Following the Arabic language narrative, the English text is to be read from the left side to the right side of this publication, the text is numbered to help follow the sequence.
Rumours began to spread around the city that a number of artworks had disappeared. They had been taken out of the country to be exhibited, and nothing had been heard of them since. People keenly discussed the whereabouts of the works and the laws which prevented their return, and as reports spread by word of mouth, truth and rumour became indistinguishable; soon, no-one was sure which of the rumours concealed the true story.
3 The missing works preoccupied me more and more—not only the seventeen exhibitions, but other artworks, antiquities, pictures and archives which had also been lost, whether they’d been confiscated, buried, or even burnt. It was remarkable how these missing things implanted themselves in our memory more firmly than those still in physical existence; they managed to transform our memories into a storeroom for lost property. I began to pursue the missing items, tracing their absence, searching amongst photos and archives and things buried under the ground, and exhibitions and artworks which had gone underground never to return. With every archive I visited, a new narrative supplanted the last.

One of the places I visited was the archive of the Imperial War Museum in London. It proposed a lengthier historical narrative about the missing works, one that centred around Jerusalem, from where archaeological artefacts had been removed to Istanbul and London at the same time as numerous museum-building projects and archaeological excavations got underway in the city.

The archive also revealed that the rumour about the city’s first museum dated back over a hundred years.
A SHORT GUIDE TO THE IMPERIAL WAR MUSEUM
LAMBETH ROAD SE1
1914-1918
Peter Elborough and

One photo from the Imperial War Museum caught my attention. It showed an exhibition, including a small wooden sign which looked like it read ‘Jerusalem.’ There was no caption, so I made an appointment with one of the archivists, who explained that many accompanying documents had been destroyed by a fire at the museum, leaving much of the museum’s photo collection devoid of any contextual information.
I copied and enlarged the photo. Despite the poor quality, some details began to emerge: it was clearly a photo of an exhibition about Jerusalem.
There were keys, signposts pointing to streets and other Palestinian towns, a photo of a landscape, a photo of an army officer, an agricultural implement, a rifle, some maps, documents, a table, and a fire extinguisher.
It was the fire extinguisher which caught my eye, being the only link to what the archivist had told me about the fire at the museum. Attempting to date the fire extinguisher, I found that it was British-made and never exported, meaning the photograph must have been taken in London at some point in the period 1917–19. I looked for photos dating back to 1919 which showed the internal layout of the museum, and what I found did indeed match the photograph. The exhibition must therefore have taken place at the Imperial War Museum itself.
I turned to other items in the photo, hoping to understand more of the context, and perhaps get some idea of what else was contained in those rooms but not captured in the frame. Although enlargement had made the photo pixellated, it was nevertheless possible to identify certain items by cross-referencing with other photos I found in a number of different locations. This time, I used different search terms, like ‘Palestine in London’ and ‘London in Jerusalem’ and so on. The items displayed in the photo were scattered across different archives and institutions, but none were to be found in any Palestinian archive.

8

حاولت البحث عن عناصر الصورة لأنتمكن من فهم سياقها، ومعرفة ماذا تحتوي تلك الغرف التي لم تنسجها الصورة. على الرغم من ظهور محتويات الصورة مبكسلة، إلا أنها سهلت عملية التعرف على المحتويات عند محاولة مطابقتها إلى صور أخرى وجدتها في ارشيفات مختلفة، هذه المرة استخدمت كلمات أخرى للبحث في الأرشيفات الإلكترونية، مثل فلسطين في لندن» .. «لندن في القدس» وهكذا.. هنا.. بدأت تظهر بعض العناصر الموجودة في الصورة بشكل منفرد، هذه العناصر موجودة في مؤسسات ارشيفية مختلفة، إلى أن أيا منها موجود في أرشيف فلسطيني.
The first items I was able to identify were the keys. In the Palestinian context, keys symbolise the right to return home after the Nakba of 1948, but this photograph was taken in 1919. A caption at the bottom of the picture said that these were symbolic keys to the gates of Jerusalem, referencing British control of Jerusalem and the takeover from the Ottomans.
Hand-painted signs could also be distinguished, bearing the names of streets and towns in Palestine: Harat al-Nasara, Jerusalem, the Mount of Olives, Jaffa, Jaffa Street, Hebron, Dayr al-Suryan, Latrun, and others.
I could also make out a cross in the photo. A document I found explained that it was a cross carved in stone that had been discovered in 1867 at Damascus Gate in Jerusalem, during excavations by the Palestine Exploration Fund, a British organisation specialised in study of the region’s archaeology and history.
Cross cut-on Stone found near Damascus Gate.
Amidst the ruins, a picture of a German-made agricultural implement was discovered. It was used in the late Ottoman period.

In the center of the photograph, there was a portrait of an army officer. I researched the major military figures stationed in Jerusalem during the early years of the Mandate and found one that closely resembled the pixelated image before me. It was Sir Ronald Storrs, who in 1917 became Jerusalem’s first military governor under the British mandate. During his tenure, Storrs founded the Pro Jerusalem Society, which supported museums, local crafts, and art exhibitions in Jerusalem, as well as producing numerous maps of the city.
الصور الأخرى توثق زياره الجنرال اللنبي لمدينة القدس، بدا واضحاً أن صورة للعرض تقع بين مرحلتين زمنيتين، أواخر عهد الدولة العثمانية، وبداية الانتداب البريطاني في فلسطين. مرحلتين تختلف معهم صورة وسردية القدس.

14 The other photos displayed in the picture were documents of General Allenby's visit to Jerusalem. It was clear that the exhibition spanned the final years of the Ottoman period and the beginning of the British mandate. The image and narrative of Jerusalem differed greatly between these two periods.
احدى تلك السرديات تقول بأنه في الفترة الأخيرة من الدولة العثمانية، تم إخراج العديد من القطع الأثرية من بطن الأرض، تحت تعاون العثمانيين مع PEF المجموعة البريطانية، حيث سهلت الحكومة القوانين الخاصة بالتثبيت للمجموعة بشرط أن تكون الدولة العثمانية هي المسؤول عن تلك الآثار وتم عملها حفظًا وانخفاض كمية عرضها للجمهور.

في عهد السلطان عبد الحميد كانت الدولة العثمانية غارقة في الديون وشهدت ضعفًا في قوتها. أدى ذلك إلى انعقاد مؤتمر برلين الذي نُظمت الدولة والعثمانية على أربعة دول أوروبية. دفعت نتائج المؤتمر الدولة العثمانية على إثبات قوتها وفرض سيطرتها، حيث ركزت على أهم المدن في الدولة والعمل على حالتها، صنفت القدس كثاني أهم مدينة في الإمبراطورية بعد إسطنبول، التركيز على مدينة القدس كان لكونها الدينية للأديان الثلاث، مما جعلها تضخ بالزائرين الحجاج من مختلف الديانات على مدار السنة، والسبب الآخر هو اهتمام الدول الأوروبية وروسيا بالقدس، حيث أنشأوا مؤسسات مختلفة داخل وخارجها، كل تلك الأمور جعلت السلطان عبد الحميد يأخذ خطوات متعددة للتثبيت على فرض سيطرته من ناحية، ومن ناحية أخرى العمل على حالتة الدينية. قام بإنشاء عدة مؤسسات في القدس، وبذلك المسئوليات لتكون صروح تظهر من خلالها قوة الدولة العثمانية، وقوتها على مواكبة الأخذة الأوروبية، حيث أنواعية لتشجيع الخرف اليدوية التي أنهكها الثورة الصناعية، حيث كانت الدولة العثمانية سوق تلك المنتجات التي كانت أُرشح منها المنتجات الحرفية المحلية.

في عام 1897 قام القيصر الألماني بزيارة القدس، كانت زيارته تخلل المرور من منطقة باب الخليل، أراد السلطان تطوير العلاقة بينه وبين الدولة الألمانية ليتمكن من الوصول إلى منحة من الألمان لبناء خط احتفال في باريس الذي يربط بين دمشق ومكة، لتسهيل رحلة احتفال للسلاطين. لذلك تم العمل على توفيرات رئيسية في منطقة باب الخليل لتمكين القيصر من النزول الشريفة التي أُنهي بناها عام 1901 وبناء سبيل.

عندما انتقل للهندسة المعمارية وخير الأثار الألماني بالقدس عام 1846، وجد أن باب حطة غير مستغل ومنعزل عن باقي البلدة القديمة، تحتوي على بيوت ودكاكين صغيرة وشارع واحد رئيسي، أما باب الخليل فقد اكتسب مساحات ضخمة غير مستغلة. جزء منها استخدمته إحدى العائلات كبلاطة مجار، مما أدى إلى تأزعم الخلف في الحي. قام كونارد بتقديم تقرير يخص بإعادة إعمار باب حطة، إلا أن اقتراحه لم يأخذ بالحسبان، فقام بإرسال تقريره الثاني في عهد السلطان عبد الحميد حيث تم إعادة التأهيل على توفير مساحات أكبر، ببناء سبيل وحيرة مجرى، وبناء سبيل خاص وإنشاء شوارع فرعية، بالقرب من منطقة باب حطة، ثم إنشاء مدرستين. أحدهما داخل البلدة القديمة والثاني خارج البلدة القديمة.

في عهد السلطات الأخيرة، كانت الدولة العثمانية فارقة في الدرون وتشهد ضعفًا في قوتها. إلا أن القيصر الألماني الذي فكر بدولة الخلافة اليهودية وضع خطط لتقسيم الدولة العثمانية إلى أربعة دول أوروبية. درف نتائج المؤتمر على إعادة إعمار البلدة القديمة، حيث أجبرت على أهم المدن في الدولة والعمل على حالتها، صنفت القدس كثاني أهم مدينة في الإمبراطورية بعد إسطنبول، التركيز على مدينة القدس كان لكونها الدينية للأديان الثلاث، مما جعلها تضخ بالزائرين الحجاج من مختلف الديانات على مدار السنة، والسبب الآخر هو اهتمام الدول الأوروبية والروسية بالقدس، حيث أنشأوا مؤسسات مختلفة داخل وخارجها، كل تلك الأمور جعلت السلطات الألمانية يأخذ خطوات متعددة للتثبيت على فرض سيطرتهم من ناحية، ومن ناحية أخرى العمل على حالتة الدينية. قام بإنشاء عدة مؤسسات في القدس، وبذلك المسئوليات لتكون صروح تظهر من خلالها قوة الدولة العثمانية، وقوتها على مواكبة الأخذة الأوروبية، حيث أنواعية لتشجيع الخرف اليدوية التي أنهكها الثورة الصناعية، حيث كانت الدولة العثمانية سوق تلك المنتجات التي كانت أُرشح منها المنتجات الحرفية المحلية.
A Herod's Gate
B Rasidiyya Elementary School
C Ma'mynyya Madiyeh
(High School Museum)
One of those narratives recounts that in the late Ottoman period, numerous archaeological artefacts were excavated thanks to co-operation between the Ottomans and the Palestine Exploration Fund. The Ottoman government relaxed laws regarding excavation on condition that the state would retain ownership of any finds and responsibility for their preservation and display.

Under the reign of Sultan Abdülhamid II, the Ottoman Empire was weak and saddled with debt, leading to the Berlin Conference. The empire was nicknamed ‘the sick man of Europe’ and plans were made to divide its territory between four European states, pushing the Ottomans to respond with a display of grandeur and power which saw the empire’s most important cities modernised and revived.

The Ottomans considered Jerusalem the empire’s second city after Istanbul, mindful of its significance to the three Abrahamic religions, which brought in masses of pilgrims throughout the year, and of European and Russian interest in the city, which had led to the establishment of numerous institutions in and around the Old City. Sultan Abdülhamid II founded many of his own institutions in Jerusalem, intended as monuments to Ottoman power and proof of the Empire’s ability to keep pace with European development. Markets were built to encourage local crafts which had dwindled under competition from industrially produced and imported goods.

In 1897 Kaiser Wilhelm II visited Jerusalem. The Sultan was hoping to strengthen Ottoman-German relations, with a view to obtaining German assistance in building the Hejaz railway which would link Damascus to Mecca and Medina and facilitate the journey of Muslim pilgrims. The Kaiser’s visit was to pass through traffic in the environs of Jaffa Gate, so impressive projects were undertaken in the area, including construction of a drinking fountain and a clock tower which was completed in 1901.

When German architect and archaeologist Conrad Shick settled in Jerusalem in 1846, he found the Bab Hatta area under-utilised and isolated from the rest of the Old City. One part of the neighbourhood contained houses, small shops, and a single main street, whilst the rest was largely abandoned, with one section being used by a local family for rock-breaking, which had led to a buildup of debris. Shick proposed a scheme to rebuild Bab Hatta but was ignored; his second proposal, under Sultan Abdülhamid II, was accepted, and he began to draw up plans for a full-scale redevelopment of the neighbourhood, including introduction of a sewage system and new secondary streets. Near Bab Hatta two schools were founded, one inside the city walls and the other outside.
The schools designed by Conrad were amongst the most important of the schools built as monuments during the period. The first, a school for girls referred to as the “I’dadiyya School” (middle or preparatory school), was established in 1891. Accounts vary as to its official name; some documents refer to it as the Ma’muniyya School, others as the Malawiyya School. What is certain, however, is that it was located within the walls of Jerusalem. The other, the Rashidiyya School for Boys, was located outside the walls of Jerusalem, close to Bab al-Sahira.
Sultan Abdülhamid II was notoriously passionate about photography. He appointed official photographers to document life throughout the Empire and the monumental public works he had built, using their work as promotional material to showcase Ottoman power. Between 1880 and 1903, the Sultan would prepare albums displaying those photographs and gift them to presidents of European states. The photographs were also published in the magazine Servet-i Fünun, which was interested in European and Ottoman culture and modernity. In Jerusalem, photography was pioneered by two Armenians, Yesayi Garabedian and Garabed Krikorian.
The act of exhibiting historical artefacts says just as much about the power of the current ruling regime as it does about earlier periods in time. One might think of museums as cemeteries of past regimes, as an announcement that the current ruling regime is more powerful than the previous one. Excavating artefacts from within the earth and placing them on display in museums symbolised the strength of the Empire and the pride it took in preceding civilisations, while simultaneously highlighting the end of one religious era and the ascendance of another religion. In Sultan Abdülhamid II’s case, this narrative centred around Islam.
Jerusalem’s first museum #1

Müze-i Hümayun
(The Imperial Museum)

Rumours began when Sultan Abdülhamid II announced plans to build the first museum of archaeology in Jerusalem, which would be the second museum of its kind in the Empire after Istanbul. The museum was to be located at the İdadiyya School, and so the PEF group, headed by Frederick Jones Bliss, began to temporarily store artefacts they had unearthed at the school until a sufficient number had been collected to allow the museum to be opened. Bliss was in charge of recording, cataloguing, and preserving artefacts; some were to be displayed in the Jerusalem museum, while others were sent to the museum in Istanbul.

Because the transfer of artefacts took such a long time, during which they remained in storage and could not be displayed, Bliss built artisanal workshops specialised in creating replicas which were sent to the PEF headquarters in London. Bliss lauded the museum’s location, which was designed to draw in tourists passing through the Via Dolorosa, whilst the regeneration of Bab Hatta and the establishment of markets there further attracted tourists to the area.

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الدولة العثمانية لإنشاء المتحف يشترط على أن يقوم للتحف بتبني الرواية التوراتية. رفضت الحكومة العثمانية طلب المجموعة مما أدى إلى فك التعاون بين الطرفين، أما Bliss اختار الاستمرار بعمله كحافظ للآثار مما جعله يقدم استقالته من المجموعة عام 1900، لكن قبل ذلك التعاون كانت تراكم الآثار داخل جدران مدرسة الإعدادية، جميعها مخزنة في صناديق خشبية وصل عدد تلك الصناديق إلى 120 صندوق تحتوي على 6000 قطعة أثرية، مساحة المدرسة لم تعد تتسع للزيد من القطع الأثرية ولم تعد تصبح لأن تكون متحفاً لأن مساحتها لم تعد تتسع، مما أدى إلى العدول عن فكرة إنشاء أول متحف في المدينة في مدرسة الإعدادية والتفكير في مكان آخر يناسب حجمه مع حجم المتحف الجديد، المتحف الأول في المدينة.

20 However, dispute arose between the PEF and the Ottoman government as to the narrative which the museum would present. The Ottomans saw the museum as telling the history of the city of Jerusalem in a manner representative of the traces its different peoples had left throughout history, whereas the PEF insisted their co-operation was contingent upon the museum adopting a Biblical narrative—a stance which Bliss himself opposed. The Ottoman government refused the PEF’s demands, bringing to an end the collaboration between the two parties; Bliss, who wished to continue his preservation work, resigned from the group in 1900. However, by the time relations between the state and the PEF broke down, 120 wooden boxes, holding 6000 artefacts, had accumulated within the walls of the I’dadiyya. The school, which couldn’t hold any further material, no longer seemed a fit home for a museum, so the idea was abandoned and the search began for another location large enough to house the city’s first museum.
Palestine Exploration Fund

Following the dispute between the PEF and the Ottoman state, the group considered establishing a museum of its own in unused rooms at its own offices, located opposite the Jerusalem Citadel, where a number of artefacts and maps, along with some books for sale, were already on display. However, the PEF budget did not allow for the plan, and the artefacts and documents were moved to the Saint George College, where, in 1915, they were publicly exhibited for the first time.
اول متحف في المدينة #3

(Jerusalem Government Museum)

قامت الدولة العثمانية بتخصيص مرزابتها السنوية لإنشاء المتحف الجديد، متحف أكبر يستطيع انشاع جميع تلك الآثار التي تم جمعها، ثم تخصيص مكان للمتحف في قلعة القدس داخل أسوار البلدة القديمة. اخبار موقع المتحف كان لقربه من الآماكن الدينية وبالتالي الآماكن السياحية.

بدأت عمليات إخلاء القلعة والترميم والتنظيف، كما باشر العمّال على صيانة أبراج القلعة، وباشروا بترميم الثكنات الثلاثة الحديثة. الي تلتحم مع طابع المبنى الأصلي القديم. كان من الواضح أن عمليات الترميم ستأخذ عدة سنوات لتصبح القلعة جاهزة من جميع النواحي لافتتاح المتحف الأول في المدينة.

بين عام 1914 - 1918 توقفت عمليات التنظيف والترميم في القلعة وذلك بسبب اندلاع الحرب العالمية الأولى، إلا أن عمليات التنقيب لم توقف خلال الحرب. تم تخزين جميع الآثار التي استخرجت خلال الحرب ومعها تم دفنها في أماكن مختلفة من المدينة حفاظا من الدمار الذي يمكن أن يلحق بها جراء الحرب.

انتهت الحرب بسقوط الدولة العثمانية، المتحف الأول في المدينة #3 تجمد. بقيت مخلفات البناء أمام القلعة عدة سنوات، وتركت فوقها قمامات أخرى. أصبحت المنطقة المجاورة للقلعة مكان يسكنه اللاجئين الأرمن من الحرب. كما ازدادت نسبة الأرمن الذين هاجروا إلى القدس منذ عام 1915.
Jerusalem’s first museum #3  
1911  
Jerusalem Government Museum

The Ottoman state allocated an annual budget for the construction of a new museum large enough to house all the artefacts collected. Next it was decided that the museum would be located within the Jerusalem Citadel, inside the walls of the Old City, a site chosen for its proximity to the main sites of religious and touristic interest. Work began on evacuating, renovating, and cleaning; the citadel’s towers were restored, and the three modern barracks were remodelled in order to infuse them with the original character of the building. It was clear that it would be years until the citadel was ready and the city’s first museum could be opened. Delaying the process further, cleaning and restoration ceased during the First World War (1914-1918), though excavation operations continued. Artefacts excavated during the war were placed into storage, and some were even buried in different parts of the city in order to preserve them from the ravages of war.

With the end of the war came the fall of the Ottoman Empire, and the third attempt at building the city’s first museum perished along with it. For years afterward, the citadel languished behind piles of construction rubble and accumulated garbage. The area around the citadel was settled by refugees displaced during the war, and by fleeing Armenians who began to arrive in Jerusalem from 1915.
In 1917, General Allenby visited the city of Jerusalem and appointed the city’s first military governor under the British Mandate. General Ronald Storrs had always dreamt of a position in Jerusalem, which he viewed as a city with unique traditions and crafts and an ancient architectural character, and considered it his duty to strengthen the city’s identity and ensure it did not end up resembling a European city. Once in post, he founded the Pro Jerusalem Society and appointed architect Robert Ashby to help him draw up a city plan. The group’s prime objective was to revive local crafts which had declined following the industrial revolution. Storrs encouraged artisans to create objects for display in exhibitions which were curated by the society and held at the Jerusalem Citadel, and founded markets where crafts would be sold to tourists as unique souvenirs of the city, rather than as merchandise aimed at local residents. The society also founded museums and public gardens across the city, but they simultaneously erased the modern landmarks the Ottomans had introduced, which they believed had tarnished the city’s authentic character.

© The record of the Pro Jerusalem society
قام روبرت اشبي بإنشاء تخطيط للمدينة يكون فيها الفنان هو العنصر الأساسي الذي تدور حوله العناصر الأخرى، حيث وضح أهمية دور الفنانين في التأثير على صورة المدينة، وشدد على ما اسمه «بمسؤولية الدولة إتجاه الفنانين»، وذلك بان تقوم الدولة على إنشاء بيئة تساعد الفنانين على الإنتاج، وإنشاء بيئة تحتية جيدة تتضمن إنشاء الخدادق، وإيصال الماء والكهرباء إلى جميع الأحياء السكنية، كما قام بتخطيط عدة أسواق في مركز المدينة ليتم بيع منتوجات الحرفيين فيها، وأربع قاعات معارض ليتم عرض تلك الخرفي.

24 Robert Ashby sketched out a plan in which artists would be the backbone of the city, setting great store by their role in shaping its image, and insisting on “the state’s responsibility towards artists”. In his view, it was the state’s duty to create an environment that encouraged artistic production, as well as provide sound infrastructure that included gardens, and residential neighbourhoods supplied with running water and electricity. Ashby established markets in the city centre for the sale of artisanal crafts, and four exhibition halls to display those crafts.
Meanwhile, Storrs, whose main concern was handcrafts, invited the Armenian ceramicist David Ohanessian to restore the Dome of the Rock and create ceramic street signs for the Old City. His work was an innovation for the city, since Jerusalemite artisans had not traditionally used glaze in their pottery works.
When plans for the establishment of the city’s first museum got underway during the British mandate, Storrs suggested that the museum be housed in two rooms to be constructed within the Jerusalem Citadel, with restoration operations funded by American donations. Storrs destroyed the Ottoman-era barracks on the grounds they were a modern addition that disfigured the citadel as a classical archaeological structure. He launched a campaign to clean up the rubble which had built up around the citadel following the Ottoman renovations, and the new immigrants in the area, most of whom hailed from Armenia and Greece, were hired as construction workers in the museum project. Since many of them, especially the Armenians, were artisans, they also contributed handicrafts, principally ceramics, to the exhibits organised by the Pro Jerusalem Society. The establishment of the museum was one of the society’s priorities, and a budget was allocated in 1921 for its construction. However, the demolition of the Ottoman buildings took longer than expected, so the idea of locating the museum in the citadel was abandoned and a search began for an alternative location.
A BRIEF DESCRIPTION OF THE WORK DONE BY THE LOCAL CRAFTSMEN AT GOVERNMENT HOUSE

By C. R. Ashbee

One of the most interesting pieces of constructive work that was done during the first year of the Civil Administration, a direct outcome of the Pro-Jerusalem Society's activities and experiments, was the work of furnishing and decorating at Government House. It is interesting as showing what can be done in Palestine by Palestinians, and still more as showing the method and traditions of labour that have performed to be followed, and the difficulties which have to be faced in the work of practical administration.

There were four rooms to decorate and furnish, some £2,500 to spend, and the question was, should this be done from England, by Maple or Waring, or some other firm, or could it be done in Jerusalem by local craftsmen? His Excellency the High Commissioner decided on the local venture, and put the work in my hands. The experiment was not purely aesthetic; it was also human. I think that all constructive ventures in the crafts have their human side, and may be submitted to a human as well as a merely aesthetic test; for it is a fact daily growing clearer to us that in these days of the industrial state, with its infinite subdivisions of mechanical labour, we often get better value for our money from work produced among groups of men working happily and humanity together, and conscious of their own personal creation, than from work produced in the impersonal factory.

In the Government House work we employed six main groups of craftsmen:

- masons
- ceramic painters and tile-makers
- blacksmiths
- cabinet-makers, carvers and upholsterers
- weavers
- glass-blowers
SOCIAL WORK

39. It is inevitable that the Society in its many undertakings should have touched the social life of the city, its labour problems, and what in Jerusalem is so intimately bound up with this, its religious and sectarian structure. A word as to these may not be out of place here.

The Society has had for its public works the use of three types of labour—relief or refuge labour, paid on a minimum-wage basis; prison labour, working under guard; and skilled or partially skilled labour, working on contract or at market rates.

Illustrations 67, 4, 5, show the first, the relief or refuge labour. Most of the Citadel cleanings and the work on the Rampart Walk were done by refugees. It will be seen that they are almost entirely women, for in the East it is the women rather than the men who do work of this kind. The women are mostly of great strength, they are accustomed to carrying weight upon their heads, and they are very skillful with the "fase" or pick. Where, as has often been the case, they are mothers with small children, a sort of impromptu creche has been established in some adjoining field or yard under one of their number. This relief labour has been found to be very variable, and, of course, it is liable to stop suddenly when the desired moment comes for return to the "beled," or when the husband, who has often been impressed by the Turk, returns from war or from captivity.

40. Prison labour, of which an illustration is given in No. 68, is still less satisfactory. This has always to be conducted under guard, and in addition a sympathetic foreman is needed. Prisoners have been used for cleaning out unsavoury sites, carrying and breaking stone, and watering trees. It is very extravagant, for it takes up so much of the highly paid foreman's time, and the guard requires almost as much watching as the prisoners, for it increases his difficulties if he is a task-master. For him it is better and easier if the prisoners sleep. At present no payment to convicts is allowed, and the theory is that their work shall be made as unpleasant as possible. But this raises an interesting point in prison psychology, and one that deserves greater attention than it receives. I have observed in watching these gangs under one or other of my foremen that the men often really enjoy the work. It is a change from the boredom of prison. If some system could be devised by which some payment could be made to each gang, not as wages for labour, but as a recognition for services rendered if the work is good, I believe that

four times the amount of labour would be given; for, with some exceptions, the convict really wants to work: it is the enforcement he resents. I think such a recognition of service would be good, not only for the city, but for the man himself.

41. The Society’s skilled labour, paid from its own funds, has been spent on those of masons, blacksmiths, gardeners, fellahin women labourers, and its regular foremen. This has conformed to market rates, and has been divided fairly evenly over the three religious groups, Muslim, Christian, and Jew. It is hoped that as the works of the Society and, ultimately, the city develop, some form of guild organization may be adopted. By this it is meant responsibility for standard among the workers, and non-competitive organization in the interests of the craft. The sectarian division of the city would help rather than hinder this. Of the Municipal Labour Bureau use has often been made. This should, wherever possible, be developed, and the various religious relief funds utilized wherever this can be done in getting people to work. Any form of civic reconstruction is worth trying, and even the humblest skill should be made use of; for the curses of Jerusalem are idleness and parasitism. The city has been accustomed to live on the unreasoning charity of the world. Christian, Muslim, and Jew, all alike have taken the doles of the faithful; and instead of these doles being devoted to the upkeep and embellishment of the Holy City, they resulted in a rather sordid life among the citizens. Modern Jerusalem is a mixture of squalor and pretentiousness. This fund of charity is likely to continue. There is no reason, however, why it should any longer be used to corrupt, to vulgarize, or to degrade. The Pro-Jerusalem Society would wish to see it employed, unless for the definite relief of sickness, in the betterment of the city, for that also implies the emancipation of the citizen.

42. The Society was asked if it would aid the organization of the "Girl Guides"—perhaps the title "Girl Scouts" sometimes used is more explanatory of the objects—and a sum of £10 was set apart for the purpose, subject to the provision that a uniform be worn, and that certain general principles of conduct and order should be conformed to. The idea was to help instil in the children what is so wanting at present, a civic consciousness—or shall we say conscience?—a sense of trust in the beauty of the city.
Dear Garstang,

You wanted a Memorandum from me as to our agreed procedure as to the rooms in the Citadel.

It is proposed as follows:-

1. That the rooms in the Hippias town shall be temporarily used for the official palestine Arts and Crafts Exhibition now being organized by the Pro-Jerusalem Society and to take place next Spring.

2. That the rooms in the David's Tower shall be used as the Permanent Centre for the Pro-Jerusalem Society, thus housing or for the moment (as now stored at the Governorate) the public office and other meetings and the gathering place for its members and associates. This is in effect the proposal of deducing and (in part) setting aside the Council.

3. That an exact structure, repair and finance will be in order that the David's Tower will be internal whitening glazing to windows and roof light. It is suggested that the Pro-Jerusalem Council meet this. A £100 will cover.

4. In regard to the Hippias tower, rather more work of glazing lighting and whitening is needed; also a window opening will have to be made. I gave the artist sub-committee, who were reporting to the governor, a price of £50; but as we shall probably concern on this it is suggested that the Department of Antiquities finds £50 and Pro-Jerusalem £50 or £50 to be expended on structure only and therefore have any expense spent on the exhibition which will be paid by the artist to the council.

5. It is understood of course that the above outlay by Pro-Jerusalem is dependent upon revenue receivable under the new arrangements, for tourists taxes, telling that the society has no present funds available for fresh public works. I shall however be glad of your confirmation of the above so that we can go ahead immediately the financial question is settled.

[Signature]

Civil Adviser

DEPARTMENT OF ANTIQUITIES

Answered 26.11.30 No. 319

C.B. No. MINUTE SHEET. No.

[Signature]

Civil Adviser

Governorate December 14th 1930

Mr. Garstang

The minutes:

This is to notify that I have now, since the decision of the military, taken possession of the above on behalf of the Council of Pro-Jerusalem, in accordance with the agreement entered into between the Council and the Department of Antiquities for the Administration.

The military it appears, a week ago, vacated the premises without giving any previous notice, and the lock of the main entrance was left broken. I have ordered a new lock to be fitted and in accordance with proposals already submitted to the Council and discussed with the Department of Antiquities the rooms in the David's Tower will be for permanent use in the Pro-Jerusalem Society, and those in the Hippias tower for exhibition purposes, beginning with the Arts and Crafts exhibition, next spring with a view to the further protection of the Citadel. I hope to arrange for one of Pro-Jerusalem's gardening staff to take up permanent residence in the Citadel.

The rampart wall and wall system of the ancient city which is in need of repair will be completed as accessible to the public only through the Citadel so that this with its series of guard houses is to be regarded as one and the same historic monument thus embahcing the shal of the Old city.

May we ask in future no movement, transport of goods either by military, police or any government department be permitted under any circumstances, or that if release of my court be deemed necessary it be done only with the previous written consent of the District Governor and that I be notified before hand of the notice taken.

A copy of this minute is being sent to the Antiquities Department and I have also discussed the matter with Mr. Turhan Adam.
Brief specification of work to be done to the south tower at the Old City, Jerusalem.

1. Fill in hole in central columnia with masonry set in cement.

2. Install six stones in two courses at each corner.

3. Render in-cement concrete the top of the tower wall on all four sides. (2 50 m x 0.08 m = 16.00 m²)

4. Set two chimneys 3.50 m long in place of concrete one in each nook of the central columnia.

5. Mix two steel ties 4 cm and 6.75 cm long into chase and fill chase with concrete, allowing to match the surrounding masonry.

6. Point the masonry on three sides of columnia—wall.

7. Mix four ties 1.50 m x 0.50 m in size in item 3.

8. Fix the ties through masonry as indicated by architect, bolt and snap together as outside. Each tie to be 1.50 m long in 4 x 4 cm in section.

9. Fix one tie 1.00 m long and 4 x 4 cm in section.

10. Fix one tie with three chimneys 0.50 long 4 cm.

11. Mix two steel ties 4 cm as in item 5, 1.50 m long with angles 0.08 m.

12. Mix one tie as in item 6, 0.50 m with three chimneys and angles 1.00 m and 0.15 m.

13. Fix one tie as in item 8 at 6.75 long.

14. Fix one tie as in item 10 at 6.75 long.

15. Mix one tie as in previous item 1.00 m.

16. Fix one corner tie as indicated by architect.

17. Build up masonry on both west corners with old stones.

18. Build up masonry on both west corners with old stones.

19. Cut away defective stone near and replace by good stone of approved quality from the sluice.

20. Point the masonry joints on roof to the satisfaction of the Architect.

21. Paint 2.50 m on top of tower with lead, paint and render water-proof.

22. Build up masonry on both sides of window.

23. Fix two ties in chase and render chimney with cement, size of chase 2 cm, with 8 mm with angle ties at top 1.60 m.

24. Fix two lintels 1.40 x 40 cm.

25. Fix four lintels 27 x 40 cm.

26. Fix one lintel 2.00 m long.

27. Paint masonry of the two windows in the middle chamber.

28. Replace missing small stones to the same design as other masonry and brick with cement to match the old masonry.

29. Replace four broken stones on the front of the tower as indicated by the architect.

30. Point the arch in the face of the tower with cement to match in color the surrounding painting and masonry.

31. Point the six inner masonry of the masonry on the south side of the tower.

32. Remove the ventilation on the smallmule walk and fix bulbot paving in line mortar and point with cement.

33. Mix the top of the buttresses after removing existing line mortar 1.00 m x 1.00 m = 1.00 m².

34. Mix one arch with 0.50 x 1.00 = 0.50 m².

35. Mix one arch with 0.25 x 1.00 = 0.25 m².

36. Render masonry of buttresses in cement mortar.

37. Plant in line mortar the wall of the middle chamber.

38. Build up in masonry the "masonry" in middle chamber.

39. Large hole in floor with masonry.

40. Paint the floor of the middle chamber with lead 20 mm.

41. Paint the six outer masonry in middle chamber and fix in new steps.

42. Render in line mortar the left side of staircases 2.00 m.

43. Provide and fix one door of wood to architect's design with oil painting and point with lead and white paint.

44. Paint landing with lead 1.00 m.

45. Build three steps 0.60 m wide leading to door of middle chamber. Floors to be obtained from the sluice.
List of objects to be acquired.

1. Bronze dish on stand. cf. Tell el-Kutesellim, Taf. L.
2. Two bronze socketed and 'winged' axes, of "Syrian" type.
3. One bronze axe, socketed and plain.
4. Bronze bull, from Rhab, Trans-Jordan, (published, with illustration, in RODV XXII (1899)).
5. Bronze toggle pin, overlaid with gold foil. From Megiddo.
6. Part of pottery strainer.
7. Loop handle, with part of dish, pottery.
8. Neck and shoulder of cuprite juglet with concentric circles.
10. Cuprite Iron Age dish with painted red and black concentric circles, and two loop handles. Painted inside and outside.
12. Two long (0.5m and 0.8m) flint knives. Megiddo.
13. Large stone axe or Celt (0.16 x 0.07m).
14. Bronze cast of the vessel seal with lion rampant and Phoenician inscription found at Megiddo, and presented to Sultan Abdul Hamid II.
15. Sixteen flint arrowheads and blades (including one arrow-head of obsidian); many notched as for saws.
16. Large Tell-el-Yahudiyyeh-type jug.
17. Jug with flaring mouth and small handle.
18. Two-handled small jar.
19. Egg-shaped flask, handle missing.
20. Bone carving (Byz.-Optic style). Soldier with shield, spear and pilum.
22. Quarter segment of Arabic glass weight. Inscribed in Curfic.
23. Disc of green glass, incised on both sides. A weight.
24. Ditto. From Megiddo
Jerusalem.
26th February, 1934.

The Chief Secretary,
Government House,
Jerusalem.

Subject: Sale of surplus stones from Jerusalem Citadel.

The clearance of the ruined modern buildings within the Citadel is now in progress and a number of stones are becoming available.

It is proposed to keep all dressed stones for the repair of the Citadel itself and of the city walls, but there still remains a quantity of rubble and earth which is not required, and I recommend that, so far as possible, these be sold.

Since their value exceeds £2.6 your authority must be obtained before a sale can take place (Stores Regulations 89(1)). May it be granted please?

[Signature]
Director.
Jerusalem, 6th January, 1926.

The Chairman
The Pro-Jerusalem Society,
Jerusalem.

Subject: Jerusalem: The Citadel.

This Department through Public Works Department will be doing considerable repairs in the Citadel during the present year, both before and after 1st April.

2. Will you kindly inform me whether any contracts are still outstanding between the Pro-Jerusalem Society and contractors for works outstanding, and if so furnish us with details so that working arrangements may be established. The Hippicus Tower and the rooms within it will be required by us for departmental purposes until, at any rate, the end of April and probably in permanence. No arrangements should be made therefore affecting these rooms. If it suits the convenience of the Pro-Jerusalem Society the rooms in the Tower of David will continue to be reserved to the Society.

3. As soon as possible I shall be glad to see an end to the present system of charging for entrance to the Citadel and suggest that the present arrangement of guard etc., already unsatisfactory, should terminate definitely on 1st April when the Department will take charge of the arrangements.

Yours,

Director.

D/CTD.
MT.

District Commissioner's Office,
Jerusalem-Southern District,
Jerusalem.
27th February, 1936.

Director of Antiquities.


I regret that, as previously stated by me, the Society was unable at the time of our recent conversation committed to the disposal of the Hippicus Tower until the 1st of May.

2. In consequence of your representations on the subject, I re-sent the artist concerned and re-allocated their periods of exhibition so as to allow for evacuation of the building by the 1st, adding thereto the other week requested by you for repairs and thus bringing the arts at which the Tower would be at your disposal down to the 6th of April.

3. In addition to the above I am prepared to vacate David's Tower during the month of March on condition that it will be available from the 1st to the end of April for exhibition purposes.

4. I shall be happy to assist you by all means in my power with your Crusader's exhibition.
1922
The Palestine Museum of Antiquities

تم التفكير في بناء متحف مؤقت ليتم نقله بعد ذلك إلى قلعة القدس، بناء خارج أسوار القدس كانت اخياراً أصح، قام الجنرال ستورز بدعوة مجموعاتهم الأثرية للحزينة داخل صندوق في PEF لعرض مجموعاتهم الأثرية. في عام 1921 تم افتتاح المتحف المؤقت في منزلاً يُسمى Museum Road ومسمي أيضاً Lion Road في شارع Way House يفرع من شارع نابلس. كان معمار القبة عثماني يتكون من ثلاثة طوابق، قبل أن يمتلكها البريطانيون كانت تلك القبة تعود إلى عائلة القطنية. في أكتوبر عام 1921، للدراسة البريطانية للآثار أخذت موقعها في الدور الأول من القبة، كما قام ستورز بالتواصل مع الجامعة الأمريكية للآثار لإنشاء مكتبة مشتركة في نفس القبة. أما التحف فكان في الدور الثاني، يمكن الدخول إليه من خلال سلم خارجي. في أكتوبر عام 1921، تم تعيين رئيس للدراسة البريطانية للآثار ليكون مدير المتحف، مهمته الأولى كانت فتح تلك الصندوق لعرضها في المتحف. قام بتخزينها ثم عرضها داخل غرفة زجاجية في المتحف. إحدى غرف الواي هاوس افتتحت كمكتبة مشتركة مع المدرسة الأمريكية للآثار. أما القطع الأثرية الكبيرة، والتي تسمى بخصائص معمارية، تم الاتفاق على عرضها في قلعة القدس.
A temporary museum outside the Jerusalem city walls, which could later be moved into the Citadel, was considered the most suitable choice. General Storrs invited the PEF to exhibit the archaeological collections which had hitherto been stored inside the 120 boxes at the I’dadiyya School. In 1921, the temporary museum was opened in a building called Way House on Lion Road—also referred to as Museum Road—off Nablus Street. The building was a three-storey Ottoman structure, and prior to British ownership, had belonged to the Qutniyya family. In October 1921, the British School of Archaeology took up residence on the first level of the building, while Storrs collaborated with the American School of Archaeology to establish a joint library in the same building. The museum was located on the second floor and accessed through an external staircase. In October 1921, the principal of the British School of Archaeology was appointed as museum director. His first task was to open the storage boxes; he categorised their contents and displayed them inside glass cases throughout the museum. Larger artefacts of an architectural nature were to be exhibited in the Jerusalem Citadel, as agreed.
Following the opening of the exhibition at the new museum, discussions began about moving the museum to a new site. The first location suggested was the Jerusalem Citadel. Plans were drawn up, this time entailing the transformation of the entire citadel into a museum, including the room that connected the two towers to the main hall and mosque. However, the suggestion was met with stronger opposition than before, with many arguing that any addition to the building would change its authentic character. Since the citadel was one of Jerusalem’s most important and central landmarks, any modernisation would be a visible mark on the city’s appearance and conflict with the objective of maintaining its traditional identity.
Jerusalem's first museum #7
1931
The Palestine Archaeological Museum

Such opposition did not rule out plans to establish a museum within an independent building in Jerusalem. Land was purchased just outside Bab al-Sahira, next to the Rashidiyya School, an area known then as Kafr al-Shaykh. The name of the museum was changed to the Palestine Archaeological Museum, and the building was designed by architect Austen St. Barbe Harrison. Construction work began in 1930, and with a donation of two million dollars by John D. Rockefeller, Jr., the museum was inaugurated in 1938.
بعد حرب عام 1967 فرضت إسرائيل سيطرتها على المتحف، وتم تغيير اسمه إلى متحف روكفلر، يعتبر المتحف تحت الإدارة الإسرائيلية ويحتوي على القطع الأثرية التي تم التنقيب عليها خلال الفترة العثمانية. أما قلعة القدس تسمى قلعة داود وهي تحت السلطة الإسرائيلية، ومن المصادفة أن يوم صدور هذا الكتاب تعرض قلعة القدس معرض يسمى لندن في القدس، يحتوي المعرض على عناصر ظهرت بالصورة التي وجدت في المتحف البحري في لندن، والتي قامت بفتح سرد كامل عن تاريخ المتحف في مدينة القدس خلال ثلاثة فترات استعمارية كل منها يظهر صورة القدس بالطريقة التي تناسب مع مشروع الاستعماري.
After the 1967 war, Israel took control of the museum and renamed it the Rockefeller Museum. Under Israeli administration, it displays archaeological artefacts excavated during the Ottoman period.

The Jerusalem Citadel is now referred to as the Tower of David, and by coincidence, is currently showing London in Jerusalem, an exhibition featuring many of the same items which appeared in the photo I found in the Imperial War Museum in London, and which originally prompted this investigation of the history of Jerusalem’s museums during three periods of its occupation, each one presenting the image of Jerusalem that best suits its colonial project.
استضافت نور أبوعرفه في لندن ضمن برنامج الإقامة الفنية خلال صيف ٨١٠٢، الاستثنائي بدرجة حرارته العاليّة. اختيرت نور من ضمن العديد من الفنانيين وبتوصية من قيمي وقيّمات معارض وفناني آخرين، والشّموليّة والدعم. ومن هنا، كُلّفت نور بالمهمة: بتمويل من برنامج ضمن برنامج WORKSHOP وما لتي إبداعًا وثقافةً من الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع وإلى البهجة، إبداعًا وثقافةً. ومن الرّاع إ
NOOR ABUARAFEH was invited to London for a three-month residency in the unusually hot summer of 2018. Selected from artists recommended by international curators and other artists, Noor was hosted by Delfina Foundation, an organisation predicated on the notion of ‘family’, inclusivity and mutual support. From this base, Noor was handed a challenge. Funded by the Creative Europe Programme of the European Union, and supported by the Royal College of Art, she was given the title: ‘From Conflict to Conviviality through Creativity and Culture’ from an overarching 4-year programme of work. Noor was asked to intersect in some way with an objective to promote “innovative reflection on the role of Europe in emerging forms of conflict”.

Now you may say this was not so difficult. The connections between history and today in relation to conflict are evidenced by Palestine and the UK in that the two nations are irrevocably bound together by the fallout of the Balfour Declaration and the subsequent British Mandate. Nobody needs to have it pointed out that the repercussions of these historical decisions taken some 100 years ago, are now tragically evidenced on the ground in the region with sickening regularity, and featured in the UK media over two thousand miles away.

I as the curator of the residency assumed Noor on arrival in London would most probably want to be introduced to people who had left Palestine or Syria or Afghanistan or Iraq, displaced by conflict. I presumed she would continue her methodology of recording oral histories. But no. Noor instead embarked on a rigorous inquiry that was instigated not by a refugee, but by a photograph. As in Michelangelo Antonioni’s film ‘Blow Up’, nothing was quite as it first appeared in the image. For example the photograph that the archivists at the Imperial War Museum had presumed had been taken in Jerusalem, was in fact shot in London. The ensuing narrative has led to the imaginative articulation of a metaphor that prompts us, as her respondents, to conjecture on displacement and disappearance, and on one of Noor’s ongoing interest, the museum as a colonial structure. Rather than another image of crowded boats, and discarded lifejackets, Noor’s work is something of a liberation for our responses, as well as paradoxically binding us in very closely to the connections between Palestine and Europe.

There is no aggression, no judgements, no suggested resolution. Instead Noor hands us an enigmatic story with which to engage, and a promise that there will be further stages to this work.

I end this short note with a salute to Noor for her rigour and for poetry, for not eschewing complexity, and for revealing afresh that art is not only manifest in an object, but is contained in the very process of inquiry. Furthermore, in a world that is currently rife with bellicose positioning, an abundance of social media trolls, as well as out and out conflict, Noor’s generosity and kindness to everyone she has encountered in her 12 weeks in London has been an inspiration.

Michaela Crimmin, Reader in Art and Conflict | 4Cs art director (UK),
Royal College of Art, September 2018
www.4cs-conflict-conviviality.eu
Rumours Began Some Time Ago – An artist book
by Noor Abuarafeh

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