the city of Baza a crowd awaits to stain him, thus preventing him from taking the image away.
The *Cascamorras* carries a stick or cane from which hangs a leather bladder stuffed with wool or rags, with it he can defend himself from those who attack him.
On the 9th, the *Cascamorras* returns to Guadix. At the train station the people from Guadix wait to throw him water dyed with paint, a symbolic act of punishment for not having recovered the image of the Virgin.

After the Reconquest by the Catholic Monarchs, churches and convents were built over Arab mosques. In 1490, works began in Baza to transform the old Mozarab chapel into the Church of La Merced. Tradition has it that while Juan Pedernal, a neighbour from Guadix, was working on one of the walls of the church, he heard a voice saying: “Baza, Guadix, mercy on me”. The worker removed the rubble to discover the image of a Virgin with a scar on her face (the image of the Virgin actually has a scar on her face). The city of Guadix claimed the image for them because it was a man from Guadix who had found it, while the city of Baza claimed it as it had been found in their town.
After a series of disputes and reaching an agreement, it was decided that a commissioner from Guadix would go to Baza every year. If he managed to enter Baza and reach the Church of La Merced without being stained, he would be able to recover the image of the Virgin for Guadix. For this reason, the tradition arose in Baza of staining the *Cascamorras*, in order to prevent him from taking the image back to his city.
The commissioner would go to Baza every year to celebrate the religious ceremonies accompanied by a jester, whose task was to distract the lords with his jokes. It seems that this character is the origin of the figure of the *Cascamorras*, who was entrusted with the theft of the Virgin, defending himself from the people who tried to stain him with bladders tied to a stick.

Period / Occurrence
From the 5th to 13th September. The runs of *Cascamorras* are on 6th September in Baza and on September 9th in Guadix.

Multimedia content

Alberto Tauste. *Cascamorras. Fuerza y Tradición*. [Video File]. https://www.bazaturismo.com/fiestas-y-tradiciones/cascamorras/

Juan Pedernal. (2015). CASCAMORRAS FUERZA Y ESTÉTICA de Alberto Tauste. [Video File]. https://www.youtube.com/watch?v=Lw-SoUokGBk

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Ricardo Cañabate Egea



Ricardo Cañabate Egea



Ricardo Cañabate Egea

Fiesta of Verdiales, Málaga

Category: Oral traditions and expressions; Performing arts
Region: Área Metropolitana de Málaga, Valle del Guadalhorce, La Axarquía, Montes de Málaga
Location: Alhaurín el Grande, Almogía, Casabermeja, Málaga, Álora, Cártama, Pizarra, Comares

Verdiales are a socio-musical manifestation of peasant origin, specific to certain regions of the province of Malaga: Axarquia, Valle del Guadalhorce and Montes de Malaga, and consist of a particular style of singing and dancing accompanied by a *rondalla* made up of a violin, two to four guitars, a tambourine, two or more zills, castanets and, in some cases, a lute or bandurria. The ensemble of musicians, singers (*cantaores*) and dancers (*bailaores*) is called *Panda de Verdiales*, and their performances are called *Fiesta de Verdiales*. A member of a *panda* is called a *fiestero*.
The origin of the word *verdiales* seems to be in the olive-growing region of Malaga, where a variety of olive called *verdial* is cultivated, because it is still green when ripe.
Verdiales arouse musicological and anthropological interest mainly for three reasons:
- Antiquity: According to flamencologists, *verdiales* are the most primitive form of Malaga fandango and almost certainly of Andalusian fandango.
- Purity: It is a peasant fandango which, as Luque Navajas says, “due to copious accompaniment, has evolved very little, still conserving its primitive nature, of an impressive rudeness and authenticity”.
- Vitality: Unlike other Andalusian artistic manifestations which have been denaturalised when their cultural context disappeared and they became academic, *verdiales* have continued to be passed down from father to son until the present day, making them a genuine example of living folklore.

Tradition has bequeathed to the present day three styles that are designated according to the geographical area where they have developed: *Almogía*, *Montes* and *Comares* styles, which are distinguished from each other by their instrumentation, rhythm, interpretation or distinctive playing. *Montes* style is considered the oldest and best preserved because of its pure and genuine forms; *Almogía* style is the fastest of the three and covers the largest geographical territory, while *Comares* style is the richest from a musical point of view, its dance is very harmonious and the dancers have more possibilities for irregular postures.

Ancient history. Many ethnomusicologists agree on the Greek and Roman origins of *verdiales*, as there are vestiges, such as a Roman mosaic found in the ruins of Pompeii which represents the most suggestive proof of the antiquity and ritual connections of the *Pandas de Verdiales*, with archaic pre-Christian Mediterranean festivals. This is due to the similarity between the instruments, the way of performing and the costume of these pandas and the group of musicians depicted in the mosaic, entitled *Scena comica con suonatori ambulanti.*
Modern history. This period can be considered to span from the oldest audio-visual recordings of *Verdiales* (1950-1960) to the present day. It is at this time that the city of Málaga began to appreciate the *fiesta*, which some people considered to be “peasant stuff” so far. It has since become a symbol of the collective identity of the province of Málaga.

The municipalities where *verdiales* are most popular are Alhaurín el Grande, Almogía, Casabermeja, Málaga, Álora, Cártama, Pizarra and Comares

Period / Occurrence
It is traditionally celebrated on the winter solstice, from December 25th to 28th.

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https://www.andalucia.com/festival/verdiales.htm
Rossy, Hipólito (*Teoría del Cante Jondo*.- Credsa, Barcelona, 1998)



Adrián Somodevilla



Marc Ballester i Torrents. © Instituto Andaluz del Patrimonio Histórico

Fiestas de la Candelaria (candlemas festivities)

Category: Oral traditions and expressions; Social practices, rituals and festive events
Region: Several regions
Location: Several Andalusian towns and villages

The Festivity of *Nuestra Señora de la Candelaria*, also called Candelaria, Candlemas, Feast of the Candles or Feast of the Light, is a popular Catholic feast in honour of the Virgin of Candelaria, a Marian devotion deeply rooted in Spain since the beginning of the 10th century.
Astronomically, it coincides with the extension of daylight hours or lengthening of the day in the Northern hemisphere. Initially, the festival of Candlemas or the Feast of Light originated in the East under the name of *El Encuentro* (the Encounter), and later spread to the West in the 6th century, being celebrated in Rome with a penitential character. According to other researchers, however, the festival originated in ancient Rome, where the procession of the candles was part of the Lupercalia festival.
In Andalusia, the festive events vary in each town or city. Inland they are usually centred on one or several bonfires, with dancing, food and drink around them.
Seville
Specially noteworthy are the celebrations in towns of the southern Sierra of Seville such as **Estepa, Gilena** and especially **Pedrera** and **Casariche**, where more than 500 bonfires are lit, with great participation by both locals and visitors.
Jaén
In **Jódar**, in the province of Jaén, this festival is known as the *Virgen de las Roscas* (doughnuts), and its origins date back to the 17th century. On this day, children carry bunches of rosemary branches to the Church of La Asunción, from which colourful roscas hang tied with coloured ribbons. The girls carry baskets with bunches of rosemary and the roscas waiting to be blessed by the priest.
Cordoba
This festivity is also celebrated in **Priego de Córdoba** where, in addition to lighting the bonfires in the squares, it is traditional to light them in the schools, where the children dance around it. In **Adamuz**, also in the province of Córdoba, this festivity is celebrated all night long around numerous bonfires made of rosemary, over which the young people of the town jump. This is the reason why people from Adamuz are known as *culiquemaos* ("burnt buttocks").
In the region of Los Pedroches, the *Fiesta de las Candelas* in **Dos Torres**, declared a Festivity of Tourist Interest in Andalusia, attracts more than 5,000 people a year. The central element of the celebration is the lighting of the traditional bonfire in the *Plaza de la Villa*, around which the neighbours gather for an evening of conviviality, fun and eating sardines and pork products, and in **Nueva Carteya**, it is customary to make the candles with the remains of the olive trees that are cut down after harvesting the fruit.
Granada
In **Polícar** (Granada), on the eve of La Candelaria, the traditional *chiscos* (bonfires) are made. It consists of going to the countryside to collect firewood to make *lumbres* or *chiscos* in different parts of the village in the evening.
Malaga
The Virgin de la Candelaria and Saint Blas are honoured with devotion and faith. Proof of this can be found in the small village of **Colmenar**, where the images of the two saints are carried out in procession for more than ten hours. The faithful can triple the population of the village on this day.

Period / Occurrence
The feast is celebrated, according to the Catholic Saints' Calendar, on 2nd February in memory of the biblical passage of the Presentation of the Holy Child in the Temple of Jerusalem (Lk 2:22-39) and the purification of the Virgin Mary after childbirth, to fulfil the prescription of the Old Testament Law.

Multimedia content
Dos Torres. (2019). Spot Fiesta de la Candelaria Dos Torres. [Video File]. https://www.youtube.com/watch?v=WJIhplKENfQ

Reference

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Felipe García Leyva. © Instituto Andaluz del Patrimonio Histórico



Marc Ballester i Torrent. ©Instituto Andaluz del Patrimonio Histórico

Fiestas de moros y cristianos

Category: Oral traditions and expressions; Performing arts; Social practices, rituals and festive events
Region: Several regions
Location: Up to 50 towns and villages in Andalusia

As part of the festivities in honour of their patron saints, in many Andalusian towns and villages there is still a popular public performance known by the generic name of *Moros y Cristianos* (Moors and Christians).
It is difficult to know the exact origin and even who conceived them, but it is historically proven that these performances have existed for several centuries. According to the *Chronicle* by Condestable Don Miguel Lucas de Iranzo in 1463, as a reminder of the victories of the Christians over the Arabs in the border skirmishes, he ordered the celebration of certain *spears and rods* games, where one side was disguised as Moors. It seems that this was the first Moorish and Christian festival, at least the first one described in detail.
Today, there are still some 200 towns in Spain that celebrate these street theatre performances every year. They include the regions of Andalusia, Aragon, the Balearic Islands, Castile, Catalonia, Extremadura, Galicia, La Mancha, Navarre and Valencia. Particularly well-known are the Moors and Christians Festivities in the town of Alcoy in the Valencian Region, having been declared an Asset of Cultural Interest.
In Andalusia, more than 50 performances continue to be celebrated nowadays. Therein, the most characteristic feature is the festive importance placed on the relations between the two squads, not forgetting other significant moment: the battles of assault, seizure or rescue of the image of the patron saint of the town -during the procession-, especially because of the veracity with which they are carried out most of the times. Parliaments and challenges are used by the generals or captains, long invocations and harangues to the troops. There is also a comic side, performed by a character whose mission is to entertain the audience, telling jokes or dancing to the sound of music.

It can be established that the Moors and Christians festivities have the following common characteristics:
1) They are popular dramatic representations
2) Intervention of two bands or troupes, one of Moors and the other of Christians.
3) They include parliaments or communications -in verse- between the main actors of each side (king, general or captain, ambassador...).
4) Collective war scenes are performed (skirmishes, assaults, sieges, theft of shotguns, armed battles with swords, fire...).
5) They take place in the village itself (square, streets, castle, countryside).
6) They are held in honour of the patron saint of the village.
7) The patron saint intercedes on the Christian side to ensure victory.
8) They are elevated to the rank of town local festival.

It seems clear that this dramatized and popularised drama, elevated to the rank of a festival, commemorates two specific events in the history of Spain: first, the Conquest of the Kingdom of Granada by the Catholic Monarchs in 1492, that put an end to the Muslim occupation of the Iberian Peninsula, which had begun in the year 711.
Secondly, the Moorish uprising of 1568, motivated by king Philip II's prohibition of the uses, customs, festivities, dress, language, names, etc., of the Moorish population.

Period / Occurrence
The following is a list of the Moors and Christians Festivities that are regularly celebrated in Andalusia, together with their date and the saint to whom they are devoted:

Province of ALMERÍA:
ALCÓNTAR: Virgen del Rosario. 7th October.

ALCUDIA DE MONTEAGUD: San Sebastián. 2nd weekend in August.
ALQUERÍA, LA (Adra): Virgen de las Angustias. 4th weekend in August.
ANGOSTO (Serón): Purísima Concepción. 8th December.
BACARES: Santo Cristo del Bosque. 14th September.
BAYÁRCAL: San Francisco Javier. 3rd-4th December.
BAYARQUE: San Sebastián. 4th weekend in July.
BÉDAR: Virgen de la Cabeza. 23rd-24th September.
BENÍNAR (Berja): San Roque. 16th August.
CARBONERAS: San Antonio de Padua. 13th June.
GÉRGAL: San Sebastián. 19th 20th January.
HIGUERAL (Tíjola): San Antonio de Padua. 13th June.
HUEBRO (Níjar): Virgen del Rosario. 24th September.
LA LOMA (Serón): San Miguel. 4th weekend in September.
LAROYA: San Ramón. 4th weekend in August.
LUBRÍN: San Sebastián. 20th 21st January.
LÚCAR: San Sebastián. 20th January.
MOJÁCAR: San Agustín. 4th weekend in August.
OCAÑA (Las Tres Villas): San Bernardo. 3rd weekend in August.
PATERNA DEL RÍO: Sto. Cristo de las Penas. 14th September.
SENES: El Divino Rostro. 2nd weekend in August.
SOMONTÍN: San Sebastián. 20th January.
TURRILLAS: San Antonio de Padua. 13th June.
VELEFIQUE: San Roque. 2nd weekend in August.

Province of CÁDIZ:
BENAMAHOMA (Grazalema): San Antonio. 1st week in August.

Province of GRANADA:
ALBONDÓN: San Luis Rey de Francia. 25th August.
ALDEIRE: Virgen del Rosario. 4th Sunday of May or 15th Autust.
BENAMANUREL: Virgen de la Cabeza. 4th Sunday of April.
COGOLLOS DE GUADIX: Virgen de la Cabeza. 4th Sunday of April.
COJÁYAR (Murtas): San Antonio de Padua. 3rd weekend in August.
CÚLLAR-BAZA: Virgen de la Cabeza. 4th Sunday of April.
JORAIRATAR (Ugíjar): Arcángel San Gabriel. 3rd weekend in August.
JUVILES: Virgen del Rosario. 2nd weekend in August.
LAROLES (Nevada): San Sebastián. Closest weekend to 20th January.
MOLVÍZAR: Santa Ana. 26th de July.
MONTEJÍCAR: Virgen de la Cabeza. 23rd-24th-25th August.
ORCE: San Sebastián. Closest weekend to 20th January.
PICENA (Nevada): Virgen del Rosario. 11th-12th September.
QUÉNTAR: San Sebastián. 4th-5th October.
TREVÉLEZ: San Antonio de Padua. Closest weekend to 13th June.
TURÓN: San Marcos. 25th April.
VÁLOR: Sto. Cristo de la Yedra. 15th September.
VÉLEZ-BENAUDALLA: San Antonio de Padua. 13th June.
ZÚJAR: Virgen de la Cabeza. 4th Sunday of April.

Province of JAÉN:
ALCALÁ LA REAL: Santo Domingo de Silos. 20th December («Fiesta del Arrabal»).
BELMEZ (Bélmez de la Moraleda): Señor de la Vida. 1st Sunday of May.
BÉLMEZ DE LA MORALEDA: Señor de la Vida. 3rd Sunday of August.
CAMPILLO DE ARENAS: Virgen de la Cabeza. 2nd Sunday of August.
CARCHELEJO (Cárcheles): Virgen del Rosario. 14th-15th August.

Province of MÁLAGA:
ALFARNATE: Virgen de Monsalud. 12th-16th September.
BENADALID: San Isidoro. 27th-29th August.
BENALAURÍA: Santo Domingo de Guzmán. 4th-5th August.
BENAMOCARRA: Cristo de la Salud. 4th weekend in October.

Multimedia content
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Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico



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Flamenco

Category: Performing arts; Oral traditions and expressions
Region: Andalusia and other Spanish regions
Locations: Mainly Seville and Cádiz

Flamenco is a Spanish musical genre that developed in Andalusia, especially in the areas of Cadiz and its ports, San Fernando, Jerez de la Frontera, Seville and some towns of its province such as Lebrija and Utrera, Huelva, Granada and Cordoba, as well as in some areas of Murcia, Castile-La Mancha and Extremadura. Flamenco is an art form that is the result of the influence and crossbreeding of various cultures such as Gypsy, Arab, Christian and Jewish. It combines music, song and dance. Nowadays, this artistic expression is appreciated and practised all over the world. Known for its emotional intensity, for the outpouring of feelings that the artists imprint on their performances, flamenco was declared Intangible Cultural Heritage of Humanity by UNESCO in 2010.

It is believed that the flamenco genre emerged at the end of the 18th century in the towns and villages of Lower Andalusia, with Jerez de la Frontera standing out as the first written vestige of this art form. There are hypotheses that point to the influence on flamenco of dance varieties from the Indian subcontinent -the place of origin of the gypsy people- such as the *kathak* dance. There is also speculation about the African influence on the rhythms and choreographies of flamenco.
As for the etymology of the term, there is no unanimity to this respect, although there is a fairly acceptable theory that the term *flamenco* derives from the Andalusi term 'fellah min gueir ard', an expression that means something like “landless Moorish peasant”.

If there is one culture that is directly associated with flamenco, that is the gypsy culture, perhaps because it has been the one that has contributed most to the development of this art, although it has not been the only one, as it even receives African and Caribbean influences, in addition to the Arab, Jewish and Christian ones mentioned above.
Although flamenco originally consisted only of singing, over time dance and music, mainly guitar, were introduced. The singing associated with flamenco music is influenced by the folk songs and the traditional music of Andalusia, the Gregorian chants of the Jewish synagogues, Arabic sounds and African rhythms.
Regarding flamenco dance, we can also find the cultural heritage of traditional dances from different corners of Spain, African dances or the Indian dances that the gypsies brought to Andalusia. As for the contribution of each culture to flamenco dance and music, according to José Luis Navarro, historian and author of the book *Historia del baile flamenco*, the grace, elegance and freshness are Andalusian influences, the temperament and the interpretative grit have the gypsy stamp and finally, the swagger and sensuality are influenced by the African cultures.
But if there is something that identifies flamenco, it is its power to transmit feelings, as the first flamenco artists used this art form to express their emotional experiences. Flamenco lyrics are full of pain, joy, passion, anguish, love and heartbreak, feelings that are reflected in the different palos (styles), the best known of which may be *bulerías*, *soleá*, *alegrías*, *seguiriyas*, *fandangos*, *tangos and sevillanas*, although there are over 50 of them recorded.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2010 (5.COM 6.39)

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Andalucía Turismo y Deporte. www.andalucia.org



Andalucía Turismo y Deporte. www.andalucia.org

Grape harvest and vine growing, Málaga

Category: Traditional craftsmanship
Region: Área Metropolitana de Málaga
Location: Málaga

Viticulture or vine growing in the metropolitan area of Malaga receives particular importance, especially the harvesting process, as its own characteristics make it different from the rest of Andalusia.
Some historians claim that Malaga was one of the first cities in Europe to cultivate vines. Some argue that it was the Phoenicians who first brought the vine to the colonies they founded. On the other hand, Guillén Robles in his *History of Málaga* states that it was the Greeks who, once established in Málaga, introduced the techniques of working in the vineyards around 600 B.C. There are also references to the value given to Málaga wine by Romans. Much later, during the Muslim period, wine was already an important industry, and it was the Catholic Monarchs who created the Brotherhood of Winemakers (which has remained throughout the centuries up to the present day), whose function was to ensure the purity of winemaking procedures.
In this way, the value and prestige of Malaga wine grew until it reached its maximum splendour during the 17th, 18th and part of the 19th centuries. However, by the end of the 19th century, its commercialisation began to be endangered by imitations and fraud. These factors were aggravated by the appearance, from North America, of two fungi, oidium and mildew, that affected vine cultivation, as well as the phylloxera plague, which definitively destroyed the Malaga vineyards. Nevertheless, Malaga wine was able to survive thanks to the grafting of the two most important grape varieties in the area: Moscatel and Pedro Ximénez, which are nowadays hallmarks of the province. In the Montes de Málaga, the mountain range that surrounds the city, vineyards are grown at high altitudes and on very steep slopes, which does not prevent them from benefiting from the Mediterranean climate, due to their proximity to the coast. The combination of elements such as climate, rainfall and the slate soils that predominate in the area favours the production of high quality wines. The grape harvest is still carried out by hand, and the use of animals is essential to help in the harvesting of the grapes, as the steep slope of the terrain makes it impossible for machinery to enter the vineyards. The *arriero* or *mulero* (muleteer) is in charge of taking the mule to the place where the grape harvesters leave the baskets full of grapes to load them into the saddlebags carried by the animal.
The topography, geology and climate of the Andalusian countryside are excellent for vine growing. The Mediterranean climate and the different microclimates, the mild average temperatures (16°C), the scarcity of frost and hail, the numerous hours of sunshine per year, a strong altitudinal contrast and the ageing system, create wines of excellent quality, very varied and characteristic.
This trend towards prestigious production has been perpetuated to the present day. More than 70% of Andalusian vineyards are covered by one of the six Designations of Origin established and protected by their respective Regulatory Councils: Condado de Huelva (1933), Jerez-Xérès-Sherry (1933), Manzanilla de Sanlúcar (1964), Málaga (1933), Sierras de Málaga (2001) and Montilla-Moriles (1985).
In addition to these designations, there are 13 protected geographical indications (*Vinos de la Tierra* or local wines) and other historic wines that are not protected, but quite popular. A whole wine culture has grown up around all these wines, which includes wineries, specialised museums, traditional festivals...

Period / Occurrence
Seasonal. The grape harvesting period generally begins at the end of August or the beginning of September and finishes at the beginning of October. However, it depends to a large extent on the weather during the last months, as this is decisive for the proper ripening of the grapes.

Multimedia content

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Handicraft of esparto, Almería

Category: Traditional craftsmanship
Region: Levante almeriense, Alpujarra almeriense, Los Vélez.
Location: Pulpí, Lubrín, Huécija and Vélez-Blanco

The esparto grass is an herbaceous plant with hard, rolled, long leaves whose external root is called *atocha* or *espartera*. The sub-desert climate of the coast of Almería favours the growth of this plant, as the proximity to the sea, the saltpetre in the soil and the humidity are beneficial for its development, making the esparto grass more flexible and fibrous. The maturation of the esparto plant takes place in spring, the fruit being annual and its quantity varying according to the rainfall in winter and spring. During the first year and up to the third year, the plant is extremely sensitive to intense cold and frost. Growth is very slow at first, although after the third year of life it accelerates, producing useful esparto grass by the fifth year; it starts to decline at around the age of fifty and then degenerates.

In Spain, archaeological sites show that the use of esparto grass was deeply rooted before the Roman occupation. Historically, Almería has been the province that has made the best use of this natural resource for the manufacture of utensils that were present in every home: blowers, mats, blinds, baskets, panniers, harnesses, carafe covers, sieves, espadrilles, as well as for animal implements and ropes for the naval fleet and for fishing. In the 19th century, the esparto industry flourished in the province of Almería thanks to the opening of the city's port between 1847 and 1908, which favoured commercial contacts.
The increase in demand for this raw material throughout the 19th century led to the creation of factories for the processing of esparto grass, such as the esparto manufacturing factory in the village of Pulpí. This type of factory concentrated a large number of workers. The *braceros* (labourers) collected the esparto grass from the surrounding mountains, carrying it on their backs to the points in charge of weighing the amount of esparto grass collected. The esparto grass was taken to the factory and stored until it was placed in pools of water so that it would boil and become more flexible for working. The esparto grass was then removed from the pool and dried in the sun to be treated in the mechanical mallets.
The workers settled the esparto grass into the mallets, which were used to chop the esparto grass, and they would turn the plant as the mallet crushed it. This process was carried out in order to remove the husk that envelops the plant's fibre.
The resulting fibre passed through the spinners, who, using a kind of spinning wheel, made the raw material to be used in the production of objects.
Nowadays, the esparto grass craft is in decline, mainly due to the introduction of new raw materials and to the fact that the people who used to conduct this activity are generally elderly people, thus the esparto grass tradition has been lost in many towns.
Its cultivation has become one of the most representative elements of the cultural landscape of Almería, although nowadays it is only harvested in small quantities for the production of decorative objects.
Currently, the esparto handicraft is carried out mainly in various towns and villages in the province of Almería, such as Pulpí, Huécija, Lubrín and Vélez-Blanco, among other.

Period / Occurrence
Continuous. The plant blossoms in spring and is harvested in August. The esparto worker can choose whether he wants branches from the previous year or new branches. The work of the esparto grass is carried out throughout the year, depending on the demand for objects.

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Pascal Janin. © Instituto Andaluz del Patrimonio Histórico



Photo: Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico



José Miguel Mejías del Río. © Instituto Andaluz del Patrimonio Histórico

Horse racing on the beaches of Sanlúcar de Barrameda

Category: Performing arts; Social practices, rituals and festive events
Region: Costa Noroeste de Cádiz
Location: Sanlúcar de Barrameda

Sanlúcar de Barrameda Horse Races are celebrated in the month of August, in two cycles of three days each, coinciding with the low tide and with sufficient sun light to allow the competitions to take place. As it is a natural hippodrome, the planned dates depend on the tide calendar, as the racing days have to coincide with a good low tide, so that horses can race with sufficient shore and track along the beach. They have been declared a Festival of International Tourist Interest.

The first official horse races on the beach of Sanlúcar de Barrameda were held on 31st August 1845. The origin of these races is believed to be found in the informal competitions that took place between the owners of the horses that transported fish from Bajo de Guía ancient port to the local markets and nearby towns. Of all the horse races that have been held in the province of Cádiz since the 19th and the beginning of the 20th century, only those of Sanlúcar have maintained their continuity over time, that is why they are considered to be the oldest of all those currently held, not only at provincial but also at Spanish level.

Nowadays, the best riders take part in these races. Over time, the competition has grown in prestige, variety and categories, and in the latest editions there are races for jockeys (professionals), gentlemen (amateurs) and horsewomen. In 1981 the competition experienced a boom, when the old Horse Society of Sanlúcar de Barrameda was re-founded, and since then it has been in charge of the organization. Today they are one of the most important sporting, tourist and social events of the summer in southern Spain.
The ritual takes place in two perfectly differentiated festive spaces. On the one hand, Las Piletas beach becomes an open-air racecourse, open to anyone who wishes to watch the races in situ, either from the sand or from the promenade.
The starting line for the races is mobile, depending on the distance to be covered by horses and jockeys, and is located approximately in front of Bajo de Guía seaside district. The finishing line is located at Punta del Espíritu Santo.
The other festive area is a private enclosure or tent, which is located in front of the finishing line and accessible by ticket or invitation. This second area houses several grandstands to watch the races, official betting booths, a central tent with a giant screen to follow the races, private boxes, indoor and outdoor bars, etc.
There are no major differences in the quality and quantity of the races, although in general the best prize money is awarded during the second cycle.

Period / Occurrence
Since the beginning of the activity, it has been carried out during the month of August, although the date varies depending on the tides. There are two cycles of three days each and the programme depends on the low tide in the afternoon and evening.

Multimedia content
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Eva Cote Montes. © Instituto Andaluz del Patrimonio Histórico



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Jerez wine (sherry)

Category: Traditional Craftsmanship; Knowledge and practices concerning nature and the universe
Region: Campiña de Jerez
Location: Jerez de la Frontera, Sanlúcar de Barrameda and Puerto de Santa María

The Andalusian vineyards cover an approximate area of forty thousand hectares, of which eleven thousand are in the province of Cádiz.
The Jerez-Xérés-Sherry and Manzanilla de Sanlúcar Designation of Origin was created in 1935 to preserve the mode of production of the region wines. Related to the wine of Jerez are also vinegar and Brandy, protected under the same Designation of Origin, the oldest in Spain and the second oldest in Europe; the three denominations it receives are due to its export orientation, so Jerez would be the Spanish, Xéres the French and Sherry the English, who continue to be the main importers.
It is estimated that the wine of Jerez and its particular production process have more than 3,000 years of history, as all the great civilisations of the Mediterranean have been involved in it. There is evidence that the Phoenicians were the first to plant vines in the area of Jerez, then known as *Xera* around 1100 BC. Later on, the Romans established an active trade of "vino ceretensis" between *Ceret* (Jerez) and Rome, and the Arabs, who, despite the fact that their religion did not permit the consumption of alcoholic beverages, introduced distillation by means of stills and alquitars.
From the end of the 15th and the beginning of the 16th century, vineyards in the framework of Jerez were already destined for export. Throughout the 17th century, the wine trade route ran from Cadiz to the British Isles and it was the English who spread sherry around the world. In the 18th century, a number of English businessmen (Garvey, Wisdom & Warter, Osborne, Byass) decided to establish themselves in Jerez, founding bodegas (vineries). They were followed by Frenchmen, such as the Domecqs, and Spanish.
The decade of the seventies of the 19th century was the high point of wine trade in Jerez, becoming the predominant product in Spanish foreign trade. Between 1950 to 1975 exports increased fivefold and large winemakers built huge new cellars.
In this respect, it is worth noting the importance of the architecture of the cellars in the area, as it is responsible for providing the wines with the climatic conditions they need for ageing. If the winds have a very important influence on the vine-growing of the area, this influence is no less important when it comes to the ageing of sherry wines, for which the stability of the temperature inside the cellar is very important, especially for the biological ageing of fine wines, which is why they are preferably located near the sea or on high ground to receive the sea breeze.
As for the raw material used to make Jerez wines, the Regulating Board authorise three varieties of white grapes: Palomino, Pedro Ximénez and Moscatel. The *Palomino* variety is the main variety used in the different varieties of Jerez wine (*fino*, *amontillado*, *oloroso*, etc.).
Regarding the method of production of Jerez wines, it starts with the harvesting of the *palomino* grape and the musts are obtained which, after fermentation and settling, will reach the ageing cellar, where they will form part of the genuine system of soleras and *criaderas* in American oak barrels. Once there, by means of decanting, the wines will be transformed over years of *crianza*, something unique in the ageing of these wines, specifically *fino* and *manzanilla* varieties; the process is carried out by biological ageing, which is considered one of the most valuable Spanish contributions to universal gastronomy.

Period / Occurrence
Continuous. The production of Jerez wines begins after the grape harvest in September. Subsequently, the various stages and its peculiar crianza (ageing) process, mean that the activity is constant throughout the year and for successive years until it can be defined as "Jerez Wines".

Multimedia content
DW News. (2015). *Sherry from Jerez. Euromaxxl*. [Video File]. www.youtube.com/watch?v=sk6i5sVxkqk

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https://www.upo.es/andaluciavino/do-jerez-xeres-sherry/
https://www.barcelo.com/pinandtravel/en/spanish-sherry/



Eva Cote Montes. © Instituto Andaluz del Patrimonio Histórico



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Juego de bolos serranos (mountain bowling)

Category: Social practices, rituals and festive events; Oral traditions and expressions
Region: La Loma y las Villas
Location: Villacarrillo, Villanueva del Arzobispo, Iznatoraf, Espelúy

The *Bolo Andaluz* (Andalusian Bowling) or *Juego de Bolos Serranos* (Mountain bowling) is a form of expression, in the way of a traditional game or sport that is shared by the inhabitants of the current Sierras de Cazorla, Segura y las Villas Natural Park, and which forms part of their identity. It is currently considered to be the only indigenous sport of Andalusia.

There is not much information about the origin of this sport, although different hypotheses place it in the Reconquest and other during the Modern Age (16th-17th centuries). It reached its peak in the second half of the 19th century and the beginning of the 20th century, at a time when the population in these mountain ranges was at its highest. It began to decline from the 1950s and 1960s onwards due to emigration to other autonomous communities. From the 1980s onwards, a process of recovery began until the present day, when the game is spreading through competitions organised by the clubs, the Diputación Cup and the Federation Circuit.
In three of the four municipalities that make up the Sierra de las Villas (Villacarrillo, Villanueva del Arzobispo and Iznatoraf) there are bowling alleys (or "boleas"), with Villacarrillo being the municipality with the largest number of bowlers, currently having seven active bowling alleys. They are a lively and dynamic form of expression, passed down and recreated from generation to generation as an apprenticeship, originally practised by adult men, but which nowadays also includes women and younger members.
At the beginning of the eighties of the 20th century, the "sportivization" of the game began, incorporating both women and children in the competitions, and it is in the year 2000 when this sport was federated, organising championships at regional, provincial and county level; nowadays competitions are also held at national level.
It is usually played in two modalities, known as *Valle* (valley) and *Montaña* (mountain), both belonging to the group of "pasabolos", a group of games in which the distance at which the bowling pins are sent after impact with the ball is rewarded.
Usually, *bolos serranos* are played in teams (from three to six players), and there may be individual or pair "challenges". In tournaments, there are individual competitions, in pairs or in teams of four players. At the competitive and federated level, participation is by clubs. Outside the official competition, the amateurs who play this game-sport do not necessarily have to belong to a club. The bowling alleys or "boleas" are places for sociability and the game available to all social groups.
This sport is also practised in another point of the province of Jaén: two minor local entities in the town of Espelúy (Metropolitan Area of Jaén): La Estación and Poblado del I.A.R.A.
The *Bolo Andaluz* has been considered a sporting speciality since 1998 by the Andalusian Bowling Federation. In 2010 it was recognised by the Spanish Bowling Federation as a national sporting speciality thanks to the fact that, due to the phenomenon of emigration, it is currently practised in six Spanish autonomous communities: Aragon, Catalonia, Valencia, Murcia, Castile-La Mancha and, of course, Andalusia.

Multimedia content
Canal Sur Jaén. (2019). Bolos Serranos, deporte andaluz documentado ya en el siglo XVIII. [Video File]. https://www.youtube.com/watch?v=0jyec5PRBjI

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https://andaluzadebolos.org/modalidades/bolo-andaluz/
https://guiadigital.iaph.es/bien/inmaterial/238603/jaen/villacarrillo/juego-de-bolos-serranos
https://sierrayhombre.org/los-bolos-serranos/



Estefanía Fernández Fernández. © Instituto Andaluz del Patrimonio Histórico



Estefanía Fernández Fernández. © Instituto Andaluz del Patrimonio Histórico

Leather footwear manufacture

Category: Traditional craftsmanship
Region: El Condado
Location: Valverde del Camino

Footwear manufacture has historically been a craft activity that has developed in diverse ways, both in terms of procedures and in terms of the raw materials used and the footwear models. The activity is also conditioned by the different regions, depending on a series of variables, standing out the climatological and socio-economic conditions, the availability of raw materials, the use of footwear and the aesthetic criteria imposed by different cultures and fashions.
In the town of Valverde del Camino, footwear manufacturing, one of the most globalised production sectors, has nowadays undergone a process of mechanisation, with only a few small companies keeping handcrafted production alive. However, handmade work is nowadays a practice that complements the use of machines.
Anyhow, it is true that the productive fabric is usually centred on small family-run companies, and that they still maintain direct control over the different stages of the process and the quality of the final product.
Footwear production in Valverde del Camino has determined the socio-economic situation of the village in recent centuries and its development as a central production core in the whole region and in the province of Huelva. From the end of the 18th century, livestock farming became the main activity in the village of Valverde -which at that time was still called Facanías- due to the scarcity of arable land. Thanks to its geographical position as a crossroads and the livestock farms existing, many handicraft activities linked to the processing and use of hides were developed. In Valverde, there was a high specialization of tanners, leather workers, saddlers, shoemakers and other leather craftsmen.
In the past, each village had its own shoemaker and many of them tanned hides and manufactured articles for everyday use, but from 1700 onwards, Valverde began to specialise as a production centre at a regional level.
The exploitation of the mines and the arrival of foreign companies to exploit them meant a change for the local economy and for the shoe craftsmanship, both in the quantity of products and in their quality and use.
Until 1912, footwear production was carried out by hand, in a totally artisanal way, and the process included the treatment of the raw material, while from this date onwards the activity became more specialised and the first factory was founded, marking the birth of the Valverde footwear industry. But its success was short-lived, as production went into a deep crisis during the First World War.
In 1920, the first corporate union made up of shoemakers and residents of the town, *Crédito Obrero*, was formed while the second factory was founded. From then on, the footwear sector became a productive segment in strong expansion, recognised nationally and internationally above all thanks to the typical *boto campero* (riding boot), which had already won prizes as the best footwear in Vienna in 1873.
Through years of great success and others of deep crisis, footwear manufacturing has been maintained until today in the village, although with important transformations.

Period / Occurrence
Continuous. In the workshops, production is spread over the whole year, although a distinction is made between a minimum standard production and custom-made production, which clearly marks different times of the year.

Multimedia content
Canal Sur Turismo. (2019). *Fábrica artesanal de calzado. Valverde del Camino, Huelva*. [Video File]. https://www.youtube.com/watch?v=4vDAnLEV4Kw

Reference
https://guiadigital.iaph.es/bien/inmaterial/195225/huelva/valverde-del-camino/zapateria

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Erica Bredy. © Instituto Andaluz del Patrimonio Histórico



Andalucía Turismo y Deporte. www.andalucia.org

Lutería (guitar-making), Granada

Category: Traditional craftsmanship
Region: Comarca Metropolitana de Granada
Location: Granada

The guitar is an instrument that, due to its antiquity, has undergone numerous modifications in terms of its structural elements, adapting to the needs that were generated in each historical period.

The sources reveal several hypotheses on the origin of this instrument, so popular today. On the one hand, there is the theory that the guitar has a Greco-Roman origin, and on the other hand however, there is the theory that the guitar was an instrument introduced by the Arab culture in the Iberian Peninsula. The Spanish guitar acquired this name when Vicente Espinel added the fifth string to it in the 16th century. In the 18th century, the instrument took a great leap forward, when Jacob Otto added the sixth string.
In the mid-19th century, Antonio Torres, another of the most notable figures in the guitar-making school, innovated a seven-rod system for the soundboard top. He also increased the size of the soundboard and the width of the neck, as well as improving the technique of varnishing and introducing other technical development to the fingerboard and headstock. His guitars were used by great performers of the time and later periods. He was one of the founders of the modern guitar, as he was able to adapt the instrument and achieve a more popular typology and easier to play, which would result in the flamenco guitar.

Historically, Granada has been one of the most significant cultural centres of the guitar culture, both among the courtly classes and among ordinary people. In the city there was a notable guild of luthiers who made vihuelas, lutes and guitars, including the Vallejo brothers, José Ortega, Pernas or the Ferrer family.
Nowadays, the city of Granada is one of the internationally recognised centres where one of the most important guitar schools is located.
There are a series of qualities that identify the Granadan guitar: the varnishing with shellac, which makes the guitar more elastic, so that a natural vibration of the wood is produced; the dynamism of the Granadan guitar, being smaller and more manageable, the harmonic personality, the system of enclosures and moulds as well as the varnish, are aspects that generate an acoustic that is identifiable by experts in the field.
Famous concert performers, both classical and flamenco, turn to Granada to acquire a unique instrument created exclusively for them. There is a close relationship between the craftsman and the musician during the working process, becoming a hand in hand dialogue necessary to determine the characteristics that the musician needs for his/her instrument.
The climate of the area is also an advantage for the manufacture of guitars, as wood is a very delicate raw material which is influenced by variables such as the degree of humidity. The Realejo, Albayzin and Cuesta de Gomérez neighbourhoods are areas where most of the guitar-making workshops are located.
Today, a wide variety of materials are used for manufacturing, although the most commonly used are Indian rosewood and others: fir tree, mahogany, Canadian cedar, pine, cypress (very popular for flamenco guitars) and ebony.

Period / Occurrence
The intensity of manufacturing depends on the orders received. Sometimes there is a greater volume of work, depending, of course, on the orders received by the artisan from his customers.

Reference
Instituto Andaluz del Patrimonio Histórico. Ana Belén García Muñoz, *Atlas de Patrimonio Inmaterial de Andalucía. Fase 3. Zona 5. Lutería*, 2018.
https://guiadigital.iaph.es/bien/inmaterial/237898/granada/granada/luteria

http://www.unescoandalucia.org/blog/ruta-guiada-los-paisajes-sonoros-de-la-guitarra-granadina-13-y-14-de-noviembre



Andalucía Turismo y Deporte. www.andalucia.org



Sergio Valverde. Asociación de Guitarreros de Granada

May Cross

Category: Social practices, rituals, and festive events; Traditional craftmanship
Region: Comarca Metropolitana de Granada, Córdoba, Los Pedroches.
Location: Granada, Córdoba

There are several hypotheses on the origin of this celebration. One of them says it was born from pagan festivals celebrated during the month of May to commemorate the arrival of spring, where a young woman dressed in white and crowned with flowers was the "Maya", in allusion to the month of flowers.
However, other historians place the origin of the celebration of the Cross in Roman festivities, since on the 3rd May, Saint Helen, mother of the Emperor Constantine, found the Holy Cross, and to verify that it was the real one, she placed it on sick people, healing them. On the day of her death, St. Helena begged all those who believed in Christ to celebrate the commemoration of the day it was found.

Granada
This festival has deep roots and tradition in the city of Granada, where the first celebrations of the Day of the Cross, as they are known today, date back to the 17th century. In 1625 an alabaster cross was built in the district of San Lázaro, much celebrated by the neighbours, and this tradition was later transferred to other popular districts, such as Albayzin and Realejo.
It is one of the most important celebrations in Granada due to its integrating and festive nature. Each neighbourhood, association or brotherhood makes its own cross to be visited throughout the day. The decorative elements that stand out in these crosses are the cross, normally lined with red carnations, Granada ceramics, copper objects, shawls, the *pero* (variety of apple) and the tray for money contributions.
Nowadays, the town council prepares different prize categories: courtyards; streets and squares; shop windows; and school section. Throughout the day there are performances by dance groups, exhibitions and horse-drawn carriage competitions, concerts, etc. There are crosses practically all over the city, the Realejo and Albayzin neighbourhoods being the most popular.

Córdoba
The first contest on Crosses of May organised by Cordoba City Council was held in 1953. During 1953 and 1954, the May Crosses were held together with the Patios, as most of them were located inside them. In 1955, two different competitions were created: crosses and patios. The *peñas* (clubs) joined the festivities around this time, acquiring great prominence. In 1974, the Brotherhood of Jesús Nazareno was the first religious community to set up their own May Cross. Nowadays, the Easter brotherhoods are the main participants in this event. In the 1970s, neighbourhood associations joined the festival.
Special mention should be made of **Añora**, a village in the north of the province of Córdoba. Its origins may date back to the 16th century. The staging and beauty of the ornamentation used to exalt the Cross confers this festivity a special singularity and aesthetics. Two types of crosses are dressed in this ritual: indoor crosses ("dressed" or carried out inside homes or buildings), in which the brightest whiteness of the materials normally predominates, and outdoor crosses (dressed granite crosses). Both are decorated with a baroque and painstaking workmanship that involves the work of a team, mostly formed by women, for two or three months before the celebration of the *Velá* (first Sunday of May)
This ritual is deeply rooted not only in the village, but also in the whole region of Los Pedroches, and its continuity is guaranteed.

Other Andalusian towns and villages where the festivity of the Cross of May is particularly significant are, among others:
Córdoba: Aguilar de la Frontera, Cañete de las Torres
Cádiz: Ubrique
Granada: Zafarraya, Cortes de Baza, Baza, Dólar, Santa Cruz del Comercio

Huelva: Alosno, Almonaster la real, Berrocal, Bonares, La Palma del Condado, Lucena del Puerto
Málaga: Torrox
Almería: Alhama de Almería, Almería
Sevilla: Lebrija, EL Madroño, Alcores (Carmona)

Period / Occurrence
3rd May. Although the main day is the third of May, it must also be pointed out the importance of the previous days, on this occasion dedicated to preparing the ornamentation of the crosses.

Multimedia content
Ahora Granada. Granada vuelve a celebrar su tradicional día de la Cruz. [Video File]. www.ahoragranada.com/noticias/las-fotos-y-el-video-del-regreso-tradicional-del-dia-de-la-cruz-a-granada/

Reference
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http://portavoz.cpre.junta-andalucia.es/presidencia/portavoz/cultura/164210/consejodegobierno/culturaypatrimoniohistorico/anora/fiestadelacruzdemayo/nuevobic/interesetnologico/gobiernodeandalucia
Instituto Andaluz del Patrimonio Histórico. Ana Belén García Muñoz, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 3. Zona 5. Fiesta del Día de la Cruz en Granada*, 2014.



Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico



Felipe García Leyva. © Instituto Andaluz del Patrimonio Histórico



Felipe García Leyva. © Instituto Andaluz del Patrimonio Histórico

Mining (Minas de Tharsis), Huelva

Category: Traditional craftsmanship
Region: El Andévalo
Location: Alosno, Almonaster la Real, Calañas, El Cerro de Andévalo and La Zarza-Perrunal

An activity of remote origins, mining involves different phases for the selective extraction of minerals from the earth crust. There are two types of mines, open-pit mines, in which minerals are extracted from the surface of the ground, and underground mines, in which extraction takes place in the earth's interior. The central stages of mining are extraction, loading and transport. Each of these phases has developed and is currently developed according to different methods and use of machinery and tools depending on the conditions of each mine, as well as the minerals extracted.
In Tharsis, one of the towns with the longest mining tradition in Spain (several archaeological remains have been found which document that the mines of the Sierra de Tarse have existed since prehistoric times), the exploitation of the mining deposits in modern times has been based on a combination of open-cast and underground mines. The main minerals that have been extracted are copper, pyrite and gold. Since the 1980s, the entire mining sector in the region has been in crisis, and in Tharsis mining activity came to a complete halt in 2001, due to the fall in the price of copper and the transformations in the open-cast mines, which caused profound environmental damage.
The Tharsis-La Zarza mining basin, colloquially known as the Tharsis mines, is located in the centre of the province of Huelva. Its main centres are in the municipalities of Alosno, Almonaster la Real, Calañas, El Cerro de Andévalo, La Zarza-Perrunal, San Bartolomé de la Torre, Villanueva de los Castillejos and Villanueva de las Cruces, in the historical region of Andévalo. The basin is part of the so-called Iberian Pyritic Belt.
Historically, this area has been exploited for mining purposes, and an important mining-industrial complex was built up. There is material and archaeological evidence of mining activities throughout various periods of antiquity. However, the zenith of exploitation was reached in the course of the 19th and 20th centuries under the management of the British Tharsis Sulphur and Copper Company Limited, which introduced modern methods of extraction and began open-cast mining. During this period, important industrial facilities, railway lines, mining towns, warehouses, etc. were also built.
As a result of the activities that have taken place during the contemporary period, there is an extensive heritage of historical and industrial character, especially that which is linked to the British period. In 2014 the Tharsis-La Zarza mining basin was declared an Element of Cultural Interest with the category of Heritage Area.
Expansion of the activity
From the first decades of the 19th century onwards, several mining sites in the area were again exploited by various foreign companies.
For more than a century they have marked the local history, economy and culture. According to the website of the Friends of Tharsis Association, there were around one hundred mining sites in the district, located in the central and southern parts.
Throughout the second half of the 19th century and for much of the 20th, mining activity was one of the economic engines of the area: new villages were born, houses were built for the miners' families, schools and churches were opened, foreign companies financed the construction of casinos and even a theatre in Tharsis, while at the same time production was increasing as a result of new techniques being applied.
In these years, the mining towns reached their demographic peaks. In Tharsis there were more than two thousand miners and their families, the Tharsis La Zarza railway line was built, and the port of La Laja on the Guadiana River was built to transport the minerals. The productive activity also brought with it libraries, savings banks, consumer cooperatives among the miners and health services to treat illnesses contracted at work or as a result of contamination from the processing of minerals.
Several mines ceased their activity during the 1980s and 1990s, two decades of profound crisis in this sector throughout the province, while the Tharsis mines lasted until 2001, when mining activity was definitively abandoned.

Period / Occurrence
Currently, there are no open mines in Tharsis, nor in other municipalities in the region. When the mines were in full operation, mining activity was continuous, all year round. They operated all day long, from six in the morning until evening.

Multimedia content
José Antonio Portero. (2022). *Tharsis milenaria (estampas mineras) – Huelva*. [Video File]. https://www.youtube.com/watch?v=_6rNIrSn_R4

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Instituto Andaluz del Patrimonio Histórico. Erica BREDY, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 2. Zona 7. Minería*, 2010.


Erica Bredy. © Instituto Andaluz del Patrimonio Histórico


Erica Bredy. © Instituto Andaluz del Patrimonio Histórico

Patios, Cordoba

Category: Social practices, rituals and festive events
Region: Comarca Metropolitana de Córdoba
Location: Córdoba

The Festival of the Patios in Córdoba takes place during two weeks in the month of May, always after the celebration of the *Cruces de Mayo* (May Crosses) feast. During this time, the entire historical centre of the city is symbolically divided into different routes along the streets and squares. The origin of the *Fiesta de los Patios* is somewhat uncertain, as we only have the certainty of its annual celebration since its institutionalisation through the Competition of ornamented Patios promoted by the City Council in 1921. It is likely, however, that the celebration of the ritual began spontaneously with a more voluntary character, as the result of social relations of neighbourliness that are established in these unique spaces.
Although we can speak of a Patios Competition on the one hand and of a Patios Festival on the other, both activities have been merged under the name "Fiesta de los Patios" since the 2013 edition. The festival started in the moment when, voluntarily, the inhabitants of a neighbourhood or single-family houses decided to participate in the ritual of the courtyards.
This action involves "opening the courtyard" to the public, so that it can be visited during the first days of May for the Patios Festival and the Competition. In the case of the neighbourhood houses, the Council of Neighbours agrees to "open the courtyard", devising a calendar with the tasks of preparation of the courtyard, as well as the duties to be carried out and their distribution. The residents of the courtyard houses in the historical centre show their whitewashed and flower-decorated courtyards to the residents and visitors of Córdoba.
The visit of the 'Patios', as it is known, has been the most identifying, representative and specific ritual of the people of Cordoba for more than a century. They have identified themselves with the festival and they feel it as an identifying symbol of the city, in a way equivalent to their identification with Córdoba Mosque. During the ritual of the visit, inside the patios and in the adjacent public spaces like streets and squares, singing, dancing and collective eating take place. These spaces are looked after with painstaking care throughout the year, with the sole purpose of being exhibited during the celebration of the festival that takes place due to the will of the two parties involved: the owners of the 'courtyard-houses', who open their doors, and the people from Córdoba, who come out to visit them, making possible the party and the festival.
It should be noted that as this festival has become rooted in the cultural identity of Cordoba, its duration has increased, going from three or four days at the beginning, to almost two weeks of celebration nowadays. While at the beginning the ritual was mainly attended by people from Cordoba, today the participation of other visitor groups has increased, attracted by the exceptionality of this festival and its recognition by UNESCO as Intangible Cultural Heritage element in 2012.

Period / Occurrence
Annual festive event. First fortnight of May, just on the week after the celebration of the May Crosses festivity. It takes between 11 and 15 days, always including two weekends.

Multimedia content
UNESCO en español. (6 December, 2012). *La fiesta de los patios en Córdoba*. [Video File]. https://www.youtube.com/watch?v=Dv2k9mLvI_0
TVM Córdoba (February 2021). 'Abriendo Puertas'. *La fiesta de los patios de Córdoba 2020*. [Video File]. https://www.youtube.com/watch?v=YXhNYAyhrBs

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2012 (7.COM)

Reference
https://ich.unesco.org/en/RL/fiesta-of-the-patios-in-cordova-00846

https://guiadigital.iaph.es/bien/inmaterial/238242/cordoba/cordoba/fiesta-de-los-patios
Instituto Andaluz del Patrimonio Histórico. Clara Perdices López, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 3. Zona 4. Fiesta de los patios*, 2014.



Clara Perdices López. © Instituto Andaluz del Patrimonio Histórico



Clara Perdices López. © Instituto Andaluz del Patrimonio Histórico

Pilgrimage of Virgen de la Cabeza

Category: Social practices, rituals and festive events
Region: Campiña de Jaén
Location: Andújar

Declared a Festivity of National Tourist Interest in 1980, the Pilgrimage of the Virgen de la Cabeza is one of the oldest in Spain, having arisen when, according to tradition, the image of the Virgin appeared to a shepherd from Granada.
The celebration consists of an annual pilgrimage to the Sanctuary of the Virgen de la Cabeza, located in the heart of Sierra Morena mountain range on a 686-metre-high hill, some thirty-two kilometres north to the city of Andújar (Jaén). This sanctuary is located in the place where, according to tradition, on the night of 12 August 1227, the Virgin appeared to Juan Alonso de Rivas, a shepherd from Colomera, in Granada. The shepherd, an one-armed man, went down to Andújar with his arm healed. The image was taken to a hermitage near Andújar, San Amancio, on the present-day Camino Viejo. According to legend, the image escaped through the window and appeared again on the Cerro del Cabezo hill, where a temple was finally erected in her honour.
The pilgrimage involves a series of prior events, such as the reception by the original brotherhood and the civil and religious authorities of the participating brotherhoods, its presentation and a mass offering of flowers in the town of Andújar. On the last Saturday in April, the pilgrims begin their pilgrimage on foot, on horseback, in carriages pulled by tractors and in vehicles along a route with various stops to rest and dedicate *Salves* (hail Mary), songs and dances, or to have lunch together in the spot called Lugar Nuevo.
Once on Cerro del Cabezo hill, the liturgical acts and expressions of devotion and joy continue until the procession on Sunday, when "La Morenita" (as the image of the Virgin is popularly known), is carried on the faithfuls' shoulders around her sanctuary while the crowd gathers around to touch her. A whole series of elements, such as the harnesses of the horses and mules on which maily women sit, the costumes worn by the pilgrims, the modes of expression, etc. contribute, together with the high level of participation beyond the Andalusian sphere, to guarantee the continuity of this popular festivity.
Historical notes
There is evidence that the pilgrimage has been celebrated since at least 1485, making it the oldest in Spain, and, according to the archives, the statutes of the Andújar brotherhood were confirmed in 1505. Since then, confraternities have been created which are currently spread throughout Andalusia, Castile-La Mancha, Castile y León, Madrid, Valencia, Catalonia and even Latin America.
The origin of the statue of the Virgin is defined by two popularly expressed -although not proven- lines. On the one hand, the arrival of the image in the area is attributed to the arrival of Eufrasio de Iliturgi (also called San Eufrasio), a saint of great renown in the town of Andújar, later bishop of Jaén, who hid it to prevent it from being destroyed by the Muslim troops. Another theory relates it to the Templar Orders, as it is said that the carving hung from the back of the horse of one of the Templars as a form of protection for the group, which would explain the small dimensions of the sculpture and the fact that it originally lacked a body.

Period / Occurrence
Month of April. The events leading up to the celebration of the pilgrimage begin several days beforehand in the town of Andújar. Among the different activities within the scope of the ritual, it is the *Convite de Banderas*, held on the Sunday before the pilgrimage, which traditionally symbolises the start of the festive season. The pilgrimage takes place on the last weekend of April, extending to Monday.

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Manuel José Gómez Martínez



Manuel José Gómez Martínez

Pottery, La Rambla (Córdoba)

Category: Traditional craftsmanship
Region: Campiña Sur
Location: La Rambla

Historically, La Rambla has been a pottery-making town, as the signposts that welcome visitors to the village suggest. This dedication is based on the existence in the surroundings of numerous clay deposits of excellent quality for its transformation into potter's clay. However, over the years, the best quarries have been depleted, while the prices of clay brought from other areas fell, which for a time threatened to bring an end to red clay pottery, as it was traditionally known.
Fortunately, a group of artisans managed to get the town council to allow them to extract clay from La Rambla in a controlled and punctual manner, so that they could continue working with it. The importance of the clay obtained lies in its high salinity. The earth itself contains a high degree of salinity, but in the basins where the raw material is prepared, even more salt is added, so that the resulting clay, although with a reddish colour, changes to white after firing due to salt crystallisation. Given the initial reddish colour of the earthenware, this type of pottery is called "red earthenware pottery", to distinguish it from "white earthenware pottery", which was introduced later and was intended for painted pottery. However, as mentioned above, the fired pieces have a whitish colour, with a light layer of white powder on the surface. This colour is obtained thanks to the salt contained in the clay, which also allows the earthenware to breathe, making it perfect for cooling water in jugs or pitchers. This particular characteristic is what made pottery from La Rambla famous; the quality of its products, together with the unique characteristics of the clay used, as well as a singular colouring, allowed it to reach countless Spanish homes, where every summer the *botijo* (earthenware pitcher) was indispensable for cooling water.
Thanks to the historical relevance and the great demand for pottery products, which constituted an indispensable element in domestic life during the last century, the number of pottery workshops in La Rambla grew throughout the 20th century at the same rate as demand. As a result, there are few people in this town who have not had direct or indirect contact with the world of pottery. It is easy to find those who were apprentices and then left, those who work in one of the auxiliary industries or those who worked in someone else's workshop and then set up their own.
According to data from the Association of Artisans of La Rambla, in 2010 there were more than seventy active ceramic workshops or factories. Outside La Rambla, no other centre of such importance can be found in the whole province of Cordoba or in the neighbouring regions; only in the city of Seville and Granada we can find ceramic centres of similar importance to this one. Its products were sold throughout Spain and found their way into many homes in the form of earthenware jugs, vessels, pots, flowerpots and money boxes. Nowadays, production has diversified and red earthenware pottery is in a secondary position compared to other types of ceramic production in La Rambla, but despite this it continues to be a clear distinguishing feature.
Other outstanding pottery centres in Andalusia that still produce today are: Alhabia, Sorbas and Nijar, in Almería, Úbeda, Bailén and Andújar, in Jaén, Guadix and the city of Granada, where the well-known Crámica de Fajalauza is popular, with characteristic designs in shades of green or blue, Carmona, Lora and La Puebla de Cazalla in Seville, where the Pottery of La Cartuja is also famous, Lucena, Pozoblanco and Hinojosa del Duque in Córdoba, or Cortegana in Huelva, among other localities.

Period / Occurrence
Continuous. Although the production of ceramic pieces is continuous to a greater or lesser extent, the extraction of clay is rather sporadic, sometimes only once a year or every two years.

Multimedia content
Turismo La Rambla. (2020). Rutas Turísticas de La Rambla-Ruta de la Cerámica-La Artesanía Rambleña. [Video File]. https://www.facebook.com/watch/?v=241064836953194

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José Miguel Mejías del Río. © Instituto Andaluz del Patrimonio Histórico



José Miguel Mejías del Río. © Instituto Andaluz del Patrimonio Histórico



Museo de la Cerámica. La Rambla. Andalucía Turismo y Deporte www.andalucia.org

Production of extra virgin olive oil

Category: Traditional craftsmanship
Region: Province of Jaén
Location: Whole province

The province of Jaén is the largest olive oil producing region in Spain and in the world. With 550,000 hectares of olive groves and more than 66 million olive trees, it generates 20% of the world's olive oil production.
It is the place in Spain with the highest concentration of olive trees and olive oil production. The most common variety is *Picual*, although *Royal*, *Arbequina* and *Cornicabra* varieties are also grown.
There are currently three protected designations of origin (P.D.O.) for olive oil in the province: Sierra de Segura, Sierra de Cazorla and Sierra Mágina. A Protected Geographical Indication (PGI) is currently being created, which would cover the whole of the province.

Extra virgin olive oil production process:

Harvesting
Consists of removing the olives from the tree. An important aspect is to pick the fruit just when it reaches the correct ripeness. Various methods are used for harvesting, always trying to avoid damaging the fruit during the process, the most common being vibration (shaking the tree mechanically to make the fruit fall) and “vareo” (the traditional method of beating the tree with long wooden or plastic sticks).

Transport
After harvesting, the olives must be transported to the *almazara* (oil mill) to obtain the highest quality product in a period of no more than 24 hours in order to preserve all the properties of the fruit, preventing it from heating and fermenting.

Cleaning and washing
First, leaves and branches are removed by means of an airflow. Then the olives are washed with water to remove the remains of soil and stones.

Crushing
In this step the whole olive is broken and crushed, including the stone to make the process easier. The aim is to free the small particles of oil inside the fruit. Nowadays, the most commonly used mills are mechanical, but years ago the crushing was done by means of stone mills moved by animals or by mechanical traction.

Beating the paste
Once the olives have been crushed, a paste is obtained, which is then beaten to help the oil extraction. In this way, the oil is easier separated from the water contained in the fruit and also from the solid part or *orujo* (olive pomace, made by broken skin, pulp and stone), through a physical process. The beating temperature must not be high in order to preserve the organoleptic properties of the product and not to accelerate oxidation.

Pressing
Following the traditional procedure, nowadays in disuse, it is cold-pressed using *capachos* (mats), leaving the pomace in the mats and extracting the oil to separate it from the water in decanter tanks.

Centrifuging
According to the modern procedure, the oil is extracted by thermo-beaters, which heat the mass and centrifuge it, separating the liquid from the solid and the oil from the water.
The paste obtained from the crushing and beating processes is fed into a centrifuge in order to completely separate oil, water and *orujo*. This machine is cylindrical and rotates at high speed, separating the components by difference in density. The residues thus obtained constitute the *alperujo* (used as fuel or as organic fertiliser).

Filtering
Before being bottled, the oil must be filtered to remove impurities which, over time, can ferment in the container and give rise to undesirable odours and flavours.

Storage and conservation

The conservation of the oil in suitable conditions is essential for it to reach the consumer with all its properties. Storage tanks must be made of inert materials such as stainless steel, avoiding materials that cause the oil to oxidise. In addition to cleanliness, temperature is also an important factor, the ideal temperature being between 15° and 20° for correct conservation.

In addition to those of Jaén, the following Extra Virgin Olive Oil PDOs also exist in Andalusia, all of them of supreme quality:
- Córdoba: PDO "Baena", PDO "Adamuz", PDO "Priego de Córdoba" and PDO "Aceite de Lucena".
- Granada: PDO "Poniente de Granada" and PDO "Montes de Granada".
- Málaga: PDO "Antequera"
- Seville: PDO "Estepa"
- Cádiz: PDO "Sierra de Cádiz".

Period / Occurrence
Seasonal. The olive harvest begins between October and December and can last until as late as February or March.

Multimedia content
Fabricando. (2022). *CÓMO se HACE el ACEITE de OLIVA virgen extra ¿Cómo se EXTRAE el ACEITE de OLIVA de la aceituna?* [Video File]. https://www.youtube.com/watch?v=A-ohigWh7PM

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Andalucía Turismo y Deporte. www.andalucia.org

Production of Iberian cured ham, Los Pedroches (Córdoba)

Category: Traditional craftmanship
Region: Los Pedroches
Location: Region of Los Pedroches

The Designation of Origin Los Pedroches has its production area in the *dehesas* of the north of the province of Cordoba, which includes the region of Los Pedroches. The *dehesa* is an enclosed and wooded land, usually for pasture.
The pigs are fattened during the autumn in the *dehesas* of Los Pedroches, which are made up of centuries-old holm oaks and to a lesser extent cork oaks and gall oaks, a thick blanket of grass and a warm climate, with plains or low hills.
Year after year, when autumn arrives, the *dehesa* produces an abundance of acorns and pasture to supplement the pigs' diet. This feeding phase is known as *montanera*, and will be responsible for the quality of the gastronomic products that will later be obtained.
The *dehesa* conforms an ecological atmosphere in which the resources of the environment are respected and used in a sustainable way, and its exploitation is compatible with the preservation of these sites.
The importance of the *dehesa* from an environmental point of view has been internationally recognised, as it is home to a unique biodiversity. In November 2002, UNESCO declared the Dehesas de Sierra Morena a Biosphere Reserve, which, with 424,000 hectares, became one of the largest protected areas on the planet.
The product
Two different types of meat are obtained from pigs bred in this way, depending on the food the animals have received. Thus, the pigs that are nurtured only on the food provided by the *dehesa*, made up of acorns and natural herbs, are those destined for the production of acorn-fed Iberian ham. *Cebo* Iberian ham, on the other hand, is produced from Iberian pigs that have been fed acorns and grass in the *dehesa*, but which in the final fattening phase have been nurtured with natural food made up of cereals and leguminous plants in order to reach their ideal weight.
Thanks to the exercise the pigs get from grazing freely in the fields, the fat seeps into the muscles and produces the characteristic white streaks of ham reared in the open air and the characteristic aroma and flavour of this type of ham.
Production process, period and occurrence
After the first days of wintry weather, at the end of November, the slaughter takes place, and from this point onwards the careful process of making the ham begins. Once the pieces have been removed, they are covered with sea salt and left to rest in pyramid-shaped piles. The ham must remain salted for approximately one day per each kilo of weight. During this time the salt helps the meat to dehydrate. Once this period is over, the pieces are washed.
After washing comes the settling period, which lasts between 40 and 45 days. During this time, the pieces of ham are hung in chambers in which the meat absorbs the salt homogeneously. During the settling period, the ham must obtain the right salt content.
Finally, the drying and ageing period takes place in the cellar. During this period, the ham must remain at temperatures of between 15 and 20 degrees in an environment with a humidity of between 40% and 65%. Slowly, all the reactions that will produce all the flavours, aromas and textures take place. Depending on the characteristics of the ham, it will remain in the cellar between 9 and 48 months.
The other protected designation of origin for Iberian ham in Andalusia par excellence is Jabugo, in the Sierra de Aracena y Picos de Aroche Natural Park, in the province of Huelva.

Multimedia content
Ibéricos COVAP. (2021). *Alta Expresión de Los Pedroches. Ibéricos COVAP*. [Video File]. www.youtube.com/watch?v=so5jrzv4JJc

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Raisin production

Category: Traditional craftsmanship
Region: Axarquía
Location: Almáchar, El Borge, Moclinejo

The production of raisins from Muscatel grapes is, together with vine cultivation and wine production, one of the most significant productive activities in the Axarquía region, in Málaga. Practically all the raisins in Malaga are grown in this region, with raisin production concentrated in small, mainly rural villages. The different stages of the production process are carried out manually: *plantá* (placing), *volteo* (turning), *levantá* (collecting), *picá* (chopping) and *criba* (sieving).
Once the grapes have been harvested after the *vendimia* (grape harvest), they are transported to the *paseros* or *toldos* (drying canvas), areas for drying and transforming the grapes into raisins. The grapes are spread out for raisining in these small installations on the sunny slopes. These areas are usually owned by a farmer or by a small number of neighbours. They are scattered in rural areas and close to the small farmhouses that serve as temporary housing for the farmers during the harvest and raisining period.
The process of transforming the grapes into raisins involves laying the bunches of grapes in the *toldos* or *paseros*, leaving them to dehydrate under the sun. After this time, the rotten grapes are removed, and the bunches are turned over to dry evenly. During the night, the *paseros* are covered with a tarpaulin to prevent humidity and rain.
The raisining process lasts approximately three weeks and is usually carried out between September and October, depending on the heat and the degree of ripeness of the grapes.
The raisining process is a know-how and a model of treating and processing raw materials, to such an extent that raisins and *paseros* have become elements of local identity.
Coinciding with the vine-growing areas, the main raisin-producing areas in the Málaga region of Axarquía are, in the western area, the villages of Almáchar, El Borge, Moclinejo, Cutar and Iznate, and in the eastern area, Arenas, Corumbela, Sedella, Salares, Canillas de Albaida and Cómpeta. In these areas the evidence of its production can be found in the landscape, where the scattered *paseros* can be seen.

Period / Occurrence
Seasonal. The production of raisins is closely linked to the grape harvest, the main months for production being September and October. However, on some occasions and depending on weather conditions, the first raisins can be seen in the last week of August, lying on the *paseros*.

Multimedia content
Canal Sur Turismo. (206). La uva de la Axarquía, la moscatel de Alejandría. El Borge. Málaga. [Video File]. La uva de la Axarquía, la moscatel de Alejandría. El Borge. Málaga - YouTube

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Marc Ballester iTorrents. © Instituto Andaluz del Patrimonio Histórico



Marc Ballester i Torrents. © Instituto Andaluz del Patrimonio Histórico

Revitalization of the traditional craftsmanship of lime-making, Morón de la Frontera (Seville)

Category: Traditional craftsmanship
Region: Campiña Morón-Marchena
Location: Morón de la Frontera

The artisanal production of lime consists of calcining limestone in a traditional kiln, fuelled by firewood, until it is transformed into quicklime. In the region of Morón de la Frontera, a system of open-cast quarries and lime kilns developed, around which, some villages were founded at the end of the 18th century. Families of lime workers settled there, reaching a population of almost three hundred inhabitants in 1960. For several centuries and well into the 20th century, the craftsmen extracted the limestone from the local quarries, that they would later transform into lime. Each craftsman worked his share of the lime, transporting it successively to the kiln for firing, which was favoured in the mid-19th century by the construction of the Morón-Utrera railway.

Kiln construction technique

The first phase of the work consists of preparing the continuous fuelling kiln, which comprises two central bodies: the firing vessel, buried two metres below ground level, which can have a diameter of six or seven metres and a height of seven or eight metres, and the gallery, built into the slope of the ground, which allows access from the surface of the kiln to the vessel's feeding mouth.

The process begins by covering the walls of the vessel, a circular wall of limestone masonry bound with mud, with a subsequent layer of the same material, which can be up to fifty centimetres thick, known as *caterfa*. The *caterfa* has an insulating function, preventing heat loss during firing. The next stage of the work consists in *ahornar* (building the kiln), i.e. placing the stones inside the firing vessel. To this end, the lime burner splits the stones so that they reach the correct size.

The stones are placed dry and concentrically upwards along the walls of the vessel starting from the base, known as the *poyo* or *poyete* (stone bench), where the kiln vault will be fixed. The smallest stones are placed first, starting from the kiln mouth, next to which the lime burner must leave a hollow space in which to burn the wood, the *caldera* (boiler). To this end, a sort of dome is built by tracing decreasing concentric rows, which is closed with a large stone. To do this, the lime burner gets inside the kiln. Once the surface level is reached, the *colmo* (brim) is built, consisting of a truncated cone-shaped structure that protrudes from the ground level up to a height of two and a half metres, which is the part visible from the outside of the kiln, and in which air inlets are left, to make them serve to increase the air intake of the boiler. Finally, in the lower part of the oven, the *pantallón* (large screen) is built, a stone wall in which three openings are left.

Firing

Once the loading is complete, the kiln is fired in order to start the process of calcining the stone. The firing time lasts on average between fifteen and twenty days, depending on weather conditions. During the firing process, the kiln must be constantly monitored and fed, introducing wood and removing ash at intervals of approximately half an hour, in order to maintain an internal temperature of 1,000 degrees Celsius. After five or six days, the kiln reaches its maximum temperature, and the lime stones begin to melt into each other. Once the firing is complete, the mouth of the kiln is covered with a sheet of metal and left to cool for about a week.

Emptying

Once the kiln has cooled, the lime burner dismantles it to collect the lime that has formed inside. Normally, the amount of lime produced in each batch corresponds to two thirds of the total weight of the stones placed in the kiln.

Period / Occurrence

Seasonal. Lime is fired in good weather, so production periods generally run from spring to autumn.

Multimedia content

Gordillo's Cal de Morón. (February, 2021). Proceso de cocción de horno tradicional de leña. [Video File] https://www.youtube.com/watch?v=onQp_g3ZQKc

Included in the UNESCO Register of Good Safeguarding Practices in 2011. Nomination file: no. 00511

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Juan Carlos Cazalla Montijano. © Instituto Andaluz del Patrimonio Histórico



Antonio Martínez Abril. © Instituto Andaluz del Patrimonio Histórico



Alessandra Olivi. © Instituto Andaluz del Patrimonio Histórico

Ritual dances, province of Huelva

Category: Performing arts; Social practices, rituals, and festive events
Region: Regions of Andévalo and Sierra de Huelva
Location: Alosno, Cabezas Rubias, El Almendro, El Cerro del Andévalo, Puebla de Guzmán, San Bartolomé de la Torre, Sanlúcar de Guadiana, Villablanca, Villanueva de los Castillejos and Villanueva de las Cruces, Cumbres Mayores and Hinojales

The ritual dances of Huelva constitute a living intangible heritage, endowed with an enormous symbolic value as a sign of identity of the communities that perform it annually.
They are performed exclusively by men (young men, boys and adults) in which traditional values such as the effort, endurance and precision required for their execution are exhibited and appreciated, being conceived as an activity of a masculine nature.
The dances combine in their execution material and immaterial elements: the dancers' costumes, the objects they carry, dance steps, elaborated figures and movements, bagpipe and tambourine music, symbols and emblems, elements that go beyond their aesthetic or artistic value, as they mark the differences between one dance and another. Far from being archaic cultural expressions, the dances today exemplify the value and adaptive capacity of rituals and vital modes of expression in the province of Huelva.
The dances of Huelva are performed in twelve villages, spread over ten towns belonging to the Andévalo region (Alosno, Cabezas Rubias, El Almendro, El Cerro del Andévalo, Puebla de Guzmán, San Bartolomé de la Torre, Sanlúcar de Guadiana, Villablanca, Villanueva de los Castillejos and Villanueva de las Cruces) and two belonging to the Sierra region (Cumbres Mayores and Hinojales). They are as follows:
1. *Danza de los Cascabeleros*. (Dance of sleigh bell bearers) (Alosno)
2. *Fandango Parao* (Standing Fandango Dance) (Alosno)
3. *Danza de San Antonio de Padua* (Dance of San Anthony of Padua) (Alosno)
4. *Danza de las Espadas* (Dance of the Swords) (Cabezas Rubias)
5. *Danza del Corpus* (Corpus Dance) (Cumbres Mayores)
6. *Danza de la Virgen de la Esperanza* (Cumbres Mayores)
7. *Danza de los Cirochos* (El Almendro/ Villanueva de los Castillejos)
8. *Danza de las Lanzas* (Dance of the Spears) (El Cerro de Andévalo)
9. *Danza de Espadas* (Dance of Swords) (Puebla de Guzmán)
10. *Danza de las Espadas* (Dance of the Swords) (San Bartolomé de la Torre)
11. *Danza de la Virgen de la Rábida* (Sanlúcar de Guadiana)
12. *Danza de los Palos* (Dance of the Sticks) (Villablanca)
13. *Danza de los Garrotes* (Dance of the Clubs) (Villanueva de las Cruces)
14. *Danza de la Virgen de la Tórtola* (Hinojales)

Most of the dances are performed in honour of local patron saints, mainly Marian devotions (in six cases) and saints (in five cases), with the exception of the Corpus Christi dance in Cumbres Mayores and the dance of San Antonio in Alosno (group devotion).
The dances are generally known by the name the objects used by the dancers: swords, clubs, ornamental arches and sticks or castanets.
Among the common features that can be highlighted in the group of ritual dances are the male condition of the dancers and the odd number that make up the groups, between the nineteen "cascabeleros" of San Juan in Alosno and the seven "lanzaores" of San Benito Abad, except for the groups of Cumbres Mayores -formed by ten dancers. Within each group, there is one dancer who sets the rhythm of the steps and the sequence of the movements and figures.
Linked to the dance and the dancers is the bagpipe and tambourine music played by one or more drummers who accompany the group. The melodies are usually simple, brief and repetitive, as is the drumming that marks the rhythm and the dancers' steps.

Historical notes

The historical origin of the dances in most of the localities dates back, in some cases, supposedly, to pre-Christian origins related to war dances or healing rituals and invocations aimed at protecting the community. In other cases, it is said they were brought with the new Christian settlers after the expulsion of the Muslims, from the 13th century onwards. In other towns it is suggested that they were brought by transhumant shepherds from the north of the Iberian Peninsula when they travelled through these lands. In any case, the oldest references date back to Cumbres Mayores (1629) and Villablanca (1731).

Period / Occurrence

1. *Danza de los Cascabeleros* (Alosno). San Juan. 24th June
2. *Fandango Parao* (Alosno). San Juan Bautista. 24th June
3. *Danza de San Antonio de Padua* (Alosno). San Antonio de Padua. 13th June
4. *Danza de las Espadas* (Cabezas Rubias). San Sebastián. 20th January
5. *Danza del Corpus* (Cumbres Mayores). Corpus Christi. June
6. *Danza de la Virgen de la Esperanza* (Cumbres Mayores). Sunday next Easter Sunday and Corpus Christi
7. *Danza de los Cirochos* (El Almendro/ Villanueva de los Castillejos). Easter Sunday and Tuesday and 24 September
8. *Danza de las Lanzas* (El Cerro de Andévalo). First weekend in May
9. *Danza de Espadas* (Puebla de Guzmán). April
10. *Danza de las Espadas* (San Bartolomé de la Torre) 23rd-24th August
11. *Danza de la Virgen de la Rábida* (Sanlúcar de Guadiana). Sunday next to Easter Sunday
12. *Danza de los Palos* (Villablanca). August
13. *Danza de los Garrotes* (Villanueva de las Cruces). San Sebastian. 20th January
14. *Danza de la Virgen de la Tórtola* (Hinojales). April and May

Multimedia content

MemorANDA. (2015). *Danza de los Cascabeleros de Alosno el día de San Juan*. [Video File]. https://www.youtube.com/watch?v=p272iLDl61g

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Aniceto Delgado Méndez. © Instituto Andaluz del Patrimonio Histórico



Aniceto Delgado Méndez. © Instituto Andaluz del Patrimonio Histórico

Salt lakes (salinas), Bay of Cádiz

Category: Knowledge and practices concerning nature and universe; Traditional craftmanship
Region: Bahía de Cádiz
Location: San Fernando, Chiclana de la Frontera, El Puerto de Santa María and Puerto Real

The traditional salt lakes of the Bay of Cadiz Natural Park are the result of the human transformation of the marshes, the most extensive in Spain, conditioned by the environment in which they are located, for a specific purpose: to obtain salt from seawater.
They imply a true labyrinth of channels that require a normal tidal regime and a climate that allows the friction of the warm, dry winds on the land. We are, therefore, talking about coastal environments protected from the open sea, where soft materials (mud) predominate and are easily excavated, and where the rivers have sufficient capacity to counteract the potential erosion caused by waves with their sediment contributions.
The tilling of the marsh determines a path for the seawater that is dammed to obtain the salt dissolved in it, leading from a lower salinity (that of the seawater) to degrees that allow the precipitation of the different types of salt. This is achieved by reducing the depth of each section of the saline and exposing the water along the way to the sweep of the prevailing winds in the area, *poniente* (westerly) and *levante* (easterly), which, through friction on the water, evaporate it and therefore increase the concentration of the dissolved salt (less and less water for the same quantity of salt).

The whole system of pipes, marshes and canals of the Bay, which make the presence of salt exploitations possible, is structured around two main axes: San Pedro river in the northern Bay, and the Sancti Petri stream in the south.
The operation of a salt lake is simple: store seawater, expose it to the prevailing winds, allow it to evaporate and collect the salt. However, the traditional way of doing this is respecting the cycles of nature, the cycles of tides, sunshine, wind patterns, thermal seasonality, humidity, and water temperature. It is therefore a model based not on the consumption of external energy, but on the ecosystem's own energy, mainly from the sun and the wind.
At a later stage, with the help of large blades designed for this purpose, the salt is extracted and the rest of the water that contained it, known as *salmuera* (brine), is discarded. The salt accumulates on the central aisle waiting to be removed in wagons to the salt cellar, where the salt is piled up and dried before being packaged.
The coasts of Cádiz were the first areas in Spain to produce salt by insolation because of its special climatic conditions: *levante* wind has a high drying power and evaporates the water, it enjoys more than 3,000 hours of sunshine a year, temperatures are moderate due to the influence of the Atlantic and rainfall is scarce in the months when the salt is harvested.
Of the more than 10,000 hectares of the Bay of Cadiz Natural Park, the salt flats alone cover an area of more than 5,000 hectares, more than 80% of which are now abandoned.

Period / Occurrence
Climate is the basis for the harvesting of artisanal salt, and the sun and the wind influence the evaporation of seawater, which is why the months of May to September are the harvesting months. The rest of the year, work is conducted on the maintenance of the salt lakes to favour the maximum harvest.

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Víctor Gañán Álvarez. © Instituto Andaluz del Patrimonio Histórico



Andalucía Turismo y Deporte. www.andalucia.org

Seafaring processions in honour of Virgin del Carmen

Category: Social practices, rituals, and festive events
Region: Coastal regions of Andalusia
Location: Coastal provinces (Málaga, Cádiz, Almería, Huelva and Granada)

The seafaring processions in honour of the Virgen del Carmen are a summer event in many fishing villages along the Andalusian coast, as they are an annual tribute to the patron saint of fishermen. In provinces such as Malaga, Granada, Cadiz, Huelva and Almeria, where a large part of the economy has traditionally been based on fishing, sailors and locals join together to take the images of the Virgin out to the seashore, where a parade of boats receives her with fervour.
On 16 July, the day of El Carmen, many villages set out to pay a tribute to their patron saint. The image of the Virgin is carried first to the sea and then along the coast, followed by the boats from the water, creating a peculiar scene.
Origins
The processions of the Virgen del Carmen seem to have originated in the 12th century. Popular tradition has it that the celebration was born on Mount Carmel, in Israel, where the prophet Elijah made a promise against drought. As a result of the veneration that many believers began to feel for this place, the Carmelite Order was eventually created there. In July 1251, as providence would have it, the Virgin of Mount Carmel appeared to the superior general of the order in Cambridge, Saint Simon Stock. From then until today, the history of this seafaring procession has followed its course.
Coast of Malaga
In the province of Malaga more than 30 seafaring processions are held in the month of July, generally between the 16th and 26th in the coastal towns, but also in several inland villages. Some of them are well-known, such as the procession of the Virgen del Carmen in Malaga in the neighbourhoods of El Palo, Pedregalejo, Huelin or El Perchel. The latter includes a maritime procession and the blessing of the waters so that fishing may be fruitful, including a remembrance of those who have died at sea, by the Virgen del Carmen Coronada del Perchel. Also very representative are those celebrated in Marbella, Estepona, Torremolinos, Fuengirola, Torre del Mar, in Vélez-Málaga or Rincón de la Victoria, which are complemented by fairs and other festive and cultural events.
Coast of Cádiz
Seafaring processions are held in Cádiz, Puerto Real, San Fernando, El Puerto de Santa María, Chiclana, Tarifa, San Roque, Algeciras, La Línea de la Concepción, Los Barrios, Chipiona, Conil, Barbate and Zahara de los Atunes, among other towns. These are seafaring festivals par excellence. The celebrations usually begin with a mass in honour of the Patron Saint, after which the Virgin is taken to the fishing port for a procession by boat across the sea, accompanied by sailors and local residents. Events are organised in the fishing ports, and the festivity culminates with a procession of the Virgin through the streets of the town.
Processions are also held in the city of Almería and in the province of Huelva, in towns such as Isla Cristina and Punta Umbría. In Granada, the seafaring processions of Almuñécar, Salobreña, Motril and Torrenueva stand out.
In many towns, as well as decking out the boats, the procession is accompanied by fireworks, which add light and spectacle to this centuries-old tradition. During the previous days, numerous nautical and sporting activities also take place, such as regattas, competitions and dances.

Period / Occurrence
Annual. The Day of El Carmen is celebrated on 16th July, although the festivities associated with it and the exaltation of Virgin del Carmen can last from 16th to 26th July.

Multimedia content
Malagamistica. (2012). *Procesión de la Virgen del Carmen-El Palo (Málaa, 2011)*. [Video File]. https://www.youtube.com/watch?v=IOA-yHCZ_Fc .

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Juan Carlos Cazalla Montijano. © Instituto Andaluz del Patrimonio Histórico


Marc Ballester i Torrents. © Instituto Andaluz del Patrimonio Histórico

Semana Santa (Holy Week), Seville

Category: Social practices, rituals and festive events; Oral traditions and expressions
Region: Comarca Metropolitana de Sevilla
Location: Seville

Holy Week in Seville is the most important event of all celebrated in the city from a religious point of view. It is one of the most relevant in the whole of Spain, having international resonance in the Catholic world. In 1980 it was declared of International Tourist Interest.
It commemorates the passion, death and resurrection of Christ. It runs from Palm Sunday to Easter Sunday. Between these two dates, 60 brotherhoods go on procession towards the city cathedral, and 11 more brotherhoods go out to the streets on procession during the two preceding days.
In this context of Holy Week, the concept of Brotherhood becomes a key element. It consists of an association of Catholic faithful who gather around the dedication to Christ, the Virgin Mary or a saint, a moment of the passion or a sacred relic.
The Station of Penitence or Procession is the main external worship of the brotherhoods. Many Sevillians accompany the images wearing the Nazarene habit while holding candles or crosses, or preceding the Easter floats carrying candles or censers. Others perform the penitential station carrying the image's platform on their shoulders as *costaleros*. The *nazarenos* are the people who go on procession in front of the floats during the Station of Penitence. They are differentiated from one brotherhood to another by the colours or elements they wear on their vestments or carry in their hands.
During these days, the brotherhoods leave their temples of origin and take the *Carrera Oficial* (obligatory route to be followed by the procession), which begins in the Square of La Campana and continue along Sierpes street, San Francisco Square and Avenue of La Constitución, entering the Cathedral of Seville to perform the Station of Penitence.
Some images are accompanied by musical bands, ensembles or cappellas, although there are also brotherhoods that do not have a musical accompaniment.
An essential element of the Holy Week is the *Pregón* (announcement), an event that is celebrated a few days before and marks the beginning of Seville's big week. For the *Pregón*, an eminent person linked to the city of Seville is invited to exalt in a speech his/her Catholic feelings.
The pasos (processional floats) are a central element of the Holy Week and are formed by a sculptural image or group of images that represent a passage of the Passion of Christ and are carried by the *costaleros* in each brotherhood.
After the Council of Trent in the 16th century, the cult of the sacred image was fostered. Great sculptors, carvers and image makers created schools in Seville, from which artists such as Martínez Montañés or Juan de Mesa arose, whose representations (mostly in Baroque style) are alive with feeling, expressiveness and emotion.
It is important to mention as an artistic-religious form the *saeta*, a prayer in the form of a flamenco song that is dedicated to a Christ or a Virgin by an anonymous person who expresses him/herself with all his/her feeling.

Period / Occurrence
Easter is celebrated on the Sunday immediately following the first full moon after the March equinox and is to be calculated from the astronomical full moon.
It may occur no earlier than 22 March and no later than 25 April.

Multimedia content
Ayuntamiento de Sevilla. (2014). *Semana Santa de Sevilla*. [Video File]. www.youtube.com/watch?v=g0P662dIpdA

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Wirestock



Luis F.Pizarro Ruiz. Pixabay

Soportújar (The village of witches)

Category: Oral traditions and expressions; Knowledge and practices concerning nature and the universe
Region: La Alpujarra
Location: Soportújar

The legend
The inhabitants of Soportújar have been known for centuries as "wizards and witches". This small village of barely 300 inhabitants is settled in the Alpujarra Region of Granada, in a privileged setting to the south of the Sierra Nevada and, as in so many other places, reality and legend get intertwined. Some would say that this legend, which is more a folk tale than a real story, has been transmitted from generation to generation and that it is very similar to the stories told in the North. It is necessary to move to the village to find the origin.
These witches and wizards of Soportújar were not natives of the village but were in fact emigrated Galicians who had taken to their new home their stories of *meigas* - women who were respected for being healers and having powers of clairvoyance, but who, according to tradition, had acquaintance of magic and occult arts.
The stories spread like wildfire throughout the region, and the new inhabitants were soon fingered and referred to with one word: witches or wizards. The Galicians brought along their own customs and beliefs. They were therefore considered strange people at a time when, in addition, the Spanish Inquisition had great power.
The suspicions of the locals were passed on mainly by word of mouth, although there are also writings that attest to this popular legend. Particularly well-known is the one that states that these witches used to smear lard on their armpits in order to fly, a certainly controversial belief.
The real history of the village
Soportújar was founded around the 13th century by one hundred *Morisco* (Moorish) families. Their importance in this region grew from the second half of the 16th century, after the uprising of Aben Humeya. This uprising was also the first origin of the legend. During the reign of Philip II, the revolt known as Rebellion of the Alpujarras broke out in 1568, when the Moorish families refused to accept the impositions and prohibitions by the monarch. The king, determined to restrict their culture, fought against a large population which he ended up expelling from the region after his victory in 1571. The area was practically depopulated, and this is where the Galician people came in.
In order to recover the region, Philip II called on the northern population who, as it has already been said, arrived with their beliefs and legends. The truth is that this legend has a rather interesting basis: the suspicion of those who receive strange settlers, so different culturally.
Nowadays, the witchcraft component is still very present in Soportújar. In fact, those who dare to visit this village in the Alpujarra will find an honourable welcome: a sculpture of the witch Baba Yaga. This work, by José Vera has a massive size and represents the well-known witch who lives in the depths of the Russian forests, one of the most important figures in Slavic mythology.
The whole village is full of details that remind us that the inhabitants of this place have witch or wizard ancestors. From the streets and squares to the fountains and caves, the restaurants, and the local people themselves, the witchcraft symbolism is important.
Visitors will find places such as the Dragon Fountain and the Embrujo (bewitchment) viewpoint, where two witches prepare their potions and spells. From the Aquelarre (witches' Sabbath) viewpoint you can see the place where, according to the ancient stories, initiation rituals were carried out for those young people who wanted to take part in the covens of the place.
With all this, it is understandable that Soportújar is considered the village of the witches of the Alpujarra and one of the most haunted places in Andalusia. Because of its history and tradition and because it is also home to different cultures, Soportújar has become a place where to be permeated with witchcraft and magic.

Multimedia content

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Jesús Rodríguez



Jesús Rodríguez

Sugar and rum, Motril

Category: Traditional craftsmanship
Region: Costa Tropical
Location: Motril

In 2006, after a thousand years, the cultivation of sugar cane ceased in the area around Motril, commercial exploitation definitively stopped and the last sugar factory in Europe, in Salobreña, closed.
There were several reasons for this: urbanisation of the lands, greater profitability of other fruits and the withdrawal of subsidies from the European Union for sugar cane cultivation.
Origins and Historical notes
The origins of sugar cane in the Iberian Peninsula date back to 711, when the Arabs introduced it to the Kingdom of Granada, although it was in the 16th century that sugar production reached its peak, with up to fifteen large, new, fully-equipped factories, known as *ingenios* (sugar factories)
In 1278 a treatise was signed between the Genoese Republic and the Nasrid Kingdom of Granada, which smoothed a commercial maritime route and would turn Motril into the capital of sugar. From then on, sugar was the main economic activity in the region. Each sugar factory employed 200 or 300 people in the manufacturing work and almost 500 people in the harvesting of the cane.
In 1679 the Black Death struck, and the sugar cane industry in Motril and in Spain in general went into a serious crisis, and even disappeared. A century later it would re-emerge with new industrial technology, until the 1970s, when sugar was the economic and agricultural engine of the Costa Tropical. In 2003, 500 hectares of sugar cane were planted in Europe, of which 350 were in Motril and the rest in Salobreña and Vélez Málaga.
From cane to sugar
The sugar cane is cultivated between February and March, but is not planted by seed, but is buried horizontally. The cane has nodes with buds, from which other canes grow. The same cane can be productive for 7 years, while one square metre of plantation produces an average of 50 kilos of cane, from which 8 kilos of sugar are obtained.
The manufacturing process was complex, as the juice had to be extracted from the cane and turned into “sugar crystals”. Before the canes were taken to the factory, they were cleaned by cutting off the sharp leaves and ends. This process was called *monda* (peeling) and was the job of the *mondero* (peeler). Once at the factory, they were introduced into the mill to extract the juice and pressed to obtain every drop.
From there, the juice was cooked in successive boilers to obtain the honeys. There were three types of boilers: the first, called “jarope”, where the liquid was purified and foams removed; it was then filtered and concentrated in the “caldera de melar”; finally, in the “tachas”, the molasses was given its sugar content. During this process, the master sugar maker gave the molasses the exact boiling point for perfect crystallisation. The last step took place in the refining rooms, where the famous sugarloaves were produced.
From sugar to rum
How is sugar transformed into alcohol?
Rum begins with a fermentation process to which yeast and water are added. Depending on the type of rum, the duration of fermentation is shorter or longer. To separate the alcohol from the water, the distillation process begins, which defines the type of rum.
Once the rum is obtained, barrels are used for ageing. The barrels on the floor are called *soleras*, and those on top are called *criaderas*. When it is time to extract part of the alcoholic beverage, the first step is to remove it from the *solera*. This is then refilled with the liquid from the *criadera* placed on top of it, and so on with the barrels above it. The master rum-maker then determines the final proportion of spirit and cane distillate.
Nowadays, the molasses and sugar cane processed in the distilleries on the Granada coast is usually imported from other countries such as Egypt or Mexico, as it is no longer produced here.
Ron Montero: Motril’s rum

After the process of crystallising the sugar up to three times, the third sugar obtained is brown cane sugar, the healthiest sugar. We obtain the rest of the liquid without crystallising, which is what will be used to elaborate the rum.
In Motril you can visit Ron Montero cellars, the only visitable rum cellars in Europe. In 1963, Francisco Montero, founded the company dedicated to the production of authentic Motril cane rum.
Ron Montero, known internationally for its Ron Pálido, was born. In 2007 he left the factory to his nephew Joaquín Martín Montero, director of the last sugar factory in Europe and the only European sugar cane molasses distillery.

Multimedia content
Canal Sur Turismo (2016). *Caña de Azúcar, Finca, Museo y Ron, Motril, Granada*. [Video File]. www.youtube.com/watch?v=h480TfyBWAE

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Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico


Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico

Tamboradas (Drum playing rituals), Baena, Córdoba

Category: Social Practices, rituals and festive events; Oral traditions and expressions
Region: Guadajoz-Campiña Este
Location: Baena

Drumming in Baena is one of the most significant forms of expression of the town's annual ritual cycle, as the presence of this instrument in the streets of the town begins on the eve of Saint Joseph's Day, on the well-known "Night of Drums", when every person with a drum goes out downtown. From Holy Wednesday to Easter Sunday, it reappears in every religious procession, turning the Holy Week of Baena in a unique event. On the eve of Saint Joseph's Day, it is the only day that the drums are taken out without the drummers wearing uniforms or following the formal organisational scheme, but rather groups of friends or families are formed to take the drums out and go around the bars of the city, which lasts until the early hours of the morning, with the permission of the Town Hall, as this is the only day (apart from Easter Week) that the drumming is allowed until 6 am. in the morning. Afterwards, it is not until Holy Wednesday that the drums are taken again to the streets, specifically at five am in the morning, expressing the local saying "*echar las cajas*", an act that represents the beginning of Holy Week.
The main performers of the *tamboradas* are the *Coliblancos* (white-tailed) and the *Colinegros* (black-tailed) Jews, who, both in and out of processions, fill the sound and physical space of the city until Easter Sunday. There are three different types of drumming, depending on the moment drums are played: the *Toque de Procesión* (Procession Drumming), the *Toque de Calle* (Street Drumming), which is played both on Saint Joseph's Day's eve and in the moments the Jews walk through the streets during Holy Week and finally, the *Redoble* (drum roll). A particular kind of drums are the *Tambores Roncos* (hoarse drums), which have their own characteristic sound, and are differentiated because of their sobriety and rhythm, with a deeper and less strident sound, and accompany, therefore, the most solemn and important processions, such as that of *Los Enlutaos* (dressed in mourning) on Good Friday night. The origin of this instrument in Holy Week is linked, as is the figure of the Jew, to military or guardian bodies or groups.

Clothing

On St. Joseph's eve, no specific costume is required. In the case of the Holy Week, the performers, (*coliblancos* and *colinegros*), go out into the streets in groups or *cuadrillas*, dressed in black trousers and a hand-embroidered red jacket, as well as drummers, although the element that distinguishes them from other groups are their unique brass helmets from which long black or white horsehair hangs, hence their name.

Instruments

The drum manufactured in Baena consists of a cylindrical structure about 25 centimetres high and 50 centimetres in diameter, made of wood and framed in a gilded brass structure, goat skin membrane and some *chillones* (threads made of pig intestine) tied to the lower skin, which is what gives the drum its particular sound. It is played with wooden drumsticks. The *Tambores Roncos* (hoarse drums), smaller, have thicker drumheads or membranes, without the gut on the lower part and completely covered with velvet or cloth of the colour of the brotherhood that carries them.

Period / Occurrence

Annual festive event. Holy Week, especially from Holy Wednesday till Easter Sunday. The celebration of Holy Week in Spain depends on the lunar calendar, coinciding with the third full moon of the year.

Included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2018 (13.COM)

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Juan Carlos Roldán. Baena



Juan Carlos Roldán. Baena

Taracea (wood-inlaying intarsia)

Category: Traditional craftsmanship
Region: Comarca Metropolitana de Granada
Location: Granada

The art of *taracea* (inlay work) has survived to the present day through the transmission of the knowledge that is still preserved by the craftsmen who keep some workshops open in the city of Granada.
Basically, it consists of a craft that involves sticking geometric pieces (wooden fretwork and stars) on another flat wooden surface: a board, a table, a case, a box, a cabinet, etc.
The *taracea* is a craft that has its origins in Muslim Spain, as it was the Arabs who introduced this technique linked to marquetry work. The Nasrid Kingdom of Granada was the place where it acquired the greatest splendour thanks to its use in palace furniture, enriching it decoratively. It provides distinction in terms of ornamental elements, inspired by geometric figures and lacework that can be found on the plinths of the palaces and gardens of the Alhambra. During this period, several types of furniture such as doors, chests, chairs, etc., were made using this technique, which consisted of inlaying small pieces of wood into a plank of the same material, interspersing lines and thus forming a wide variety of polygons. For the composition of the pieces, apart from diverse types of wood, other more luxurious materials were used, such as ivory, bone, tortoiseshell, mother-of-pearl and even silver inlays. The colouring of the wood was another defining aspect of Nasrid inlay work. After the capture of Granada by the Catholic Monarchs, inlaid woodwork did not disappear, but survived through the arduous work of the craftsmen who continued this craft in their workshops for several centuries.

Technical procedures

Varnishing: The furniture is varnished with shellac, while synthetic varnish is applied to smaller objects such as jewellery boxes and cases.
Once all the pieces have been assembled, the first varnishing of the piece is carried out before sanding the object.
Sanding: Sanding is carried out on all sides to remove imperfections so that the piece is uniform. This procedure is completed with an electric machine and also by hand, depending on the object.
Inlaying: The next procedure is one of the aspects that properly identifies the craft. This consists of lining the piece of wood with the fretwork and stars as if it were a jigsaw puzzle, also known in the jargon of the craft as “making the paths”. Hot glue made from rabbit skin mixed with chemicals is used to embed the stars and fretwork in the wood. Each piece is glued to the wood and the distinct parts of the design are assembled.
Assembly: Several of the ornamental elements that characterise inlay work are fretwork and stars. These are geometric elements that are made by the craftsmen themselves entirely by hand and are then used in turn to create the geometric design. This is a very meticulous task, as thin wooden rods of various shapes are used to make each motif. To make a star, elongated wooden rods of different polygonal shapes (rhombus, square or triangle) are glued together from the centre outwards to form an ingot. Beforehand, each rod is dyed in assorted colours. Finally, thin sheets are cut from each ingot. The fretwork is made in an analogous way, although the size of the fretwork is different because of its function in the geometric design.

Period / Occurrence

This activity is carried out throughout the year, although depending on the orders received, there is more or less work.

Multimedia content

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Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico



Ana Belén García Muñoz. © Instituto Andaluz del Patrimonio Histórico

The drawing of plots of luck (Hazas de Suerte), Vejer de la Frontera

Category: Social practices rituals and festive events; Oral traditions and expressions
Region: La Janda
Location: Vejer de la Frontera

The drawing of plots of land called *Hazas de Suerte* among the Community of Neighbours of Vejer de la Frontera takes place every four years, coinciding with leap years, on the morning of 22 December at San Francisco Theatre.
This event comprises the ritualised procedure for the drawing of a series of lots (*hazas*) of communal land that has been conducted since time immemorial according to an established protocol, first supported on the basis of customary law and since 1868 by means of a written regulation, which has been modified on numerous occasions to adapt it to social and economic realities.
The name *Hazas de la Suerte* is used to refer to the medieval farming lands belonging to the common people of Vejer de la Frontera, which are considered by law to be communal property and which historically have been raffled among the neighbours for their use, hence the name *Hazas de Suerte* (plots of luck).
Historical Notes
The draw has its origin in 1566 and was motivated by a legal ruling in favour of the people of Vejer in the lawsuits they had maintained for almost a quarter of a century with the Ducal House of Medina Sidonia, with the neighbour Juan Relinque playing an important role.
As a result of this sentence, the town council decided to distribute the communal lands and grazing lands, known as "echos", among its neighbours. The most democratic way of doing this was by drawing lots, a formula that has been perpetuated to the present day. From 1588 onwards, the period that was to elapse between draws changed and began to be held every four years, a period of time that has also been maintained to the present day.
The administration of these lands is in the hands of the local *Junta de Hazas* (Board of Plots), presided over by the mayor and made up of the elected councillors who make up the municipal corporation and representatives of different local social sectors, being the body in charge of preserving this cultural heritage.
Approximately 2 months before the draw, the composition of the *Junta de Hazas* is made, and 30 days before the draw, the people and families who have the right to a *haza de suerte* are published on boards, clearly visible to all the inhabitants of Vejer, in order to allow the relevant claims to be made.
On the eve of the draw, the so-called "embolado" takes place in a public act, where the numbered balls, both neighbours and of the *hazas*, are placed in their respective lottery drums. After the mayor has read out the claims, the balls are drawn by the *cobijadas*, who are chosen as "queens" during the town's patron saint fiestas in August.
The *cobijada* is an important part of the intangible heritage of the town. In the past, in certain villages in the province of Cádiz (mainly in Vejer de la Frontera), a woman used to cover part of her face with a black cloak, so that the only part of her body visible was one of her eyes. It is believed to be a tradition of Castilian origin, although the design of their dresses maintains certain Islamic reminiscences…

Period / Occurrence
Since 1944 it has been held on 22nd December. The drawing of hazas is held every four years, coinciding with leap years.

Multimedia content
Tierra y Mar & Espacio Protegido Canal Sur (2017). *Hazas de la suerte de Vejer de la Frontera*. [Video File]. https://www.youtube.com/watch?v=fdt6X-mFhu0
Hazas de Suerte. Candidatura UNESCO Patrimonio Cultural Inmaterial de la Humanidad: https://www.vejer.es/images/documentos/libro-hazas-vejer.pdf

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BERNABÉ SALGUEIRO, Alberto. *Vecindad y derechos comunales en la comarca de la Janda (Cádiz): Las hazas de suerte de Vejer de la Frontera y Barbate.*. Ministerio de Cultura, 16/07/2006.



Excmo. Ayuntamiento de Vejer



Excmo. Ayuntamiento de Vejer

The legend of the Lizard of la Magdalena

Category: Oral traditions and expressions; Performing arts
Region: Area Metropolitana de Jaén
Location: Jaén

The Legend of the Lizard of La Malena, La Magdalena, or simply Lizard of Jaén is one of the main forms of expression of Jaén capital city. It is recreated on the *Lagarto de la Malena*'s day, which has been institutionalised since 2009.
In March 2009, the International Bureau of Cultural Capitals (IBOCC) launched a campaign to choose the "10 Treasures of Spain's Intangible Cultural Heritage" in order to promote, disseminate and safeguard Spain's intangible cultural heritage, and Jaén City Council presented the Legend of La Malena Lizard, the oldest and most socially significant legend in the capital of Jaén, which has remained alive in the city throughout time, receiving contributions from the different civilizations that have been present in the city (Iberians, Romans, Muslims, Jews and Christians). It was transmitted from generation to generation, in constant recreation, first orally and, from the 17th century onwards, supported by literary versions. Finally, the Legend of La Malena Lizard was declared one of the 10 Treasures of the Intangible Cultural Heritage of Spain, and to commemorate this event, the City Council declared 2 July as the "Lagarto de la Malena's Day", so that the popular rooting of the legend in the city would be reinforced and would serve as an incentive for a firm commitment to safeguarding its intangible cultural heritage.
The legend of the lizard, serpent or dragon, depending on the version, was first mentioned in a work by Pedro Ordóñez de Ceballos in 1628. In 1913, the historian Alfredo Cazabán collected up to three versions of the hero who killed the monster:
The legend basically consists of the existence of a lizard, serpent or dragon that lived in the Magdalena spring, that ate and terrorised people. From this point on, there are three versions of the legend, as Cazabán points out: in the first, a warrior dressed in a suit of mirrors killed the lizard with his sword when he made it leave its lair and the animal was dazzled by the reflection of the sun in the mirrors. In the second, a prisoner or captive killed the monster by offering to do so in exchange for his freedom. To do so, he used loaves of bread with explosives inside as bait and made the lizard chase it to the Plaza de San Ildefonso, where it exploded. Finally, the third version states that the killer of the beast that terrorised the city of Jaén was a shepherd, who was tired of the lizard eating his lambs and, in order to kill the monster, he used a sheepskin full of explosives as bait, so the lizard exploded after swallowing it.
On the Day of La Malena Lizard, diverse groups of the city participate in the recreation of the legend and its staging and dramatization by theatre groups in different parts of the city, and even a drink, the "Blood of the Lizard" has been popularized. It is prepared by heating red wine with three cloves, cinnamon sticks, sugar, lemon or orange peel and aniseed, to be drunk hot or cold.
The Lizard of Jaén is, in essence, the myth of the Dragon, so localised and embedded in the local cultural and popular panorama that it has become a symbol of the city and its inhabitants for centuries.

The legend of the lizard, snake or dragon, depending on the version, was first mentioned in 1628, in the work *Historia de la Antigua y Continuada Nobleza de la Ciudad de Jaén* (History of the Ancient and Continuing Nobility of the City of Jaén), written by Pedro Ordoñez and published by Bartolomé Jiménez Patón. The City Council declared 2 July "Lagarto de la Malena's day" and the legend is staged and dramatised by theatre groups in different parts of the city.

Multimedia content
JAÉNDONDERESIDO TV. (2019). Leyenda del Lagarto de la Magdalena. Feria de San Lucas 2007. Parte 2. - YouTube [Video File].

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Instituto Andaluz del Patrimonio Histórico. Francisco Jiménez Rabasco, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 3. Zona 6. Leyenda del Lagarto de la Magdalena*, 2017.
https://guiadigital.iaph.es/bien/inmaterial/238629/jaen/jaen/leyenda-del-lagarto-de-la-magdalena
https://www.abc.es/cultura/20150602/abci-lagarto-malena-201505291357.html
La leyenda del Lagarto de la Malena, candidata a 'Patrimonio Inmaterial de la Humanidad' (tarbutsefarad.com)
ESPAÑA ILUSTRADA: PATRIMONIO CULTURAL INMATERIAL DE ESPAÑA (spainillustrated.blogspot.com)



Agustín Garzón

Trovo alpujarreño

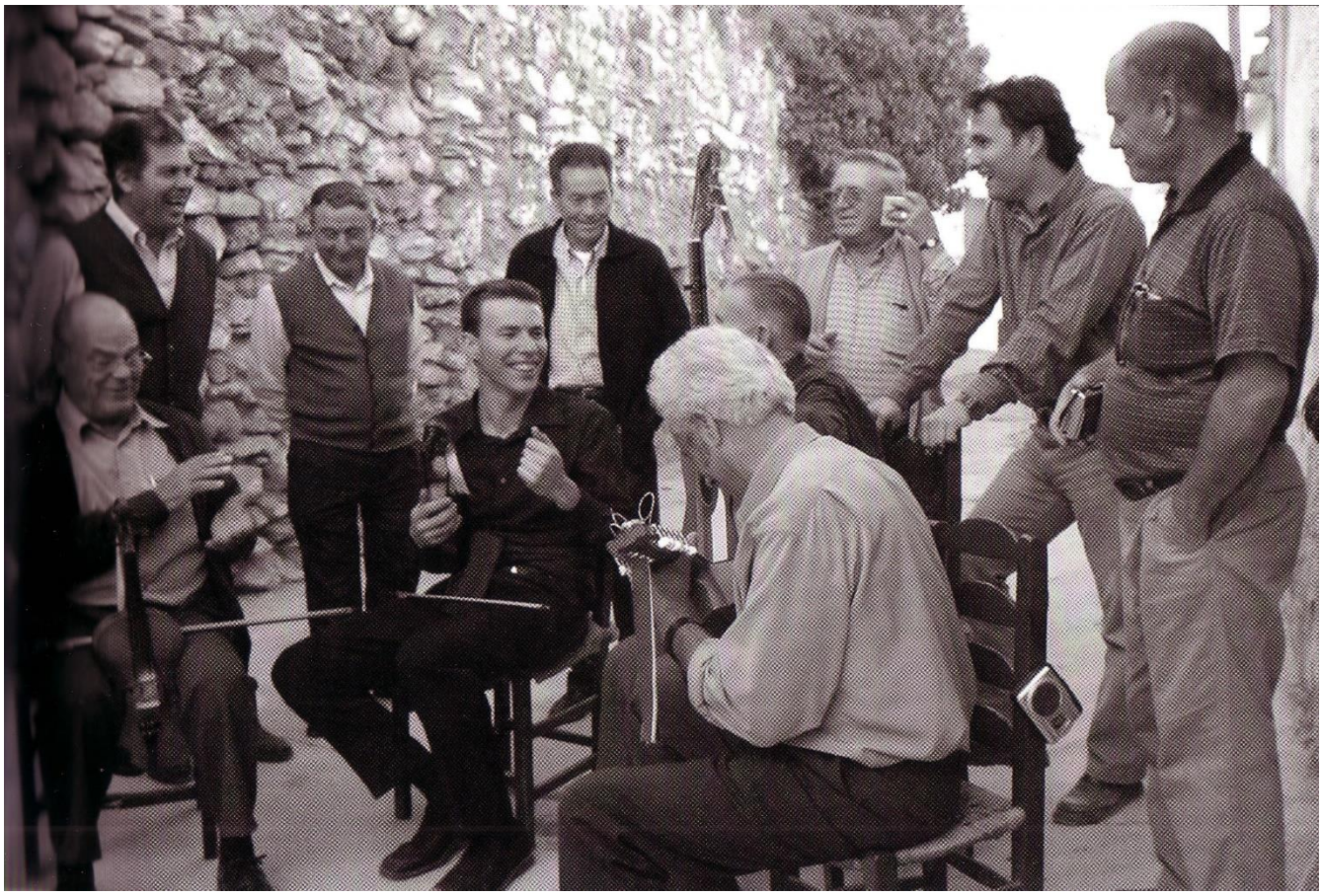
Category: Oral traditions and expressions; Performing arts
Region: Alpujarra Granadina
Location: Nevada; Murtas; Turón

The *Trovo alpujarreño* is an improvised poem characterised by its speed and imagination at the moment of being composed. It is very difficult to perform, as it requires a great knowledge of the language in order to use it lucidly.
It is important to note that this form of improvised poetry in the Alpujarra is mainly centred in the regions of Murtas and Turón. It is also widespread in other regions such as Murcia, the Basque Country, Galicia, and even Ibero-America. According to Azucena and Reynaldo Fernández (1988), the "trovo de La Alpujarra" is considered to be "the art of improvising poetry in dialogue, or in dialectic discussion", and is present in a large number of cultures.
The Asian tradition, the Greeks, Romans, Muslims and famous poets have always liked to perform this fresh, spontaneous, improvised poetry, a lyrical combat tournament that is carried out with it a high degree of culture and appreciation of language.
The technical form of improvised poetry in this region is the *quintilla*, a five-line stanza of eight syllables. It can be spoken or sung to music, as in the case of the primitive and traditional fandango in the Alpujarra, one of the deepest roots of present-day flamenco and similar to the verdiales of Malaga or the Chacarrá of Cadiz.
The *trovo*, when sung accompanied by music, has the resonance of flamenco, and can be accompanied by instruments such as the violin, lute, guitar and bandurria, with Arabic overtones. Its main styles are the *morato* and the *malagueño*. It is also accompanied by its own dances such as the *robao* and the *mudanza*.
Despite being characterised by the use of *quintillas*, approximately one hundred years ago, due to the emigration of Spaniards to America, the singing in *décimas* (ten-lines stanzas) was also acquired, like flamenco, receiving the denomination of "cante de ida y Vuelta" (songs that travelled back from America).
In order to perform them at the *Festival de Música Tradicional* de la Alpujarra, the *troveros* usually have to choose a topic for the songs from those suggested by the jury. Chance will decide which of the two *troveros* will be the one to defend the topic and who will attack it.

Period / Occurrence
The activity frame is the *Festival de Música Tradicional de la Alpujarra* (Traditional Music Festival of La Alpujarra), a manifestation of the Alpujarra folklore, held annually since 1982 on the second Sunday of August in a town in the Alpujarra of Granada or Almeria, which varies for each occasion.

Multimedia content
SAVITELTV. (2014). PATRIMONIO CULTURAL. TROVOS DE MURTAS. [Video File]. https://www.youtube.com/watch?v=sOi8z30h_fk
Abuxarra. (2015). El trovo alpujarreño. GRANADA. [Video File]. El trovo alpurrajeño. GRANADA - YouTube

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https://www.ideal.es/culturas/almeria/trovo-sigue-vivo-20170814005152-ntvo.html



Mancomunidad de Municipios de la Alpujarra



Mancomunidad de Municipios de la Alpujarra

Tuna fishing with *almadraba*

Category: Traditional craftsmanship; Knowledge and practices concerning nature and the universe
Region: Campo de Gibraltar, La Janda
Location: Barbate, Conil de la Frontera, Tarifa

The *almadraba* is a fishing gear used to catch bluefin tuna during their annual migration to the Mediterranean. This type of fishing activity includes, in addition to nets, a set of boats strategically arranged to catch them.
The origins of bluefin tuna catching date back to the Phoenicians, who established some fish factories, especially bluefin tuna, all along the South Atlantic and Mediterranean coast. In Roman times, the importance of tuna fishing multiplied, with some of its production reaching the whole empire in the form of salted fish and, above all, garum, a condiment made from the remains of tuna.
From the mid-15th century and for 400 years, it was the Ducal House of Medina Sidonia that exploited the *almadrabas* in a monopolistic manner, with important socio-economic implications for the towns where they were fished. After 1817, the Ducal House ceased to have this privilege, and after liberalisation, there was an explosion in the number of *almadraba* farms all along the Andalusian coast and even in the Spanish colonies on the western coasts of Africa.
In 1929, the *Consorcio Nacional Almadrabero* (Almadraba National Consortium) was created, which returned to the monopoly of the exploitation of the almadrabas and the processing of the tuna extracted from them. After the dismantling of the Consortium the traditional families of local traps businessmen reintroduced a model of exploitation and management of the traps that was closer to both the workers themselves and the towns where they were set.
In his *Diccionario de las Artes de Pesca Nacionales*, Antonio Sañez Reguart establishes three types of traps: the sight traps, the *buche* traps and the *monteleva* traps, the last two being very similar, as they are fishing gear fixed to the sea bottom with anchors.
The sight or shooting traps are the oldest. This is an active fishing gear based on encircling and trawling from the shore. Six or seven boats were arranged in the sea forming a kind of arch, waiting for a lookout from a watchtower to warn them of the arrival of the tuna shoal (hence the name 'sight').
Fixed traps (*buche* and *monteleva*) are passive gear for catching tuna. The trap is fixed so that tuna can enter the chamber, the clarity of the water being very important, as the fish seek the safety of clear waters to protect themselves from predators. Once the tuna are in the chamber, the manoeuvre to pass the tuna into the *copo* (codend) must be very precise. To do this, the fishermen wait for the tide to turn, so that the waters are practically still to facilitate the work from the boats. At first, two boats are positioned at the head of the chamber and push a net that takes the tuna from the chamber to the *buche* (third section of the net), to then be helped by two boats positioned on either side of the *buche* that will again push the tuna towards the *bordonal* (second section of the net) where, finally, two more boats will take them to the *copo* awaiting the *levantá* (lifting).

Period / Occurrence
Seasonal. The almadraba season coincides with the migration of bluefin tuna from the Atlantic to the Mediterranean to breed. This occurs between April and June. From about two months before, the gear is being set for the trap. It is often said that the full moon in May is the date that marks the greatest transit of tuna along the Cadiz coast towards the Mediterranean. Once the tuna spawn in the Mediterranean, they return to Atlantic waters until the following spring.

Multimedia content
El Mundo. (2022). *Comienza la ancestral pesca del atún rojo de la Almadraba*. [Video File]. https://www.youtube.com/watch?v=tDseTpzB5Fw

Reference
Instituto Andaluz del Patrimonio Histórico. Victor Gañán Álvarez, *Atlas del Patrimonio Inmaterial de Andalucía. Fase 3. Zona 2. La Almadraba de Barbate*, 2012.

https://guiadigital.iaph.es/bien/inmaterial/238118/cadiz/barbate-conil-de-la-frontera-tarifa/la-pesca-de-almadraba
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Aniceto Delgado Méndez. © Instituto Andaluz del Patrimonio Histórico



Aniceto Delgado Méndez. © Instituto Andaluz del Patrimonio Histórico

Virgen de Luna pilgrimage

Category: Social practices, rituals and festive events
Region: Los Pedroches
Location: Pozoblanco and Villanueva de Córdoba

The image and devotion to the *Virgen de Luna* (meaning Virgin of the Moon) is shared by the towns of Pozoblanco and Villanueva de Córdoba, in the Region of Los Pedroches, in northern Cordoba, and previously also by the nearby municipality of Pedroche.
The Virgen de Luna stays in her hermitage in La Jara countryside area for four months of the year and is carried on *Sexagesima* Sunday, in February, to the town of Pozoblanco, after a pilgrimage and a festive day and eating together in La Jara countryside area, to be returned to her temple on Whitsunday, in May or June, remaining in Villanueva de Córdoba till October.
The organizational model of this pilgrimage is significant, since the Brotherhood of the Virgen de Luna has a military character, very representative of the region of Los Pedroches. The name *hermandades militares* (military brotherhoods) or *soldadesca* (job of soldiers) comes from the military name given to their leadership, consisting of at least a captain, a standard bearer and a sergeant, who will carry the command staff, the flag and the halberd, respectively, as distinctive symbols. The sergeant will also be accompanied by a drummer, who will mark the ritual process with the sound of the omnipresent drum. Very interesting are the flag games and the salvos of gunfire that take place in the hermitage or along the pilgrimage roads.
On the way to Pozoblanco
At around three o'clock in the afternoon, the brotherhood queue up on the esplanade in front of the hermitage to await the departure of the Virgin, carried on the devotees' shoulders. After another salvo of gunfire, the procession sets off for Pozoblanco through the holm oak forest that marks the route, passing through emblematic spots such as *Pozo de San Diego*, *Venta Caída* and *Arroyo Hondo*, where the brothers also fire salvos. At the *Arroyo Hondo* area, the image is received by thousands of people from Pozoblanco, the Civil Authorities and the Chaplain of the Brotherhood. It is customary for the children to offer the Virgin the *hornazo*, a traditional sweet made up of a bun with a boiled egg, decorated with meringue figurines.
At the Town Hall, the Mayor places the Mayoress' baton on the image of the Virgin. From there she will be carried to Santa Catalina parish church, where she will remain and will be venerated for four months.

According to the most widespread tradition, the Virgin appeared to a shepherd from the village of Pedroche at the beginning of the 15th century. For several times the boy tried to put the image in his bag to take it home, unsuccessfully. After several trials, the Virgin expressed her wish of having a hermitage built in that area of pastureland called La Jara, some 10 kilometres from Villanueva de Córdoba and 14 kilometres from Pozoblanco. It is said that once the chapel was built, the towns of Villanueva de Córdoba, Pozoblanco and Pedroche agreed that the image of the Virgin would remain for three months in each of the towns, spending the rest of the year in the hermitage. It was agreed that if any of them did fail to carry it on the appointed day, they would lose the right to the image, as happened to Pedroche in a year of abundant rainfall, thus losing their privilege.
The brotherhood was founded in the 15th century, as there are lawsuits between the two towns dating back to 1589 that testify it, although there is no news of it until modern times, its statutes not being drawn up until 1877, when they were approved by the Bishop of Cordoba.

Period / Occurrence
Today, and for many years now, the image has been taken to Pozoblanco invariably on Sexagesima Sunday, that is, the Sunday before Carnival, and remains in Pozoblanco until the first day of Pentecost, the day after which it is returned to the hermitage. On Whit Monday, it is Villanueva de Córdoba who brings it from the hermitage to the parish church of San Miguel, to return her to the chapel in October.

Multimedia content
COPE Pozoblanco. (2022). Romería Virgen de Luna 2022 Pozoblanco. [Video File]. https://www.youtube.com/watch?v=Z2n8QRPhzRY

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MORENO VALERO, Manuel. La Virgen de Luna en Pozoblanco: Rituales y tradiciones.. Edita Moreno Valero, Manuel., ISBN: 978-84-922555-3-5.
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Felipe García Leyva. © Instituto Andaluz del Patrimonio Histórico



Felipe García Leyva. © Instituto Andaluz del Patrimonio Histórico

Water distribution

Category: Oral traditions and expressions; Knowledge and practices concerning nature and the universe
Region: Los Filabres-Tabernas
Location: Abla, Abrucena

The Mediterranean climate is characterised by hot, dry summers, low temperatures, altitude and steep slopes, the abundance of non-soluble soil materials such as slates, factors which distinguish the Sierra Nevada and Sierra de Los Filabres areas of Almería, and which do not favour the natural penetration of water into the subsoil for its use.
These factors mean that water from melting snow and rainfall flows into the sea in a short space of time. The Muslim settlers, who traditionally practised irrigated agriculture, developed a simple but effective technology for water management. It is essentially a hydraulic distribution and infiltration network, the main functions of which are to retain water for use and to carry the flow to as much of the agricultural area as possible.
The formidable work of canalisation introduced by the Arab culture allowed the settlement and self-sufficiency of thousands of people. Today, not only the engineering work devised by the Muslim people remains in use, but also the system of water management, where the ownership of land and its proportional water are intimately linked.
The rules of water distribution were based from the beginning on customary law, which was passed down orally from generation to generation. Over time, these customary practices were embodied in written ordinances and the landowners were grouped into communities, called nowadays *Comunidades de Regantes* (Irrigators' communities).
The Municipal Ordinance Book of Abrucena, which dates back to the 16th century, contains not only the rules governing the irrigation system, but also the figure of the *Repartidor* (water distributor), the person in charge of managing the proper and correct use of the hours of water.
The irrigation community in this area groups together the towns of Abla and Abrucena, which receive surplus water from the Barranco de Sierra Nevada.
The water is distributed to both localities by means of a pond (about 5 metres in diameter with an outlet system consisting of three windows) located to the north of the municipality of Abrucena, with Abrucena receiving two parts and Abla one part of the stored water. By means of "mother" ditches the water is distributed to the different settlements, while the *regueros* (crop streams) distribute it to each plot.

According to historical sources, in the middle of the 13th century the villagers bought the water from the Sultan of Granada; in 1356 the distribution between the farmsteads of Abla and Abrucena was recorded in writing, with the former receiving 1/3 of the water and the latter 2/3. However, in 1527 there was a harsh confrontation between the two towns over the use of the water: the people of Abrucena refused to give the water to the people of Abla, arguing, among other reasons, that the third of the river only corresponded to them during the months of March, April, and May. During the lawsuit held before the mayor of Guadix, the witnesses highlighted the secular problems due to the use of water. This is how it was reflected: "on a day of this month of May and as present came the opposing parties with great shouting and uproar from the place of Abla armed, some with stones and others with hoes and others with sticks and others with axes, and saying: die, die those of Abrucena...!" (Espinar Moreno, 1989: 247-266).
So the figure of the *repartidor* (water distributor) is the person in charge of the correct distribution of water hours and other tasks that require intense dedication. Water is distributed on a daily or weekly basis, depending on the number of irrigators and settlements in each locality. The distributor makes a daily list of the irrigators in each turn, to whom he assigns the date and time of irrigation. Once the distribution of water from one turn is finished, the distributor starts the next one. Once the irrigation hours have been distributed, the distributor goes to the so-called "Balsa Grande" (Great Pond), located in the spot *Paraje El Cercado*, where a system of manual sluice gates is used to release the water to start the irrigation period. In addition to the tasks of the distributor, the cleaning of the pond

is also carried out. The cleaning of the streams that reach the farms is a task that must be carried out by the landowners.

Period / Occurrence
Continuous. The job of distributing water hours is a daily job that requires the fulfilment of a series of tasks subject to a strict timetable.

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CASTELLO LOSADA, Francisco. *Ordenanzas municipales de Abrucena, Almería siglo XVI.. Instituto de Estudios Almerienses*, ISSN 0211-7541.
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Zambomba de Jerez

Category: Social practices, rituals, and festive events; Oral traditions and expressions; Performing arts
Region: Campiña de Jerez
Location: Jerez de la Frontera, Arcos de la Frontera

One of the intangible heritage elements that most identify Christmas in Jerez and Arcos de la Frontera are the *Zambombas*, that are celebrated in neighbourhoods and rural villages before Christmas Eve. They consist of family, friends and/or neighbours meetings around the warmth of a bonfire to enjoy an evening of Christmas carols and songs, eating *pestiños* (honey fritters) and *buñuelos* (fritters), as well as other traditional dishes, and local wine or aniseed. They can be either among families, neighbours, or institutional celebrations, organised by local brotherhoods and fraternities, flamenco clubs, bars, etc.
They are so popular that their geographical scope has spread from the Jerez countryside to Puerto de Santa María, Puerto Real, Cádiz, Seville and even Madrid, and in some cases, they are used as commercial or promotional attractions for heritage and tourism, that is why the participation of their agents contributes to oral transmission and generational continuity.
Since 2015, the zambomba of Jerez has been declared an an element of Cultural Interest, as it is considered "one of the Christmas cultural expressions of greatest ethnological interest in the autonomous community".

In the Jerez countryside, in the rural areas, the participants themselves tell us how in the mid-20th century it was customary that, on the eve of 24 December, the different families living in the farmhouses and vineyards in the area would visit each other, often they used to travel several kilometres, bringing with them a bottle of anisette, punch or sweet wine, homemade sweets and the various objects that served as musical instruments, such as the *zambomba* (hand drum), the *almirez* (metallic mortar), relieve-decorated bottles and some pot lids to sing and dance and have a good time.
In the *cortijos* (farmhouses), two or three families used to live as permanent workers (foreman, shepherds, etc.). The women of these families would come together and each one agreed to make a sweet, mainly *buñuelos* and *pestiños* and also *polvorones* (kind of shortbread) to offer them when their relatives arrived.
During the following days it was likely that the families of the farmhouse visited would return the visit. In general, the seasonal labourers, who lived in the houses of labourers during the working season, returned home during the Christmas season, as it was not harvesting time. Many of them brought with them the traditions of their towns of origin, many of which were located in the mountains of Cádiz, where on Christmas Eve and Easter Day the custom was to bring out the sweets typical of the season, mainly freshly baked fritters and some liqueur, to offer them to anyone who wanted to come and share a good time, singing Christmas carols and songs.
For their part, the neighbours of the town centre would gather in the common courtyard of their houses. The *picón* (vegetal charcoal) bonfire gave rise to neighbours and relatives forming a circle around it to sing and dance.
Some older neighbours remember the justle and bustle during those nights, from the beginning of November, from one house to another and from one courtyard to another. Around the bonfire, the ambience would build up and music would emerge almost spontaneously.

Multimedia content
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Eva Cote Montes. © Instituto Andaluz del Patrimonio Histórico



Andalucía Turismo y Deporte. www.andalucia.org

iSKY - The Sky as Intangible Cultural Heritage of Humanity

By Lucio Tambuzzo

Abstract

The sky is a constant part of the everyday space we inhabit, wherever we are. It is a constant landscape of populations from all over the world, influencing their way of living and thinking since the appearance. Stars, planets, constellations, sun and moon, equinoxes and solstices generate myths, religious beliefs, social practices, ceremonies and rites and have always been celebrated by communities from all times and all over the world as symbols and signs of the divine and super natural. The sky has always played an important ordering function of the social and productive life: prayers and rites aim at ensuring controlled passages from chaos (winter) to cosmos (summer), giving birth to a huge diversity of traditional oral expressions of communities scattered all over the world. It also serves to embody fundamental organizing principles defining the form and structure of people's activities, as celestial bodies are often perceived as animate entities and their motions in the sky are described in terms of social relations. For that reason it is possible to say that "the sky represents the way in which human populations defined themselves and their surrounding world"[2].

As stated by Iwaniszewski, the sky is often opposed to the earth. According to this logic, the sky and earth are conceived as distinct spaces generating inverse values. For example, while the earth is populated by mortal humans, the sky may be conceived as an abode of immortal nonhumans (super-natural beings or ancestors). This leads to a series of dichotomies such as high status–low status, sacred–secular, otherworld–this world, etc. The inferiors are on the earth and the superiors are in the skies. Heliacal risings and settings, stationary positions of the superior planets, solstices and lunistices are best interpreted through the theory of rites of transition (rites de passage). Thus, the celestial bodies, in behaving like human beings, act according to the same principles of symbolic logic as do human subjects.

People have always ascribed to the sky values and meanings foundational to their acting on earth, transforming their physical space into a conceptualization full of meaning and therefore the sky itself may be seen as a cultural space strongly associated to oral traditions of communities of humanity.

Art. 2 of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage defines intangible cultural heritage as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and *cultural spaces associated therewith* – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". In the second paragraph, the text adds that intangible cultural heritage is manifested inter alia in (…) knowledge and practices concerning nature and the universe.

The aim of the present document is to enforce the concept of the *sky as a cultural space* associated to practices, representations, expressions, knowledge, skills of communities of all over the world, recognized as intangible cultural heritage. In the past decades many efforts have been put in place in this direction by distinguished researchers, but probably there is still scope for more considerations and for a more systemic global action which may pave the way for the inscription of the sky itself in the Representative List of Intangible Cultural Heritage of Humanity of UNESCO as a cultural space of humankind.

The Sky and UNESCO Conventions

The SKY cannot be included in the World Heritage List (WHL) of UNESCO for different reasons contrasting the strict criteria set by the Convention. One of the main criteria which can never be met relates to the place of the property, owners, State party responsible, etc. In fact the sky cannot be identified as a specific space belonging to a State party and therefore it cannot be seen as a fully delimited place having OUV by itself.

Of course, the sky must be considered as a major natural feature of the terrestrial environment; but would seem a bit strange to give an 'OUV' to the Universe; in other words to associate a human label of universality to the Universe! This is clearly a paradox. In philosophical terms, it opens questions dealing directly with an

[2] The sky as a social field Stanislaw Iwaniszewski: www.academia.edu/57360571/The_sky_as_a_social_field

anthropocentric approach to the Universe. In such a case, this would mean that humankind allows itself to give a human recognition and value to its global astrophysical environment. In doing so, it would join antique cosmologies and medieval descriptions of the Earth as the Centre of the Universe, and humankind with its gods as ruler of the Universe. It is precisely contemporary astrophysics that shows us the tiny place that humankind actually occupies within the Universe, so that to give human value to the Sky, let alone 'OUV', seems really nonsensical.
In WH Convention terms, this leads us back to the site, to the 'frame of the window', and to study its attributes and qualities as a cluster of local elements for a possible nomination. Clearly a Dark Sky alone does not meet the WH requirements. But it could be an essential attribute among others supporting the exceptionality of a place.
In cultural terms, Dark Sky quality supports one of the fundamental and permanent patterns of the Heritage of astronomy and archaeoastronomy. By itself, it forms the basic and initial condition for choosing a sky observation site. In some way, the other tangible attributes result from it, as a subsidiary human development with its fixed or moveable instruments, its architecture, for the history and socio-anthropology of the place, etc. In other words, it defines a basic requirement for launching human activities in a diversified sense: not only sky observation for knowledge purposes, but also for human and social representation, symbolic and religious issues, and applied astronomy to time measurement, architecture and urbanism, individual and collective prediction of future, navigation, etc… [3]
If the sky cannot be included in the WHL, it could probably be inscribed in the Representative List of Intangible Cultural Heritage of Humanity, as regulated by the UNESCO Convention of 17 October 2003, and as I will try to argue in the following pages.

The cultural space in the UNESCO Convention of 17/10/2003
A cultural space, as mentioned in the Art. 2 of the UNESCO Convention, should be intended as a physical space (tangible or intangible) characterised by a strong association to social practices, expressions and oral tradition in general.
This "special" space is extremely important for the manifestation of ICH and it certainly represents a foundational element without which the associated ICH asset could not exist. In these terms, the cultural space is inextricably part of the intangible cultural heritage.
Up to now, there are 12 inscriptions as "cultural space" class in the UNESCO representative lists of the intangible cultural heritage of humanity[4], as listed as following:

- The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella (Dominican Republic)
- The Cultural Space of Sosso-Bala (Guinea)
- The Cultural Space of Jemaa el-Fna Square (Morocco)
- The Cultural Space and Oral Culture of the Semeiskie (Russian Federation)
- The Cultural Space of the Boysun District (Uzbekistan)
- The Kihnu Cultural Space (Estonia)
- The Cultural Space of the Yaaral and Degal (Mali)
- The Cultural Space of Palenque de San Basilio (Colombia)
- The Cultural Space of the Bedu in Petra and Wadi Rum (Jordan)
- The Space of Gong Culture (Viet Nam)
- The Candombe and its socio-cultural space: a community practice (Uruguay)
- Suiti cultural space in Alsunga (Latvia)

Each of the above cultural spaces relate to a specific geographical area where the specific ICH assets are manifested.
Cultural or natural spaces may be associated to specific oral traditions of a single community acting in a limited area or it may refer to a wider space, as the sky, to which traditional knowledge and practices of humankind relate. With this assumption we can fully comprehend that "cultural practices that have a significant connection to a place should be recognised as a part of the place and as

[3] Text from: https://whc.unesco.org/document/165459
[4] https://ich.unesco.org/en/home

contributing to the cultural significance of that place"[5] and they contribute to the aesthetic, historical, scientific, social and spiritual significance of a cultural space to which they are associated.
As stated by Tullio Scovazzi, the essential components of ICH are the following:

- manifestation (objective component)
- community of people (subjective or social component)
- cultural space (spatial component)[6]

The sky (spatial component) could be intended as a cultural space, for the purposes of the UNESCO Convention, since it is a space associated to believes, practices etc… (objective component) of groups and communities around the world (subjective component).
In understanding the place, the focus should be on understanding the strength of the connection between the cultural practices and the place, the longevity and continuity of these practices, and their importance to the community or group.
Scovazzi states that "in relation to place, intangible cultural heritage may include cultural practices that (…) ***occur away from a place but be symbolically or spiritually connected to that place***".
We can say that the sky represent itself a cultural space related to living traditions of communities of all over the world and not to a specific place, since it can include a range of ideas, beliefs, and understandings that belong to humankind and are may not be attached to a physical site, as it will be illustrated hereafter.

Examples of oral traditions of communities of all over the world linked to the Sky
There is a huge number of communities from all over the world practicing, since their appearance, still living oral traditional expressions related to astronomy, astrology and celestial phenomena. Some examples, certainly not exhaustive, are presented as following[7]:

- ASTRONOMY OF THE PARDHI TRIBE OF CENTRAL INDIA[8]

Pardhi tribesmen were classified as a criminals by the British during the colonial era, and even though this label was scrapped after independence, the stigma remains. Consequently their lives often are based on scavenging, which gives them a unique perspective of the heavens. Their images of the sky are preoccupied with imagery of plants, animals and birds, far more so than with any other Indian tribe. While they do have some beliefs in common of other tribes in their region, there is a significant degree of originality that is commensurate with a community that has long traditions. One unique feature of the Pardhi is a bird trap that is based on the configuration of stars in the constellation Taurus, and they view the entire Orion region as a hunting scene.

- GONDS[9]

Gonds are one of the oldest but largest Indian tribes. Today they form the largest tribal group on India and are the main keepers of India's wild forests. They refer to the Morning and Evening stars as Pahat Sukum, and Jevan Tara. They use lunar haloes to predict the nature of the forthcoming monsoon. The Big Dipper is a precious cot with an old lady in it, pursued by thieves, and this looms large in their belief systems. They also know of Orion, Taurus, Canis Major and the Pleiades, which collectively form a complete and rather detailed farming scene. They also know the region near Leo as Murda, with a dead body and a complete funerary procession.

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[5] ICOMOS, International Council on Monuments and Sites, "Practice Note", 20 October 2017 (https://intangibleculturalheritagensc.files.wordpress.com/2015/04/practice-note_intangible-cultural-heritage-place-20171025.pdf)
https://ich.unesco.org/doc/src/53724-EN.pdf
https://ich.unesco.org/doc/src/50279-EN.pdf
[6] Tullio Scovazzi, Intangible Cultural Heritage as Defined in the 2003 UNESCO Convention, 2014 (https://link.springer.com/chapter/10.1007/978-3-319-08527-2_4)
[7] A detailed analyses of ICH linked to the sky in the Region of Sicily is analysed in a dedicated chapter of the publication.
[8] Text from the Journal of Astronomical History and Heritage, 22(1), 179–194 (2019): https://www.narit.or.th/files/JAHH/2019JAHHvol22/2019JAHH...22..179H.pdf
[9] Ganesh Halkare and Mayank Vahia, Astronomy of Some Indian Tribes, January 2019
DOI:10.1007/978-981-13-3645-4_26

- BANJARAS

They are one of the largest tribes of India. They were traditionally traders and movers of goods. Even though they were involved in long distance travel, they seem to have done this through ground markers rather than using the stars for navigation or guidance. They know of the Morning star and the Evening star as Porya Tara and Subtara (a good star), respectively, while Orion was Harini, a Deer. On the Moon they see an old lady busy weaving cloth under a tree. They refer to the Pleiades as Jhumko tara, a piece of jewellery worn on the forehead. They know Big Dipper as Jamakhat, Yamakhat, a bed of the dead, and they refer to the Milky Way as Mardaar wat, the path of the dead. As with all Indian tribes now involved in cultivation, the monsoon is critical for survival, and the Banjaras predict the up-coming monsoon by the intensity and distribution of the glow around the Moon.

- KOLAMS

Kolams are a small tribe. Until fifty years ago they were foragers and depended on forest resources for their livelihood, but in the last half century the Government has been trying to settle them. Many elders remember their foraging and wandering lifestyle and regret having to live an unsettling settled life. They know of the Pleiades as Kovela Kor, one large and several small birds, and they refer to the Big Dipper as a cot. The three trailing stars of the main trapezium-following stars are three people, a Kolam, a Gond and Pardhan (chief). They know the belt of Orion as Tivpate (three stars). They refer to the Morning and Evening Star (presumably Venus) as Vegud suka and Jevan suka respectively. Interestingly, they remember solar eclipses and state that if the eclipse is total it is good, but if the top half of the Sun is covered this is bad for humans while if only the bottom half of the Sun is covered it is bad for animals. They believe that Pegasus is the sea (Samdur) that provides water for the monsoon and they see five animals around Peg- asus that predict the intensity of the up-coming rains. They know of Crux as the Mahua tree, while the Milky Way is Margam, a path of the animals.

- KORKU

The Korku are an ancient tribe of India that are believed to be of Austro-Asian origin. They look upon the Milky Way as a path. They have an interesting story about multiple small paths that seem to merge in the Milky Way. They refer to the Big Dipper as a golden cot, while Orion is a plough with bullocks. They are aware that Orion is seen between April and October, during the pre-monsoon and mon- soon seasons. They imagine the Pleiades to be the minced-up meat of a cow. They give importance to the glow around the Moon as a monsoon predictor. They also have an interesting practice relating to solar eclipses: they take a long wooden shaft and put it in a bucket of water during a solar eclipse, and insist that the stick will remain vertical as long as the eclipse occurs and will only fall over when the eclipse ends. They know of Venus as the Morning and Evening Star. They consider the conjunction of Mars and Venus as a suitable time for marriage, and they refer to a comet as a star with a tail.

- DEATH AND MAIER: METEORS AND MORTUARY RITES IN THE EASTERN TORRES STRAIT ABORIGINAL ASTRONOMY[10]

To the Meriam Mir people of Mer (Murray Island) in the eastern Torres Strait, bright meteors are an important element of death customs and beliefs as they serve as symbolic representations of death and mortuary purification practices. The physical properties of meteors are incorporated in ritual, belief, spirituality, and custom, inform death rites and act as vehicles of knowledge, noting how the physical properties of meteors inform the observer about a dying person's characteristics, such as their importance in the community, the location of their home, and the size of their family.

[10] Journal of Australian Indigenous Issues, Vol 21 n. 3, by by Carla B. Guedes, Duane W. Hamacher, John Barsa, Elsa Day, Ron Day, Segar Passi, and Alo Tapim: www.aboriginalastronomy.com.au/wp-content/uploads/2019/01/Death_and_Maier.pdf; video: www.aboriginalastronomy.com.au/content/topics/meteors/

- ASTRONOMY AND MUSIC IN THE TORRES STRAIT[11]

Song and dance are a traditional means of strengthening culture and passing knowledge to successive generations in the Torres Strait of northeastern Australia. Dances incorporate a range of apparatuses to enhance the performance, such as dance machines (Zamiyakal) and headdresses (Dhari). The dances, songs, headdresses and dance machines work together to transfer important knowledge about subsistence survival, social structure, and cultural continuity. This paper explores how celestial phenomena inspire and inform music and dance.

- CELESTIAL LORE OF SOME AUSTRALIAN TRIBES[12]

The aborigines of Australia have ideas about celestial lore and consider that heavenly bodies reflect activities they know on Earth. Stars are distant campfires of food-gatherers and hunters like themselves. The Sun, Moon, and planets, because of their particular vagaries, tend to be linked with ancestral beings who also possess human attributes.
For many Australian tribes, the Sun is a firetending woman, while the Moon often is a male hunter interested in more than animals. Celestial bodies have powers over heat and chill, rain and drought. As celestial beings they evince qualities of greed, envy, and covetousness, and may behave with lechery and cruelty, and thus bring about fears and even death.

- BELIEFS AND MEANING OF THE MILKY WAY[13]

Cultures around the world find meaning in the grouping of stars and features in the Milky Way, which serves as a reference to traditional knowledge, encoding science and culture to a memory space, becoming part of their overreaching cosmologies. Some of the better known examples include:

  - Astronomical oral traditions of aboriginal and Torres Strait islanders in Australia:
  - the llama in Inca traditions of the Andes
  - Maya (Mesoamerica)
  - Bugis (Indonesia)
  - Zulu, Xhosa, Sotho, Tswana (Southern Africa)
  - Polinesia (Pacific)

[11] "Dancing with the stars" - astronomy and music in the Torres Strait
Duane W. Hamacher, Alo Tapim, Segar Passi, John Barsa: https://arxiv.org/abs/1605.08507

[12] Norman B. Tindale, Celestial Lore of some Australian Tribes: http://www.aboriginalastronomy.com.au/wp-content/uploads/2018/05/Tindale-1983.pdf

[13] For full text and maps see: Journal of Astronomic History and Heritage, 23(2), 390-404 (2020): https://adsabs.harvard.edu/pdf/2020JAHH...23..390G

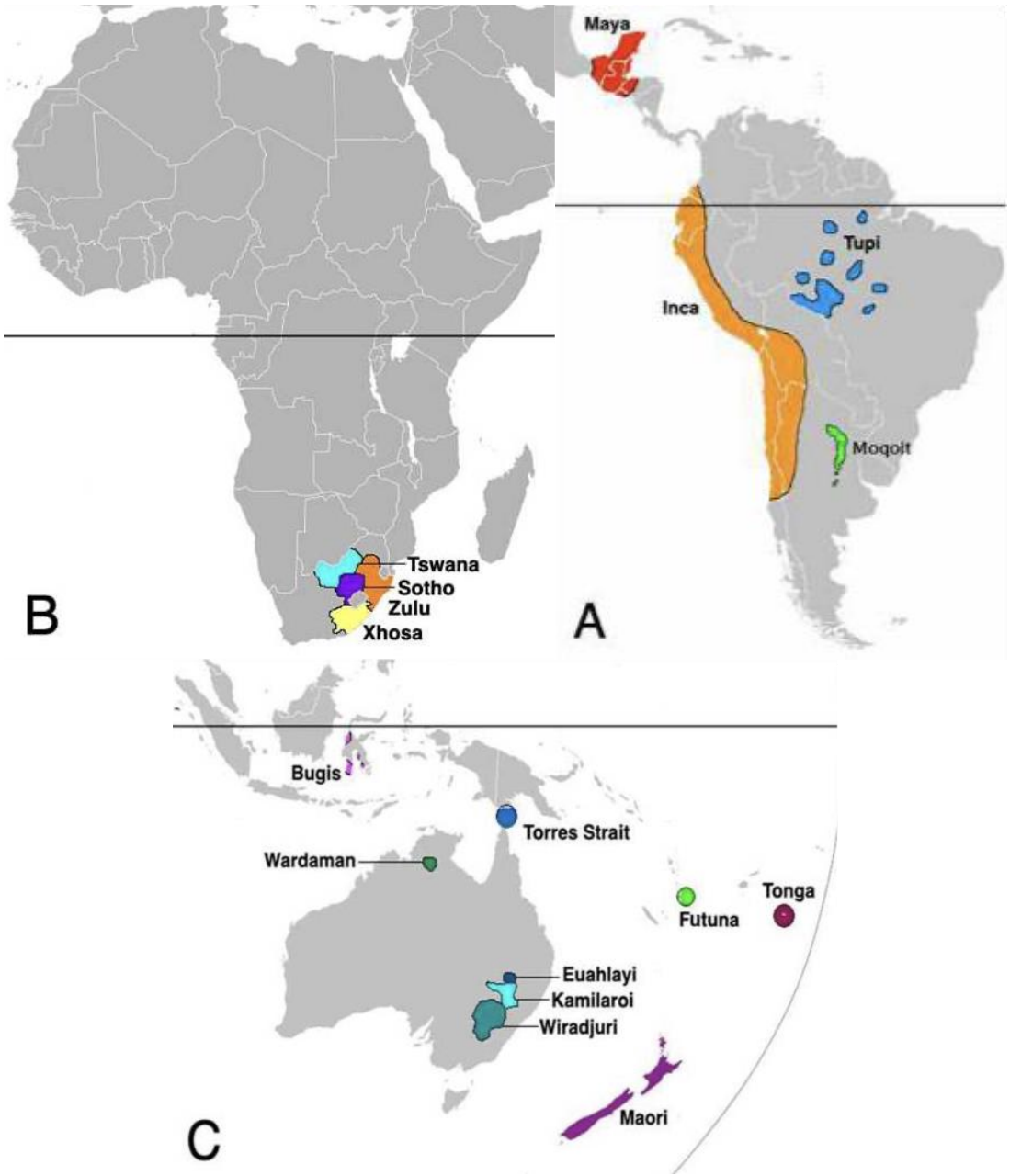


Fig. 1: Map showing locations of the traditional cultures analysed by the authors in the article

- APACHE PEOPLE NIGHT STAR ORIENTATIONS[14]

Apache people used to travel long distances at night, for moon and stars provided light and directions for reaching their destinations.
Mescalero Apache were, and still are today, much affected by lunar and solar phases. Even if they do not count days, are fully aware of celestial phenomena, especially solstices.

- LAKOTA STAR KNOWLEDGE[15]

[14] Claire R. Farrer, When is a Month?: The Moon and Mescaleros, from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996.
[15] Ronald Goodman, Lakota Star Knowledge, from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996. Lakota Star Knowledge-Milky Way Spirit Path. SDPB Radio | By Chynna Lockett Published October 3, 2018.

Lakota people live in the Rosebud Sioux Reservation, in south Dakota, and are sun dancers and servant of the light: the stars give a spirit to a Lakota person at birth. When they die, that spirit returns to the sky and travels though the Milky Way.
According to Lakota tradition, every Lakota baby that is born is given a wanagi. A wanagi is like a spirit from a star. We live our lives here on this earth with that wanagi. Then when we die, that wanagi leaves our body and it goes to the cup of the Big Dipper.
The cup has seven stars. Four of them make the dipper part and three of make the handle. Those four stars that make the cup are called the carriers. When the wanagi leaves a person who had died, those four stars, they carry this blanket between them and on that blanket is this wanagi.
When that wanagi is taken to the Milky Way, it is accompanied by seven stars. The other three that make the handle are called the mourners and those seven stars together are called the Wicakiyuhapi. That is the Lakota name for The Big Dipper. Then this wanagi gets on that spirit trail and then that wanagi by itself then travels. The narratives say there's a fork in the Milky Way and it's at that point where that wanagi returns to a star.

- MIXE CALENDRICS, RITUAL AND ASTRONOMY[16]

Mixe people, occupying the southwestern highlinds of the State of Oaxaca, primarily live on agricultural, cash-cropping of coffee and trading. In Mixe society the distinctive cyclical rythms of planting, harvesting, labour, rest and other ceremonies and religious feasts, rituals associated to the curing of illness, major stages of the life cycles, including the resolving of inter personal conflicts, are scheduled, predicted and organised by recursive calendrical, astronomical and seasonal patterns.

- THE RITUAL AGRICULTURAL CALENDAR IN PACARIQTAMBO, PERU[17]

Pacariqtambo is a rural community mainly living of agriculture. The observation of constellations are particularly relevant to them, and to many other communities of South America, in order to perform and organise their ritual, climatic and agricultural calendars.

- MYTHIC SUBSTITUTION AND THE STARS: ASPECTS OF SHIPIBO AND QUECHUA ETHNOASTRONOMY COMPARED[18]

Shopibo cosmogonic myths find their origin in the stars. Asterism, constellations and other celestial phenomena is embedded in todays still living oral traditions and myths in which animal symbols stand for asterism. This is a common pattern among Amerindians in Amazonia, where sky and myths cannot be separated. Old people are the only repositories of all these oral traditions, strictly linked to astronomical lore, and are a fragile link to the secular past.

- AMAHUACA ASTRONOMY AND STAR LORE[19]

Amahuaca customarily monitor the apparent positions and motions of the sun, moon and a sequence of other 14 asterisms. This spatial reference schemes provides a temporal framework for ordering events and forecasting weather predictions and annual meteorological cycles. This highly useful conceptual artifact is one of the Amahuaca oral traditional culture, at the basis of the societal organisation.

- TWABA COSMOLOGY[20]

[16] Frank J. Lipp, Mixe Calendrics, Ritual and Astronomy, from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996. Lakota Star Knowledge-Milky Way Spirit Path SDPB Radio | By Chynna Lockett Published October 3, 2018.
[17] Gary Urton, Constructions of the Ritual-Agricultural Calendar in Pacariqtambo, Peru, from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996. Lakota Star Knowledge-Milky Way Spirit Path SDPB Radio | By Chynna Lockett Published October 3, 2018. For more info: www.academia.edu/45096858/The_Ritual_Agricultural_calendar_in_Pacariqtambo_Peru
[18] Peter G. Roe, Mythic Substitution and the Stars: Aspects of Shipibo and Quechua Ethnoastronomy Compared. from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996.
[19] Joseph Holt Woodside, Amahuaca Astronomy and Star Lore, Archaeoastronomy; College Park, Md. Vol. 12, (Jan 1, 1996): 228. from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996.
[20] from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996.

For the Luba and Tabwa peoples of the Democratic Republic of the Congo, the light of the moon symbolizes the special insight that occurs during spirit possession.
Since quartz crystals capture and reflect moonlight, they are associated with enlightenment communicated through dreams. White pigment applied to the face of a spirit medium represents moonlight. In Luba traditions, twins are called "children of the moon" and are associated with divination and the spirit world. In Tabwa arts, the triangular pattern balamwezi is a sign of hope and rebirth linked with the rising of the new moon.

- MOQOIT COSMO-POLITICS AND ALTERNATIVE EXPERIENCES OF THE SKY[21]

Experience and theories about the cosmos of Chaco Moqoit aboriginal group are based on the social relations between diverse intentional beings, which are fundamentally modelled by asymmetries in power (quesaxanaxa). In this context, the Moqoit interest in the sky has different motivations, methods and premises than Western science. The Moqoit perspective is a true cosmo-politic, oriented to set courses of action in relation to the intentions of celestial beings, employing the clues or signs (netanec) that can be observed in the sky.

- AFRICAN CULTURAL ASTRONOMIC BELIEFS[22]

Indigenous, endogenous, traditional, or cultural astronomy focuses on the many ways that people and cultures interact with celestial bodies. African cultural astronomy is an inter-disciplinary field with intersections in the fields of anthropology, history, religion, African studies, science studies, art, folklore, mathematics and astronomy. Like ancient people everywhere, Africans wondered at the sky and struggled to make sense of it. Africa is home to many long-standing cultural traditions that include beliefs, practices, and observations relating to the sky. The African Cultural Astronomy Project seeks to unearth the body of traditional knowledge of astronomy by peoples of the different ethnic groups of Africa and use it to create awareness and interest in modern astronomy by providing scientific interpretation to such cosmogonies and ancient astronomical practices. In Africa, there are hundreds of ethnic cosmogonies and mythologies that need to be studied more systematically.

  - The Hausa speaking people of west Africa have a good number of myths and folktales about the sun, moon and the stars. The stars are supposed to visit each other and talk. They even have names for some constellations, a typical example being a constellation that appears at the commencement of the rains which is known as kaza Maiyaya (the Hen with Chickens). This is the constellation Pleiades, which is one of the most distinctive objects beyond our solar system. The morning star in harvest time (probably α-Aquila) is known as the eagle star (Tremearne 1970).
  - The Yoruba culture area comprising a large part of present-day south-western Nigeria and parts of Benin Republic has a cosmology that is at the heart of her cultural and social world. Their creation story is the basis for their rituals, social structure as well as their political activity.
  - The Igbo speaking people of south eastern Nigeria is the third largest ethnic group in Nigeria. The Igbo has a mystical symbolism understood and used by the diviners. Also, in many places in this region, the general life of the community still largely hinges on the lunar calendar and the people look up to the king-priests who determined agricultural seasons based on the lunar calendar.

- MAHORI AND PĀKEHĀ[23]

[21] Advancing Cultural Astronomy; Studies In Honour of Clive Ruggles, edited by Boutsikas, Efrosyni; McCluskey, Stephen C.; Steele, John. ISBN: 978-3-030-64606-6. Cham: Springer International Publishing, 2021, pp. 71-104: https://ui.adsabs.harvard.edu/abs/2021acas.book...71M/abstract
[22] Urama Johnson, AFAS2 2021: Conference of the African Astronomical Society, held 8-12 March, 2021 virtually, id.81. https://www.cambridge.org/core/services/aop-cambridge-core/content/view/B607527CA4A74905F574C352E7ED8020/S1743921311002134a.pdf/the-african-cultural-astronomy-project.pdf
[23] ICOMOS, 2017: https://whc.unesco.org/document/165459

Both Māori and Pākehā speak of spiritual connections and spiritual places within the Aoraki Mackenzie International Dark Sky Reserve area. Participation and attachments are expressed through food collection and pastoral livelihoods and the meanings given to the sky, the land, the waters and stargazing. These expressions are made visible in literature, drawing, painting, sculpture, oral traditions, scientific endeavour, cultural heritage sites, and tourist and educational interpretations.

- SKY OBSERVATION AND ORAL TRADITIONS IN CHINA

China occupies a large and central position in East Asia. It is one of the first places in the world where agricultural civilization originated, and it remained an agriculture dominated culture until the end of the imperial period in 1912. For this reason, Chinese people became keen observers and worshippers of celestial phenomena from very early times. For them, these phenomena high above were mandates from Heaven tian (天), revealing sacred regulations and admonishments important not only for their agricultural economy but also for all social activities centred upon this economy. They called the regular motions and cycles of the celestial bodies Calendrical Phenomena lixiang (历象), and the general astronomical and meteorological sky, as well as any occurrences in this sky, Heavenly Patterns tianwen (天文). For Calendrical Phenomena they developed and continued to improve systems of Calendrical Method lifa (历法) as a way to describe and predict the motions of the sun, the moon and the five major planets and thus to regulate economic, political and even daily activities in accordance with the rhythm of the heavens. In the meantime, vigilant eyes were kept on Heavenly Patterns in order promptly to discover any omens and portents meaningful to the rulers. This gave rise to the two core branches of traditional Chinese studies of Heaven which, in modern terms, can be portrayed roughly as calendrical astronomy and astrology.

- JAPAN AND KOREA

From the fourth century until the end of World War II, the principles of Shinto religion in Japan forged unbreakable links between cosmology, political structure, and the sun. Successive emperors traced their ancestry directly back to the Sun Goddess, helping to forge a national identity linked with the sun that is still evident in the national flag. Shinto persisted despite the strong influence of Buddhist traditions from China that have coexisted in this island nation from the 6th century onwards.
Aside from institutionalized astronomy, elements of star lore and folk calendars have been transmitted through countless generations of ordinary people, and some have persisted in rural areas despite the introduction of the Gregorian calendar. For example, the changing patterns of appearance of the Pleiades (Subaru), Hyades, and Orion's belt provided a succession of seasonal rules of thumb for rice farmers. One of these was that when Subaru—which resembled a collection of rice seedlings—set progressively earlier in the evening sky in the spring, this indicated the time for planting the actual rice seeds in the ground.

Other oral traditions linked to astronomy transversal to humankind along history may also include navigation and orientation by the stars, astrology, calendar systems.

- NAVIGATION AND ORIENTATION BY THE STARS[24]

Navigation and orientation by the stars required a good knowledge of the night sky and its daily and seasonal motions. Elements of the navigational knowledge and skills of several ethnic groups in the Pacific have been recorded in the mid to late 20th century, including peoples in Micronesia, Melanesia, and Polynesia. In some cases navigation practices are directly linked to physical sites, such as navigation temples and voyaging stones with directional markers. They are also linked to indigenous concepts such as the 'star compass' of the Caroline Islands—a mental construct whereby the navigator memorises the relative rising and setting positions of about 15 stars and, at any time or place, observes those few that are actually close to the horizon and 'imagines' the rest.

[24] Ben Finney, Applied Ethnoastronomy: Navigating by theStars Across the Pacific, from SONGS FROM THE SKY Indigenous Astronomical and Cosmological Traditions of the World, 1996.

Traditional sail navigators of the Pacific islands can cross the ocean by simply observing the stars, exactly as their ancestors did, according to oral transmission of skills and knowledge based upon the observation of constellations, sun, moon and other celestial bodies. They are the inheritors of a voyaging tradition that enabled humans to spread from Southeast Asia over the pacific islands. Traditional navigation by star observation is still practised in a few islands, such as the central Carolina islands of the federated States of Micronesia.

- ASTROLOGY[25]

Astrological belief in correspondences between celestial observations and terrestrial events have influenced various aspects of human history, including world-views, language and many elements of social culture.
Among West Eurasian peoples, the earliest evidence for astrology dates from the 3rd millennium BC, with roots in calendrical systems used to predict seasonal shifts and to interpret celestial cycles as signs of divine communications.[1] Until the 17th century, astrology was considered a scholarly tradition, and it helped drive the development of astronomy. It was commonly accepted in political and cultural circles, and some of its concepts were used in other traditional studies, such as alchemy, meteorology and medicine.[2] By the end of the 17th century, emerging scientific concepts in astronomy, such as heliocentrism, undermined the theoretical basis of astrology, which subsequently lost its academic standing and became regarded as a pseudoscience. Empirical scientific investigation has shown that predictions based on these systems are not accurate.[3]:85, [4]:424
In the 20th century, astrology gained broader consumer popularity through the influence of regular mass media products, such as newspaper horoscopes.[5]
Astrology, in its broadest sense, is the search for human meaning in the sky; it seeks to understand general and specific human behavior through the influence of planets and other celestial objects. It has been argued that astrology began as a study as soon as human beings made conscious attempts to measure, record, and predict seasonal changes by reference to astronomical cycles.[6]
Early evidence of such practices appears as markings on bones and cave walls, which show that lunar cycles were being noted as early as 25,000 years ago; the first step towards recording the Moon's influence upon tides and rivers, and towards organizing a communal calendar.[7] With the Neolithic agricultural revolution new needs were also met by increasing knowledge of constellations, whose appearances in the night-time sky change with the seasons, allowing the rising of particular star-groups to herald annual floods or seasonal activities.[8] By the 3rd millennium BC, widespread civilisations had developed sophisticated awareness of celestial cycles, and are believed to have consciously oriented their temples to create alignment with the heliacal risings of the stars.[9]

- CALENDAR SYSTEMS

Many other practices and activities are connected to indigenous astronomy through local calendars. Observations of celestial bodies help to regulate calendars that are also connected to the timing of planting, irrigation, harvesting and other agricultural activities on the one hand, or tied to determining the religious or ceremonial calendar on the other.
Here a few examples:

  - NGAS PEOPLE OF NIGERIA[26]

    Ngas people of Nigeria follow a calendar based on regular observations of the moon. The moon is important to the Ngas and their monthly activities and agricultural activities are based on this lunar calendar. They look for the first crescent moon to appear on the western horizon every month, and their biggest festival is based on observing the first crescent moon of their New Year. The week-long festival activities include ritually cleaning their homes and their village, gift giving, and drinking 'the moon's beer'. A ceremony with the 'sons of the moon'—young boys whose faces are decorated with the full moon—involves the boys shooting arrows into the sky to kill the old moon in order for the new crescent moon to be born. The timing of their shooting the moon is precise: the first crescent moon must be sighted the next evening.

[25] WIKIPEDIA: https://en.wikipedia.org/wiki/History_of_astrology
[26] https://www3.astronomicalheritage.net/index.php/show-theme?idtheme=9

If the timing is wrong, the villagers will fall ill. The priest who determines the calendar has an exact location where he stands to make the moon observations, and so there is a physical site connected to his moon-watching.
Ngas of Nigeria, in addition to focusing on the moon to establish their calendar, they look at the tilt of the first crescent moon each month to determine the strength of the seasonal rains. Although there is no underlying physics to explain it (in other words, it doesn't make sense in 'our' western rationality) it is as much a part of 'their' rationality as the calendrical observations mentioned earlier. The importance of the moon to the Ngas is also expressed in the form of drawn and painted images of the moon that are found throughout their society. This includes those painted annually on the face of young boys during their new-year ceremony—another level of intangible heritage.

- MURSI CALENDAR[27]

The calendar of the Mursi, a community of transhumant herders and cultivators from the lower Omo valley region of south-west Ethiopia. The Mursi reckoned time using lunar cycles (but also some observations of the sun and stars) in a way that, to Western sensibilities, appears haphazard but in practice 'self-adjusted' so that it was wholly fit for purpose. From a perspective that is keen to explore the diversity of indigenous astronomy the Mursi calendar is significant because it counters virtually every assumption that those who extrapolate the 'path of progress' approach too incautiously tend to make about the way in which calendars inevitably developed. Another example is the extraordinary 'luni-stellar' calendar of the Borana of southern Ethiopia and northern Kenya, which makes extensive use of the faint constellation Triangulum.
The fragility of this type of heritage is emphasized by the changes that have occurred since the Mursi calendar was recorded in the late 1960s and early 1970s, before it came into contact with external calendars.

- ORAL TRADITIONS RELATED TO THE SKY IN EGYPT

Intangible cultural Heritage related to the sky has cultural significances which vary to include oral expressions, performing arts, some craftsmanship, folk beliefs, and traditional knowledge, among these various ICH elements in Egypt. Here is a brief list:

- Predicting weather and navigating at sea during fishing trips and desert trips is traditional knowledge passed down within desert and coastal communities. While this knowledge is common in these communities, not all members are aware of it. There are experts who could be considered human treasures, and their navigation skills are based on reading the positions of the stars. The color of the sky and the distribution of clouds serve as indications of weather conditions, which are well understood by the fishermen. They can determine the timing of their fishing trips and even the types of fish they will catch, depending on weather condition predictions. Each weather condition determined by the sky condition has a local name with the knowledge bearers.
- The Islamic calendar is a Lunar calendar depending on the moon's cycle rise, completeness, and disappearance. By the moon, they determine the beginning of the months some of which are holy months they celebrate in specific ways with variant Intangible Cultural Heritage elements, for example, certain food to be cooked on those days (the beginning of Muharram which is the first month of the year they cook rice budding wishing the coming year to be pleasant as it is a white and sweet food), in the tenth day they cook Ashura dessert with wheat and milk, in the beginning of Ragab the seventh month is an occasion to gather and dine together as a family and in the rural communities it is an occasion to send the newly married couples are sent special food and gifts from their parents. Ramadan the ninth month in the Lunar Year is a holy month on which the Egyptians traditionally celebrate its beginning by witnessing the moon arise and singing for it preparing the houses with special decorations declaring the beginning of the month. The

[27] https://www3.astronomicalheritage.net/index.php/show-theme?idtheme=9

month is characterized by gatherings, banquets, singing, and traditional children's games with lanterns. Lanterns are the remarkable character of Ramadan in Egypt which was a children's toy and turned out to be a decorative item for houses, shops, and even work spaces.

"Dhu al-Hijjah" is the last month of the lunar year, during which Muslims perform the Hajj pilgrimage rituals. Egyptians have customs for bidding farewell to the pilgrims and welcoming them with a specific type of folk songs called 'Tahnin.' In these songs, individuals express their longing to visit holy places and encourage the pilgrims to return safely to their homeland after the challenging journey.

- Traditional beliefs concerning predicting the future and fortunes by reading the stars and the moon's position are folk beliefs in the local communities in Egypt, it is a belief that the movements and positions of the moon and stars in the sky could affect the human personalities and events by analyzing the position of the moon in the time of the person's birth time. "Individuals visit astrologers to learn about their horoscopes during times of crises or due to their belief in warding off envy and avoiding its risks. They also seek guidance in finding a suitable life partner. There is a belief that some individuals are more susceptible to the evil eye and envy, and that this is related to the stars. Such a person is referred to as 'quickly affected by the evil eye,' and is called a 'light-star".

  It's worth mentioning that Egyptians are optimistic when they see the crescent moon, and they express their joy when the crescent moon appears while they are in its company. They engage in supplication at this time and say to those accompanying them at that moment, 'On your face, I have seen the moon also telling lots of prayers believing it is listened to by god at this moment.
- The agricultural calendar in Egypt is closely tied to the lunar calendar, with Egyptian farmers passing down traditional knowledge about agricultural seasons informally through generations. Since ancient times, Egyptian farmers have associated agricultural seasons with lunar months and have known which months are optimal for planting various crops. The Egyptian farmer passes down traditional knowledge related to pollinating plants and date palms at specific times of the lunar months to ensure the success of the pollination process. Farmers also generated several related knowledge such as producing some dairy products like butter at certain time to get the best results.
- There is an inherited connection between the moon, the stars, and therapeutic practices among Egyptians. For instance, Egyptians practice cupping therapy, and according to popular belief, the best time to practice it is during a full moon in the sky to ensure its effectiveness and healing from the ailment it is intended for. To treat panic attacks, especially in children, they place water in a specific container known as 'Tasa al-Kheda,' which means the "Pan of Fear" typically made of metal and adorned with inscriptions and Arabic letters, often unreadable. The water is left under the stars throughout the night, and in the morning, the child drinks it.
- There are vast and diverse cultural oral expressions related to the sky and its contents, including celestial bodies, stars, and planets, especially the moon, around which many folktales, myths, and folk songs revolve. In folktales and myths, the power of magic increases with the fullness of the moon, and its role is highlighted in transformation in the tales of "One Thousand and One Nights," which is known as "The Arabian Nights", whose stories continue to be told individually, inspiring artists.

- SUN- AND STAR CLOCKS OF OMAN[28]

Here the actual sky-watching devices are of an ad-hoc nature, often insubstantial, relatively short-lived and constantly being replaced. For example, in the Mudhaybi area, indicator stars

[28] https://www3.astronomicalheritage.net/index.php/show-entity?identity=46&idsubentity=1

are watched from simple markers on walls, rising or setting above or below a second horizontal marker, often on the top of the wall; in many places the natural horizon is used. On the other hand, the use of sun and star observations for timing shares of irrigation water in Oman represents an impressive example of how observations and understanding of the celestial bodies can help human communities adapt to and survive in harsh environments. The practice of night-time star observation also demonstrates a direct cultural connection between subsistence ecology and the dark night sky that may well be unique in surviving to the present day, although it is threatened with extinction. Related practices of solar observation that apply the same astronomical system of time apportionment during daylight hours continue in perhaps as many as a hundred separate communities. Together, they represent vestiges of once-widespread practices relating astronomical timing to subsistence ecology that have continued uninterrupted for hundreds, if not thousands, of years.
The astronomical timing of irrigation in Oman is a good example of this, being a modern indigenous cultural landscape with cultural practices of star observation, linked to other environmental issues (in this case, water management), that are threatened by the erosion of dark skies.

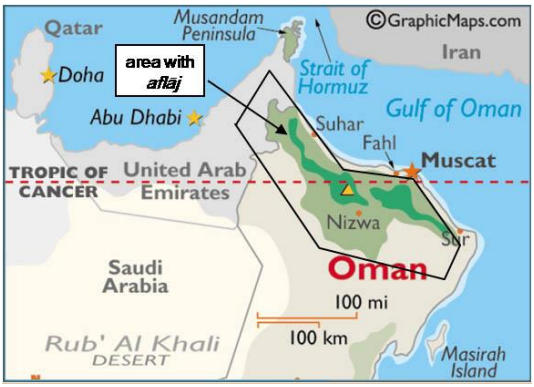


Fig. 2. Area of Oman with aflāj. Base map from worldatlas. Reproduced by permission.

Fig. 2 shows the rough outline of the area in which the sun and stars were (and in some cases still are) used for timing irrigation water. This includes the five areas listed in the nomination file for the *Aflāj* Irrigation Systems of Oman World Heritage Site. Villages where detailed information has been collected and stars used identified are shown in Fig. 3.



Fig. 3. Settlements where the current and past use of stars for timing irrigation water has been studied.

The core intangible heritage is a practice (or, rather, a set of practices) of using the sun or stars to tell the time for the division of water shares from traditional irrigation systems called *aflāj* (the singular is *falaj*).
The property comprises material attributes linked to these practices. Such material can be classified into three main types:

1. ***Sundials.*** These generally comprise a vertical pole and lines on the ground demarcating time intervals defined by the movement of the shadow of the tip of the pole.
2. ***Foresights for stellar observations.*** These may be natural (e.g. a marker on the horizon) or man-made (e.g. a mosque wall) against which the appearance or disappearance of a star can be timed as seen from a fixed observing point.
3. ***Observing points for watching stars.*** These may be marked or unmarked, although the latter are culturally acknowledged as part of the astronomical timing 'system'. Marked observing points are generally used in conjunction with man-made foresights. In the Mudaybi area (Zahib and Al Fath), indicator stars are watched from marks on walls, rising or setting above/below a horizontal marker, often the top of a wall.

The practice of timing water shares by astronomical means is untouched by modern influences outside the community. The use and function is dependent on the *falaj* irrigation systems, which have not changed in thousands of years.
By continuing uninterrupted for hundreds, if not thousands, of years, the system in Oman has become perhaps the only surviving example of practices relating astronomical timing to subsistence economy that in all probability were once widespread.
The use of stars is almost extinct and is unlikely to last more than a decade or so. As the older generation dies, and younger people are not willing to learn the system thoroughly, there will be no one to check correct usage and people will change to using watches. In addition, the continued erosion of dark skies by light pollution is making it increasingly difficult to undertake the necessary stellar observations.
The oral tradition is dying out because young people are generally not prepared to continue this, in the face of the availability of formal education and job opportunities outside the village.

PROPOSAL TO INSCRIBE THE SKY IN THE UNESCO REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE OF HUMANITY

According to the *Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Heritage*, in nomination files, the submitting State(s) Party(ies) is (are) requested to demonstrate that an element proposed for inscription on the Representative List of the Intangible Cultural Heritage of Humanity satisfies all of the following criteria:

- *R.1 The element constitutes intangible cultural heritage as defined in Article 2 of the Convention*

The above considerations, amply demonstrate that the sky is a cultural space strongly associated to ICH assets (being them traditional agricultural practices, representations, expressions, skills etc…), and in these terms it constitutes an essential element of those oral traditions and an integral part of the environment in which they are created and constantly recreated.
This means that the proposed inscription needs to be anchored to specific ICH elements of different countries, to which the sky represents the universal element inextricably connected.
In practical terms, the application to UNESCO should follow the procedures described in the Operational Directives and should be forwarded in coordination with different countries.

- *R.2 Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity*

The revealed meanings of the sky as an essential cultural space underpinning relevant oral traditions of groups and communities scattered all over the world, and ultimately as the holistic referral element of cultural traditions of humanity, will certainly highlight the importance of the universe above our eyes, always less visible due to light pollution and to our rationalistic approach to progress.
The inscription of the sky as a cultural space in the UNESCO Representative List will:

- foster a closer glance to the universe and its meanings along the history of humanity, up to today

- renew a millennial close relation between humans and the universe entities, reconciling an essential relation which is currently strongly compromised
- contribute to safeguarding all oral traditions strictly connected to the sky, many of them which are at risk of disappearance
- encourage dialogue and awareness among different cultures of the world, as laying on the same ground (the universe) and sharing similar beliefs (religious, practices, knowledge etc…)
- contribute to the abatement of light pollution caused by artificial light at night by regional and national policy and law, in addition to public awareness

- *R.3 Safeguarding measures are elaborated that may protect and promote the element*

This potential inscription could contribute to safeguarding not just ancient practices at high risk of extinction, as we have seen previously, but could also help defending the dark nightscapes from light pollution, which is endangering the dark sky, the visibility of stars and even our relation with the universe. The relentless increase in light pollution causes the disappearance of starry skies, not only physically but also culturally. This can result in the irrevocable loss of intangible heritage—legends, folk tales, children's stories, old pilgrimage routes, and traditional festivals relating to the night sky—across the globe. This situation suggests that this dimension could also be considered for the inscription in the Convention for the Safeguarding of the Intangible Cultural Heritage, as a cultural space at risk of extinction.

Artificial light pollutes the night sky for more than 80% of the world's population, and one third of humanity cannot see the Milky Way at night due to the luminescent glow of artificial light, according to a new world atlas that attempts to quantify the global impact of light pollution.

The inscription of the sky in the UNESCO Representative list, by also involving relevant institutions (IAU, CPS etc…), could give a renovated stimulus to central and peripheral voices with regard to the:

- protection of the dark and quiet sky from light pollution and satellite constellations
- coordination of efforts across the global astronomical community with regard to the protection of the dark and quiet sky from satellite constellation interference
- encouragement implementation of best practices and mitigations by satellite constellation proponents to reduce their impact on astronomy.
- development of tools that enable the satellite industry's voluntary adoption of recommended mitigations.

The coordination group, including communities, groups and major relevant institutions, may act as a hub of information and resources to which any stakeholder group will be able to contribute and from which they can draw in support of their own activities.

- *R.4 The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent*

It may be coherent to propose to UNESCO an international serial nomination of the sky as a cultural space related to oral traditions of various communities or groups of different countries. The application to UNESCO should be accompanied by supporting letters of relevant institutions, NGO, stakeholders and communities whose living traditions are linked to the sky, as highlighted in the previous pages.

- *R.5 The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention*

With this regard, the process for the inscription of the sky in the Register of Intangible Cultural Heritage of the Mediterranean Countries, REIM, instituted within the project iHERITAGE[29] is currently ongoing.

Conclusions

The examples of intangible cultural assets associated to the sky reported in the present document are certainly not exhaustive as hundreds of many more from all continents and countries could be listed and analysed. In the previous pages we have seen how the sky is a cultural space, inextricably

[29] iHERITAGE: ICT Mediterranead Cluster for UNESCO Cultural Heritage, funded by the programme ENI CBC MED of the EU (www.iheritage.eu).

associated to oral traditions of people, groups and communities scattered all over the world and therefore it is to be considered a crucial element for many still living traditional practices in various fields, such us agriculture, rites, celebrations, beliefs and so on.
Specific days and periods of the year, linked to solstices and equinoxes, full moon and seasonal passages, are at the bases of secular practices linked to seedings, harvestings, celebration rites whose origins are most often pagan, but syncretical "tamed" by dedicating them to a specific saint, following the advent of Christianism. This is the case of most of the oral traditions illustrated in the present document, where festivities such as carnival, Christmas, all Souls' day, Saint Jhon, Easter and so on in Catholic cultures and similar celebrations in Islamic faith and animists creeds, are inextricably connected to the precise moments of the solar year linked to seeding, harvesting, thanksgiving and propitiatory rites for the good picking. Rites of passage aimed at ensuring the support and benevolence of ordering upper forces and deities in delicate moments of transit from chaos to cosmos.
As Clive Ruggles states the sky is a cultural resource common to all of humanity: "human scientific understanding of the sky and its links with cultural practices invariably represents the production of meanings by human beings and hence the production of 'intangible heritage' in context".

Astronomical heritage, however, has the advantage of being universal, in the sense that every human culture refers to the sky as a cultural space, present in all cultural contexts, from ancient to modern, whatever their geographical location and type of human society.

Animate celestial beings maintain diverse relationships with other animate things and entities: plants, animals, artifacts, meteorological phenomena and human beings. As stated by Iwaniszewski, "we should conceive the sky as a type of a social field, shaped or configured by the relationships between humans and non-humans".

Like any other kind of cultural knowledge, celestial lore is embedded in people's structural relationships to their worlds: in their customary practices (habitus), in their taken-for-granted (doxic) actions and beliefs, in their connections to other peoples, in their structured spaces of positions (fields), and so on (Iwaniszewski 2009, 2010)[30].
It seems clear that the sky itself, with all of its symbolic contents and celestial phenomena, is foundational to intangible cultural heritage of humankind and therefore it may represent coherently the cultural space associated to practices, representations, expressions, knowledge, skills of communities and groups of all over the world. In this sense the sky itself may be eligible to be inscribed in the Representative List of Intangible Cultural Heritage of Humanity of UNESCO as a cultural space.

[30] The sky as a social field Stanislaw Iwaniszewski: www.academia.edu/57360571/The_sky_as_a_social_field

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The Sky as a Cultural Space Associated to Sicilian Oral Traditions

A Proposal for the Registration in the Register of Intangible Heritage of the Sicilian Region (R.E.I.S.)

By Lucio Tambuzzo, Emanuela Caravello

Justification for the Proposal:

The Sky is a cultural space[31] associated with practices, representations, expressions, knowledge, and skills that are recognized as cultural heritage by local communities. In Sicily, these intangible elements provide a sense of identity and continuity and are constantly recreated and transmitted from generation to generation. The interaction of Sicilian communities with the celestial vault has given rise to unique manifestations of oral traditions that maintain a direct connection with celestial symbolism and events. In this sense, the Sky can be seen as a *place of memory*, whose existence is essential for the expression of the cultural heritage directly linked to the celestial space[32]. The registration of the Sky in the Book of Symbolic Spaces of the Register of Intangible Heritage of the Sicilian Region (R.E.I.S.) is supported by the unique characteristics that associate Sicilian culture with this cultural space and testify to its extraordinary value.

1. Introduction: The Sacred Symbolism of the Sky

In primitive consciousness, the contemplation of the celestial vault represents a religious experience that produces a revelation. The recognition of the infinite height and transcendence, when contrasted with the finiteness of man and his living space, led to the attribution of sacred symbolism to the Sky. After revealing its transcendence, the Sky was also religiously revered[33]. In fact, the celestial zones acquire divine prestige and become the abode of deities. Simultaneously, those who ascend to the 'high,' for instance, by ritually climbing the steps of a sanctuary leading to the Sky, cease to be mere mortals and enter an upper celestial realm. Before making way for other more distinctly personified deities more directly involved in the daily lives of humans, the celestial deities embodied the sacredness of height, and the rhythmic revolution of the celestial bodies was conceived as a moment of their manifestation. In many cases, a solar deity takes the place of the celestial god as the bestower of fertility and protector of life. But even when religious life is no longer dominated by celestial deities, the symbolism of height, myths, and rites of ascent continue to hold a central place in the economy of the sacred. The Sky is preserved in the symbolism that underpins rituals (ascent, climbing, etc.), myths (cosmic tree, cosmic mountain, etc.), and legends (magical flight, etc.). For example, the mountain is considered the meeting point between heaven and earth because it is closer to the Sky and participates in the symbolism of transcendence. Many sacred places, temples, palaces, cities, are equated with mountains. For instance, the *ziqqurat* was indeed a 'cosmic mountain': its seven tiers represented the seven planetary heavens or had the colours of the world. The fundamental principle is that altitude possesses a sanctifying virtue, and anything that approaches the heavens partakes in transcendence. In religions that place the afterlife in the Sky, the soul of the deceased travels along the pathways of a mountain, ascends a tree, or climbs a rope[34]. The reason of ascending to the heavens can also pertain to the living, who, due to their exceptional condition or the efficacy of rituals performed, can symbolically enter the Sky. This is exemplified by the ascent of virtuous individuals through the use of a rope, a tree, a ladder, a plant, and so on. Some anthropologists, such as Walter Burkert, have attributed the origin of the sacredness of height to a biological legacy[35]. The high rank would be visualized in a vertical dimension as a reminiscence of the pre-human habitat: trees that provide food and safety, escape from predators, and the opportunity to establish hierarchical games.

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[31] The *Convention for the Safeguarding of the Intangible Cultural Heritage* of 2003 defines Intangible Cultural Heritage as «practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage».
[32] Cfr. *Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Heritage*, Ed. 2022.
[33] Eliade M. (1948). *Trattato di storia delle religioni*, Bollati Boringhieri, Torino.
[34] Van Gennep A. (1906). *Mythes et légendes d'Australie: études d'ethnographie et de sociologie*, E. Guilmoto, Paris.
[35] Burkert W. (2003). *La creazione del sacro. Orme biologiche nell'esperienza religiosa*, Adelphi edizioni, Milano.

According to Burkert, the image of verticality and the feelings of inferiority and superiority along this axis can be traced back to the tree.
The sacred symbolism of the Sky is characterized by extraordinary vitality in Sicily. The island's intangible cultural heritage, in fact, demonstrates an intimate connection with the system of meanings associated with the celestial vault, astral movements, and the symbolism of height. The most important work-related practices that have characterized Sicilian economy for centuries reveal an unbroken bond with the values attributed to the Sky. In particular, the timing and methods of harvesting the fruits of the land and sea are linked to the cyclicality of celestial bodies and the major astronomical events, primarily solstices and equinoxes. Consequently, the festive occasions that characterize the Sicilian territory are scheduled to coincide with these astronomical markers and retain the essential function of warding off fears associated with the closure of the life cycle, such as those attributed, for example, to lunar eclipses. In Sicily, the Sun and the Moon are celebrated with rituals that maintain their original connection to these celestial bodies, even with the overlay of other meanings. For example, the ritual lighting of festive fires that characterize many Sicilian celebrations, from Christmas bonfires to those dedicated to Saint Lucia, can be traced back to practices celebrating the Sun. Many customs and beliefs related to the female cycle, pregnancy, or the gift of pearls can be recognized as outcomes of a deep relationship established between women and the Moon. The need for a ritual connection with the Sky in order to gain life and prestige is, at the end, the key to understand rituals that involve various forms of ascent, such as pilgrimages, climbing or scaling on logs and poles, which are widespread in Sicily under the name *'ntinne*.

2. The Sky as Intangible Heritage of Sicily

The proposal for the inclusion of the Sky in the Register of Intangible Heritage of the Sicilian Region (R.E.I.S.) is based on the recognition of the central importance attributed to the Sky in the structuring of time and the representation of the world. This fundamental intangible value attributed to the Sky is expressed in numerous beliefs, knowledge, and rituals that maintain a close connection with the celestial vault.
In particular, the relationship with the Sky, understood as a cultural space inexorably linked to specific elements of Intangible Cultural Heritage, in accordance with the UNESCO Convention of October 17, 2003, can be summarized in the following categories:

I. Ergological activities and practices related to astral movements
II. Festive calendars connected to equinoxes and solstices
III. Solar cults and rituals
IV. Lunar cycles and female fertility
V. Ascension rituals

I. Ergological Activities and Practices Related to Astral Movements

Astral movements have always regulated traditional productive activities such as agriculture and fishing, guiding farmers and fishermen to the right time for sowing, pruning and grafting, bottling wine, and fishing specific species depending on the tide levels. In Sicily, productive activities still maintain a vital connection with astral movements[36]. In particular, the cyclic evolution of the Sun and the Moon has always been associated with the course of the harvest. The timing of the grain harvest is symbolically guaranteed by the stability of the Sky. In the Sicilian ideological perspective, the regular course of the celestial bodies was conceived as a vital necessity, while unexpected events such as an eclipse or the passage of a comet were associated with fatal and fearful events. The Sky was thus observed with great attention due to the constant fear that a disruption of the cosmic order could have its effects reflected in the plant and animal cycles.
The connection between productive activities and astral cycles thus represents a fundamental element of Sicilian Intangible Heritage, still present today in the ideological and symbolic horizons of the communities.

[36] Buttitta I.E. (2006). *I morti e il grano. Tempi del lavoro e ritmi della festa*, Meltemi, Palermo.

In Sicilian culture, which was predominantly agricultural and pastoral for centuries, the livelihood of communities depended on the quantity and quality of the harvest and the well-being of their herds. For the successful planting and the life cycle of working animals, the Sky with its bodies was observed with both careful attention and apprehension.
Multiple examples concern the way lunar phases influence agricultural, rural, and fishing activities. The common principle is the association between the growth and development of vegetation with the waxing Moon and the temporary end of plant life with the waning Moon. This sympathetic belief is evidenced by Sicilian proverbs. For example, the **pruning of chestnuts and mulberries** is to be carried out during the concluding phase of the waning Moon, as documented by Giuseppe Pitrè:"«'Ntra lu minimu di la luna, e cu ventu tramuntana, tagghia castagni e cersi (Madonie)» (You should prune chestnuts and mulberries when the Moon is at its smallest size and with the north wind).[37]. Even the timing of viticulture is linked to the Moon: «Puta a la luna di Jinnaru si vò' jìnchiri li vutti» (If you want to fill the barrels, you must prune with the Moon in January)[38]. The activities of pruning, sowing, and even engagement are favoured by the phases of the Moon: «Quannu la luna di Jinnàru manca, 'Nzita, puta e chianta» (Engage, prune, and plant when the Moon is waxing)[39].
Sicilian popular belief also associates the celestial body with the **weather**, which holds fundamental importance for work-related activities and thus for the livelihood of traditional societies. It is believed, in fact, that the weather that occurs during the new Moon in September and March lasts for another six months. For this reason, the March Moon is called *mastra* (master) by the Sicilians. It is said:"«La luna di San Micheli cuverna sei misi» (The Saint Michael's Moon rules for six months) and «La luna di Sittèmmiru cuverna setti luni» (The September Moon rules for seven Moons), such as «La luna di Marzu regula sei misi e La luna mastra di Marzu cuverna» (The March Moon governs for six months, and the March 'mastra' Moon rules)[40]. Observing the Moon also allows for short-term weather predictions: «Quannu chiara si mustra è tempu placido» (When it appears clear, the weather is calm)[41]. According to other beliefs: «Quannu la luna è pàllita, chiovi; quannu è russa, fa ventu; e quannu è chiara fa sirinità - o Quannu la luna è pàllita havi a chioviri, e quannu è russa li gran venti gridanu» (When the Moon is pale, it rains; when it's red, it's windy; and when it's clear, it's serene - or when the Moon is pale, it must rain, and when it's red, the strong winds howl)[42].
Even the timing of fishing is linked to the observation of the Sky and lunar phases. Pitrè reports what popular knowledge prescribes: «Luna a l'addritta, marinaru curcatu - e Luna curcata, marinara a l'addritta [...] Luna lunaria, nun cci vegna nè cci para. Luna varcajola, bon tempu o acqua di celu, dove la luna *varcajola* è la mezzaluna con la gobba in basso» (Straight Moon, sailor lying down - and Moon lying down, sailor standing [...] *Lunaria* Moon, neither comes nor stops. *Varcajola* Moon, good weather or water in the Sky, where the *varcajola* Moon is the crescent with the hump down)[43].
The variations of the Moon are carefully observed to determine the timing of practices related to the **human body**, owing to an association established between the cycle of celestial bodies and the lives of humans. Observation leads to the determination that: «Codda lu suli e codda la luna E codda puru ogni cosa umana» (The Sun sets, the Moon sets, and so does everything human)[44].
Alongside productive activities, traditional Sicilian culture thus associates specific practices related to the body with astral and seasonal cycles. For example, **bloodletting** was performed at the beginning of new seasons and during the phase of the new Moon, as documented by Giuseppe Pitrè in his book on Sicilian folk medicine[45].
So, **hair growth** could be requested from the Moon with an invocation recited in the evening or at night during the full Moon in Palermo: «Ben vinuta, luna nova, Jisti vecchia e turnasti nova; Comu criscinu li to' pizzi, Accussì allonga li me' trizzi» (Welcome, new Moon, you have gone away old and

[37] Pitrè G. (1880). *Proverbi siciliani*, vol. I, Luigi Pedone Lauriel, Palermo: 54.
[38] *Ivi*: 58.
[39] Pitrè G. (1880). *Proverbi siciliani*, vol. III, Luigi Pedone Lauriel, Palermo: 55.
[40] *Ivi*: 32.
[41] *Ivi*: 53.
[42] *Ivi*: 55.
[43] *Ivi*: 37.
[44] Pitrè G. (1880). *Proverbi siciliani*, vol. IV, Luigi Pedone Lauriel, Palermo: 377.
[45] Pitrè G. (1896). *Medicina popolare siciliana*, Carlo Clausen, Palermo: 205.

come back new; Just as your tips grow, so do my braids)[46]. Haircuts were preferably done during the full Moon for both women and men because it was believed that a man's hair cut during the full Moon grows thick, fast, and shiny; cut during the waxing Moon, it grows back quickly; cut during the waning Moon, it grows back slowly[47].
The Moon also recurs in ritual formulas and incantations and in practices to kill **stomach worms**.
The ***male di luna*** represents another example of the influence of celestial bodies on human life. As Giuseppe Pitrè recalls, in popular etiology, the *male di luna* is lycanthropy, and it is believed that those who are born on Christmas night may be affected by it or that it can be caused by possession of the body by spirits[48]. The ailment related to the Moon and the beliefs associated with it were preserved in memory by Luigi Pirandello, who made it the subject of his novella 'Male di luna', published in 1913 and later included in 'Novelle per un anno' (Short Stories for a Year)[49].
The examples mentioned testify to an ancient association between the Sky and the knowledge, practices, and beliefs that make up the intangible cultural heritage of Sicily. This connection has its roots in popular traditions but is extraordinarily vital and still observable today in the memory and practices of farmers, fishermen, and all those who attribute meaning to the Sky based on a precise system of knowledge and beliefs.

II. Festive calendars connected to equinoxes and solstices
The ancient models of representing the world were based on the experience of the concretely perceived reality, whose flow was understood through the cyclical return of the celestial bodies, atmospheric phenomena, and plant elements. From the observation of these periodic recurrences, the circular vision of time was produced, assimilating the existential events of humans to cosmic cyclicality. This view is so deeply rooted in our culture that, despite the tendency to replace it with a linear model today, it still persists tenaciously.
The ceremonial calendar of Sicily is regulated by the movements of the Sun, the Moon, and the constellations. Solstices and equinoxes mark the death and rebirth of nature and are accompanied in Sicily by complex rituals designed to ensure their alternation. The worldview of farmers and fishermen is inseparably linked to seasonal rhythms, which, in turn, are connected to celestial cycles. Sicilian religiosity has continued for centuries to organize itself according to the timings of agricultural work, in the substantial persistence of productive techniques and cultivated species. Despite the economic and social evolution that has transformed productive activities, the connection of the Sicilian ceremonial calendar with seasonal cycles and the associated production rhythms still represents a vital element of the intangible heritage today.
During the solstices and equinoxes, some of the main festive celebrations take place in Sicily. As evident from the following graph (Fig. 1), the spring equinox (March 19-21) coincides with the celebrations in honor of Saint Joseph, the autumn equinox (September 22-23) marks the beginning of the sowing season and the time for honoring the deceased, culminating with the celebration on November 2nd; the summer solstice (June 20-21) aligns with the feast of Saint John the Baptist, while the winter solstice (December 21-22) coincides with the Christmas celebration.

[46] *Ivi*: 237.
[47] *Ibidem*.
[48] Pitrè G. (1896), *Medicina popolare siciliana*, Carlo Clausen, Palermo.
[49] Pirandello L. (1959). *Novelle per un anno*, 2 voll., Mondadori, Milano.

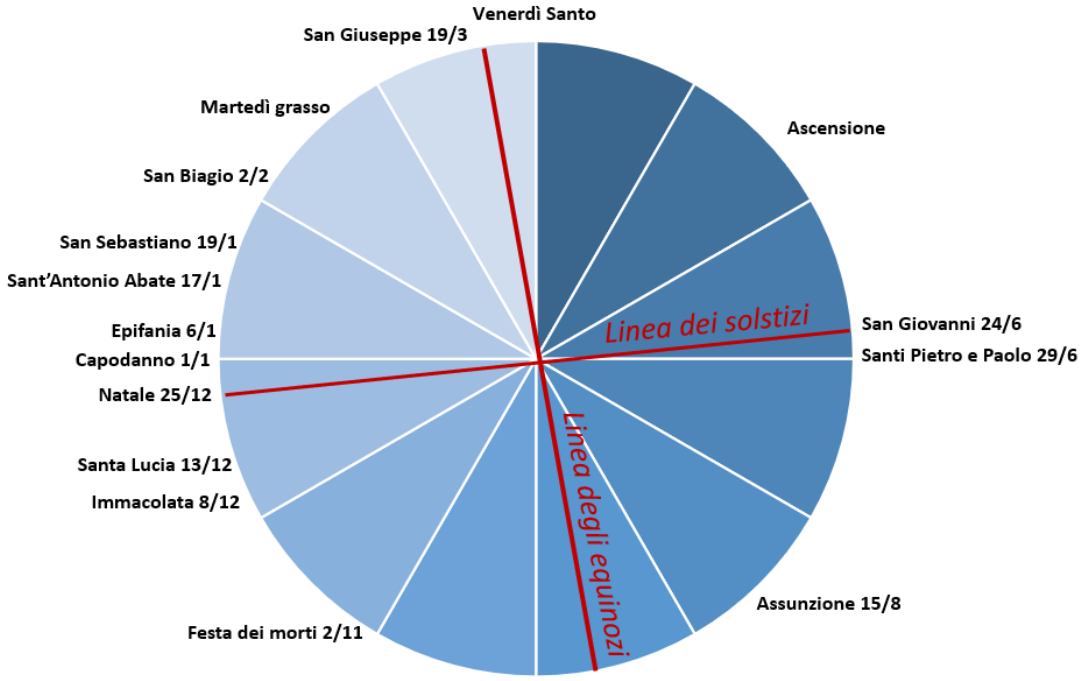


Fig. 1 The graph illustrates the correspondence between the solstices and equinoxes and the main festive celebrations of the Sicilian ceremonial calendar.

The intangible cultural heritage of Sicily consists of a multitude of celebrations, festivals, and ritual practices that focus with particular vitality and significance around the solstices and equinoxes.
On the occasion of the spring equinox, many Sicilian towns celebrate the feast of **Saint Joseph**. The characteristic of this cult is the construction, as a vow, of *tavulate*, large wooden structures often made up of stepped boards, at the end of which stands the image of Saint Joseph or the Holy Family. These *tavulate* are adorned with various products, including fresh produce, vegetables, eggs (often in the form of omelets), fruits, sweets, and especially bread. The bread is crafted into various shapes, from plant and animal elements to symbols related to the hagiography of the Holy Family and other Saints to whom the abundant feast is dedicated. Often, the Saints are represented by children, portraying Saint Joseph, the Virgin Mary, and the Baby Jesus, to whom the faithful who have made the vow turn to seek a favour. Women are responsible for preparing the feast, even if the vow was made by other family members. These characters partake of the foods present on the altars, served by those who have set up the feast, often assisted by friends and relatives. At the end of the ritual meal of the Saints, the remaining products are distributed to the community present, with the exception of the bread, which is often placed on the last step of the altar and destined for the sacred figures that reproduce in form the tools of the trade of the Holy Patriarch (such as the hammer, tongs, etc.) or parts of his body (such as the beard, hand, etc.). Often, a hand or a palm is reserved for the Virgin Mary, and a circle or a rooster for the Baby Jesus.

In addition to the *tavulate* set up as vows in homes, today there are those arranged at the headquarters of neighbourhood committees, associations, and schools, a sign of the shared desire to preserve and transmit this ancient tradition to future generations and to share its knowledge with potential visitors[50].
Despite many recurring elements in various parts of Sicily, some rituals are characteristic of specific locations. Unique altars are annually set up in Salemi, in the province of Trapani. The **Salemi altars**

[50] Giallombardo,F. (1981). *La festa di San Giuseppe in Sicilia*, vol. 1, Archivio delle Tradizioni Popolari Siciliane, n. 5, Folkstudio, Palermo; Giallombardo,F. (1990). *La festa di San Giuseppe in Sicilia*, vol. 2, Archivio delle Tradizioni Popolari Siciliane, n. 23, Folkstudio, Palermo; Giallombardo F. (2006). *La festa di san Giuseppe in Sicilia. Figure dell'alternanza e liturgie alimentari*, Fondazione Ignazio Buttitta, Palermo.

are akin to churches or caves, inside of which there is an altar dedicated to Saint Joseph. They are adorned with myrtle, laurel, bread, oranges, and lemons. Another emblematic example is the **feast of Saint Joseph in Valguarnera Caropepe (Enna)**. Here, the faithful who have made a vow to the Saint annually go in procession to the Church of Saint Joseph, bearing gifts of sacks of wheat, which they pour into the sacristy upon arrival. The proceeds from the sale of wheat are used to fund the celebrations. The ritual gift of wheat clearly conveys the profound significance of this event, which annually celebrates the cosmic and human periodicity. Following the principle of reciprocity, the abundance of the gift corresponds to gratitude for the harvest but also to an auspice for future abundance to be entrusted to the Sky. At a deeper level, the feast of Saint Joseph is one of the most emblematic examples of the recovery and refoundation of time: this rite simulates the return of time to ward off the fear of its annual exhaustion with the passing of the seasons. Since the seasons mark the interval of time between an equinox and a solstice, the feast of Saint Joseph closes one cycle and opens another, ensuring the triumph of life over death and, thus, the continuity of the entire community.

An even more emblematic example of this deep relationship established with the Sky is represented by the rituals that characterize **Holy Week**. The salvific myth of the God who overcomes death with the Resurrection is celebrated not by chance in proximity to the spring equinox. In many Sicilian localities, death is simulated and dissimulated through masks, which personify the spent time that must be regenerated. Emblematic examples are the ***Diavoli* of Prizzi** (Palermo) or the ***Giudei* of San Fratello** (Messina), who participate in the encounter between the Sorrowful Virgin and the Risen Christ during Sunday ceremonies. The opposition of life vs. death constitutes the ideological axis of Holy Week, as well as all festive rituals connected to the cycle of the year and thus subject to celestial rhythms[51].

The autumn equinox determines the time for sowing wheat, which is entrusted to the subsoil where the dead hold sway. The seed buried in the earth, like in a womb, dies only apparently, as it possesses the new life potentially, and this can be propitiated by imploring the entities that inhabit the subsoil. The transformation of the seed into a sprout is thus entrusted to the dead. The **Feast of the Deceased** is celebrated in Sicily on November 2nd. In various localities, it is common to make dolls of honey paste and 'bones of the deceased,' both made of wheat flour, and these are often given to children on the night between November 1st and 2nd. Recipients are told that these sweets and toys are brought by the deceased, and these gifts are often referred to as 'morti' (deceased). This is a clear example of symbolic 'patrofagia' (consumption of paternal meats) confirmed by the human form in which the honey pastries are shaped, as well as the sugar dolls, which initially represented the deceased themselves[52]. By partaking of the deceased, the children, who are the perpetuation of the departed ancestors (hence why newborns are traditionally given the names of their grandparents), come into contact with them, acquiring their strength and virtues. In this example as well, the celebration marks the end of one cycle to ensure life after death by simulating celestial cycles.

The solstices, as mentioned, also correspond to some of the most significant festive events.

On the occasion of the summer solstice, in many municipalities in Sicily, the feast of **Saint John the Baptist** is celebrated. This celebration is characterized by significant rituals related to the therapeutic properties of water, the gathering of magical herbs, and the establishment of 'comparatico' relationships, which are spiritual bonds sealed through the exchange of gifts, the sharing of a meal, and the repetition of ritual formulas. This festival has preserved elements of pre-Christian agricultural rites aimed at celebrating the fertility of both humans and the land.[53]. It is not coincidental that this celebration, which coincides with the summer solstice, is considered auspicious for making predictions, proposing marriage, or formalizing engagements.

In **Alcara Li Fusi** (Messina), on the evening of June 24th, women set up small altars along the streets, and the distinctive element of these altars is the *muzzuni*, which is a conical structure with a bunch of wheat or barley spikes emerging from it. The structure is covered with a shawl or scarf on which the

[51] Buttitta A. (1996). *Dei segni e dei miti: una introduzione all'antropologia simbolica*, Sellerio, Palermo.
[52] *Ibidem*.
[53] Lanternari V. (1955). *La festa di S. Giovanni*, in Società, XI: 64-95.

neighbourhood's collected jewellery is pinned[54]. Around the table where the *muzzuni* is placed, along with the *lavuri* (germinated wheat or other cereals grown in the dark), friends and acquaintances gather to celebrate, dance, and eat. Traditionally, next to the symbols of the land's fertility, friendships were sanctified through the practice of 'comparatico', and marriages were arranged[55].
The rituals practiced during the celebration of San Giovanni reveal a significant association between the destinies of humans and nature, converging in the Sky.
The day of the birth of San Giovanni is the only one celebrated by the Church alongside that of Jesus, with one coinciding with the summer solstice and the other with the winter solstice. The Sun annually reaches its negative declination in December when the Christian calendar celebrates the birth of the Baby Jesus at Christmas. This celebration is significantly associated in Sicily with the lighting of ritual fires that consume the old life cycle and mark the entrance of the new. The symbolism of fire has an intimate relationship with the astral cycles and, in particular, with solar rituals, as will be discussed in the next paragraph.
Today, despite specific needs such as the return of emigrants in the summer months leading to some shifts in the scheduling of festivals, these celebrations maintain a significant relationship with the celestial sphere in form and substance. This connection is highlighted by the timing of the festivals in conjunction with solstices and equinoxes and structurally substantiates the system of meanings in which the intangible heritage of Sicily is expressed.

III. Solar cults and rituals

In all cultures around the world and in various religious systems, celestial symbolism is preserved, even in cases where a solar deity takes precedence. In Italy, the cult of the Sun was introduced during the Roman Empire and developed in connection with the cult of the emperors. In Greece, the myth of Helios reveals the ancient chthonic and infernal aspects of the Sun. This connection of the Sun with the chthonic, magical, and sexual world is part of the Mediterranean religious heritage (for example, in Crete, Helios is associated with the bull and is the husband of the Great Mother), and it likely represents a compromise between the matriarchal system of Mediterranean peoples and the patriarchy of the Indo-European peoples who migrated from the North. The ambivalence of the Sun, as both light and darkness, is a common characteristic. For instance, the entrance to Hades was called the 'Gate of the Sun' and the horses sacrificed in Rhodes in honor of Helios were linked to funerary symbolism[56]. Among the most widespread rituals with a clear connection to solar cults is the ceremonial lighting of fires. The dual purpose of fire is to purify and cleanse away accumulated misfortunes and sins from the past, as well as to protect against the forces (the deceased, spirits, etc.) that inhabit the human world during times of crisis, which typically coincide with seasonal transitions[57]. The relationships between the symbolism of fire and celestial cycles are manifold, particularly in the connection between ceremonial bonfires and Sun worship, including its solstitial rituals and mythology[58]. For example, the birth of *Sol Invictus* was celebrated in ancient Rome on December 25th, and on the eve of this date, many Sicilian communities light Luminari and Zucchi. The fires, often lit on the eve of a festive occasion, serve various functions and hold multiple symbolic meanings: alongside their purifying and protective nature, they also have propitiatory functions and serve to regenerate nature and society. The bonfires are always distinctive signs of the beginning of a different time, the sacred time of the celebration. Their ceremonial lighting is a ritual action that characterizes many celebrations that take place in Sicily throughout the year, from the eve of the Immaculate Conception to the feast of San Giovanni[59]. These festivals are still a living and vital testament to the value attributed to the Sky as an immaterial space, especially to the Sun, the mother star of the solar system around which the Earth also revolves.

[54] Giallombardo F. (1990). *Festa orgia e società*, Flaccovio, Palermo.
[55] Bonanzinga, S. (1992). *Forme sonore e spazio simbolico: tradizioni musicali in Sicilia*, Folkstudio, Palermo.
[56] Eliade M. (1948). *Trattato di storia delle religioni*, Bollati Boringhieri, Torino.
[57] Buttitta I.E. (1999). *Le fiamme dei santi. Usi rituali del fuoco nelle feste siciliane*, Meltemi, Roma.
[58] Lanternari V. (2004). *La grande festa. Vita rituale e sistemi di produzione nelle società tradizionali*, Edizioni Dedalo, Bari.
[59] Buttitta I.E. (1999). *Le fiamme dei santi. Usi rituali del fuoco nelle feste siciliane*, Meltemi, Roma.

At Christmas, New Year's Day, and Epiphany, it is a tradition to light bonfires that derive their name from the material they are made of. The *zucca* or large logs, are ritually lit in many Sicilian towns. Here are some examples:

- In **Longi** (Messina), where young musicians sing traditional songs throughout the night and are invited by the faithful to eat and drink in their homes, on the evening of December 24th, a *zuccu* is lit in the square where sausage is also cooked for a ritual consumption[60].
- In **Isnello** (Palermo), the stack of logs and branches is called *luminaria* and has the particularity of having a large, leafless trunk with a green canopy in the center, called *'ntinna*.
- In **Aragona** (Agrigento), the *vamparotta* is lit both on December 24th and January 6th near the votive shrines decorated with plant elements, where sweets and wine are offered to those present and the musicians who play and sing the novenas.
- In the city of **Messina**, numerous bonfires are lit on New Year's Eve amid fireworks and firecrackers. They are made from materials collected in the days leading up to the event by groups of young people. Among the most significant festivals that have a connection with the Sky as a cultural space, we find those of Saint Anthony Abbot, Saint Sebastian, and Saint Blaise.
- On the eve of these three festive occasions, in **Burgio** (Agrigento), *vamparotti* (bonfires) are lit in various neighborhoods of the town. The bonfires are made of olive wood and leftover materials collected by groups of young people who begin gathering them in the week leading up to the celebrations.
- In **Calamonaci** (Agrigento), the bonfire is mainly made from olive branches and is lit on the evening of January 16th in honor of Saint Anthony Abbot. Saint Anthony Abbot is traditionally associated with fire, protecting against fires and shingles, which is locally known as *foch'i Sant'Antoni*. When the bonfire starts to die down, boys and children jump over the fire, as was done in the past to attract the attention of girls.

Fires widely spread in Sicily are those lit during **Carnival**.

- The burning of the *nannu* (a straw effigy) still takes place today in many towns across the island on Fat Tuesday evening. In **Palermo**, for example, the cremation of the *nannu* is followed by the *consulu* a meal that recalls the tradition of offering a meal at the conclusion of funeral rites.
- In **Cinisi** (Palermo), one of the most elaborate Carnival representations in Sicily takes place. On the Sunday following Fat Tuesday, a straw effigy with a rubber mask for a face is carried on a litter and accompanied by people dressed as doctors, priests, and mourning women who beat their chests, alluding to the sexual prowess of the deceased. After the reading of the will, the *nannu* is carried on shoulders and burned on the bonfire.

The lighting of fires dedicated to **Saint Joseph** is still very lively throughout the island, from **Gratteri** (PA) to **Castellammare del Golfo** (TP), **Niscemi** (CL), **Avola** (SR), **Scicli** (RG). The feast of the Patriarch is celebrated annually on March 19th, often accompanied by feasts and sacred representations.

- In **Palermo**, the wood collected by the boys, often donated by them as a devotion to Saint Joseph or stolen from rival groups, is stacked in the days leading up to the feast, along with other combustible materials. The bonfires are lit in many neighborhoods on the evening of March 18th after sunset.

[60] Caravello E. (2003). *A Longi nei Nebrodi. Ciò che resta del Natale di una volta*, in Il Pitrè, Quaderni del Museo Etnografico Siciliano, Anno IV, n. 15, Palermo, ottobre/dicembre 2003: 5-10

- In **Caltabellotta** (Agrigento), the lighting of the bonfire in the square is preceded by the procession of the statue of Saint Michael. After the religious service, which includes the blessing of bread and the celebration of Vespers, there is the *cunnuciuta* of Saint Michael, a procession in which the float is made to rotate and jump to the sound of the band's march called *sammichelata*. The float is preceded by torches made of ampelodesma (*ciacculi*) and reaches the square where the bonfire is lit, and the Saint starts jumping, running, and dancing again.
  For **Holy Week**, the culmination of the Sicilian ceremonial calendar that coincides with the arrival of spring, the vitalistic and propitiatory symbolism of fire is found in torchlight processions on Holy Thursday and Good Friday, as well as the lighting of bonfires.
- In **Leonforte** (in the province of Enna), the *luminarie*, which are stacks topped with a cane adorned with a ribbon, are lit along the route of the procession of the statues of the Dead Christ and the Sorrowful Virgin.
- In **Ferla** (Syracuse), a group of young people run alongside the statue of the Risen Christ holding long torches made of ampelodesma, called *ciacccari*, on the evening of Holy Saturday. The remains of the torches are stacked up at the end of the run to be burned, and the young people jump and roast sausages over the flames.
  The tradition of lighting bonfires for the **Ascension** is less practiced but still alive in memory, as is the custom of farmers to light bundles of green grass at dawn to ensure the health of animals and prosperity for crops[61].
- In **Sciacca** (Agrigento), in the square in front of the church of San Michele, straw-stuffed effigies called *pupi* are displayed on wooden stands. After the effigies are burned, the young people jump over the remaining flames, and all the onlookers gather around a table set up nearby to share pasta and wine.
- In **Campofranco** (Caltanissetta), the *vampi* are lit at dawn along the country roads, and during the return journey, it is customary to collect stones that are considered blessed and are therefore placed in the foundations of newly constructed houses.
  Furthermore, ritual bonfires are lit in Sicily during the celebrations of **St. John the Baptist** and **Saints Peter and Paul**.
- In **Prizzi** (Palermo), *u pagliaru di San Giuvanni* is a bonfire composed of straw, wood, cardboard, and brushwood collected by young people who are responsible for lighting it and jumping over the bonfire once the fire has subsided.
- In **Naso** (Messina), a single *luminaria* is lit on the eve of the feasts of San Giovanni and Saints Peter and Paul, while in the past, there were more bonfires made of dried ferns and sun-dried hay.
  On the evening of August 14, the eve of the **Assumption**, or on the 15th, it is a widespread practice to light bonfires, sometimes for recreational purposes, along the coastlines today.
- In **Raffadali** (Agrigento), bonfires are lit on the evening of the 15th, during the celebration of *Madonna di lu Menzu Austu*, and in the past, they featured the presence of a straw puppet, *u pupu*, which burned on the bonfire.
- On the island of **Favignana** (Trapani), on the eve of the celebration of *Madonna râ Chiana*, large bonfires called *dduminaria* are lit, and participants compete with each other for the best creation.
  Of particular interest are the torchlight processions and bonfires that characterize the celebrations of the **Immaculate Conception** and **Saint Lucia**.
- Unique is the burning of the *Pidduzzi* in **Bisaquino** (PA), straw puppets carried in procession through the streets of the town on litters and accompanied by shouts and lamentations until they are burned. The *Pidduzzi* traditionally represent the devil, who

[61] Salomone Marino S. (1897). *Costumi e usanze dei contadini di Sicilia*. R. Sandron, Palermo.

is burned in the form of a puppet also in **Contessa Entellina** (PA) or in **Caltabellotta** (AG) during the Immaculate Conception celebrations.

- In **Valguarnera Caropepe** (Enna), the *pagghiolu* is a column composed of ampelodesma inflorescences tied with ropes and wire and is carried in procession on a cart to the Mother Church on December 13th, during the feast of Saint Lucia. After the religious service, the image of the Saint is carried on a shoulder procession out of the church and received by the bonfire of the *pagghiolu* which proceeds in procession with the sacred image and many other woodpiles (*burgi*) set up along the village streets.

The examples presented for Sicily are just a small glimpse of a tradition that belongs to a common cultural heritage, connecting the use of fire to solar cults. From the described cases, it becomes clear how the Sky as a cultural space informs the immaterial practices that are still remarkably vital in Sicily. The symbolic value of fire is indeed current and enriches the festive ceremonies that characterize the Island, maintaining continuity with the past and the original meaning associated with the celebration of the Sun.

IV. Lunar cycles and female fertility

If the Sun remains unchanged, the Moon is a celestial body that changes and is subject to the universal law of becoming, birth, and death. This cyclic return to its initial forms makes the Moon the quintessential celestial body of life's rhythms. Humans have recognized themselves in the life of the Moon because, like the Moon, human life has an end, and especially because the Moon validates their hopes of rebirth. Time was undoubtedly measured everywhere through the lunar phases, and with the discovery of agriculture, the same symbolism connected the Moon, Water, Rain, the fertility of women and animals, vegetation, the fate of humans after death, and initiatory ceremonies[62].

All these lunar values are fully implied in each of the ritual symbols and lunar myths. The spiral, for example, refers to the phases of the Moon but also implies erotic values derived from the vulva-shell analogy, as well as aquatic (Moon/shell) and fertility values (double spiral, etc.). Furthermore, the pearl, carried as an amulet in various cultures, possesses aquatic, lunar, erotic, genital, and embryological virtues. The organic connection between the Moon and vegetation is so close that many fertility deities are simultaneously lunar divinities, such as the Egyptian Hathor, Ishtar, the Iranian Anahita, etc. With the same effectiveness, the Moon is associated with the fertility of women and animals. Among lunar symbols, some animals can be mentioned, such as the snail, the bear, the frog, and the snake. The snake, in particular, evokes the fate of the Moon and ends up representing it precisely because it disappears and reappears, because it has as many rings as there are days in the lunar month, because it has a phallic character, because it sheds its skin and thus regenerates like the celestial body. The symbolism of lunar transformation and its metaphysics can be found in the beliefs, customs, and rituals that characterize the intangible heritage of the Mediterranean.

Many are the practices that are still alive and beliefs that preserve the most ancient symbolic meanings associated with the Moon, often carried out in the unawareness of the practice, but in the name of tradition.

In Sicily, for example, the **birth**, a fundamental event in human existence, is primarily subject to the influence of the Moon, which shapes time according to its will. The destiny of mothers and newborns depends on its cyclical changes.

- In Palermo, numerous beliefs still underpin collective knowledge. For example, it is customary to consider the full Moon as the most auspicious time for childbirth, believed to ensure the birth of a male child and the absence of complications during childbirth. When the Moon is at its fullest, it is thought to favor the start of a new cycle, marking the beginning of a new life. As Pitrè reports, when the Moon is fully visible, a woman begins to experience labor pains (*dugghïari*)[63].

[62] Eliade M. (1948). *Trattato di storia delle religioni*, Bollati Boringhieri, Torino.
[63] Pitrè G. (1889), *Usi e costumi, credenze e pregiudizi del popolo siciliano*, L. Pedone Lauriel, Palermo.

With an explicit feminine connotation that also connects the Moon to water, the lunar cycle plays a central role in beliefs related to the regulation of agricultural cycles and harvest phases[64]. This connection between the Moon, the earth, and women is a recurring theme in Sicilian beliefs, legends, and folktales and remains a vital and substantial element of Sicilian intangible culture to this day.

- For example, in Sicilian popular tradition, there is a widespread attribution of anthropomorphic characteristics to the Moon, as to the Sun. As Pitrè reports: «The Sun and the Moon are male and female; and the Moon is a baker on whose face the angry mother would have hit with the oven brush, leaving dirt of ashes, now represented by the lunar spots. The eclipse is the meeting of the two stars who came to fight each other»[65]
- The **menstrual cycle** is also correlated with lunar phases in Sicilian beliefs. As Giuseppe Pitré reports, «The menstrual cycles are governed by the Moon and its phases. The new Moon is the starting point for the menstruation of young girls; the full Moon, for the menstruation of older women»[66].
- In **Palermo** and many other Sicilian towns, tradition also dictates that the young bride receives pearl earrings as a gift from her mother-in-law before the wedding. Wearing pearls as an amulet, as Mircea Eliade has demonstrated, connects the woman to the qualities associated with water, the Moon, eroticism, genitalia, and embryology[67].

The values attributed to the Moon are embedded, as seen, in many lunar symbols and myths. In the ancient consciousness, the analogy between the lunar cycle and human life is constant, and it still possesses remarkable vitality today. This continuity confirms the role of the Sky as a cultural heritage space.

V. Ascension rituals

The Sky is intrinsically linked to the symbolism of height and transcendence. The symbolic value of height underpins the myths and rites of ascension, which have always held a central place in the realm of the sacred. The mountain, for example, is seen as a point of connection between heaven and earth, being closer to the Sky and participating in the symbolism of transcendence. This concept is reflected in sacred places such as temples, palaces, and cities, which are equated with mountains. Many sanctuaries and churches in Sicily are located on the tops of hills and mountains and are the destination of pilgrimages. Even in Sicilian tradition, the soul of the deceased follows paths that involve ascending a mountain, a tree, or using a rope. This motif of ascending towards the Sky can also concern the living, who, through their exceptional virtues or the efficacy of performed rituals, can symbolically penetrate the Sky. An example is the ascent of virtuous individuals who can symbolically climb to reach the Sky using a rope or a plant.

It is of great interest that ascension rituals are still universally prevalent. In Sicily, particularly significant examples are the rituals of ascending to the mountains, such as pilgrimages to the sanctuaries located at the tops of mountains.

- An emblematic example among many is the so-called ***acchianata* of Saint Rosalia in Palermo**. The ritual ascent to the mountain where the sanctuary of the patron saint is located takes place annually on the evening of September 4th and is conducted by the faithful, traditionally barefoot, on foot.

  Equally significant are the climbing competitions on vertical poles during the festive ceremonies of many Sicilian municipalities.
- The *'ntinne* are poles that young people climb to reach a prize placed at the top. These poles are usually coated with soap or wax to make the climb challenging. In **Siculiana**

[64] Gimbutas M.A. (1997). *Il linguaggio della Dea: mito e culto della Dea madre nell'Europa neolatina*, Neri Pozza editore, Milano. Compare also in the present text the paragraph dedicated to ergological activities and practices related to celestial motions..
[65] Pitrè G. (1913). *La famiglia, la casa, la vita del popolo siciliano*, A. Reber, Palermo: 438.
[66] Pitrè G. (1896), *Medicina popolare siciliana*, Carlo Clausen, Palermo: 130.
[67] Eliade M. (1948). *Trattato di storia delle religioni*, Bollati Boringhieri, Torino.

(Agrigento), this greasy pole is set up in the square during the feast of San Giuseppe; in **Mussomeli** (Caltanissetta), the traditional *A'ntinna di Santarri* is scaled in honor of Gesù Nazareno.

Many processes involve laurel trees and other plant elements. Some rituals involve the symbolic simulation of ascent to heaven through climbing practices.

- An example is the ***Pagghiaru* of Bordonaro** (Messina), on which young people try to cling to with the goal of reaching the cross placed at the top of the dome and taking possession of it.
- Another particularly relevant example of a ritual connected to ascension is the ceremony that takes place during the winter festival of **Saint Sebastiano in Cerami** (Enna). In this ascension rite, which involves climbing the *circu* (a truncated conical structure adorned with laurel and oranges), the characteristics of seasonal transition ceremonies are exemplified: the presence of plant elements, the display of virility, the ostentation of abundant food, and its redistribution to the community[68].

  These rituals confirm the axial and fertility symbolism of the tree as an element that connects humans to the Sky. The traditional symbolic imagery attributes functions and values to the Sky, which find in the variously expressed act of climbing a practice that is still vital and profoundly relevant.

Conclusions

In conclusion, the proposal to designate the Sky as the intangible cultural heritage of the Sicilian Region is based on the central significance of the Sky in the culture and living practices of the Island's communities.

This intangible value is reflected in various beliefs, knowledge, and rituals that are closely linked to the celestial sphere. Sicilian culture has a profound connection with the Sky, which is manifested in various facets of intangible cultural heritage: labor activities and practices related to celestial movements, festive calendars connected to equinoxes and solstices, solar cults and rituals, lunar cycles and female fertility, and rites of ascension.

These elements demonstrate the cultural and symbolic importance of the Sky in Sicily and its direct connection to the intangible cultural heritage of the Region, fully justifying its status as a cultural space associated with practices, representations, expressions, knowledge, and know-how, as contemplated in Article 2 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The inclusion of the Sky in the Registry of Intangible Heritage of the Sicilian Region (R.E.I.S.) is justified by its unique characteristics and its extraordinary value in Sicilian culture. The Sky represents a fundamental place of memory for the expression and continuity of this cultural heritage.

[68] Regione Siciliana (2006). *U circu e a bannera. Le feste di San Sebastiano a Cerami*, Il paesaggio festivo siciliano. Contributi analitici alla carta del rischio, Quaderni di palazzo Montalbo: collana di studi, indagini ed interventi per la conservazione del patrimonio culturale, 8/1, Centro Regionale per la Progettazione e il Restauro, Palermo.

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