



**People's Democratic Republic of Algeria**

**Ministry of Culture and Arts**



**The National Research Centre  
for Prehistory, Anthropology and History.**



**THE KAFTAN**

Through its active participation in the drafting of the 2003 Convention,  
Being the first State in the world to have ratified the said Convention as early as 2004,

Thanks to the existence of a law dating back to (1998) on the safeguarding and protection of cultural heritage in both its tangible and intangible forms ,

For including the safeguarding and the protection of the nation's tangible and intangible cultural heritage as an inalienable principle in its Constitution.

For accompanying and following up actively the actions of UNESCO, its committees, commissions and working groups,

For adopting and endorsing the UNESCO wise recommendations and principles.

And thanks to its specialized institutions and proven expertise,

Algeria is well aware that proposals and candidatures for inscriptions on the lists of the Convention of the living heritage are a reflection of values , practices, expressions, representations, symbolic systems, knowledge, intangible knowledge present on its territory and not objects and materialistic realizations .

It is not the least of the virtues for the 2003 convention to bring to attention the intangible cultural heritage of humanity through anthropology, the science of Man and culture; By introducing the notions and concepts of human groups , recreation , identity and continuity , updating , sustainable development agent , the convention looks at this heritage from the point of view of symbolic systems, imaginary, economic systems, traditions, meaningful knowledge and know-how rather than as facts and reified objects, that are subject to perpetual reproduction in the context of stagnation .

This is why Algeria applied in 2012 and obtained secured inscription on the representative list of the intangible cultural heritage of humanity, “rituals and know-how associated with the tradition of female wedding costume of the Tlemcen province ” and of the Great West of the country, bringing together all female clothing and jewelry put on during the wedding ceremony and this is why Algeria submitted in 2023, a candidature project for inscription on the representative list of the “female ceremonial costume of the Grand Est of the

country” bringing together all the clothing and elements of adornment put on during these occasions called in Arabic the Tesdira .

Algeria submits its projects to the unanimously adopted bodies, mechanisms, working groups , analysis and evaluation committees of UNESCO and for which it reiterates its total confidence, deepest respect and her entire readiness to collaborate in favor of cultural heritage.

It prepares its dossiers in complete sovereignty in line with the principles of the Convention, the instructions and operational directives, the practices and rules of Unesco and of course, by using its right to request the inclusion on the UNESCO lists of heritage existing on its territory, transmitted from generation to generation, constantly recreated by communities, groups and individuals strongly attached to its free (re)creation, perpetuating the values of living together in symbiosis, celebration and strengthening of social bonds, glorifying the values of sharing, promoting the widest possible social circulation of centuries-old traditions of handicraft , knowledge and know-how and symbolizing their cultural and historical identity as well as their continuity.

Algeria is preparing to celebrate in a few months the twelfth (12th) anniversary of the 2012 representative list inscription of the intangible cultural heritage of humanity of the element entitled "the rituals and handicraft know-how associated with the tradition of the wedding Tlemcen costume " also read , with the Arab-Andalusian pronunciation of the very ancient city of Tlemcen, "Lebset El Arftan ", that is to say "The wearing of the kaftan" (cf. Algeria's 2012 candidature project, No. 00668 available and accessible on the UNESCO website and on the website of the national database of intangible cultural heritage [cnrpah.dz/pci-bnd](http://cnrpah.dz/pci-bnd)).

Some useful extracts can be cited from the afore mentioned 2012 project form :

In response to question 1(i) we can read: "An aunt helps the bride to put on the embroidered velvet kaftan, the jewelry and the conical headdress which complete the costume"... "Protected by the Kaftan, the jewels and the ritual makeup that has just been applied to her, the bride can finally be revealed, admired by the guests and dance."

In response to question 1(ii), we can read: "The responsibility for the manufacture of clothing and objects of adornment loaded with symbolic attributes which form the nuptial costume falls to the craftsmen ... grouped into different

trades, from silk weavers to tailors, jewelers and embroiderers of kaftans, headdresses and slippers". Or even, a little further: "By providing Tlemcenian families with embroidered kaftans, silky veils, belts and loincloths with magical attributes as well as jewelry embellished with gems and baroque pearls endowed with protective powers, the handcrafts perpetuate an ancestral tradition essential to the perpetuation of the community and its social cohesion.

The videography part of the aforementioned 2012 Algeria project also shows, among all the clothes worn by the bride and part of the "Chedda", images of Kaftans.

Finally, among the ten photographs accompanying the 2012 Algeria project, one of them shows a Kaftan with ample and harmonious embroidery, using the gold thread technique and reproducing wavy lines and patterns, worn by the bride with all the adornment elements and partially covered with the silk fouta.

The same applies to the file that Algeria submitted in 2023 for a possible inscription in 2024 and concerning the “female ceremonial costume of the Grand Est of Algeria; knowledge and know-how associated with the making and adornment of Gandoura and Melehfa” bringing together all the clothing worn and displayed during the various ceremonies accompanied by associated adornments and jewelry as can be read in the answer to question 4.1 of the form: “At these various broad consultation meetings, the theme of this project was developed in an inclusive orientation to take into account all the knowledge and know-how linked to women's costumes and exhibition ceremonies.” It is of course from these considerations and the preliminary inventories of the different territorial departments of the country that the element was integrated in its broad and inclusive form and identified as such in the National Data Bank of the intangible cultural heritage of Algeria.

As can be seen throughout the ICH-02 form, the explanations and descriptions relate appropriately to each of the garments worn and exhibited and concern both the making, the manufacturing, the dressing and the way of wearing, leading to the general Tesdira parades.

In response to question C. relating to the name of the communities, groups or individuals concerned, we can read in form ICH-02 of the Algerian candidature of 2023 “Communities of craftsmen and craftswomen of embroidery and jewelry from the eastern departments of the country, specializing in the Gandoura, Melehfa, Kaftan, Quat, lhaf and the officiants of festive ceremonies ».

The videography also shows, in an appropriate manner, the different steps of making clothes worn and exhibited, making jewelry and associated adornments, ways of wearing and appearance of all the clothes worn during these Tesdira ceremonies .

The ten photographs in the Algeria 2023 project , each focuses on the different female outfits worn in parades and on ceremonial occasions, the different jewelry and adornments associated with or being manufactured as well as a recreational exhibition carried out by children, girls and boys dressed in different ceremonial clothes made to their size.

A photograph is dedicated to a kaftan embroidered with gold thread ornamentation of wavy, plant and floral patterns and embellished at the bottom of the garment, with two majestic peacocks also in gold thread and using the beautiful mejboud technique. This kaftan is very common in the large and ancient cities of the east of the country such as Annaba, Constantine and Bejaïa.

## **Historical Background :**

Vestige of the Turco-Mongol cultural area of which Algeria geographically marked the extreme western limit as the final province marking the western border of Ottoman influence, the kaftan was and still is the pride of urban culture Algerians living over a vast area going from Annaba/Constantine to Tlemcen/Oran via Algiers.

However, this costume of honor also worn outside the Uralo-Altaic cultural area, notably in Iran, India, China and later in Russia, Venice and Genoa, initially designed in the form of a long-sleeved dress, richly embroidered, sometimes with precious stones, open or fitted closed on the front, with a straight or reversed collar, without a round-cut collar, made of velvet or brocade, silk, cashmere, satin and more rarely wool or cotton would have pre-existed in Algeria during the Ottoman period (16th century), since it seems to have been worn under the Zianid dynasties (13th century -16th centuries), Zirid (10th-12th centuries) and Rustumid (8th-10th centuries).

Its pre-Ottoman presence could have been linked to Abbasid influences themselves close to the Seljuk Turks given the fact that the eighteenth caliph al-Muqtadir (908-932) already wore it. This cosmopolitan costume with a Mesopotamian look was fashionable in the Byzantine court, including the

Emperor Theophilus (829-842), himself wearing it in the Arab style, wearing a turban. The Arabs and North Africans later knew the kaftan due to their ancient contacts with the Sassanid Persians who governed vast territories of the Arabian Peninsula through small vassal states.

In his *Prolegomena*, Ibn Khaldun made it a royal insignia par excellence in the same way as the standard bearer (*liwâ'*), the throne (*takht*), the council (*divan*), the currency (*sikka*), the seal (*khatm*), the velarium (*fustât*) and the parasol (*midhalla*) marking the ceremonial of many Muslim dynasties all mixed : Berbers, Turkish, Persian and Arab<sup>1</sup>. These fabrics made of silk or brocade embroidered in fine gold are for him: "an emblem of dignity intended for the sovereign, for the people he wants to honor by authorizing them to use it, and for those whom he invests in one of the high government offices."<sup>2</sup>

A symbol of elegance and sophistication, the kaftan, a high-end garment, expresses the cutting edge of Algerian know-how in the aesthetic development of ceremonial clothing for urban high society and senior state officials who knew thus crossing the centuries until our days capturing innovative and summarizing a lot of trends and inspirations having found in Algeria a multicultural environment conducive to artistic innovation in the fields of fashion design and model making.

In the 16th century, the geographer of King Henri II Nicolas de Nicolay (1517-1583) delivered to us , in his *Navigations and Peregrinations*, a large number of rare but precious illustrations representing high ranking officials dressed in various models of kaftans formerly fashionable, in the Regency of Algiers .

For his part, Venture de Paradis recalls that the kaftan is a Turkish-Algerian fashion which until the 18th century characterized the kaftans of honor periodically sent from Constantinople to the Dey of Algiers: "The Divan (Diwan) makes it the choice (of the Dey), the Porte confirms it by sending (to the newly elected) the diploma of Pasha (ferman), a kaftan...". He specifies that: "The Dey wears on the two Bairams (Eid festivals) the jacket of honor sent to him by the

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<sup>1</sup> *The Prolegomena of Ibn Khaldoun, translated into French and commented by M. de Slane, second part, Imperial Printing, Paris, M DCCC LXV, p. 53.*

<sup>2</sup> *Ibid, pp: 66-67.*

Great Lord on his accession to the deylik and every two or three years. This jacket of honor with hanging sleeves is called a kaftan; it is made of a variegated fabric on the fronts, of a yellow silk fabric imitating flames” and adds: “On the third day of the first festival following Ramadan, the Dey also puts on a kaftan the aga, the cogeas, the caïds of the district of Algiers, and this ceremony is the confirmation of their employment. »<sup>3</sup>

D'Arvieux writes about the way in which the women of Algiers wore the kaftan as follows: "In winter, they put over the shirt (ghlila) a long and wide jacket whose sleeves are wide enough to reveal those of the shirt <sup>4</sup>" «. Laugier de Tassy describes the kaftan in these terms: “it is a jacket with extremely wide sleeves falling very low and which covers the silk jacket (that is to say the ghlila) ... The women's jackets (ghlila) and kaftans are made of silk, gold or of silver with plait (braids) of the same.<sup>5</sup>

Venture de Paradis in turn makes the following description: “On this shirt (ghlila) is a kaftan of satin or other embroidered silk fabric which goes down to the calf, is sleeved and entirely open on the front. When they (rich women) go to parties, they put three (3) or four (4) golden kaftans reaching down to the ankle on top of each other. He finally specifies that: “these kaftans in velvet, satin, or other silk fabrics, are embroidered in gold or silver thread on both sides; They are tied on the stomach with only two buttons.<sup>6</sup>

Georges Marçais, underlines that: “the kaftan was maintained from the 16th to the 19th century with quite remarkable consistency”. He adds: “the kaftan remains an official garment; the Dey puts on the kaftan with hanging sleeves that he receives from Constantinople; the khodjas (secretaries) have very long cloth kaftans, reaching down to their ankles; the chaouchs, executioners of the Dey's justice, are recognized by a green kaftan with sleeves either open or closed, depending on their rank and their attributions. The kaftan kept by official figures will survive to this day among great chiefs<sup>7</sup> .

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<sup>3</sup> *Venture of Paradis, Algiers and Tunis in the 18th century, ed. Fagnan, Algiers, 1898.*

<sup>4</sup> *D'Arvieux, Memoir of the Chevalier d'Arvieux, Paris, 1735.*

<sup>5</sup> *Laugier de Tassy, History of the Kingdom of Algiers, Amsterdam, 1728*

<sup>6</sup> *Venture of Paradis, Algiers and Tunis in the 18th century, ed. Fagnan, Algiers, 1898.*

<sup>7</sup> *Marçais George, The Muslim costume of Algiers, Paris, 1930*

It is therefore a well anchored element in the sartorial history of our national cultural heritage, the description which is documented by diplomats accredited to Algiers such as the French Dragoman Jean-Michel de Venture de Paradis stationed at the time who gave a precise description of it in Algiers in the 18th century as well as the remarkable work of the 16th century Portuguese cleric Antonio de Sosa, ill-fated friend of Miguel de Cervantes in his very valuable *Topography and general history of Algiers*.

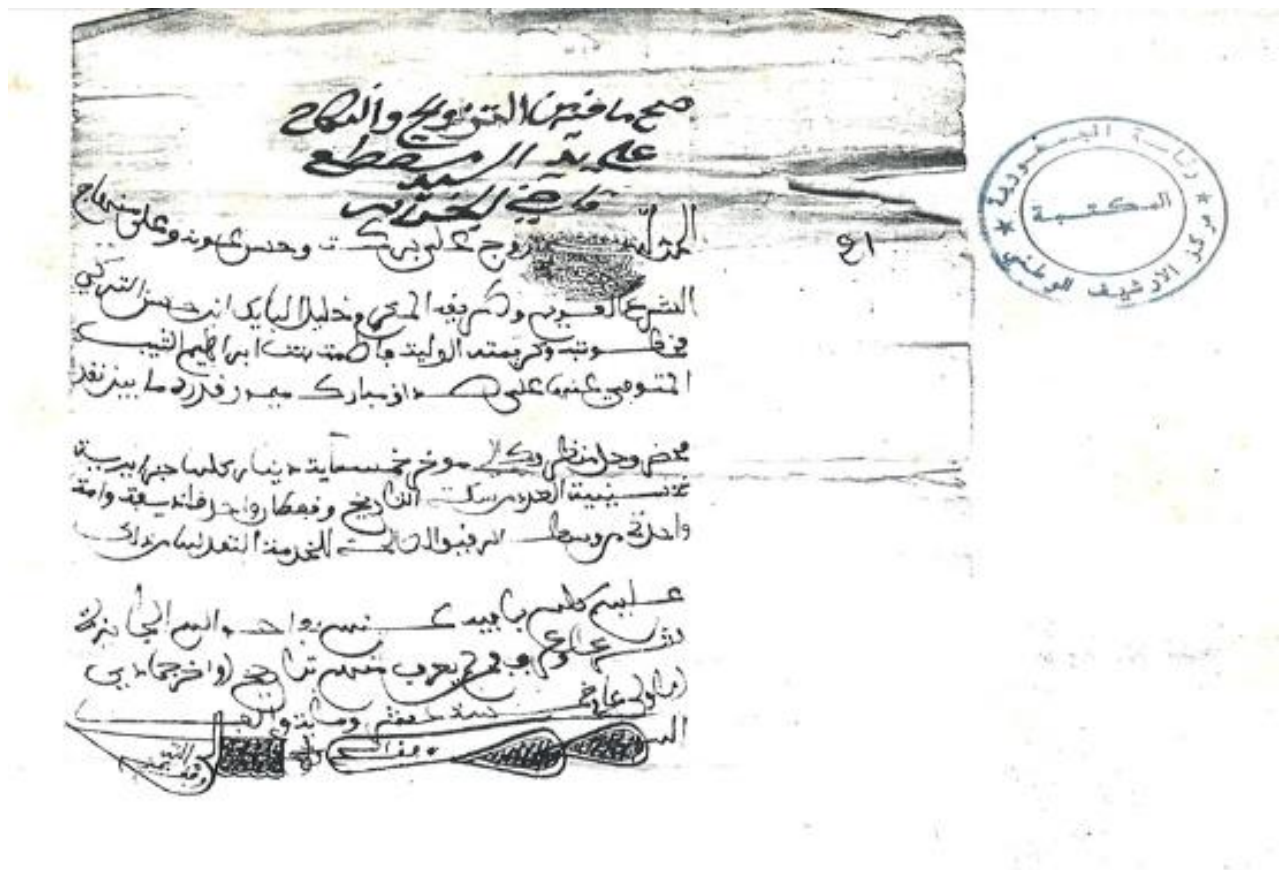
An article issued in the Austrian newspaper Reichspostreuter of September 23, 1769 records the protocol of a state reception offered by the Dey of Algiers where each foreign guest including the Greek ambassador who, as guest of honor, had to wear his national dress. The Dey did the same as well as all the members of the deylical family who wore sumptuous kaftans for the occasion. It should be noted that according to the dress code of the time, only Muslims had the right to wear the straight kaftan, “non-Muslims” had to wear it with slits in the back.



## The Kaftan in Marriage Certificates:

Our family archives relating to civil status are full of notarial certificates which record this sumptuous outfit as part of the nuptial dowry. We provide some copies of these marriage certificates from the Archives of Constantine and those of Algiers and which illustrate in many respects the tangible and intangible value of the kaftan in people's lives, yesterday as today:

**Marriage certificates recorded in the funds of the National Archives of Algiers, "Notarial registers of mahkamas" from 1703, 1752 and 1857 and bearing çadaq mentioning the presence of Qaftan in the dowries.**



### 1. Box 59. Certificate n° 116/date: 1115 AH/1703.

The husband Khalil bey b Hasan al- Turki, the wife Fatima the daughter of Ibrahim, widow, with a çadaq (a dowry) of five hundred dinars, fifty coins, a **velvet Qaftan**...,

Source: Algiers National Archives, Ottoman Fund, Al-Mahakim al-Shar'yya Series.



## 2. Box 17. Certificate no. 90/date: 1165H/1752.

The husband al-sayyid Muhammad ben al-sayyid ben Issa ben Wadhah, the wife Khadija daughter al-sayyid al-Haj Muhammad bu Shama, young adult daughter, with a çadaq (a dowry) of four hundred dinars in fifty coins , a **Qaftan kamkha**, two quintals of wool an ounce of pearls....

Source: Algiers National Archives, Ottoman Fund, Al-Mahakim al-Shar'yya Series.



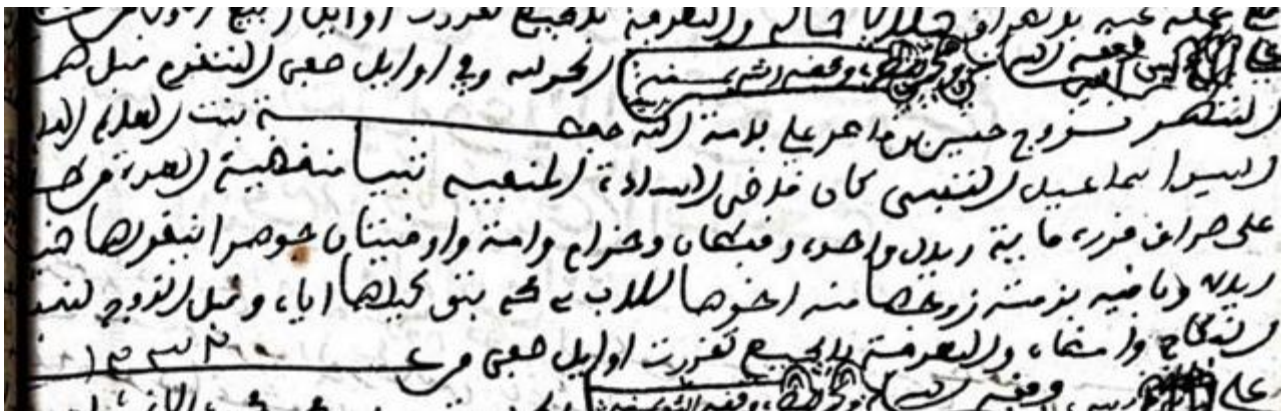
Marriage certificates recorded in the archives of Constantine, "Notarial registers of mahkamas" between 1787 and 1825 and bearing çadaq mentioning the presence of kaftan in the dowries.



#### 1-Register no. 4 page 69/ date: 1231 Hg/1816.

Al Hamdulillah hanks to allah , on this day, marries Mustafa bin Ismail al Injishayri with Yamouna , daughter of (late) Belqacem al Siari, widow, with a çadaq (a dowry) of one hundred ryals, a mlehfa, a qmaja, a **Qaftan**, a hzam, two ounces of pearls, all in cash...in front of Mohamad el Masri...

Source: register No. 4, p. 69.



#### 2-Register no. 5 page 514/date: 1232 Hg/1816.

Al Hamdulillah, thanks to Allah on this day, marries Husayn Qaced Ali, Amatu Allah, Hafsa (daughter of the scholar) Mr Ismaïl Tebessi, the former Hanefite judge , divorced , with a çadaq (dowry) of one hundred (100) ryals , a **Qaftan**, a Hzam (belt), two ounces of pearls in cash... at the beginning of the month of Safar 1232 in front of Ali Benbadis, may Allah grant him success, and Mohamad El Masri, may Allah grant him success.

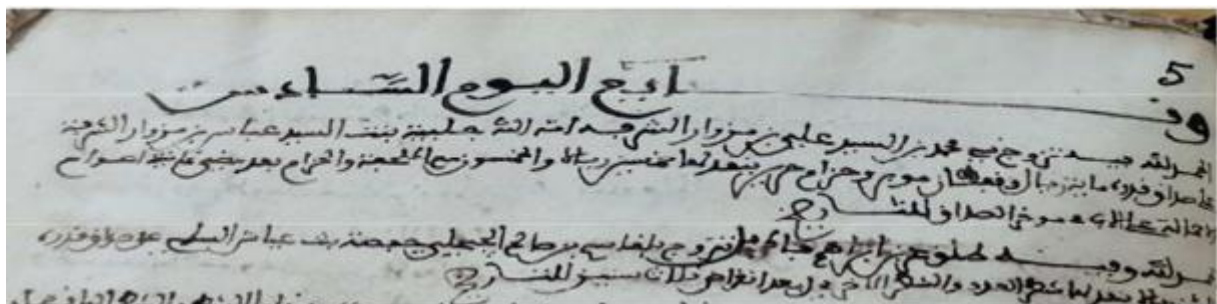




3-Register n°5 page 546, date: 1232 Hg/1816.

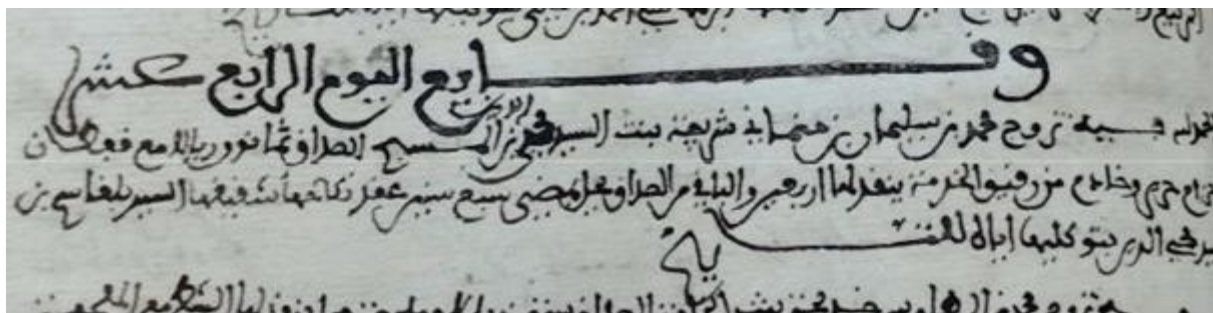
Al Hamdulillah, on this day marries al Mukarram Si Ahmad Bin si El Khodja bin Khaled bin Husayn with Aichouch daughter of Husayn al Masisni, a virgin under paternal guardianship, with a çadaq (a dowry) of One hundred ryals, a **Qaftan**, a hzam, bracelets and a mlehfa kemkha, Fifty ryals paid in cash, with the malhafa and the qmaja (shirt/undergarment), as for the kaftan, he owes it at the end of a year with the rest...in front of the two witnesses, including Ali Ben badis, at the beginning of the month of Shawwal 1232hg/1816.

Source: (register N°5, p. 546).



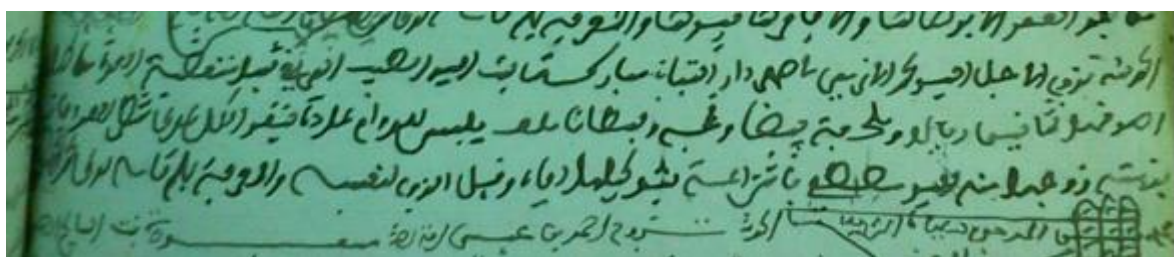
4-Register n°1 page 05, date: Safar1202 Hg/1787.

Al Hamdu Lillah, on this sixth day of Safar 1202hg si Mohamed ben sayyid Ali Bin Mezouar Chorafa marries Jalabia daughter of Mr Abbas bin Mezouar chorafa with a çadaq (a dowry) of one hundred ryals, a **Qaftan** “mwabar” and a hzam “harir”, fifty ryals and one mlehfa are given to him in cash...



#### 5-Register n°1, date: Hg 1202/1787.

Al HamduLillah, On this fourteenth day of Safar 1202, Mohamed bin Slimane Bin Manamani married Cherifa daughter of mr Mohieddine bin Masbah with a çadaq of eighty ryals, a **Qaftan**, a hzam hrir and forty ryals in cash, the rest at the the of six years.



#### 6-Register 6, p. 514 Shawwal, 1240hg/1825.

Al Hamdulillah, on this day of Shawwal 1240, Mohamad Zmirli, son-in-law of Dar Tabbani married Mbarka daughter of Mr Tayeb Righi, divorced with a çadaq (a dowry) of eighty ryals, a white mlehfa, a qmaja, a **Qaftan mlef**, all in cash, except half of the cash...Tutor Mustafa Bach Agha, by power of attorney...All identified and recognized to Mohamad al Masri and Mohamad bin late Sliman Cherif...Shawwal, Hg1240/1825.

#### Source: register 6, p. 514

The nature of the fabrics is sometimes indicated in some of these certificates existing in particular in the archives of Constantine and Algiers from the 18th and 19th centuries bearing "notarial registers of mahkamas"; thus for women's kaftans, it is often specified that they are made of velvet (makhmel and qatifa), silk or silky fabric (mwabar, atlas, hrir or mouhayer), wool or cotton (kamkha or mlef). According to the consuls' reports relating to maritime trade in the 19th century, we learn that there was great consumption of a particular kind of cloth imported

from Sedan, looser and lighter than ordinary Sedan, to make kaftans in the fashion of Sedan. the time: "Women often wear cloths made from serge , it takes a yard and a half for what we call the kaftan", we can read in one of these reports.

### **The kaftan in the Museum collections:**

Many pieces of kaftans are still preserved in our national and regional museums and in certain international museums, of which here are some specimens:

**Photographs of 16 Kaftans from the collection of the National Museum of Bardo-Algiers (N.M.B) kept in the Museum's reserves, acquired in the 1930s (before the country's independence in 1962) and dated from the 19th century and the first half of the 20th century.**

**These long and mid-length kaftans are made of velvet or brocade and embroidered using the mejboud and fetla technique with plant and floral patterns and the prestigious peacock known as "ferkh Taos".**



National Museum of Bardo NMB;

This kaftan dating from the end of the 19th century has gold mejboud thread embroidery with the representation of the peacock also in mejboud. Azzi's workshop in Constantine has in its collections two similar Kaftans dated 1930 and 1950 and which are regularly worn by models at different fashion shows organized in Constantine and in other cities of the country and a photo of which is inserted in the Algerian candidature project submitted to UNESCO in March 2023 relating to "Women's ceremonial costume in the Grand Est of Algeria".



NMB



NMB





NMB



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**Photograph of the Kaftan from the collection of the Museum of Antiquities and Islamic Arts displayed in the Museum's display case .**



The most famous of all Algerian kaftans is undoubtedly the women's kaftan offered in 1731 by the regency of Algiers to the Crown of Sweden on the occasion of a peace treaty concluded in 1727 ratified in 1729 and preserved in the Royal Armory (Livrustkammaren) located in the Royal Palace in Stockholm where many artifacts of Swedish military history and royalty are kept.



### Identification sheet

Name of the Object: Kaftan  
Location: Stockholm, Sweden  
Museum holding the object: Royal Armory (Livrustkammaren)  
Original owner: Ali Pasha, dey of Algiers  
Date of the object: Around 1144 AH / 1731 AD.  
Museum inventory number: 19689  
Material(s) / Technique(s): Silk, linen, gold thread, embroidery.  
Dimensions: L. 125 cm, l. 79cm  
Period / Dynasty: Ottoman period  
Origin: Algeria

### Description :

This red kaftan with wide sleeves is part of an Algerian-influenced costume. The silk, fine and shimmering, is decorated with large flowers and leaves. Gold thread embroidery on the neckline, on both sides of the buttons, is the only additional ornament. The frugal but effective use and contrast of colors accentuate the precious character of the garment. Along with the headdress and shoes, this kaftan was part of a rich present offered by Ali Pasha, dey of Algiers, to the Swedish king in AH 1144 / AD 1731 following the signature of the peace treaty between Sweden and Algeria.



Without forgetting the famous kaftans of Empress Elisabeth of Austria and Hungary better known under the nickname "Sissi" acquired during her private stay in Algiers in winter 1894-95, one of which is beige made in Tlemcen and a crimson gandoura with a Constantine style. These Algerian outfits comprising 12 kaftans, 5 burnous and 3 gandouras are exhibited at the Hofburg Imperial Palace and at Schönbrunn Palace in Vienna.



Empress Sissi in a Touggourt burnous woven , in 1868 .



Kaftan of Empress Sissi embroidered in Tlemcen in 1872

The personal residence of Emir Abdelkader in Damascus preserves the brocade wedding kaftan worn by his granddaughter Lalla Zeineb during her marriage to Hussein Bey, son of the famous Sufi master Sheikh Mohamed Zafer el Madani who was the spiritual master of the Sultan Abdulhamid II.



Traditional Algerian dress « KUFTAN », belongs to Princess Zainab, daughter of Emir Abdul Kadir

Finally, the official portrait of the former First Lady of Algeria, Mrs. Anissa Boumediene with her husband dressed in an Algerian kaftan embroidered with gold thread, floral and plant patterns struck on the sides with majestic birds known as “Ferkh” with blazing feathers, using the mejboud technique which dates from 1970, it was made by azziz’s Maison ,the founding father of the workshop, Si Mohamed Lakhdar Azzi (1933-2017).



Other examples of famous kaftans can be cited such as that worn by Mme Boutefnouchet, wife of Cheikh Ammar Boutefnouchet, Chief of the Zaouia El Alaouia of Annaba , 1971, embroidered with gold thread representing plant and floral patterns as well as images of peacock and other birds.



Other kaftans showing representations of peacocks and other birds embroidered with gold thread like the one represented on the cover of the record of the Malouf singer , Thouraya where the peacock is embroidered on the shoulders of the kaftan.

Or the photo of the popular actress Beyouna, on the right , wearing a kaftan with two peacocks embroidered at the bottom of the outfit.





Maison Azzi founded by father Si Mohammed Lakhdar Azzi (1933-2017) currently run by his son, Mr. Fouad Azzi has in his collections numerous gandouras and kaftans embroidered with gold thread using the Mejboud technique reproducing floral and plants patterns with the figure of the peacock including three, 90, 70 and 60 years old.



One of the Azzi Maison kaftans presented at the various fashion shows in Constantine since 2020



Another kaftan from Azzi Maison , reproducing floral and plant patterns with the figure of the peacock and other birds. Maison Azzi fashion show



## Peacock in embroidery:

Being a swearing -in outfit, it was common to see the Algerian kaftan displaying the image of the peacock as a royal pattern , a pattern which refers to the living and historically attested presence of the peacock in Algeria.

In traditional Algerian embroidery, Mejboud, which tends to reproduce plant and floral patterns , which recapitulate a symbolic framework almost identical to that found on kaftans, namely: flora and vegetation, various types of birds, the so-called hand of Fatima or khamisa which is supposed to convey a beneficent energy, the peacock in its capacity as a bird of divine nature is represented in various ways, places and on many types of clothing:



Different representations of peacocks on kaftan at the bottom of the coat



Different representations of peacocks in lower garments on gandoura



Representation of birds in the middle of a garment on gandoura



Representation of peacock on kaftan shoulder



## Peacock figures on other formats :

Present throughout the symbolic universe and the Algerian system of representation, we find the pattern and image of the peacock inspiring the different expressions of Algerian art, on all types of materials and using various techniques.

For example, we find it represented in the tapestry that covers the walls of our homes as a sign of happiness, protection and deference to this majestic and auspicious bird



Wall tapestry of a residence in Algiers



## Figures of the peacock in Algerian mystical iconography.

It is appropriate to underline in this regard the cultural symbolism of this supernatural creature often associated among Muslims with the archangel Gabriel as "King of angels" or peacock angel Taos el malâ'ika sometimes confused in popular Algerian iconography with the famous bouraq, interstellar setting (half mare, half peacock).



Peacock of the Ascension made by the great Algerian miniaturist and illuminator Mohamed Temmam (1915-1988)



Popular Algerian imagery representing the interplanetary setting : El Burâq

### Peacock figures in enameled ceramics or zellidje from Algeria :

Accompanied by other smaller birds, but no less variegated, we find the image of the peacock in enameled ceramic or zellidje, always decorated with bright colors, carrying high the elegance of a straightened neck, of a head with blazing egrets .



Fragment of dish decorated with a stylized peacock with its egret found in Sétif (Hammadid period, 11th century), Sétif Museum Collection.



Another fragment of a dish decorated with plumage, probably of a peacock (Hammadite period, 11th century) Setif Museum Collection



enameled ceramic tiles or zellidje from the Bey Palace of Constantine, 1826, representing a peacock.



Two peacocks facing each other in enameled ceramic or zellidje from the lobby of the El Djazayir hotel, formerly Saint-Georges in Algiers.





“The blue peacock” by master ceramist Toufik Boumehdi, son of Mohammed,  
made on enameled ceramic tiles or zellidje

## Figures of the peacock in Algerian pictorial art:

The pictorial universe of Algerian painters is also full of representations of the peacock in various stylized or figurative forms:



Peacock sketch made by the great Algerian illuminator Mustapha ben Debbagh (1906-2006), founder of the North African association of handicraft, exhibiting in Marseille (1922), Newcastle (1929) and Chicago (1933).



The Woman with the Peacock (1947), famous painting by the Algerian artist Mahieddine Baya (1931-1998) better known under the name “dancers and peacocks”.



Baya (1931-1998), "the Algerian blue peacock" where the artist got mixed up with the painted creature , the peacock.





Work of the Algerian painter, Hocine Ziani, "Woman of Algiers, cherries and peacock".



10 dinar banknote issued in 1970 displaying the peacock, symbol of tangible and intangible wealth .

## Figures of the peacock in poetry and singing genre :

Algerian popular poetry also turns out to be imbued with this sublime creature which seems to have left its mark on our system of symbolic representation. Who of our malhoun (minstrels) poets has never mentioned the peacock in his refrains celebrating love and beauty .

Malouf singing genre performed by Abbas Righi chanting his lover, whom he compared to peacock.

Oh my peacock, I will buy you a dress	يا فرخ الطاوس نشريلك جبة مع زوج مقاييس
with two bracelets,	الخلخال بو رطلين للكعبة غارس
A two pound anklet for your ankles	وحزام بوجهين
A two-sided belt engraved in Constantine	من نقش قسنطينة
I sing you oh light of my eyes	علموني فالغناء يا عيني
Of you I am passionate	راني مولع ببيك

Kabylian song about the beauty, the peacock and the exile by Oukil Amar, 1960 .

Go and tell to the one with the hoisted	Ma truhed a lqed laâlam, ay itbir n
standard, woodpigeon of the East	Cham
Your departure is the despair of my	Temzi yiw ar dak truh
freshness	
Tell the one with the peacock eyes	Inn as i mlaâyun Tawes
May she not despair	Balak a taves
My return is soon	Aqliyin deg ussan a
The exile is now coming to its end	Dayen tura tekfa lgherba



The French poet, novelist, journalist, historian and artist Lucie Delarue-Mardrus (1908) was able to perpetuate the memory and image of the peacock by declaiming an ode in her honor entitled Peacocks of Algiers.

With the distant blues of the sea and plane trees  
of a tangled park like in the albums,  
On this wall of geraniums,  
I see two peacocks wearing their sultana dresses.  
I think about stories of a young winged prince,  
of an enchanted and fatal lady.  
How I love spinning  
these birds topped with a royal egret

Finally, how can we end this flight above the nests and high courtyards of peacocks and other birds, each as prestigious as the other, without mentioning the feminine first name of Taos (Peacock), synonymous with beauty and magnificence, very widespread in Algeria as this is evidenced by the first name of the well-known figures such as Marguerite Taos Amrouche (1913-1976), a famous Algerian novelist and singer of traditional Kabylie songs, or the Algerian pop singer Taos Arhab.

The peacock is truly an emblem of Algerian culture and arts symbolizing the sacredness, the beauty, the elegant appearance, the stately bearing, the seduction, the magnitude, the shimmer and the vivacity of the spectrum of colors of the deployed universe, in short, the completed creature.

## **To conclude:**

Algeria warmly hails UNESCO for having offered it the opportunity to submit this update on the elements linked to women's clothing and exhibition ceremonies and requests the Secretariat to the Convention to kindly this file to the various bodies, groups and experts, evaluation and decision-making committees that it deems useful to inform.

This update file has been entrusted to a group of scientists and experts and groups of practitioners and holders whose competence and rigor are authoritative. They were able to show the great antiquity of these practices, the extreme diversity of clothing and worn adornments , the extent , the rooting and the transmission within the communities and outside, of this traditional handicraft knowledge and know-how, ceremonial knowledge and the arts of putting oneself on stage by questioning these cultural heritages from the points of view of Anthropology, Archaeology, History and cultural heritage sciences as the 2003 Convention and the relevant UNESCO texts invite us to do .

From this approach and these cultural and scientific efforts, there can only have a renewed empathy towards History, Culture, identity and continuity of the peoples who bring us make what we are.

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