

PIERRE BERGÉ

MUSEUM OF BERBER ARTS

Exhibition guide

Majorelle Studio

Jacques Majorelle, born in Nancy, France in 1886, was the son of the celebrated furniture maker Louis Majorelle. In 1924, seven years after his arrival in Morocco, Jacques Majorelle built a villa on what was then the outskirts of town and in 1931 commissioned the French architect Paul Sinoir to design a painting studio, which today is the museum. Over the decades until the artist's death in 1962, Jacques Majorelle created the lushly exotic Jardin Majorelle. It was in 1980 that Yves Saint Laurent and Pierre Bergé acquired the Majorelle Garden complex, which was in a sad state of neglect and slated for demolition. Since then, the garden has been restored and open to the public. After the death of Yves Saint Laurent on June 1, 2008, Pierre Bergé donated the property to the Fondation Pierre Bergé – Yves Saint Laurent in Paris, France, and decided to open a Berber Museum to pay homage to this people's culture and art, which have yet to be fully discovered.

Didier Fèvre, *Pierre Bergé and Yves Saint Laurent au Jardin Majorelle*, beginning of the 1980S, silver print, Fondation Jardin Majorelle, Marrakech

Maithé Majorelle, *Jacques Majorelle on the terrasse of Villa Bou Saf Saf* [today Villa Oasis], circa 1955, courtesy Michel Hamann-Pidancet

Under the high patronage of His Majesty Mohammed VI, King of Morocco,

the Berber Museum—today the Pierre Bergé Museum of Berber Art—was inaugurated on December 13, 2011 by Frédéric Mitterand, Minister of Culture and Communication of the French Republic, and Mr. Bensalem Himich, Minister of Culture of the Kingdom of Morocco.

Letter from the Royal Office

Monsieur Pierre Bergé,
President of the Fondation Pierre Bergé – Yves Saint Laurent

Mr. President,

It is with pleasure that I received your letter regarding the inauguration, this coming December 3, of the Berber Museum, which will be the first cultural event organized by the “Association for the Conservation and Prestige of the Jardin Majorelle” since it was granted nonprofit status.

I would like to commend this initiative as one that will encourage the discovery of authentic Amazigh culture in all its diversity, which is the common heritage of every Moroccan: Enriched by multiple sources and enshrined in the Kingdom’s new constitution, it constitutes a fundamental pillar of Moroccan identity.

With great admiration for the cultural activities organized by your Foundation, I have the pleasure of responding favorably to your request and grant My High Patronage to the inauguration of the museum.

I wish you all the best for the opening, and I assure you, Mr. President, of my esteem for your initiative.

Mohammed VI King of Morocco

November 4, 2011

The Berbers

The *Imazighen* (singular *Amazigh*), also known as the Berbers, are the most ancient inhabitants of North Africa. The subject of myths, legends and tales, their origins go back more than 9,000 years, to the time of the earliest human settlement of the Mediterranean Basin. They are united by their unique language and culture, which, like their land, are both African and Mediterranean.

The Berbers of Morocco share this duality, which reflects their diverse nature and their long, stormy history. Through contact with other peoples of the Mediterranean, they created kingdoms but also vast territories organized into powerful, democratic, yet war-mongering tribal communities. These qualities of the Berbers' sociopolitical organization have left a mark on recent historical events as they have throughout the two millennia of the country's history. As opposed to the pagan Mediterranean kingdoms of antiquity, Berber empires developed inland and were Muslim. Judaism continued to be practiced, and the Sunni Muslim majority gradually took on a Berber hue with its brotherhoods, *zaouias*, *marabouts* and rituals.

The roots of Berber culture extend deep into Morocco's protohistory. They are reflected in a staunch connection to the land, a sense of community, hospitality, a sharing of resources and a specific relationship with spirituality. Its openness to many influences, whether Mediterranean, African, Near Eastern, European or international, have defined its current characteristics.

The Berber language, also known as *Amazigh*, belongs to the Afro-Asiatic language family. It is a pillar of the history and culture of the Maghreb, and has outlived most languages of antiquity, such as Ancient Greek, Phoenician, Latin and Ancient Egyptian. It was once a written language but is now mainly oral. Though there are fewer now who can speak it, the language is nevertheless still used by a substantial number of Moroccans. A true symbol of identity, the language crystallizes political demands and unleashes

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passions. The recent recognition of the country's Berber identity is a promising sign of the will to preserve the Berber language for future generations, including its millennia-old alphabet, tifinagh. The exhibition is divided into three sections: (1) craftsmanship and traditions that transform a great diversity of raw material into implements for either daily or ceremonial use; (2) sets of jewels that illustrate age-old beliefs and knowledge; and (3) a sense of grandeur expressed in costumes, weapons, woven articles and decorated front doors. All these objects invite the visitor to appreciate the beauty of Berber art across rural Morocco. They serve to illustrate the rich diversity and creativity of this culture.

Ahmed Skounti,

Anthropologist, National Institute of Science, Archeology and Heritage of Rabat

Jacques Majorelle,

Berber Woman,

oil on canvas, Marrakech, 1921, private collection

Jean Besancenot,

Berber Faces,

photographies, 1934-1939, private collection

Traditional skills

The items displayed here show the rich diversity of the Berbers' traditional skills and creativity; whether in wood, leather, pottery, metalwork or basket weaving, all these objects demonstrate a wide variety of craftsmanship. The dominant geometric designs found on domestic objects for both everyday and festive use, such as ritual objects, are based on human forms.

[Vitrines]

Leather

1 Man's fringed bag. Embroidered leather braids with additional adornments. In Arabic the bag is known as *choukara* and in Berber as *aqraben*. Talismans and mirrors ward off the evil eye. Rif.

2 *Choukara*. Decorated with colored leather insets forming traditional motifs. Embroidery using button thread. Typical of the Zaïane tribe, Middle Atlas.

3 *Choukara*. Leather and silk embroidery. Meknes, Middle Atlas.

4 Man's boots, *ijekjad*. Leather and wool. Aït Aouzguite, Siroua.

5 Women's slippers. Leather and silk embroidery. Anti-Atlas.

6 Women's slippers. High heel shoe, in embroidered leather for women and unadorned for men. Ammeln, Southwest Morocco.

7 Man's bags, *choukara*. Decorated with colored leather insets forming traditional motifs. Embroidery using button thread. Typical of the Zaïane tribe, Middle Atlas.

8 Man's fringed bag, *choukara*. Embroidered leather braids with additional adornments. Rif. Talismans and mirrors ward off the evil eye.

9 Woman's shoes. Leather, silk embroidery. Anti-Atlas.

10, 11 Women's slippers. Leather, silk embroidery. Anti-Atlas.

12 Pair of scissors and awl. Metals and wood. For working and piercing leather. Anti-Atlas.

Basketry and Weaving

1 Storage box with lid. Doum palm leaves. Patterned with human shapes. Aït Sadden, Middle Atlas.

2- 4 Baskets. Doum palm leaves.

5 Baskets with a conical lid. Spiraled basketwork using dwarf or doum palm leaves.

6 Basket for flour. Plant fibers, doum palm leaves, leather laces. West of Pre-Sahara.

7 Pre-carding combs. Wood, horn and iron. Aït Bou Oulli, High Atlas.

8 Carding combs. Wood and iron.

9 Distaffs, *izdy*. Wood. Middle Atlas. Tool used in spinning.

10 Combs for rug weaving. Iron and wood

11 Combs for weaving fine fabrics, *tazzeka*. Wood and iron incised with geometric motifs. Rings enable suspension from the weaving loom.

12 Combs for weaving fine fabrics, *tazzeka*. Wood and iron carved with geometric motifs.

13 Carding combs, *addadat*. (literally: "which bites"). Carved wood and rope. Aït Ouaouzguite, Siroua.

14 Spindles, *morzel*. Wood. Aït Atta, Southeast. For horizontal weaving; specific to nomads.

15 Tent tensioner. Long narrow band, black warp, dark gray weft. On a black background, oblique decoration, white enhanced with different colors, folded top. Middle Atlas Zaïane or Aït Mguild.

Wood

1, 2 Chests. Carved and engraved wood with painted geometric motifs. Aït Ouaouzguite, Siroua.

3-5 Chests. Carved wood with painted geometric motifs. Anti-Atlas.

6, 7 Small chests. Engraved wood with painted geometric motifs. Southwest.

8, 9 Chests. Carved and engraved wood. Pre-Sahara.

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10 Blacksmiths' strongbox. Wood embellished with metal plates. Sahara.

11 Strongbox. Iron, brass and copper, wooden structure. Sahara.

12 Group of keys. Pre-Sahara and Sahara.

Fibula-Making

Wrought Iron

1 Archaic fibulas. Wrought iron. Dades, Southeast.

Cast Metal

2 Fibula mould. Bronze, and fibula cast in silver.

3 Pair of 'snake' fibulas cast in silver. Southeast.

Nielloed Metal

4 Fibula. Brass and nielloed silver. Souss.

Engraved Metal

5, 6 Fibulas. Engraved and enameled silver, glass. Typical of the Tiznit region of Souss.

The Worm Technique

7, 8 Pair of fibulas made using the worm technique, or *tizerzaï n taouka*. Silver, and blue and yellow enamel. Souss. Found throughout the southern Atlas. This long-forgotten technique consists of placing tiny silver cylinders side by side and soldering them with fine silver strips.

Metal Filigree

9 Set of fibulas. Filigreed and enameled silver. High Atlas.

Tools

1 Balance-scale. Iron, and wooden beam carved and engraved with geometric decorations. Anti-Atlas.

2 Beam for a balance-scale. Wood with carved geometric decorations. Central Anti-Atlas.

3 Bellows. Leather, wood, brass and copper. Sahara.

4 Bellows. On a stand. Leather, wood, brass and various metals. Rif.

5 Portuguese and Roman weights used in Morocco. Brass.

6 Beater for soft grain, *azenbou* (young wheat semolina gathered while still green). Wood.

7 Beater, *khebbata*, for washing wool. Wood.

8 Drill. Wood, stone, rope and metal. Pre-Sahara.

9 Barber's cupping-dishes, *korarate dial el hejjam*. Silver and copper. Instruments for the blood-letting practiced by barbers in the countryside on the day of the souk, applied to the scarified base of the cranium and nape of the neck.

10 Pliers for pulling teeth, and case. Iron and leather.

Mortars and Measures

1 Mortar. For multiple use. Stone. Draa Valley.

2 Mortars. For cosmetic products. Stone.

3 Mortars. Wood. Draa Valley.

4 Mortar and covered receptacle. Engraved limestone. Ouarzazate region.

5 Small mortars for saffron. Engraved wood. Dades Valley.

6 Bowls. Wood and metal. South Morocco.

7 Spoons. Wood. Dades Valley.

Tea

1 Teapot. Reinforced pewter and metal. South Morocco. The teapot, originally from Great Britain, was introduced to Morocco in the 19th century.

2 Teapot box. Wood and metal. South Morocco. Used to protect pewter teapots during nomadic journeys.

3 Box for tea glasses. Wood. Storage box used by nomads for protection of glasses.

Tea

- 1 Teapot. Reinforced pewter and metal. South Morocco.
- 2 Teapot boxes. Wood and metal. South Morocco.
- 3 Boxes for tea glasses. Wood. Storage box used by nomads for protection of glasses.
- 4 Sugar tongs. Iron.

Sugar Hammers

Prestigious objects used during tea ceremonies to break sugar loaves. Sometimes they bear protective inscriptions (D), symbols of virility (ram's horns), phallic symbols, or they may even represent animals such as wolves or gazelles (H & J).

A-C Sugar hammers. Engraved or tinted cedar. North Morocco.

D-F Sugar hammers. Engraved, with pigmented highlights.

G-K Sugar hammers. Engraved wood. High and Anti-Atlas.

L-N Sugar hammers, *tafadis n souker*. Brass, copper, stamped motifs. Western Pre-Sahara.

Tableware

- 1 Large ladle. Carved wood and brass decoration. Sahara.
- 2 Funnel, *eseguefi*, used for camels' milk. Wood and leather. Sahara.
- 3 Small water jug. Painted terracotta. Southwest.
- 4 Ewer. Terracotta. Province of Al Hoceima, Northern Morocco.
- 5 Lidded cooking-pot. Painted terracotta, Tsoul, Rif.
- 6 Dish. Painted terracotta. Taza, Rif.
- 7 Dish. Painted terracotta. Middle Atlas.
- 8 Dish. Painted terracotta. Tsoul, Rif.
- 9 Drinking vessel, *dattasatch*. Pottery with a white coating; scene showing the figure of an oarsman. Aït Ouriaghel, Rif.
- 10 Cooking-pot with handles and spout. Glazed terracotta. South of High Atlas.

11 Dish and cover. Terracotta. Rif.

12 Tagine. Painted terracotta. Province of Ouarzazate.

13 Ladles and measures, *ilenguert*. Carved wood. Anti-Atlas.

14 Water jug. Glazed terracotta. Province of Rhomara, Rif.

15 Dish. Painted terracotta. Tsoul, Rif.

16 Wooden bowl, *gdah*. Sahara.

17 Small jug with handles for conserving and presenting water. Painted terracotta Tsoul, Rif.

Terracotta, Ceramics and Copperware

[Step 1]

1 Footed presentation dish, *guesaa*, for couscous. Copper, Seal of Solomon decorative motif.

2 Footed presentation dish, *guesaa*, for couscous. Painted terracotta with geometric decorations. Foug Zguid. Pre-Sahara.

3 Footed presentation dish, *guesaa*, for couscous. Plumbiferous green-glazed terracotta. Tamgrout, Draa Valley.

4 Pot with lid. Carved wood. Marrakech region.

5 Honey pot. Lidded container in beaten copper. Ida Ou Tanane, Souss.

6 Fruit dish. Terracotta with decorative heart motif. Ouarzazate region.

[Step 2]

7 Jar. Painted and glazed terracotta. Typical of Rif region.

8 Oven, *tanourt*. Glazed terracotta. Used by nomadic groups for making flat bread.

9 *Tasksout*. Container used as a steamer (for couscous). Ida Ou Tanane, Souss.

10 *Tekhebit*. Glazed terracotta. Ida Ou Tanane, Souss.

11 Filter for oil. Terracotta and brass.

12 Portable stove, *kanoun*, holding embers to cook food. Terracotta, painted with geometric decorations.

[Step 3]

13 Jars or *tekhebit*. Glazed terracotta with a white coating. Draa Valley, Southeast.

14 Butter churn. Terracotta, with applied decorative motifs. Ait Ouarain, Taounate. Device in which butter is made.

15 Butter churn with handles and lid. Terracotta. Southern Morocco.

16 Water jug, *aqoumqoum*. Copper. Anti-Atlas.

17 Fruit dish. Painted terracotta with geometric designs. Beni Derkoul, Rif.

Islam

1 Learning rods, *karak*. Carved and notched wood, with rounded tips. Used by pupils in Koranic schools (*madradas*) to help in the memorization or chanting of texts. One of them bears the inscription: "We learn through the word."

2-5 Tablets, *talwaht* or *luhaht*. Carved wood. Used by pupils in Koranic schools.

6 Inkwell. Carved stone. Southern Morocco.

7 White inkwell. Carved stone.

8, 9 Inkwells. Glazed terracotta. Tagmout, Anti-Atlas.

10 Prayer-beads, *tesbihs*. Wooden beads inlaid with niello, glass beads and silk. Guelmim and Sahara.

11 Mosque pulpit, *minbar*. Cedar, with geometric patterns (lozenges, chevrons, six-pointed stars, rosettes), carved and painted in black and ochre. Central *Anti-Atlas*. Five steps edged with small columns. On wheels, this minbar could be put away until the following Friday's prayers.

12 Mosque pillars. Cedar, carved and painted geometric decoration. Western High Atlas.

13 Koran-holder, Central Anti-Atlas, and prayer-book.

14 Berber *madradas*. Photograph by Jean Besancenot, 1934-1939.

©Photothèque, Institut du Monde Arabe, Paris.

Judaism

15 *Mezuzah* case. Brass. Container for the mezuzah (parchment inscribed with a religious text), placed within Jewish houses as a sign of faith.

16 Jewish 'hand of Fatima' or *khamisa*. Engraved silver. *Khamisa* means 'five' in Arabic.

Protective salamander on a six-pointed star, also known as Star of David or Seal of Solomon. This symbol represents life, health and wisdom in Muslim, Jewish and Christian religions.

17 Pilgrimage bowl, brass. Rif. Inscribed: "In memory of David A. B. Ben Iflah. In honour of the great rabbi, celebrated for his miracles: Rabbi Amran Ben Diwane." The rabbi's tomb at Ouezzane in the Rif, where he created a yeshiva (Torah study center) and died in 1782, became an important place of pilgrimage for the Jews of Morocco.

18 Synagogue oil lamp, *ner tamid*. Brass and glass.

19 Berber *yeshiva*. Photograph by Jean Besancenot, 1934-1939. ©Photothèque, Institut du Monde Arabe, Paris.

20 Oil lamp used during *Hanukkah*. Stone. Draa Valley.

21 Oil lamp used during *Hanukkah*. Glazed terracotta. Tamgrout, Draa Valley.

Oil Lamps

22 Group of oil lamps, *quandil*. Enameled terracotta. Anti-Atlas and pre-Sahara.

23 Group of *quandil*. Stone. Also used as lamps for Shabbat in Jewish communities.

24, 25 *Quandil*. Iron. South Morocco and Anti-Atlas.

Legal Acts

26 Box. Wood, enclosing a contract in Berber. Handwritten, using the Arabic alphabet.

27 Contracts, *al alwah*. Wood. Legal or notarial acts kept in *agadir* (granaries) or mosques.

Pagan Beliefs

28 Rain fiancées, *taghonja*. (Reconstitution). Doll used in ritual processions to plead for rain. The mannequin is adorned in female finery.

29 Three talismans. Silver. In the shape of hands bearing protective inscriptions.

30 Group of talismans. Silver. Central hand features a salamander with four other hands represented inside the hand, a reminder of the protective number 5. The snakes or *moualin el aard* (literally 'the masters of the earth') are sent for the happiness of humans. The pendant in the shape of a horn is symbolically phallic. The daggers are defensive weapons against Lilith, Queen of the Succubi, predator of newborn males.

Beekeeping

1-3 Beekeeper's smoker. Terracotta. High Atlas.

4 Beekeeper's smoker and trap. Terracotta. High Atlas.

5 Beekeeper's smoker. Terracotta. Draa Valley.

6 Beekeeper's smoker with hinged lid. Terracotta. Middle Atlas.

7 Beekeeper's smoker. Terracotta, with iron-hinged lid. High Atlas.

8 Beekeeper's smoker. Terracotta. West South. Tafraout region.

Millstone, Barley and Argan

1 Multiple-use millstone (for almonds and grain). Hewn stone and wood. Southwest.

2 Oil measuring-cup. Wood.

3 Oil jug. Terracotta. Tamgrout, Draa Valley.

The Berbers and the Sacred World

The Berbers' connection to the religious and spiritual sphere is an ancient and rich one. This connection has divided the Berbers' existence, their worlds, into the spiritual and the material realms, the sacred and the secular, the divine and the human. To speak

of the human dimension is to hear the echoes of ancient forms of worship and the rich pantheon of Berber pagan divinities, including Anzar and Yakuš, among others.

With the emergence of monotheism, the Berber experience changed. In fact, the Berbers have been involved with all the major monotheistic religions. Tertullian, the father of the North African Christian Church, was originally pagan and converted to Christianity. A Romanized Berber from Carthage who lived in the 2nd and 3rd centuries, his legacy teaches us that Berbers “celebrated Sabbath, Jewish holidays, fasting and Jewish dietary rules.” Two centuries after Tertullian, and three centuries before the region underwent an ongoing mass conversion to Islam, which is now widespread, another Romanized Berber made history. Saint Augustine from Thagaste in Numidia, after embracing Iranian Manichaeism, converted to Christianity and declared an intellectual war on the Manichaeans, eventually imposing the Christian Church’s theological principles on them as well as on fellow Christians who observed the Donatist doctrine.

These overlapping shifts in the nature of religious thinking have left their mark on the Berber legacy and are engraved in the spiritual and material inheritance of the Berber people. This can be seen in the language, the literature and the rites and rituals, and examples of these crosscurrents are many. In the Berber vocabulary, the term ‘Name of the Eternal’ as used during the Islamic era still retained its Berber, Hebrew and Aramaic origins from the times when Jewish, or North African Jewish words were used, such as Baba-Rbbi, instead of Allah.

The same patterns can be seen in the ritual sacrifice of animals, which is still known as *ta-faska* in the Berber language (a phrase that comes from *pasqa* in Aramaic, which refers to the Paschal lamb). The arrival of Islam in fact changed only the symbolic reference of this ritual, by referring to Abraham’s sacrifice instead of the escape from Egypt. In some places, the blood of the sacrificed animal is

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still poured on the main door of the house as ordered in Exodus in the Bible.

Continuing with the spiritual side of the Berber legacy, a study of the names used by Berber tribes reveals that the names of every patriarch and all the Biblical kings live on through the Berber tribes' naming conventions: Ayt Braym (Abraham), Ayt Heqqi (Isaac), Ayt Yaεqub (Jacob) and so on. 'Ayt' refers to 'descendant of' and there is even today the name Ayt Yahu – Yahut is a simplified form for 'YHWH,' the 'Eternal' in the Bible. The names of Saints such as Saydna Danial (Daniel), Sidi Chamharoch (šem haroš in Hebrew) or Baba Heqqi (Heqqi=Isaac) follow the same rule. Even in schools this historical legacy can be seen, as students from Koranic schools play a childlike charade composed of twelve questions, Ma igan yan ("Who is One?"), which bears a striking resemblance to its Jewish equivalent, from the Haggadah, which contains thirteen questions "eħad mii yudeaε" ("One, who knows what it is?")

There is no lack of hints of the past in the Berbers' material legacy, either. In fact, the Punic-Libyan inscription on the temple of the Berber King Massinissa is an example from the 2nd century BC. Composed of only 50 words, the inscription contains five instances of the base שפט špt, which corresponds to the Hebrew root שופט (šopet) 'judge' in Hebrew and describes the social function of the King's ancestors. To determine the category to which a museum object belongs—which is all the more problematic because it belongs to both the material and the spiritual worlds, due to its versatility—we must look at the earliest iconographic and sculptural forms in Morocco, which include pottery, daily or cult objects, jewelry, engraving, weaving, embroidery, money and tattoos. All are yet to be fully explored, especially the numismatic and heraldic legacy. For example, the hexagram (known as the Star of David) has been inscribed on money since Juba II, the Berber king of Mauritania (1st century) and, until the middle of the 20th

century, on 100- and 200-franc coins, as well as on the seals of several kings of Morocco in centuries past. The similarities between modern Moroccan heraldry and the composition of the Keter Torah ('Crown of the Torah') are examples of the same type.

Mohamed El Medlaoui,

Institut Universitaire de Recherche Scientifique, Mohammed V University-Souissi

About the Berbers

"As for moral virtues, one can cite: respect for one's neighbors; the protection of guests; the observance of obligations and commitments; faithful adherence to promises and treaties; resolve in misfortune; indulgence towards the failings of others; renunciation of vengeance; kindness to the unfortunate; respect for the elderly; veneration for men of science; hatred of oppression; firm resolve before state authority; determination to win in matters of power; devotion to God in matters of religion."

Ibn Khaldun (1332-1406), *Kitab al-Ibar*, 1377

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About Berber Women

“The custom of these women is to wear solid silver hoops or rings in their ears. Some of them wear up to four. Also, to attach their garments onto their shoulders, they use special rings in the form of buckles, which are so thick that they sometimes weigh up to an ounce. They also wear, around their fingers and legs, special silver bands – but only the nobles and the rich, because the poor, not having the means to load themselves so heavily, wear only iron and copper there.”

Leo Africanus (1488-1530), *Description of Africa*

The Jewelry

An expression of tribal identity and of the social status of the woman who wears them, jewels are also a form of savings, available when the economic fortunes of a rural society dictate. They are all made of silver, using three techniques and designs according to each region: casting, chiseling and filigree; then enameling, nielloing, engraving and the insertion of colored cabochons. This is the work of remarkable, often itinerant, artisan silversmiths. The necklaces are created by the women, who combine amber, coral, amazonite and silver elements depending on the style of their region. There are many materials and symbolic shapes with disease-preventing virtues.

Busts and Displays

Northern Morocco & Middle Atlas [Bust A]

Headdress. Silver, coral and coins, spangles.

Earrings. Silver gilt, coral and glass.

Pectoral necklace. Silver. Aït Seghrouchen.

Pectoral jewelry and pair of fibulas. Cast in silver, coral and coins.

In the center, an oval element in cast silver and openwork, called a

fekroun, enhanced with a coral cabochon. Two rows of coins, mainly Spanish, and coral beads. Rif, region of Nador and Melilla. Beni Chikar, Beni Sidel, Beni Bou Ifrah.

Northern Morocco & Middle Atlas [Vitrine]

1 Headdress. Headband of silk, silver, coral, glasswork, coins.

2, 3 Earrings. Silver and coral.

4 Pair of fibulas. Silver. In the center, a floral pattern in the shape of the tree of life. Northern Morocco.

5 Pair of fibulas. 'Opposed triangles' motif, silver.

6 Pair of bracelets. Silver, traces of enameling and brass.

7 Pair of fibulas. Silver. Eastern Rif region.

8 Pair of hinged bracelets. Silver, enamel.

Aït Seghrouchen [Vitrine]

1 Earrings. Silver and imitation niello.

2 Pectoral jewelry, *tassedit*. Nielloed silver.

3 Forehead ornaments, *tiknouchin*. Nielloed silver.

4 Necklace. Silver and wool braid.

5 Pendant. Nielloed silver.

6,7 Open wrist or ankle bracelet. Silver and enamel.

8 Pair of bracelets. Silver.

High Atlas & Siroua [Bust B]

Headdress. Silver and glass. Plaque for forehead and earrings. Enameled silver and glass cabochons.

Necklace. Silver discs, glass. Aït Ouaouzguite.

Necklace. Coral, amber, silver and glass. Aït Ouaouzguite.

Necklace. Amber, felt fabric, and enameled and filigreed silver beads. Aït Ouaouzguite.

Pectoral jewelry and 'worm' fibulas, linked by a flat chain interspersed with filigreed beads. Silver, glass and coin.

High Atlas & Siroua [Vitrine]

1 Head jewelry linked to a pair of earrings. Enameled and filigreed silver, glass. Aït Ouaouzguite.

2 Headdress. Diadem and earrings. Enameled silver and garnet.

3 Headdress. Hollow silver, glass cabochons.

4 Forehead plaque. Enameled and filigreed silver, coins and glass.

5 Hinged bracelet. Silver and enamel. Aït Ouaouzguite.

6 Bracelet. Enameled silver and glass cabochons.

7, 8 Hinged bracelets. Silver, enamel and coral. 'Roof' motif.

Southwest [Vitrine]

1 Headband. Silver, black glass cabochon and coins.

2 Pair of fibulas in the shape of a ram's head. Haha, Atlantic side of the High Atlas.

3 Pair of fibulas. Silver and glass. Chtouka.

4 Bracelet anklets. Silver. Chtouka

5 Earrings. Silver engraved and glass.

Anti-Atlas [Bust C]

Headband. Felt, passementerie, silver and glass. Ida Ou Zeddoute.

Headband. Leather, silver, amber, coral, and small coins.

Earrings. Nielloed silver in a crescent shape, glass cabochons. Ida Ou Nadif.

Necklace. Silver, glass beads and shells. Ida Ou Nadif.

Pectoral jewelry and 'worm' fibulas. Enameled silver and garnet. Imi n Talelt.

Anti-Atlas I [Vitrine]

1 Hinged diadem. Leather, nielloed silver with enamel, glass cabochons. From Tagmout to imi n Talelt.

2 Headdress. Nielloed silver decorated with garnet cabochons.

3 Earrings. Plaques of nielloed silver, enamel, glass cabochons, carnelian.

4 Headdress. Nielloed silver, enamel, garnet, glass and leather headband. Imi n Talelt.

5 Hinged bracelets. Nielloed silver, enamel.

6 Amulet pendant. Silver, glass and coins. Igherm region.

7 Open bracelet. Nielloed and enameled silver. Igherm.

8 Open bracelet. Tagmout and Feija.

9 Pair of pendants. Elements from earrings, nielloed and enameled silver. Igherm region.

Anti-Atlas II [Vitrine]

1 Bracelet. Enameled and nielloed silver. Ida ou Nadif.

2 Earrings in the shape of a crescent, silver and glass. Ida Ou Nadif, Ida Ou Kensous.

3 Headdress, cherka. Silver and garnet. Silhouette of the main pendants, atnarich, represents a human form.

4 Koran box of alil. Nielloed silver on copper. Can contain extracts of the Koran associated with protective magic formulas.

5 Ring. Nielloed silver with five cones, an auspicious number.

6 Pair of fibulas. Leather, nielloed silver and glass. Ida Ou Nadif.

7 Earrings. in the shape of a crescent, nielloed silver and glass. Ida Ou Nadif.

8 Earrings. Nielloed silver and glass.

9 Amulet pendant. Brass, nielloed silver and glass cabochon.

10 Four-finger ring. Plaques of nielloed silver. Worn on the index finger and the little finger. Tagmout.

11-13 Amulet pendants. Parts of a necklace. Nielloed silver and glass. Ida Ou Nadif.

Souss [Bust D]

Headband, *isni*. Five silver cones on a leather braid, amber. Lakhsass and neighboring tribes.

Headband. Leather, nielloed silver, glass beads, shells.

Two choker necklaces. Amber, coral and glass beads, coins.

Plastron necklace. Leather, coral and glass beads.

Long necklace. Amber, coral, silver cones, enameled silver and coins.

Pectoral jewelry and 'worm' fibulas, *tizerzai n taouka*. Silver, enamel, glass.

Souss I [Vitrine]

1 Headband, *taounza* on leather. Amber beads and silver cones. Lakhsass region.

2 Necklace. Real and imitation amber, black glass beads and coral.

3 Earrings. Nielloed and enameled silver, amber and various beads. Atlantic slopes of the Anti-Atlas.

4 Pendant, centerpiece of a necklace. Enameled silver.

5 Pair of fibula pendants. Silver, enamel and coral.

6 Double-strand marriage necklace. Very large amber beads, enameled silver 'eggs,' coins.

7 Bracelets. Nielloed and enameled silver. Tiznit, Tafraout.

8 Pair of bracelets. Enameled silver. Worn by Jewish women in the region of Tiznit and Tahala.

Souss II [Vitrine]

1 Pectoral jewelry with fibulas, *tizerzai*. Silver, green and yellow enamel, glass. Two chains are held together by an enameled 'egg' called a *tagmoute*; the assemblage is laced with hanging coins. Typical fibulas from Tiznit.

2 Ornaments for the forehead and ears, *tibukarin*. Hollow silver and leather

3 Earrings. Silver and coins. Ida Ou Semlal.

Souss [Bust E]

Two headbands in cotton, decorated with trimmings. Enameled and nielloed silver, amber, and glass beads. Tiznit.

Necklace. Glass beads and coins.

Necklace. Nielloed silver and coral. Double strand of eight discs with a motif of nielloed spirals. Typical of Massa.

Necklace. Silver, parts are enhanced with enameled appliqué and glass cabochons. The Necklace is twice as protective as it has five *khamsas*.

Pair of fibulas and pectoral jewelry. Silver, enamel, glass and coins.

Souss III [Vitrine]

1 Centerpiece of a pectoral set. Silver, enamel, glass and coins.

2 Earrings. Cloisonné and enameled silver. Tahala, Tiznit.

3 Rings. Enameled silver, cone adorned by a coin.

4 Headdress. Enameled silver, red and green glass cabochon. Tahala.

5 Earrings. Silver, enamel, glass and coral.

6 Parts of a *tagmoute* set. Cloisonné silver and coins.

7 Pair of fibulas or *tizerzaï n taouka*. Silver, enamel. Typical of the region of Tiznit.

Bani I [Vitrine]

1 Headdress. Leather and silver. Akka.

2 Head ornament. Silver and glass beads.

3 Pair of ornaments for braids. Leather, silver, shells, coins.

4 Head ornament. Leather, silver, brass, cowrie shells, glass beads.

5 Ornaments for the forehead. Silver and glass elements.

6 Earrings. Silver on a wooden base and hollowed silver.

7 Amulet pendant. Leather, shell, copper and brass, silver, coins, silk.

8 Jewelry for braids. Leather, silver, glass beads. Aït Seddrate, Foum Zguid.

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9 Ornaments for braids. Shells, coins, leather, silver.

10 Amulet pendants. Filigreed silver.

11 Group of mirror and small kohl flasks. Leather, silver, glass jewels, mirror and plastic.

Bani [Bust F]

Headband. Silver beads braided on a band of leather.

Ornaments for the forehead. Silver, leather and pieces of sulfur.

Headdress forming earrings. Silver, leather, amber, glass beads, carnelian.

Necklace, pendant rings. Silver, enamel, amber, amazonite and braided leather.

Amulet pendant. Embroidered leather, leather pompoms, silver and silk.

Necklace. Coins in braided leather.

Pair of 'worm' fibulas. Silver.

Bani II [Vitrine]

1 Ornament for braids. Leather, shells, glass beads.

2 Pair of 'hull' bracelets. Silver, studded and riveted elements. Akka, Tata and Jbel Bani.

3 Pair of 'hull' bracelets. Silver.

4 Hull bracelets. Silver, decorated with studded and riveted elements. Akka, Tata, Jbel Bani.

5, 6 Hull bracelets. Silver.

7 Pair of ankle bracelets. Cast silver.

8 Open bracelets. Silver and enamel.

9 Hollow bracelets, double and articulated. Silver, coins.

10 Hair ring. Silver. Akka and Agadir Tissint.

11 Jewish wedding ring. Bearing the inscription: "mazel tov" in Hebrew. Silver.

Southeast I [Vitrine]

1 Pendants. Cast in silver. Todrha Valley.

2 Fibula set. Silver, coins. Rissani.

3 Jewelry for hair. Silver, shells and carnelian.

4 Necklace. Amber, glass, coral, silver, mother-of-pearl and amazonite. Aït Atta.

5 Pair of fibulas, silver. Dades Valley.

6 Belt. Silver and coins.

7 Open bracelets. Cast in silver.

Southeast [Bust G]

Fibula with drops. Worn as a pendant. Todrha.

Jewelry for hair. Black woolen braiding, silver discs. Tinerhir region to Rissani.

Earrings. Silver, and coral beads and amazonite. Draa Valley.

Necklace. Silver, amber and glass. Aït Yazza from Mellab, and Aït Bou Guemmez from the High Atlas.

Necklace. Silver, coins and various pendants. Draa.

Long wedding necklace. Large amber beads.

Pair of fibulas. Silver. High Draa Valley, Zagora region.

Southeast II [Vitrine]

1 Headband. Woolen headband, silver balls. From Agdz to Zagora.

2 Earrings. Silver and beads. Draa Valley.

3 Pectoral jewelry with fibulas. Silver.

4 Necklace. Coral, amber, silver, enameled silver, leather, bone, amazonite, wool.

5 Necklace. Silver, amber, coral and amazonite. Draa Valley.

6 Twelve-pointed bracelets known *asasbig n iqurraïn*. Cast silver. Aït Atta, Draa.

7 Pair of fibulas. Silver. Rissani region.

Guelmim I [Vitrine]

1 Amulet. Iron, copper, brass. Disease-preventing objects worn equally by men, women or children, they combine superstition with Islam. Different materials – pure (silver) and impure (iron, brass, etc) – neutralize each other. The amulets contain the *ktabs*: sacred or magic writings.

2 Amulets. Copper, brass and silver.

3 Necklace with double amulet. Silver and leather.

4 Amulets. Leather and silver.

5 Pendants, *mughdada*. Silver, wood.

6 Amulets. Wood, silver, copper, brass, glass, leather.

7 Hair rings, *ghorbs*. Carnelian, chalcedony, silver, brass, glass and chrysoprase. Shape symbolizes the two sexes; has disease-preventing properties.

8 Pendants, *mughdada*. Silver and silver-gilt.

Guelmim [Bust H]

Cap, *charwita*. Metal, synthetic fibers and hair.

Hair ornament. Leather, fine braids of hair, hard stones, shells, amber, coral.

Necklace, *tafoun*. Leather headband and pyrographed shells.

Khamsa pendant. Leather, lozenge-shaped shells, glass jewelry.

Ghorb pendant. Coraline, leather laces.

Necklace. Cotton pompom, silver, hard stones, synthetic and glass beads.

Veil key, *hasarou n'swoul*. Iron, brass, copper, silver.

Guelmim II [Vitrine]

1 Headband, hair ornament. Leather, hair, hard stones, shells, amber, coral and glass jewelry.

2 Double amulets, 'shell hair,' worn on the head,

the nape or around the neck. Leather, shells, cowrie shells.

3 Open bracelets. Leather, teeth, and glass jewelry. Little girl's milk teeth fixed on straps of braided leather.

4 Pendant in the shape of a *khamisa* (number 5). Leather, shells.

5 Bracelets. Silver, alternating gold and silver riveted balls. Typical decoration of the region.

6 pair of bracelets. Leather and glass beads. Worn from the Sous to the Sahara.

7 Bracelets. Horn, metal and silver points.

8 Necklace amulets. Leather, cowrie shells and sulfur. Five cowries, symbol of fertility.

9 Bracelets. Silver, imitation ebony, brass.

10 Hollow spiked bracelets. Silver.

11 Bracelets. Silver and wood.

12-14 Ankle bracelets. Silver, traces of enamel, copper and brass.

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Finery

Berber groups from the Rif to the Sahara, whether sedentary or nomadic, are renowned for their finery. Clothes, jewelry and accessories are used to define their identity. Berber men and women create their 'festive costumes' using the weaving, colors, jewels and motifs particular to each group. As a result, large gatherings, such as marriages and *moussems*, are filled with a diverse and exuberant variety of finery.

Berber Figures

The fifteen figures presented in this room illustrate the variety of Berber costumes and jewellery. They are organized by tribe, eight in all, from all over Morocco: an extensive sampling of the many that exist in the Kingdom. The representative families shown here reflect the refinement of the costumes worn for both everyday use and festivities.

Tribal identities are most often defined by specific fabric-manufacturing techniques, patterns or drapery. Until the widespread introduction of cotton at the beginning of the last century, the Berbers used only the wool sourced from their herds to make most of their clothing.

[Map]

- 1 Western Rif.
- 2 Zemmour, Anti-Atlas region.
- 3 Aït Ouanergui, High Atlas region.
- 4 Ahl Tiznit, Anti-Atlas region.
- 5 Tahala, Anti-Atlas region.
- 6 Aït Abd Allah, Anti-Atlas region.
- 7 Aït Ouaouzguite, Anti-Atlas region.
- 8 Beni Sbih, Southeast region.

[Mannequins]**Jewish Woman****Beni Sbih, Southeast Morocco**

This Jewish woman from the *mellah* of *Beni Sbih* is richly dressed and adorned. Both the haïk she wears and the veil that covers her head are finely woven. Two spheres known as *mraiat* (mirrors) are attached to the chains of *tisernas* (fibulas). They are both decorative and practical: one contains amulets, the other perfume. The bracelets, called *mefokh*, are of Sudanese inspiration.

Man**Western Rif**

Worn by men of the Rif, this short *jellaba* with thin stripes, known as an *ajejeb*, is made of brown wool, embellished with silk embroidery and passementerie at the seams. Perfectly suited for combat, whether on foot or on horseback, it reflects the contentious past of this region. The man here is holding a cane and carries a *choukara* (Rifain shoulder bag), made of embroidered leather.

Woman**Western Rif**

The women of the Rif wear a wide, woolen belt that holds in place, at the waist, a striped wrap skirt called a *fouta*. This outfit is often seen throughout northern Morocco. A shawl resembling the skirt rests on their shoulders. They generally sport wide-brimmed hats decorated with cords and blue wool pompoms (*tioutsatsin*).

Boy 1**Aït Ouaouzguite, Anti-Atlas**

This child is dressed in a *jellaba* made of wool, cotton and silk. It is a classic unisex garment, most often with short, wide sleeves, and a hood referred to as an *aquelmoune*. The type and thickness of the fabric used varies according to the season.

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Woman

Ait Ouaouzguite, Anti-Atlas

This woman is draped in a *haïk* and belt with patterns specific to her tribe. This garment, only worn by women, is a rectangular piece of fabric, made of wool or silk, which is rolled up at the waist, brought over the shoulders and, depending on the region, may be folded onto the head. This woman wears a nielloed silver tiara as well as enameled earrings and bracelets. Her necklace is woven with glass beads, coral and coins.

Boy 2

Ait Ouaouzguite, Anti-Atlas

Above his *jellaba*, this young boy wears an *akhnif*, a black one-piece woven goat hair cape. The garment is decorated with an orange-red half moon embroidered with fine decorations evoking a stream (*wadi*) crossing flowered gardens. Jews of the same tribe wear this cape inside out, thus signifying their Judeo-Berber origin.

Couple

Ait Abd Allah, Anti-Atlas

In this family of the Ait Abd Allah tribe, the woman wears a sparsely adorned *haïk* of coarsely woven white wool with little decoration. The reverse of the same woolen square, half of it dyed in black, is raised over the head forming a veil, the *adrad*. Its pompoms (*tioutsatsin*), dipped in henna, are frequently raised to tie the four corners of the fabric and hold it in place. The man is dressed in a plain woolen *jellaba*.

Woman 1 & 2

Ahl Tiznit, Anti-Atlas

In Tiznit, in the Souss region south of Agadir, women do not wear *haïks*. The garment is replaced by the *amendil*, a light, striped covering made of wool and cotton, with which women drape themselves over

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half the body. They fold it over the head to form a peak, which recalls the haiks of Essaouira.

Woman

Zemmour, Middle Atlas

From the same tribe, this woman is dressed in a wrap known as an *izar*, held back by a pair of *tisernas*, reminiscent of the fibules of Greek or Roman antiquity. On top of it, she wears a *handira*, a woven cape with geometric patterns. A multicolored belt (*taggoust*) and chest necklace (*taseddit*) identify her as a member of the Zemmour tribe.

Man

Zemmour, Middle Atlas

This hand-woven *jellaba* with multicolored geometric patterns is a festive outfit typical of the *Zemmour* people, a nomadic Berber tribe. Known as a *taraza* or *chemrourou*, this multicolored hat is made of halfa grass, a plant also used for making various other objects. It is covered with patterns and pompoms fashioned from wool or silk.

Young Jewish bride

Tahala, Anti-Atlas

This young bride, from the Jewish quarter (*mellah*) of Tahala, located in the Souss region, wears a urban-influenced dress. Her chest and torso are covered with numerous jewels made of enameled silver, amber, amulets and enameled spheres (*tagmoute*) of varying sizes. Large ceremonial rings frame her face.

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Man**Ait Ouanergui, High Atlas**

This curious piece of clothing, with brown- and white-striped leg warmers, is called a *tabbane*. It is worn by the mountain-dwelling Ait Ouanergui people of the High Atlas. The garment is very popular with mouflon (wild sheep) hunters: knitted in thick, natural wool, it keeps them warm during the winter.

Boy**Ait Ouanergui, High Atlas**

The *tabbane* is also worn by young boys of the same tribe, as well as by the Berber Ait Bougmez and Ait Ben Oulli tribes from Ouanergui. A woolen *akhnif* is worn over it as an overcoat, providing added protection against extreme cold.

[Vitrines]**Kohl containers**

Khol containers, *tabja n tazoult* or *douiaia del khôl*. Engraved wood, and/or notched and painted. Pre-Sahara and Anti-Atlas. The prophet Mohammed recommended kohl (antimony or mineral sulfur) to be used from birth to protect the eyes.

Male Finery Daggers or koummiyas

1 Dagger and sheath. Silver, wood, brass, and steel. Silver covered in floral arabesques. Carried by the *makhzens* (guards) in the service of the king. Souss.

2 Dagger and sheath. Silver, wood, brass, steel. Marrakech region.

3, 4 Dagger and sheath. Silver, brass, enamel, steel, wood, colored glass and niello. Type of pommel (rounded knob on the end of the handle) known as a 'peacock's tail.' Ida Ou Semlal, Anti-Atlas.

5 Dagger and sheath. Wood, brass and silk. Marrakech region.

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Male Finery Weaponry, Powder Horns and Accessories

1 Powder horn. Wood, leather, brass, engraved and studded iron. Rif.

2 Powder flask. Brass, silver. Ida Ou Nadif, Anti-Atlas.

3 Rifle holster. Wool. Ait Ouaouzguite, Siroua.

4 Mold for lead balls. Pyrophyllite. Central Anti-Atlas.

5 Rifle or *moukahla*. Wood, nielloed and studded silver. Region of the Ida Ou Nadif, Central Anti-Atlas.

6 Caid's rifle or *moukahla*. Wood, ivory, bone, engraved and studded silver, iron and brass. Souss region.

Amchaghab, ('he who suffers') supports the white cotton canopy that shelters the women when traveling by dromedary. Underneath the tent structure, positioned upside down, the platform offers protection from insects and safeguards the most precious items: clothing and food.

Berber Writing

The Berber language includes a word for writing, *tirra*, which is evidence that this mostly oral language once had a written tradition in its early history. This written form, called Libyic, Libyco-Berber or tfinagh, has intrigued specialists since its discovery in North Africa in the sixteenth century. Like the Berbers themselves, the writing was attributed in turn to having Egyptian, Greek, Phoenic-Punic or South-Arabic origins. It was even put forward that the question of its origin was unresolvable.

For more than a decade, research has looked towards indigenous origins of Berber writing which could be closely linked to cave art. The undecoded signs and symbols that accompany the depiction of humans, animals, weapons, and ritual or combat scenes are a reservoir of graphic tools, part of which was soon to be used for writing purposes.

Evidence of Berber writing is found on two kinds of surface: (i) on epitaphs and raised steles discovered at ancient sites in the north of the Maghreb, and found in a perfect triangle between Tangier, Meknes and Rabat; (ii) at cave sites which could be made up of carved stone, or, in fewer cases, painted caves. This second category is situated in the southern part of Morocco, from Figuig and the High Atlas in the north to the region of Aousserd near the Mauritanian border in the south.

Berber writing had limited uses – commemorative, funereal, or for communication – which came to an end around the fifth or sixth centuries. Writing from top to bottom appears to be the original orientation, but other orientations have been identified, notably in the field of cave art. It is composed of a geometric written form, from which 33 characters are created from three basic shapes: the circle, the line and the dot. Even if the decoding is still very limited for lack of thorough study, the link is undeniable between the alphabets of the north and the south. They have served as the basis for the formation of the tfinagh alphabet adopted since 2003 by Morocco in order to write the Berber language. Tfinagh was recognized in 2004 by the International Organization for Standardization (ISO-UNICODE).

Ahmed Skounti,

Anthropologist at the National Institute of Archaeology and Cultural Heritage, Rabat

Fly chaser, ceremonial object, most likely used by a notable from Siruoia; handle sculpted in the Karak style.

House door locks, carved wood incised with geometric motifs. Southern Morocco

Doors

1 Room or loft door. Wood indented with geometric motifs (wheel shapes, squares, zigzags and checks on the borders) and lightly painted. Anti-Atlas.

2 Front door from a Caid's house. Sculpted wood and decorated with studs. Pre-Sahara.

3 Front door of house with lintel and frame. Engraved and painted wood, with iron knocker. Aït Ouaouzguite, Siroua.

4 Front door of house. Wood, with applied motifs cut out in the form of rattlesnakes, engraved and painted, geometric designs (painted chevrons, lozenges and fibulas). Anti-Atlas.

5 Front door of house. Carved and engraved wood with geometric designs and fibulas. Large decorative studs. High Atlas.

Carpets

Berber carpets, woven by women since Neolithic times, reflect a variety of symbols and techniques specific to particular regions. This mystical language of symbols, whose exact meaning has been lost over the centuries, is used to ward off evil and has been handed down from mothers to daughters for generations.

The hanbel ("weave" in Amazigh, the Berber language) is a woven fabric, lighter than a carpet. Its use varies region by region: Sometimes it is used in place of a carpet, but it can also serve as a blanket or as a cushion cover or decorative element on feast days. All the museum's carpets, as well as numerous fabrics we see in this room, were generously donated by Pierre Bergé and Bert Flint to the Pierre Bergé Museum of Berber Arts.

1 Wool carpet. Siroua, High Atlas.

2 Wool carpet. Marmoucha, Middle Atlas.

3 Wool HAnbel. Zemmour, Middle Atlas

4 Wool carpet. Aït Ouaouzguit, High Atlas.

5 Wool carpet. Aït Ouaouzguit, High Atlas.

6 Wool carpet. Aït Ouaouzguit, High Atlas.

[Videos]

Typology of Berber Architecture 1 (*right screen*)

Construction processes

kasbah, tighremt, tagadirt, ksar.

Typology of Berber Architecture 2 [*left screen*]

collective granaries, granaries on cliffs, granaries on isolated peaks, large-scale granaries, round granaries.

Sacred architecture

mosques, mausoleums, *zaouias* (sacred compound) and synagogues.

[Vitrines]

Kohl Flasks

The flasks in which kohl is kept, as well as the wooden or metal stick that is used to apply it, are the most decorative objects of the range of Berber feminine make-up. Kohl flasks and sticks. Incised or nielloed silver, wood. Northern Morocco, Middle Atlas and Essaouira region.

Female Finery, Mirrors and Combs

Mirrors. Wood, glass, leather and iron. Draa Valley.

Combs, *tassissits*. Wood. Pre-Sahara.

Mirrors and combs. Engraved silver. Sahara.

Female Finery, Veil Keys and Accessories

1-3 Veil keys or *hasarou n'swoul*. Iron, brass, copper, silver.

They stop the veils from being swept in the wind. The large key is called '*tamat*' (the woman) which confirms the anthropomorphic treatment of the object. The small keys are called '*allé*' (the man).

4 Kohl flask. Leather, pearls, glasswork. Sahara.

5 Comb, *tassissit*. Engraved silver. Pre-Sahara.

6 Khol sticks, *merwoud*. Silver, copper and brass. Southern Morocco.
7 Container for preparing women's care products. Carved and painted wood. Draa Valley.

Palanquin Model [platform] and Sticks [floor]

Sculpted wood engraved with geometric designs. Sahara. These sticks have a double function: as supports for luggage during halts, and as reinforcements for the woman's palanquin (litter) on the camel. The bases are rounded so that the sticks do not sink into the sand.

Berber Music

The principal Berber musical instruments are the *bendir* (drum on a frame), the *guembri* (bass lute), the rebab (single-stringed instrument with a bow) and the *rait*a (reed flute). Passed on from generation to generation, this rhythmic music accompanies songs and dances performed during celebrations and important events. The music groups are mixed and are dressed in traditional costume. The *ahidous* from the Middle Atlas brings men and women together, shoulder to shoulder, until a couple breaks away and performs a dance by themselves.

In the Souss region, the *ahouach* is a ceremony that lasts the whole night. Around a fire, the women form a circle in which a smaller group of men accompany their chants, keeping the beat on their *bendirs*. In southern Morocco a spellbinding dance, originally from the Sahara, called the *guedra* (named for the pitcher made of taut hide which accompanies it), is performed by a kneeling woman draped in her *haik*, her head richly adorned. Internalizing the insistent rhythm of the percussionist throughout her entire body with the swinging of the head and shoulders, the dancer enters into the trance with the syncopated movements of the arms and fingers.

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Musical Instruments [wall]

Stringed instruments

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1 *Rebab* from the Souss: flat, round body, neck with a square section, diagonal string and a bow. Musical instrument used to accompany melodies from the South as well as the *ahouach*, a collective dance from the High Atlas and the Souss, celebrating village festivities and important life events.

2 Variant of the *lothar*, a type of mandolin, and the *lothar dial tassa*, a wooden box covered in skin. Southwest and the Souss.

Wind instruments

3, 4 *Raita*. Reed instruments, with case and several reeds. Rif.

5 Double flutes. Wood and horn. Rif.

Tambourines

6 *Daff* or *tallunt*. Wood covered with goatskin. From the Draa Valley up to Zagora, Southeast.

7 *Bendir*. Wood and goatskin decorated with henna. A notch is cut into the wood for the thumb.

8 *Bendir*. Tambourine. Wood and hide stretched over each side. Middle Atlas.

9 Dancer's shoulder set, *taskiwine*. Studded silver, passementerie and leather. Ihahane (between Essaouira and Agadir). This ornament, along with powder flasks, is worn by men behind their shoulders during the '*taskiwine*' warrior-dance.

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The custom of these women is to wear

The Pierre Bergé Museum of Berber Arts

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