

I densification list of the Arabic Calligraphy Arts

1 -Defining the element of intangible cultural heritage.

1.1The name of the feature as used by the local community

The Art of Arabic calligraphy is the general name used to describe this artistic element, whether in the practice of members of society or in the academic field, specially in the Fine Arts colleges where Arabic calligraphy is taught..

1.2Short title of ICH component (includes reference to the ICH field or domains(

"The Art of Arabic Calligraphy: Skills, Practices and Knowledge"

1.3Community or communities concerned

2.Academic community studying Arabic calligraphy.

2.community of amateurs practicing Arabic calligraphy.

3The calligraphers' community in the markets who practice the Arabic calligraphy profession.

4.Students and pupils of religious and 'Khalawi' institutes for teaching the Noble Qur'an.

5. Community of Sudanese Calligraphers Association.

6.Sudanese Artists Union.

1.4The physical location of the element or its locations / areas of propagation and the frequency of its practice.

It spreads in Khalawi for teaching the Qur'an and is considered to be the origin of the Arabic calligraphy long before the establishment of the regular general and higher education in Sudan and it is spread in all cities and villages of Sudan with its different geographical locations and environments; as well as in primary and secondary schools in cities and villages in Sudan's states in addition to the College of Fine and Applied Arts in Khartoum and in the illustration design, advertising arts, billboards and informative signs in all states of Sudan in cities and rural areas.

1.5-Brief description of the intangible cultural heritage component (preferably not more than 200 words).

Arabic calligraphy is practiced using the hand with the help of simple traditional tools such as pencil and black ink that are made from soot (housing or carbon on the surface of the pots in which food is cooked) and has an aesthetic value intended for itself. It is also practiced by academics and talented students alike.

The art of Arabic calligraphy is part of the curricula in the general education stages; there are also some talented people who take it as a profession and a source of livelihood and they have well-known shops in the markets, as well as practiced by the court writers (available outside the courts) and they are authorized to write presentations of cases (i.e. petitions) and problems of those who have a case for the court in a clear handwriting. Therefore, we find some of them have the talent and practice the art of Arabic calligraphy. Also, religious schools or Khalawi as traditional community educational institutions have a role in this regard. As for the College of Fine Arts, it is the academic body entrusted with teaching the art of Arabic calligraphy, and it has a department for specialization in this field. It draws specialists in the art of Arabic calligraphy and Islamic decoration in an integrated scientific way and awards them the bachelor's degree and contribute to enriching this art to serve society. This represents a functional aspect as it develops the visual taste.

2- Characteristics of the element

1.2- Practitioners / performers directly concerned with the performance and practice of the intangible cultural heritage component (including name, age, gender, occupational category, etc.).

Its practice is not related to a specific age, gender, or group.

It is practiced by academic calligraphers graduates from the colleges of the Fine and Applied arts, and non-graduates who are practicing amateurs, men, women, youths, children, the elderly and calligraphers in the markets who practice the profession of Arabic calligraphy.

2.2-A group of the local community is concerned with the element, but is less than the previous group and contributes to practicing, facilitating and transferring the element (such as those who prepare the place of performance (for example, theater or fashion) or those who are training or supervision).

The talented segment of the calligraphers in the markets who practice for the material return, as well as the writers of the courts who write the grievances of the applicants for the judiciary (this is as an application called in the courts “ ‘Ardhhal” (i.e.display case), as well as the calligraphers who write the formulas of invitations to attend the wedding occasions; as well as the vendors of the tools that are used in calligraphy.

2.3-Language, languages or related registry language.

Classical Arabic.

2.4-Physical elements associated with the practice or transfer of the element (such as tools, equipment, special costumes, location, places, and ritual tools (if any)

The ‘ Dawaia” (pot of pottery in which the ink is placed), Al-Amar (ink soot that is stuck to the pot of cooking food), black ink and wooden plate, linen’boos’ pen, parchment, leather patches, paper and peel-off fabrics, paint, manufactured colors, and special calligraphy pens.

5.2-Other non-material elements (if any) associated with the exercise and transmission of the intangible cultural heritage component.

Lectures with the aesthetic contents of Arabic calligraphy and the rules for writing Arabic calligraphy of its various types and styles in academic institutions and in schools, galleries of exhibitions of different art forms, associations specializing in calligraphy, museums, and private homes.

2.6-Customary practices, (if any), that govern the use of the ICH or some of its aspects.

practices in Khalawi teaching the Holy Qur’an are accompanied by writing calligraphy decorations, cosmetic framing the edges of the plate as there is a tradition practiced in the khalawi and it is when the student completes memorizing a prescribed part of the Qur’an he circulates his wooden plate in the village and receives approval and gifts, there are also customary practices related to beliefs which are writing on wood planks on the plates of memorizing the Qur’an and erasing it with water and drinking it by some of the disciples for the purpose of blessing and treatment of some diseases, such as writing the Qur’anic verses on a paper and it is called (Hijab) is made from the skin and this practice is called ‘ hirz’ for the purpose of protection from the evil eye and other forms of protection .

2.7-Methods of transmission to others in the local community,

Apprenticeship is the most present in practicing calligraphy for commercial purposes, transfer status, in addition to the method of teaching students involved in general education in schools and higher education in the faculties of Fine art.

2.8 Relevant organizations (community-based organizations, NGOs, etc.) (if any)

1/ Sudanese Calligraphers Association.

2/ Sudanese Artists Union.

3- Element Status: Survival and Sustainability (see comment below)

3.1- Threats (if any) faced by the exercise of the element of intangible cultural heritage within the community or the local communities involved.

1 / Ignoring approaches in establishing the values and beauty of Arabic calligraphy.

2 / Often relying on a computer for practicing Arabic calligraphy instead of handwriting and linen.

3.2- Threats (if any) that impede the transmission of an element of cultural heritage other than material within the community or communities involved.

Discontinuation of the apprenticeship style at the popular level. The lack of official and popular interest in supporting the maximization of the aesthetic and moral values of Arabic calligraphy, especially when it is entrusted with the transfer of spiritual and religious values of the Holy Quran.

3.3 Threats to the sustainable use of the material and resource elements (if any) associated with the intangible cultural heritage component.

Increased use of computers electronic font operations instead of manual font. .

3.4 Sustainability of other intangible elements (if any) associated with the intangible cultural heritage component.

Specialized exhibitions and support for relevant associations and federations.

3.5 Conservation measures or other measures (if any) to address any of these threats, and to encourage the practice of the intangible heritage component and its transmission to future generations.

1. Supporting current forms of practices by providing raw materials for writing.

2 Adopting rewarding prizes.

3. Holding festivals, exhibitions and contests.

4. Offering free workshops to teach Arabic calligraphy.

5. Develop plans to support educational programs.

6. Teaching Arabic calligraphy in general education schools.

7. Teaching Arabic calligraphy and Islamic decoration at the College of Fine and Applied Arts, Sudan University of Science and Technology since the 1960s.

8. Annual exhibitions held by the College of Fine and Applied Arts to graduate students from different departments, including the annual work of graduates of the Department of Arabic Calligraphy and Islamic Decoration.

9. The annual exhibition organized by the Sudanese Calligraphers Association.

4- Restrictions and permissions regarding data collection and use.

1.4 Consent of the local community or concerned communities to collect data and participate in its collection.

Written and videotaped approvals.

2.4 Restrictions, if any, related to the use and making use of the data collected.

There are no restrictions.

3.4 The person or persons who are the source of the information: name, status or affiliation.

1- Dr. Asaad Abdulrahman Awad Allah. Secretary General of the National Council for Cultural Heritage and protection of National Languages.

2- Professor Omar Darma. Professor of Arabic calligraphy, College of Fine Arts.

3- Dr. Abu Al-Hassan Ali. President of the Sudanese Calligrapher Union.

4- Dr. Omar Ahmed Al-Khalifa, Dean of the College of Fine and Applied Arts.

4.4 Data collection dates and locations:

Collected from 1/1 until the end of January 26, 2020 AD.

5- References on the intangible heritage component (if any)

.15- 1 Literature (if any).

1. Asaad Abdulrahman Awad Allah, commercial signage in the city of Karima and its folklore connotations; unpublished bachelor's degree research, College of Arts and Humanities, Dongola University, Department of Folklore, 1998.

2. Omar Darma, Aesthetics of the Thuluth Calligraphic style, History and Anatomy, PhD, Turkey Istanbul, Turkey 1999.

3. Khalid Hamzah Idris, Deduction of Decorative Units from Traditional Arabic Calligraphy and their Possibility of being Applied in Innovative Designs (Unpublished Master Research), College of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum 2009.

4. Saad Eddin Abdel Hamid, Arabic letter print design for computer systems based on Kufic script, unpublished Master Thesis, College of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum, 2006 .

5. Abdulrahman Abd Allah Abdulrahman, Explanatory Values of Arabic Calligraphy (being readable), Unpublished Ph.D, Faculty of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum, 2009 .

6. Abdel Mohsin Hussein Abdelreda, the decorative function of the Arabic character as an experimental entrance to the teaching of design in artistic education, Faculty of Fine and Applied Arts, Sudan University of Science and Technology, Khartoum, 2009.

7. Hisham Ibrahim Ezz El-Din, Arabic calligraphy between linguistic and technical perspectives, conceptual and terminology problems, Ph.D. thesis, Sudan University of Science and Technology, Khartoum, 2010.

5.2 Audio-visual materials, recordings, etc. in archives, museums, and private collections (if any).

1- Archive of the Institute of African and Asian Studies, University of Khartoum.

2- Archives of the National Council for Cultural Heritage and the Protection of National Languages.

3- Archive of the Al-Fihail Center for Media, Documentary and Cultural Production (Heritage House).

4- Archive of the College of Fine and Applied Arts.

5- Archives of the National Archives - Khartoum

6- Archive of the National Council for Literature and Arts, Ministry of Culture and Information, Khartoum.

5.3 Documentary materials and tools in archives, museums and private collections (if any).

1- Open Heritage Exhibition at Al-Fihail Center for Cultural, Media and Documentary Production in Khartoum.

2- The family of the late calligrapher Professor Osman Waqi Alla..

3- The family of the late artist, Professor Ahmed Mohamed Shibreen.

4- Artist Professor Ibrahim El-Salahi| .

5- Museum of the National Council for Cultural Heritage and the Protection of National Languages.

6-National Archives of Khartoum.

6- Data regarding the inventory process:

6.1The person or persons who compiled, collected, and included the information in the inventory.

1-Dr. AsaadAbdulrahmanAwad Allah.

2-Professor Ahmed Mohamed Hamdto.

3-Dr. Mazin Osman Mohamed Abdallah.

6.2Evidence that the concerned community or local services have agreed to (a) Item inventory and (b) provide information to be included in the inventory list.

Written and videotaped approvals.

6.3The date the data was entered into the inventory.

January 28, 2020

We certify that this translation is true, correct and in conformity with the attached text presented to us. Hash