THE SYNAGOGUES OF MOROCCO:
AN ARCHITECTURAL AND PRESERVATION SURVEY



BY JOEL ZACK

photographs by Isaiah Wyner

a project organized and sponsored by
The Jewish Heritage Council
World Monuments Fund

Abridged Report

New York/ August 1993

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PREFACE TO THE SECOND EDITION

The Synagogues of Morocco was first published in 1993. Only minor changes have been made in this new edition, the publication of which is made possible by a generous grant from the Lucius N. Littauer Foundation. Since 1993, however, there have been many new developments which have affected the Jewish heritage of Morocco.

On the world stage, the improved relations between Muslim states and Israel, and in particular, the development of close ties between Israel and Morocco, have changed the nature of the problem of preservation of Jewish culture in Morocco. One no longer talks of "what if," but rather of "how to." The new political realities of the region have encouraged an increasing number of Jews from North America, Europe and Israel to visit Morocco, highlighting the need for regular access to Jewish sites and the implementation of the Jewish Heritage Route recommended in this report.

In Morocco, a number of promising developments have taken place, including the creation of Jewish Museums in Casablanca and Fes by the Jewish communities of those cities. The Casablanca museum, which will be housed in a former Jewish orphanage, has already organized a Museum Board and has begun to acquire a small collection of historical, religious and artistic objects and documents. The Fes museum will be housed in the former Em Habanim Synagogue, which is to be restored with help of UNESCO. The synagogue is adjacent to the Jewish cemetery on the edge of the Mellah.

In January 1994, a tour of Moroccan Jewish sites, including many of those detailed in this report, was organized by the World Monuments Fund and was enthusiastically received by government leaders including Mr. André Azoulay, counselor to His Majesty King Hassan II; His Excellency Mohamet Benaissa, Moroccan Ambassador to the United States; and Mr. Serge Berdugo, Secretary General of the Council of Moroccan Jewish Communities and Minister of Tourism for the Kingdom of Morocco. All three pledged to be actively involved in preservation work and in the implementation of a Jewish heritage route.

While much remains to be done, the completion in 1993 of the restoration of the Nahon synagogue in Tanger, undertaken by Mr. Ami Sibony of New York, is proof of the high quality restoration work which can be achieved when the commitment is made to see the work through. Restoration of the small synagogue in Arazan undertaken in 1994 by Mr. Joel Zack with the generosity of the Lucius N.

Littauer Foundation, also demonstrates that relatively modest sums of money judiciously applied can have a great effect, as in this case. Mr. Henri ben Gualid and his family are also taking steps to see that the Rabbi Yitzhak ben Gualid Synagogue in Tetuan is preserved for the future. As has been the case since this work began, the efforts of Mr. Albert Weizman and the Casablanca office of the Joint Distribution Committee have been critical to its success.

The remaining years of this decade will be crucial for the survival of the many Jewish sites in Morocco, a number of which are described and illustrated in this report. The Jewish Heritage Council hopes that the readers of this volume will become active participants in this critical preservation effort.

Samuel Gruber
Director, Jewish Heritage Council
New York, April 1995

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PREFACE

This volume is the first in a series of studies organized by the Jewish Heritage Council of the World Monuments Fund on the conditions of Jewish monuments throughout the world. These reports are conceived to serve as timely reports on current conditions. They both stand as records of an endangered heritage and provide the basis for the development of preservation strategies.

The World Monuments Fund (WMF), a not-for-profit private organization based in New York, USA, assists in the preservation of our most significant artistic and architectural heritage. The Jewish Heritage Council (JHC), established as a continuing program of WMF in 1988, is the only full-time effort dedicated to the documentation, protection and preservation of the sites and structures of significance to Jewish heritage worldwide.

Comprised of distinguished scholars, preservationists, philanthropists and cultural figures, the Jewish Heritage Council was created to respond to the urgent need to identify, document, protect and preserve many buildings and sites of artistic, architectural and historic significance to Jewish culture. Natural and human causes now threaten these monuments: many now suffer from neglect and deterioration, and others are in immediate danger of vandalism, collapse, and demolition. The Jewish Heritage Council believes it is essential to take steps wherever possible to aid and encourage the preservation of historic Jewish monuments: to save the memory of what has been, and to preserve art and architecture of the highest quality.

Jewish Heritage Council activities include education and advocacy to further awareness of the significance and the needs of Jewish monuments. Its mandate also includes surveys of threatened Jewish heritage sites, and the planning and management of restoration projects around the world.

In its ongoing work, the Jewish Heritage Council unites individuals, foundations, government agencies and communities in the commitment to the protection and preservation of Jewish architectural heritage.

The World Monuments Fund survey of Moroccan Jewish Architectural sites (1989) was the first Sephardi project of the newly formed Jewish Heritage Council. The Morocco project now serves as a prototype for survey projects in other countries.

On behalf of the World Monuments Fund and the Jewish Heritage Council, I extend thanks to Joel Zack and Isaiah Wyner for their tremendous effort in collecting the material presented here and preserved in WMF's Morocco archive. Joel Zack first proposed this project, and his unflagging enthusiasm has kept the effort on track. Special thanks also go to Albert Weizman, Moroccan representative of the Joint Distribution Committee, without whom our work in Morocco would not have been possible, and to the New York staff of the Joint Distribution Committee, for their generous assistance. From the World Monuments Fund, my thanks to Rebecca Anderson, who has nurtured the project since its inception, and Felicia Mayro and Mauri Tamarin who have helped immeasurably in editing the report.

The World Monuments Fund gratefully acknowledges the Ronald S. Lauder Foundation for its continuing support of the Jewish Heritage Council projects, and the Lucius N. Littauer Foundation, which provided the necessary funding to publish this report.

An early version of this report had a considerable impact on the preservation of Jewish monuments in Morocco. We hope that this expanded report will accelerate the recognition of the importance of the Moroccan synagogues described herein. It is our hope and desire that this report represents only the first step in preserving the magnificent Jewish architectural and artistic heritage in Morocco.

Samuel Gruber
Director
Jewish Heritage Council
August 1993

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I owe a tremendous debt of gratitude to the many institutions and individuals who have assisted me in this research over the last seven years. While I cannot name all of them, there are a few without whom this work would never have happened. These include:

The Jewish Heritage Council of the World Monuments Fund and all the individuals who work in the WMF office--most notably Samuel Gruber, Rebecca Anderson, Felicia Mayro, and Mauri Tamarin;

The Ronald S. Lauder Foundation, whose ongoing support of the Jewish Heritage Council enabled this project to be realized, and the Lucius N. Littauer Foundation, whose generosity has enabled the publication of this report;

The Graduate School of Architecture and Planning at Columbia University, The International Survey of Jewish Monuments, and Raina Fehl;

The American Jewish Joint Distribution Committee and all those who worked in the Casablanca office during the course of this project, most notably Albert Weizman and Seymour Epstein;

The Moroccan government and the Communauté Israelite du Maroc;

The talented and devoted individuals who comprised the "Team" who traveled over 13,000 km in two months in 1989: Isaiah Wyner (New York), photographer; Raphie Elmaleh (Casablanca), translator and guide; Lesley Miller (Ann Arbor), oral historian; Habib Ajgugal (Casablanca), assistant; and Richard Plotker (Jersey City), assistant;

My family and friends for their support and encouragement;

Lastly, I owe a large debt to hundreds of very remarkable people in Morocco--Jew and Moslem alike--who assisted me in this work, invited me into their homes, and have made this project very rewarding.

Joel Zack, AIA
Co-chair
Moroccan Jewish Heritage Preservation Committee
New York, August 1993

I. HISTORY OF THE PROJECT

This project started in 1985. The first visit to Morocco took place during five weeks in 1986 and was largely funded by the Graduate School of Architecture and Planning at Columbia University (through a William Kinne Fellows Memorial Travelling Fellowship) and the International Survey of Jewish Monuments at the University of Illinois at Champaign-Urbana. The second visit to Morocco took place during nine weeks in 1989 and was wholly funded by the Jewish Heritage Council of the World Monuments Fund. Most of the photographs from this trip are the work of Isaiah Wyner.

The primary purpose of this project was to study the architecture and present condition of the synagogues of Morocco. Other physical artifacts of Jewish life in Morocco have also been documented whenever possible. These include cemeteries, *mellahs, mikvot,* schools, and objects from within the synagogues. Complete information on these varied sites, however, has not been included in this abridged report.

The emphasis of this publication has been on those older and more historically significant synagogues which still survive, the majority of which pre-date the French presence in Morocco (1911). While a large number of more recent synagogues have been included here, constraints of time precluded documenting them all. In all cities except Casablanca, they have been listed even if they were not visited. Only a small sampling of the synagogues in Casablanca are part of this report.

Due to time constraints, two geographic areas of Morocco have not been documented: the region of Ouazazarte in the south and most of the Spanish north (only Tanger, Tetuan, Chefchaouen, and Ouezzane have been covered). It is hoped that material from these areas, gathered by other researchers, will be included at a later date. Due to the changing borders of the ruling dynasties of North Africa over the centuries, there are of course many sites in present day Algeria and Tunisia (and Spain) that were once part of the Moroccan Jewish community.

Today, it is impossible to gain entry to most of the former synagogues in Morocco. Whenever possible, we have tried to "re-construct" the synagogue based on the recollections of those who once knew them and on those aspects visible from the exterior (e.g. height, fenestration, massing, etc.). Those sites "reconstructed" from methods other than direct observation are clearly noted as such in the report.

Notes on the conventions used in this report

A separate glossary is included.

The word "story" or "floor" refers to the American system rather than the European one (i.e. the first story is that located at street level, the second story is that directly above.)

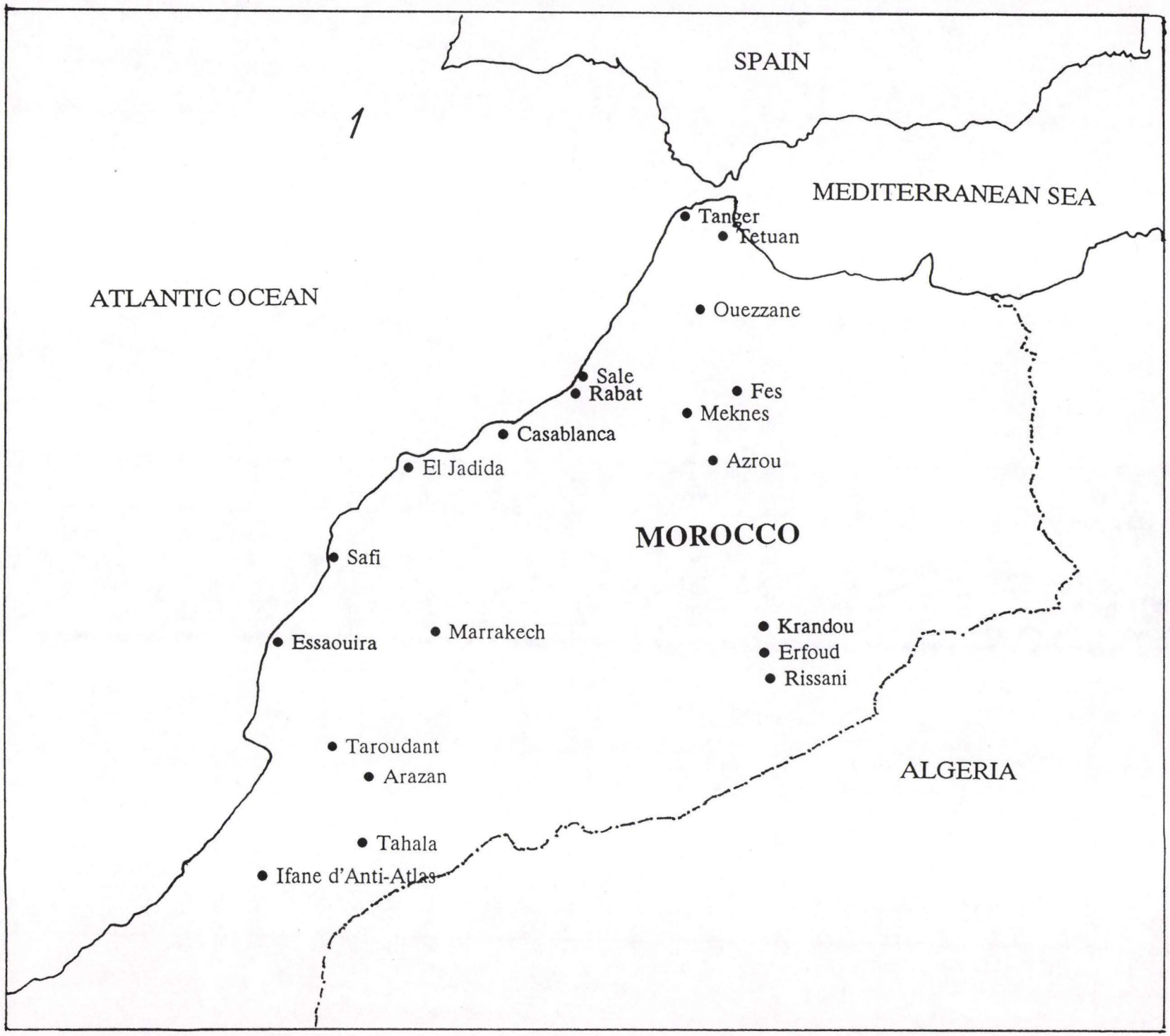
The "tense" of the report is constructed as follows: the present tense is used for elements still present as of the writing of this report, even if their use is not their original one. The past tense is used only for things destroyed or removed. For example, in a synagogue now used as a residence, the existing walls are described in the present tense; the *hechal*, if no longer present, is described in the past tense.

The dates in the report are always approximate unless the fourth character is not "0". For example, 1890 would describe an approximate date; 1892 would indicate an exact date taken from a specific source, such as a dedication plaque.

The spellings of place names are those current in Morocco. Thus Fes, Tanger, and Marrakech. When appropriate, alternative names are given. The names used for synagogues are those most commonly used in the literature and by the local Jewish community.

Recommendations for action are quite conservative. In an ideal world, all sites might be preserved for the future and restored. In a world of limited means, however, recommendations have been made only for those items deemed of high artistic value or essential to the history of the Moroccan Jewish community.

This report is an abridged version of a much larger report which contains in-depth descriptions of 80 Moroccan synagogues, some still in use, but most abandoned or transformed for other functions. The photographs are part of an extensive archive which documents over 200 Moroccan synagogues and cemeteries as well as a large number of ritual objects. The full report and archive are available for consultation through the World Monuments Fund.


SPAIN
1
MEDITERRANEAN SEA
Tanger
Tetuan
ATLANTIC OCEAN
Ouezzane
Sale
Rabat
Fes
Meknes
Casablanca
Azrou
El Jadida
MOROCCO
Safi
Marrakech
Krandou
Erfoud
Rissani
Essaouira
Taroudant
Arazan
ALGERIA
Tahala
Ifane d'Anti-Atlas

II. INTRODUCTION TO THE SYNAGOGUES OF MOROCCO

As late as the 1960s, over 300,000 Jews lived in Morocco. The 7,000 Jews who still remain are the last guardians of a great history which spans over 2000 years.

Large centers of Jewish population were found in the cities of Fes, Meknes, Marrakech, Essaouira, Tetuan and Tanger. Yet the Jewish population was by no means confined to the urban centers. Jews lived and thrived in tiny, remote villages all over Morocco, from isolated mountain settlements in the High Atlas to kasbahs in the oases of the Sahara desert.

The history of Morocco's Jews is integral to the history of Morocco. Legend claims that after the destruction of the first Temple in Jerusalem, Jews settled in Ifrane in the Anti-Atlas mountains and the island of Jerba in Tunisia. In the centuries that followed, many of the Berber tribes incorporated significant aspects of Judaism within their own native religions.

By the time of the Islamic conquest in c. 685 C.E., the Jewish community in North Africa was one of the most religiously and scholastically active in the world, and one of the most culturally advanced. As Islam swept through North Africa, the Berber tribes were forced to convert or die. Though many did not, some Jews chose to convert. Islamic law differentiates between pagans and those it terms the *Ahl al-K'tab* (People of the Book): Christians and Jews, whose faiths it recognizes as precursors to Islam. These laws are embodied in a concept called *dhimma*. *Dhimma* guarantees protection to members of the religions "superceded" by Islam, yet it also grants them a second-class status. Certain privileges are denied, acts of humiliation must be performed and special taxes paid by these groups.

Dhimma was not consistently enforced, however. Often, the restrictions were overlooked, and in those times, many Jews became very prosperous and influential. At other times, the guarantees of protection were ignored and the Jews suffered persecution. The history of the Jews of Morocco is also a history of the swinging of this pendulum. This varying tolerance brought about wide population movement: Jews fled to mountains when their situation became difficult in the cities, and returned when trouble had passed.

Dhimma also influenced synagogue architecture: it forbade Jewish ritual to be performed publicly and it decreed that synagogues were not to be prominent, most notably from the exterior. Nor could synagogues exceed the height of the nearby mosques. There were occasional prohibitions on building new synagogues and property ownership, so that in certain areas the Jews leased their synagogues as well as their homes from their Moslem neighbors.

Despite periodic waves of persecution, the Jews of Morocco--and indeed of all North Africa and Spain--prospered under Islamic protection and their culture thrived. The great centers of Islamic study in Morocco were also great centers of Jewish learning, and home to many famous rabbis. It was under Islamic rule that Judaism produced some of its greatest thinkers, among them Maimonides--rabbi, physician, and philosopher (of Cordoba and Fes) and Rabbi Yitzhak al Fasi (whose very name means "of Fes") who lived in the 11th century and was the first post-Talmudic codifier of Jewish law.

In 1492, nearly 700 years after Islam became entrenched in North Africa, Islamic rule in Spain collapsed. Many Jews as well as Moslems, who were forced to flee the Iberian Peninsula, settled in Morocco, notably in the cities of the North. These immigrants brought with them a high level of learning and culture and greatly influenced Jewish life in Morocco. The distinction between the better-educated and more polished Jews from Spain and native Jews was maintained for centuries and was the source of continuous friction between the two groups.

In 1438, the first *mellah*, or Jewish district, was founded in Fes and the Jews were forced to move there. *Mellahs* were soon established in almost every city in Morocco, sometimes to degrade the Jews and at other times to protect them. In the latter case, the *mellahs* were located near the royal palace, an indication of the special relationship the Jewish community often had with the monarchy.

Conditions began to decline during the 18th century and by the early 19th century, the Moroccan Jewish community experienced great poverty and suffering. European Jews, most notably the French, began to intercede, providing aid, working for their emancipation, and establishing a vast network of Jewish schools.

When the French government established a protectorate in Morocco in 1912, one of its first acts was to lift *dhimma* and to give equal rights to Jews. The French raised the status of the Jews, and used them as middlemen between the Arabs and themselves. The French favored Jew over Moslem, in their eyes the lesser of two evils.

Many Jews took advantage of their new position and left the overcrowded and unsanitary *mellahs* for the clean and modern Ville Nouvelle built by the French outside every city. Leaving the *mellahs*, the Jews abandoned the old, historic synagogues and built larger synagogues in a more Western style, within walking distance of their new homes. With these new synagogues, the Jews were able to assert a visible presence that had previously been forbidden.

Through World War II, the Jews of Morocco were protected by King Mohammed V, who flatly rejected the demands of the occupying Vichy government to turn over the Jews. With the establishment of the State of Israel, small numbers of Jews began to leave Morocco for Israel. More significant was the large movement of rural Jews from their remote villages to the urban centers.

Morocco declared independence in 1956. Unlike neighboring Algeria, the transition was a smooth one. Despite sincere promises of protection by the government, Jews began to leave in larger numbers for Israel, France, and Canada. A series of anti-Semetic incidents after the Six-Day War in 1967 served as the last great catalyst, prompting the departure of whole communities.

Today, about 7,000 Jews remain in Morocco. Most live in Casablanca, and a few hundred can be found in each of the other major cities. Their role in the history of Morocco is well recognized by both the government and by most of the people among whom they once lived.

The *mellahs* evince the communal nature of earlier Jewish existence. These dense, labyrinthine areas with their narrow streets and thick walls once contained not only synagogues--which in the larger cities numbered in the dozens, but also *mikvot, yeshivot*, rabbinical courts, butcheries, communal ovens, and marketplaces which were the centers of Jewish life. The Jewish cemetery is often located immediately outside the walls of the *mellah*. Even today, these areas are still known as *mellahs*, and in a few cities, such as Marrakech, Tiznit, and Rich, a handful of elderly Jews can still be found living in these quarters.

Although many synagogues in the major cities were large and prominent, the majority of the hundreds of synagogues in Morocco were small and fairly plain. Though open to everyone, the synagogues were usually privately owned and maintained by the wealthier members of the community. Many, in fact, were often simply a room within a home or a nearby building that had been founded and named in the memory of an ancestor or a great rabbi who once presided there.

Both the nature of Jewish prayer and the primacy of the Torah (Pentateuch) have influenced the architectural form of the Moroccan synagogue. Most of these small, intimate synagogues, in preexisting rooms are either simple rectangles or more irregularly shaped. Ritual and tradition dictate the layout: where the Torah is stored, where it is read (and from where the service is led), the congregants, the communal nature of the service, and the respect accorded elders of the community all contribute to a basic plan distinctive to all Moroccan synagogues.

Bet Ha-Knesset (BH) Rabbi Berdugo in Rabat and BH Naridim in the *mellah* at Marrakech, which are still in use, are examples of a simple room upon which a very clear order has been imposed. At the front of the room, facing east towards Jerusalem, is the *hechal* (or the *Aron Ha-kodesh*), the cabinet in which the Torah is stored. At the opposite end, on axis, is the *tevah* (or *bimah*) the table from which the Torah is read. The worshipers sit on freestanding benches at the perimeter and parallel to the main axis. In many synagogues, this axis between *hechal* and *tevah* often extends to the entrance. The women usually sit in a separate small area, near either the entrance or in the courtyard.

BH Rabbi Chaim Pinto in Essaouira, now used occasionally, is another example of a simple room, here L-shaped, characterized by an axis which runs between *hechal*, *tevah* (framed by two columns and beneath a skylight) and entrance. This second floor synagogue is in the house in which the great rabbi Chaim Pinto once lived.

BH Hacham (now a residence) in the old *mellah* in Meknes is again a simple room plan. The sharp slope of the street allows the women's gallery to be entered a full level above the main space and set immediately over the *hechal.* The result is an impressive and eye-pleasing composition.

The materials and surfaces of the synagogues established in a pre-existing room tend to be very plain. Ornament is used to reinforce the hierarchy of the service and therefore is concentrated at the *hechal* and *tevah*. In addition, the ornamentation is reserved for specific objects of importance: the *Sifrei Torah*, its *rimmonim* and pointers, memorial lamps, talismans, embroideries, and calligraphies. Many of these objects exhibit the highest degree of artistry and craftsmanship. Jews were especially respected for their skill in metalwork. This is manifested in the elaborate articulation found in the silver and brass memorial lamps and Torah *rimmonim*.

In contrast to the small, simple synagogues, the great cities possess larger, more elaborate synagogues, many of them significant for their sophisticated use of Islamic architectural elements and their high level of craftsmanship.

The *mellah* in Fes contains some of the most magnificent synagogues:

BH Fessaine, now a boxing hall, is between 300 and 400 years old and one of the largest synagogues in Fes. Rows of arches divide the space into three aisles, and the *hechal* was situated along one of the longer walls. The decoration of the synagogue incorporates Islamic motifs in the ornamental stucco band above the arches and in a large horseshoe arch - reminiscent of the *mihrab* of a mosque. There was a women's gallery at either end of the space.

The abandoned BH Ibn Danan is also 300 to 400 years old and impressive in size. Within a recessed area along one of the two longer walls, seating was provided for the elders. This space was fronted by a magnificent cantilevered *tevah* and a wooden screen composed of horseshoe arches. The two-bay *hechal* is bounded by mosaic tile and ornamental stucco. High, deep windows over the *hechal* flood the space with light.

Other synagogues in Fes, although smaller, are remarkable for their rich architecture:

BH Debada, now used as a residence, is approximately 200 years old. It is a smaller synagogue whose interior is covered with lavish ornamental stucco and still has an intricate wood *hechal*. The synagogue is located on the second floor of a building close to BH Ibn Danan.

BH Dar El Mae is also now a residence and approximately 200 years old. The space comprises two very small rooms on the third floor of a larger building. The influence of Islamic architecture and decorative motifs is apparent in the wainscoting of ceramic tile based on the horseshoe arch motif, the rich ornamental stucco, and a magnificent ceiling of carved and painted wood based on the geometry of the space.

BH Sabba, perhaps the jewel of Fes, is now a private home and is in great and immediate danger of being lost through the renovation of its current owner. This synagogue is approximately 300 to 400 years old. On entering and ascending a staircase, one comes upon a great room with a raised ceiling. Nine square bays define the architectural organization of the room which focuses upon the central bay. Four beautiful piers support the raised roof and skylight over this central component where the *tevah* was originally located. The nine-square plan which emphasizes the liturgical hierarchy of the religious service displays a magnificent clarity of form. This typology is found commonly in the south.

Northern Morocco came under a strong Spanish influence: the synagogues in Tanger, while still retaining strong elements of Islamic architecture, incorporate elements of European architectural vocabulary. Many resemble European church architecture utilizing a traditional basilican plan. The double-height naves of these synagogues, lit by skylights, converge on a double-height *hechal*; the lower aisles are beneath a U-shaped women's mezzanine. The *tevah* is often at the rear, maintaining the *tevah-hechal* axis. Examples of this type are BH Suiri, BH Assayag, and BH Nahon, which is currently undergoing restoration. All three are still used periodically.

Tetuan, a town near Tanger, is a fiercely proud and independent community, which counts among its numerous synagogues the 200-year-old BH Yitzhak Ben Gualid (in periodic use), a remarkable space of great complexity. A mezzanine housing a women's section overlooks a large two-story squarish room crowned by a large skylight. A series of smaller rooms below, all opening into one another in a rich variety of ways, surrounds the space. The building is constructed of white plaster walls with highly-detailed woodwork and sophisticated ceramic tile inlays.

The synagogues built after the arrival of the French in the early years of this century retained elements of the traditional sanctuaries, although the use of ornament is less elegant and the craftsmanship is not as sophisticated. This tendency is exemplified most notably by the use of

stucco and the high bands of windows with stucco screens in BH Y'hoshua Berdugo, built about 70 years ago in the new *mellah* of Meknes.

The greatest change in the synagogues built during the French protectorate was the monumentality of their exteriors, reflecting the new confidence felt by the Jewish community.

BH Y'hoshua Berdugo in Meknes was erected on a prominent corner site in the "New *Mellah*" established by the French. Although its exterior does not specifically identify the structure as a synagogue, two articulated balconies suggest that it is something greater than a residence.

The monumental facade of nearby BH Ben Amarah, now a residence, demonstrates an even greater assertiveness. Higher than the building behind it, its Gothic pointed arch windows -- a Christian form -- are Western, and were perhaps designed to distinguish the building from its Islamic surroundings. The tracery in each window culminates at the top in a Star of David.

The Great Synagogue in Casablanca, built in 1947 and still in use, is a large freestanding building within a courtyard. This solid, strong European style building strives for monumentality. In the center of the facade is a Decalogue (a representation of the Ten Commandments).

The French, like many before them, exerted little influence on the architecture of the small villages. Islamic arts and stylistic traditions were not as pronounced in these locations, due in part to limited materials and skilled artisans. Often, climatic realities such as the brutal heat of the Sahara dictated architectural features such as fenestration which controlled the infusion of light, thick walls which reduced interior temperatures and protective courtyards which were used for prayer in favorable weather.

The synagogues of these small villages are, perhaps, the most poetic. Neither "designed" or "decorated" in the more sophisticated manner of the cities, these vernacular structures display a unique clarity and remarkable beauty. Like the surrounding earthen architecture, they are a constant reminder of their own temporality, made even more dramatic by the powerful and harsh landscape around them. As all the Jews in the south have departed, their synagogues -- and their homes, and *mellahs* -- are now disappearing.

The *mellahs* of the south were sometimes distinct sections of kasbahs. In urban Morocco, only Jews lived in *mellahs*; in the rural south, however, Jews and Moslems often shared the *mellah*, but the districts were always known as *mellahs* as long as some Jews lived in them. In addition to walls and gates, they often had watchtowers which were manned at night.

Although generally much simpler, rural synagogues of the south share many characteristics of urban synagogues in terms of spatial organization and typologies. An example of these similarities is the 400 year old synagogue in Ifrane. The centrally planned structure with four -- generally massive -- square piers supporting a raised skylight establishes a form which also occurs in Fes in the elaborate synagogue of Sabba, and suggests communication and population movement between rural villages in the south and urban centers such as Fes, centuries ago. Under the skylit area was the raised *tevah* with an area for the elders of the village. The *hechal* was immediately in front of it, and terminating the axis was the entrance from the courtyard, another feature common to rural and urban synagogues, alike. Mud benches lined the perimeter and surrounded the *tevah*. Small windows in the thick walls allowed concentrated beams of light into the space. Small niches near the benches held candles to illuminate the space and provide warmth during the cold Saharan evenings and mornings.

The two synagogues of Tillin are also of the four central column type. One is particularly notable for the monumentality of its exterior and the presence of highly articulated ornament.

Built 200 years ago, the synagogue in Tiznit suggests this same nine square typology, although the floor of the central square, where the *tevah* was placed, was not raised and the two skylights above were very small. The present roof is only 50 years old, and the size of the original skylights is not known.

The synagogue in Krandou is an example of a second nine-square type, a derivative of the type found at Ifrane, where the space is given a very specific directional focus by the rows of horseshoe arches. The three bays and three aisles define the space, reinforcing the *hechal-tevah* axis. This synagogue type is influenced by the architecture of the North African mosque (itself a large space characterized by bays and aisles which are defined by rows of horseshoe arches) demonstrated by the fact that the arches are non-structural; the synagogue is of post-and-beam construction and the arches are for purely ornamental and spatial purposes.

The synagogues at Er Rachidia, which were all built in this century, display the same architectural type as at Krandou. Although the French did not have much influence in the small villages, they built administrative towns such as Er Rachidia, where Jews settled from neighboring villages.

The last major type of synagogue in the south is, like the synagogues of the cities, the simple room where order is imposed by the dictates of the service with concentration on the *hechal* and *tevah*. In Tikkert, the synagogue was a simple room with mud bas-relief around the *hechal*. Two small skylights allow intense beams of light to enter the space. Similarly, the synagogue of Imzouren was a small room with a few tiny windows. The Torah was kept on a platform behind the door where most likely, there was once a wooden cupboard or a cloth covering.

Upon entering the synagogue at Arazan, one encounters a pier upon which traditional Hebrew words of welcome are painted: "How goodly are thy tents O Jacob and thy dwelling houses O Israel". Following it is the reminder to "Know before whom you stand; before the King of Kings, the Holy One blessed be He". On each of the four walls, large letters are painted to indicate the direction of each wall and further emphasize the orientation towards and primacy of Jerusalem. Although this synagogue is now used as a barn, the *tevah*, located between two columns and a series of small, high windows, remains intact. Surprisingly, the *hechal* is also preserved. It is a vividly painted, wooden piece with two doors that open to reveal a horseshoe arch.

While many of the synagogues across Morocco have been closed or converted to other uses, the cemeteries remain largely untouched and fairly well maintained. The vast size of these cemeteries and their often prominent locations testify to the numerical strength and influence of the local Jewish community. Not long ago, the population of many of these cities and villages was one-fourth or one-third Jewish.

The types of tombstones in these cemeteries exhibit substantial variations. Those in the central great imperial cities--Fes, Meknes, Marrakech--are whitewashed barrel-vaulted structures built of brick and faced in plaster. In each, there is a small niche for the placement of candles. The tombstones of the south are much simpler: irregularly sized stones at the head (with inscriptions) and the foot, with rocks piled in between, a tradition very similar to Moslem tombstones. In other parts of the country, flat tombstones with Hebrew inscriptions are common. The flat tombstones in the cemetery at Tetuan are clearly influenced by anthropomorphic shapes and often display Hebrew calligraphic inscriptions.

This abridged report offers a glimpse at the remarkable richness and diversity of Moroccan Jewish culture as evidenced through its physical forms. The *mellahs*, cemeteries, ritual objects and, most notably, the synagogues manifest a fusion between the inherent requirements and priorities of Jewish worship and the extant Islamic cultural context which defined architectural forms, building methodologies and traditions of craftsmanship. While a substantial amount of this heritage has been lost, much still remains. It is imperative that immediate action be taken to prevent further loss.

SIXTEEN SYNAGOGUES

Essaouira: Bet Ha-Knesset Chaim Pinto
Derb (Rue) Pinto, Mellah

Date:	ca. 1870
Current use:	periodically as synagogue
Owner:	descendant of Rabbi Pinto
Condition:	good
Context:	urban - second floor
Type:	simple room with two columns
Dimensions:	19 x 21 ft
Materials:	masonry
Distinction:	skylight

The synagogue is on the second floor of the courtyard building in which the revered rabbi Pinto once lived. He is buried in the nearby cemetery where his tomb is the focus of an annual *hilulah* (pilgrimage). The synagogue is an important place during this celebration.

Upon entering the building, one ascends a small flight of stairs to a small (4 x 8 ft) second-floor courtyard. There are a pair of small painted wooden doors and a small curb leading into the synagogue. Next to the synagogue is a much larger second floor courtyard.

The synagogue is essentially a square room, with a small extension at the rear. Spanning the middle of the space are two round columns. Between these columns and underneath a skylight is the *tevah*. The entrance is on axis with the *tevah* and the *hechal* occupies the width of the wall opposite the entrance.

The walls of the synagogue are whitewashed plaster over masonry. The ceiling has been changed since 1986 and is now sheetrock, which hides the beautiful wood ceiling and the capitals of the columns. The floors are ceramic tile with an eight inch ceramic tile base at the walls. In the little area at the rear, there are a few shelves which hold candlesticks.

In addition to the skylight, there are two large splayed windows (one arched and one rectangular) and a series of smaller high windows in the thick walls of the synagogue. All of the window frames are wooden.

The *tevah* is made of painted wood panels and diagonal latticework topped by a series of ornamental wooden balls. There is a bench in the rear of the enclosure and a platform for reading the Torah with a cupboard below. The *tevah* is raised one step (eight inches).

The wooden *hechal* is placed in front of the wall. There are five bays of cabinets with articulated tops which frame calligraphies; the central bay (which held the *Sifrei Torah*), over

which hangs a red velvet curtain, is the most pronounced. The doors are wood panels, decorated with blind Islamic arches.

Benches with armrests line the perimeter of the synagogue, their high backs forming an effective wainscoting. There are also a few freestanding benches in the center. Next to the door is a special *shammash*'s seat facing the entrance. There is also a wooden *mohel*'s chair.

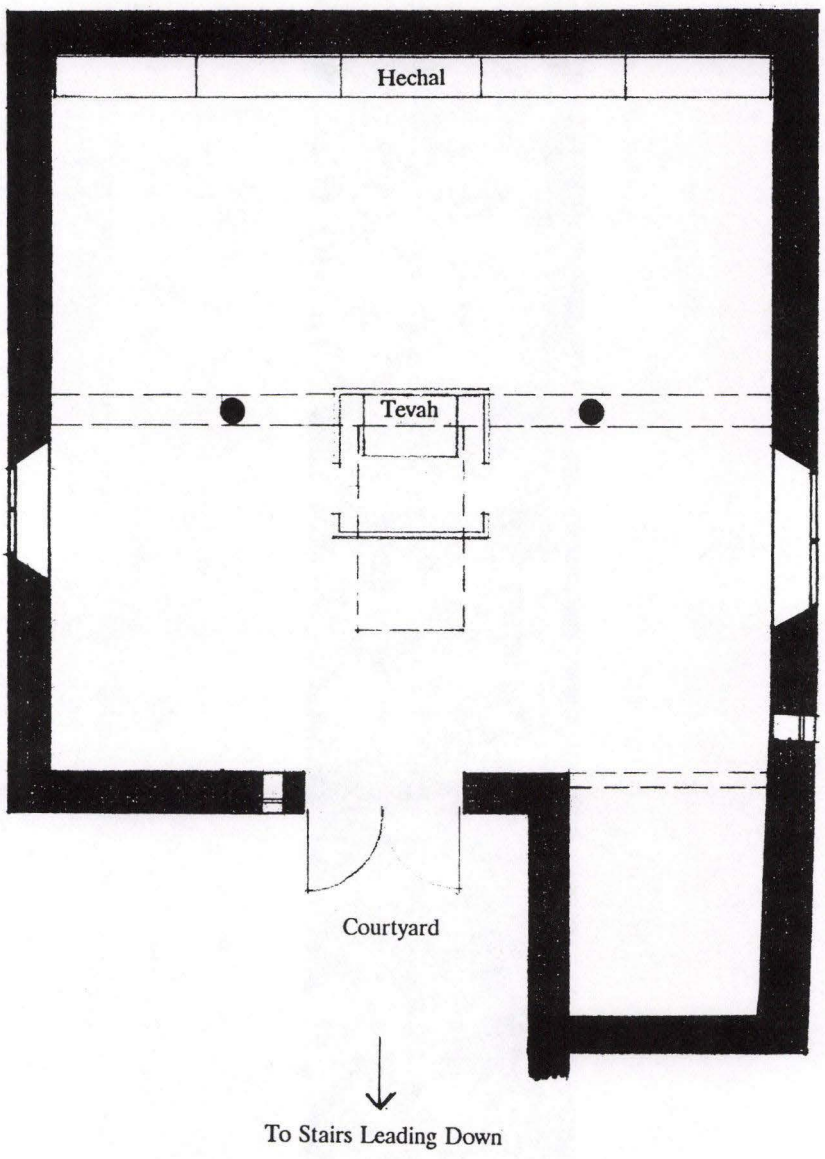
A series of memorial lamps hangs from the ceiling and a large number of hooks remain from lamps which are no longer in the synagogue. Of the eight extant lamps, four have the hand of Fatima and glass bowls hanging from a series of chains. Some have plaques for their dedication. There are also incandescent lights, now the primary form of artificial illumination.

A series of calligraphies hang in wood frames, four on the *hechal* wall, and others scattered throughout.

Near the door is a cubby for oil which has is a small opening from the small courtyard from which oil was poured into the cubby. From inside, one could remove the oil to fill the lamps.

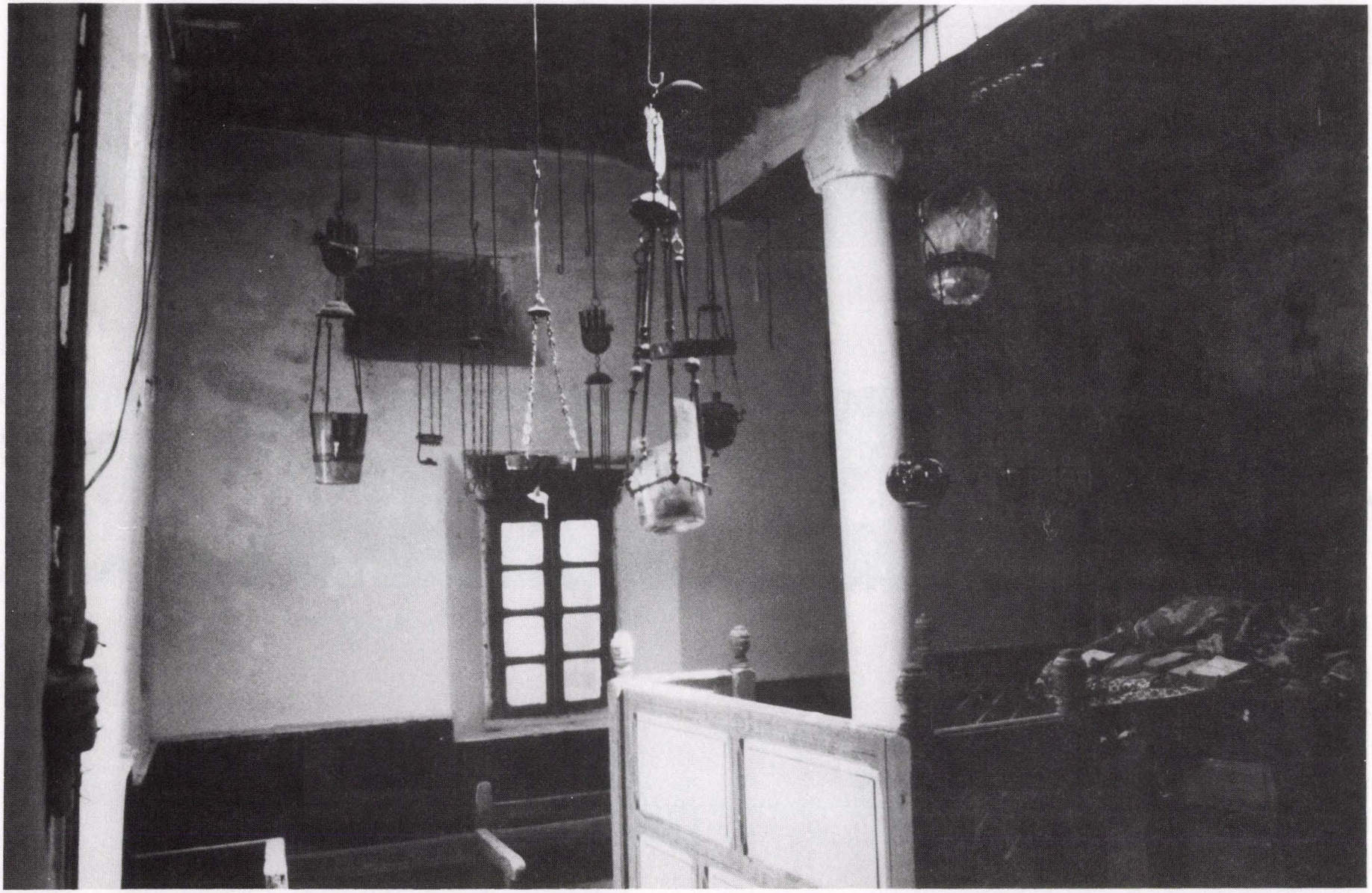
In the synagogue there are also *Sifrei Torah*, *rimmonim*, embroideries, and books.

The condition is much better than it was in 1986. No water damage is evident and the place is kept clean. However, the unsympathetic renovation work has covered much of the architecture, most notably the roof and column capitals. The original skylight was replaced. Where the colors were white and green in 1986, they are now white and bright blue.



ESSAOUIRA: BET HA-KNESSET CHAIM PINTO

Scale: 1/8" = 1'-0"



Essaouira, Morocco: Bet Ha-Knesset Chaim Pinto
Built ca. 1870

Interior view (before renovation).

photo: Joel Zack, 1986



Essaouira, Morocco: Bet Ha-Knesset Chaim Pinto
Built ca. 1870

General view towards *hechal* (after renovation).

photo: Isaiah Wyner, World Monuments Fund, 1989


פרוכת הקדש
אשר נרב לבן הכהן שמעון
בן עטאר היו למנחת מור
אבין המגוף ירא וסר מרע
בכה יוסף זל נלכע יומר בשק
בו לחרש מר השון שנרת
ותשוב הרוח אל האלקים
ת נצ"ב ה

Essaouira, Morocco: Bet Ha-Knesset Chaim Pinto
Built ca. 1870

View of *hechal* (after renovation).

photo: Isaiah Wyner, World Monuments Fund, 1989

Essaouira: Bet Ha-Knesset Simon Attias (alternate names: M'sod Attias and Shaarei T'filah)
Rue Yetno Besed, Kasbah Mellah (Newer Mellah)

Date:	1882
Current use:	periodically as synagogue
Owner:	Jewish community
Condition:	fair
Context:	urban - ground floor
Type:	double-height rectangle with mezzanine - central *tevah-hechal*-entrance axis
Dimensions:	16 x 24 ft (main room)
Materials:	masonry, wood
Distinction:	elaborate woodwork (from England), *hechal*, *tevah*, *Sifrei Torah*, books, benches, memorial lamps, crowns of Torah

The synagogue is located in the residence of Mr. Attias (who died Jan. 27 1892), a large two-story courtyard building. One enters from the street into a vestibule which serves the whole building and the large courtyard. A staircase ascends to the second floor; the women's gallery is entered directly from the second floor, not from within the synagogue itself. Off the main vestibule is a smaller vestibule, which leads into the synagogue. In the courtyard, the lower floor was used for commerce and on the upper floor were four *dayanim*, who judged the community.

The facade is unified and thus gives some sense of monumentality. The scale, however, is that of the neighboring buildings. The doorway to the residence, preceded by a few steps, is rather prominent. Large blue doors are set within a stone arch with a keystone. There are a pair of delicate, rounded, engaged columns on either side of the door. A ledge exists between the two floors. Over the door, but not centered on it, is a small balcony which presumably opened to the second floor vestibule which led to the women's gallery. The rest of the facade is smooth white stucco with a wainscoting of grey rough stucco, typical of Essaouira.

The synagogue is a two story space, rectangular in plan. A shallow mezzanine, which serves as the women's gallery, wraps around three sides. The fourth side is that of the *hechal*, opposite the entrance. While the *hechal* itself is only one story, architectural woodwork continues the full height of the space. The *tevah* is placed on axis with the *hechal* and the entrance, but closer to the entrance side.

The most remarkable aspect of this synagogue is the woodwork, which was crafted in England. According to popular legend, Mr. Attias was a Syrian Jew who moved to England, became wealthy, and commissioned a synagogue there. When he fell into disfavor with the community, he moved to Essaouira and had the interior of his synagogue dismantled and reconstructed in his new residence.

On either side of the room are found two deep arched windows, opening onto the street and the courtyard. Identical windows are also on the mezzanine level. The entrance wall has a series of three arched openings, two windows and a door between which lead to the vestibule. The other side of the vestibule has a similar series of openings. The plaster arch behind the *hechal* joins a painted wooden moulding which wraps continuously around the synagogue and meets the arches of the windows at their springpoints. At the junction of these thick walls meet the windows, the corners are cut away and have rounded plaster rods.

The space is very tall. The ceiling is 27 feet above floor level and the ceiling of the vestibule is about 12 feet six inches high.

The walls are finished in white plaster. The ceiling is wood painted white. The floor is paved with a tile of aggregate stone, similar to terrazzo. Plaster trim runs around the walls. The underside of the mezzanine is curved. The railing of the mezzanine is wood, with recessed panels in the lower part and painted (white) iron ornamental grillwork above.

A large arched recessed space is set into the *hechal* wall. The *hechal* itself is freestanding and placed within the space. It is a magnificent construction of wood, composed of two pairs of columns supporting a rounded pediment. The round pediment of the *hechal* continues the plaster arch behind it. A Decalogue is attached to the pediment. The remainder of the pediment is filled with a floral motif and projects over the lower part of the *hechal.* A carved pair of large doors, with beautiful silver hardware, opens for the *hechal.* The base projects and is infilled with panels. The inside of the *hechal* is covered in blue and yellow fabric. The *hechal* is preceded by a series of three marble steps.

Above the *hechal,* the motif of the paired columns supporting a rounded pediment and a projecting base is repeated in wood on the plaster wall.

The *tevah,* which dominates the space, is a construction of wood panels and screen, mounted by wood knobs. The *tevah* is raised one step. A bench runs along the rear, and the free-standing tilted reader's table is placed in front. Four electric lights rise from the four corners. A series of rods are placed to hold the *rimmonim* of the Torah during Torah readings. The reader's table is covered with embroidered cloth.

The vestibule of the synagogue has a sign over the front which says "Shaarei Tfilah". The large wood door has stained glass in the arch over it and wrought iron grillwork. This door has an arched window on either side. In the vestibule, a window looks towards the street and one to the courtyard. The vestibule has a wainscoting of ceramic mosaic tile, colored and in geometric patterns. There are benches in the low-ceilinged vestibule where the floor is the same material and design as that of the synagogue.

The wall between the vestibule and the main building vestibule is plaster and made of three large arches with only a column in between the three openings. The center has a pair of doors; the outer ones have an infill panel below and glass above.

The vestibule of the whole building has the same floor as the synagogue and a blue, yellow, red, and green tile wainscoting. A pair of very beautiful doors led into the courtyard. Stairs across from the entrance to the synagogue lead to the second floor.

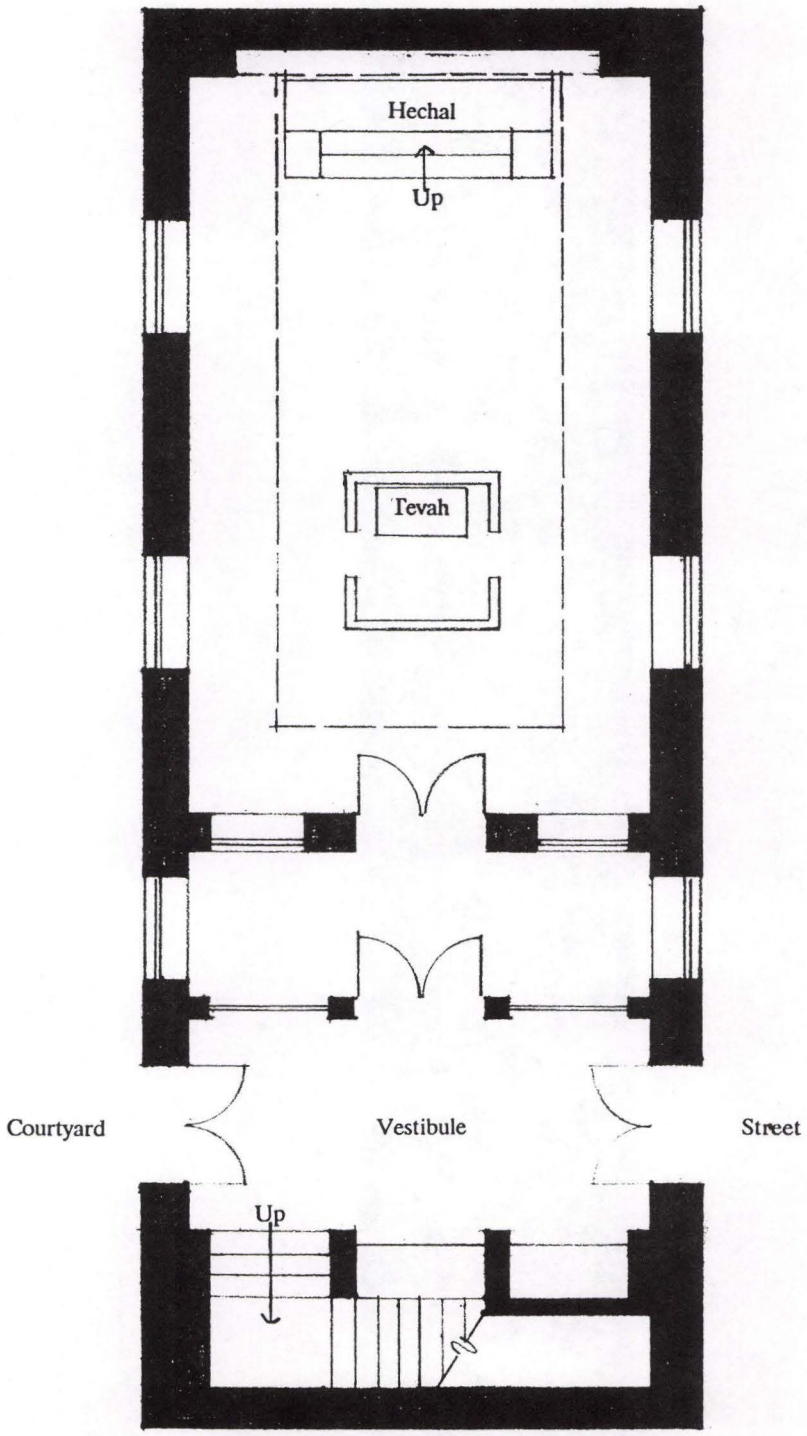
There are, in addition to the beautiful wood *hechal* and *tevah*, many wood benches in the synagogue. Some are placed along the walls of the synagogue forming an effective wainscoting. In front of them is a low wooden wall (approximately three and a half feet) which separates the seating area from the central area. The central area of the synagogue is essentially free of benches except for one which is built into the front of the *tevah*, one built into the rear of the *tevah*, and a small one at either side of the entrance. There are also two other small benches, added later.

A large number of extraordinary memorial lamps survive in the synagogue. The most significant one, located on the central axis of the synagogue, was commissioned for the construction of the synagogue in 1892. Part of this lamp is now missing. The dedicatory plaque also states that Mr. Attias died on January 27, 1892 and that the lamp was commissioned in his memory; this design was the second version. A watercolor by the designer exists showing an elevation of the lamp. Throughout the synagogue there are approximately twelve other lamps, of varying styles and levels of craftsmanship. These are clustered into two groups; one near the entrance consists of mostly simple lamps with glass bowls. The more elaborate and larger ones are near the *hechal.*

There are other memorial lamps along the wall, both oil and electric and there are also fluorescent and incandescent lights. The many empty hooks in the ceiling, indicate that there were once many more lamps.

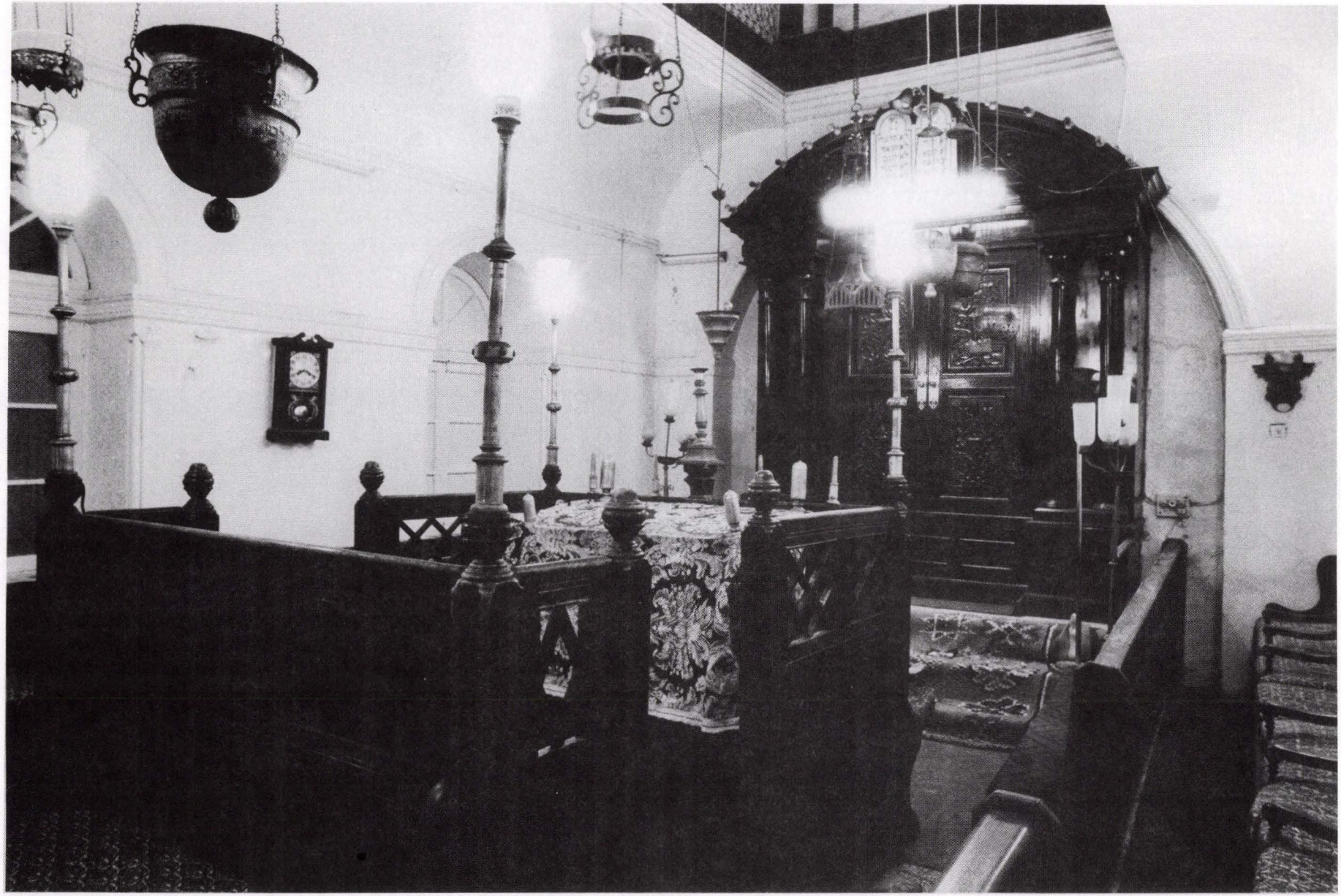
Six *Sifrei Torah*, some very old and three extra Torah covers, remain. There are also *rimmonim* and books.

The condition of the synagogue is reasonable, although every other part of the building is in rapid decay and partly in ruin. There is no water damage visible and the finishes are mostly in good condition. The mezzanine and the stairs leading to it are said to be structurally unsound. The windows are mostly boarded up.



ESSAOUIRA: BET HA-KNESSET SIMON ATTIAS

Scale: 1/8" = 1'-0"



Essaouira, Morocco: Bet Ha-Knesset Simon Attias
Built 1882

Interior view towards *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989



Essaouira, Morocco: Bet Ha-Knesset Simon Attias
Built 1882

View of *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989



Essaouira, Morocco: Bet Ha-Knesset Simon Attias
Built 1882

Detail of memorial lamp front of *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989

Fes: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Derb (Rue) El Feran Teati, Mellah

Date:	17th century
Current use:	abandoned
Owner:	a member of the Jewish Community
Contact:	Jewish Community
Condition:	threatened due to ongoing decay
Context:	urban - ground floor
Type:	rectangular room with three columns
Dimensions:	22 x 36 ft
Materials:	masonry, stucco, wood
Distinction:	remarkable *tevah* and screen; remarkable chairs

This synagogue was once one of the largest and most important in Fes. The entrance to the synagogue is situated prominently where the road widens for a public fountain. Despite the placement of the doorway at the end of the road, the facade is not monumental and the doorway is not distinguishable from any of its neighbors. One enters through a small vestibule into the synagogue and ascends two steps. There is also a second door in the vestibule.

The interior is essentially a high rectangular room of two naves divided by three octagonal piers. A recessed *hechal* occupied the two central bays of one of the long walls. The central two bays of the opposite wall were open to the recessed *tevah* area. The bay closest to the entrance has a lower ceiling; light pours in through deep south-facing windows over the *hechal.* No space was provided for women.

The yellow plaster (over masonry) walls have a wood wainscoting interrupted at the *hechal* and *tevah.* The three piers have a wainscoting of faux-painted plaster intended to resemble wood. The piers are octagonal at the bottom and square at the top. Where the columns meet the ceiling, brackets extend on two sides. The painted (green) wooden ceilings, both high and low, have exposed members. The floor is green and white glazed brick in a herringbone pattern.

Blind arches are placed in the transition between the high and low ceilings. The high, deep windows over the *hechal* continue around the thinner eastern wall and there are a few small, high windows near the entrance. There are no other sources of natural light. In Jacob Pinkerfeld's *B'tai HaKnesset B'Africa Hatzfonit (Synagogues in North Africa)* photographs taken in 1954 show that many electric and oil-burning lamps; notable was a row of memorial oil lamps underneath the blind arches. While none of the lamps remain, 50 hooks for oil lamps and 12 casings for electric lights still mark their locations.

The wall of the *hechal* is faced with ornamental stucco above a wainscoting of blue and white ceramic mosaic tile. The stairs and platform which precede the *hechal* are faced with this same tile. The ornamental stucco is white with a background of dark blue, maroon, green, and yellow. Above this composition is a series of windows, each three feet deep with canted sides and a steeply sloped sill. Each opening has two wooden frame windows each with two panes.

The *hechal* is divided into two parts, each with a pair of doors flanked by two single doors. The wooden doors of the *hechal*, most likely not as old as the synagogue itself, were covered by a curtain, but are no longer present. A cupboard is built into the wall to the left of the *hechal.*

The *tevah* area is the most magnificent part of the synagogue. A special raised area for the learned men of the synagogue is opposite the *hechal.* This area has a cupboard for books at either end. The floor of this area is different than that of the main space and has a much lower ceiling. Between this area and the main part of the synagogue is a wooden screen. One part is characterized by a band of low wrought iron arches, while the more prominent bay is filled with Islamic arches of varying types within a higher wood screen. Cantilevered out on brackets from this screen of arches is the *tevah*, a wooden platform with a wrought iron canopy, a light framework made of Islamic arches and floral decoration, culminating in a crown. A green embroidered cloth is placed on the platform. An opening behind the *tevah*, now blocked in, might originally have been a window.

Benches now line the perimeter of the synagogue, interrupted only at the *hechal.* There are also a number of freestanding simple benches, usually covered with cushions. Their original arrangement is unclear. In addition to this there is a chair of Elijah. Unique to this synagogue are a series of individual chairs and one seat for two, the only ones found in the course of this research, with elaborately carved and painted surfaces on both front and back. These massive (three feet wide by two feet deep by four and a half feet high) chairs are decorated with Islamic geometric motifs and probably had cushions on their seats.

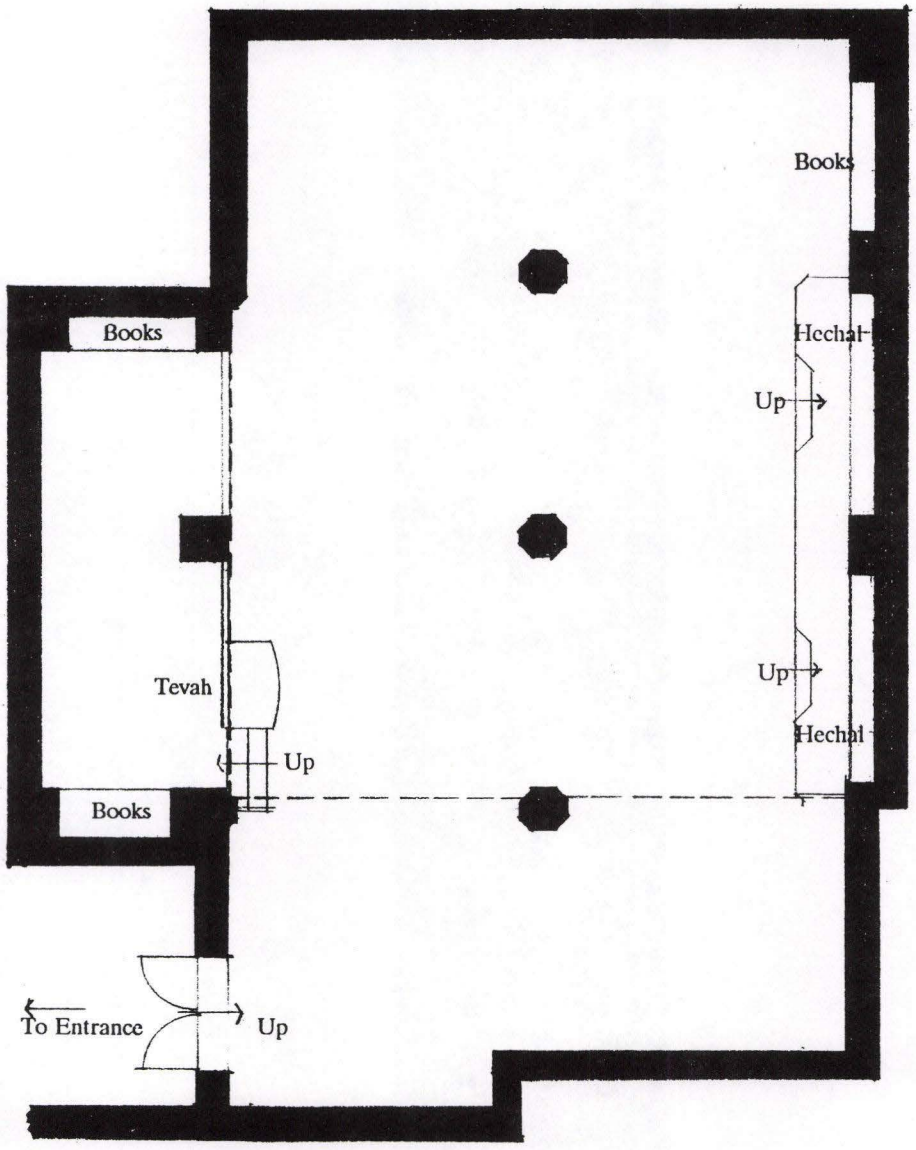
Pinkerfeld writes that the synagogue was renovated in the 1870s. It is not known what was done at the time, but it seems that the *hechal* doors may date from then.

Although the synagogue is owned by an individual member of the Jewish community, it is only minimally maintained and rarely entered. It is dirty and currently in fairly poor condition, but is kept well-locked and secured. The plaster has fallen from the walls exposing the masonry construction in many locations. Water penetration from the windows threatens further damage to the ornamental plaster and tile. Water marks have stained many surfaces and there are major cracks in the walls. The roof is sagging, and some of the wood is rotting. Windows are broken and others have no glass remaining; a few have been blocked in. Furnishing including chairs, benches, and other objects are also at great risk.

In addition to the aforementioned chairs (six chairs and one double-seat), there is also a chair for the *mohel*, simple benches, the *tevah*, the *hechal*, an embroidery and a cover for a *Sefer Torah*. There are also many books in the area under the bench at the end of the *tevah* area.

A scale model of this synagogue exists in Bet Hatfuzot, the Nahum Goldman Museum of the Jewish Diaspora, in Tel Aviv.

Due to the accessibility of this synagogue in a city visited by many tourists, its age and importance to the community of Fes, and its architectural merit, this synagogue is a candidate for immediate protection and restoration. The objects within are also in need of immediate attention.



FES: BET HA-KNESSET SHLOMO IBN DANAN

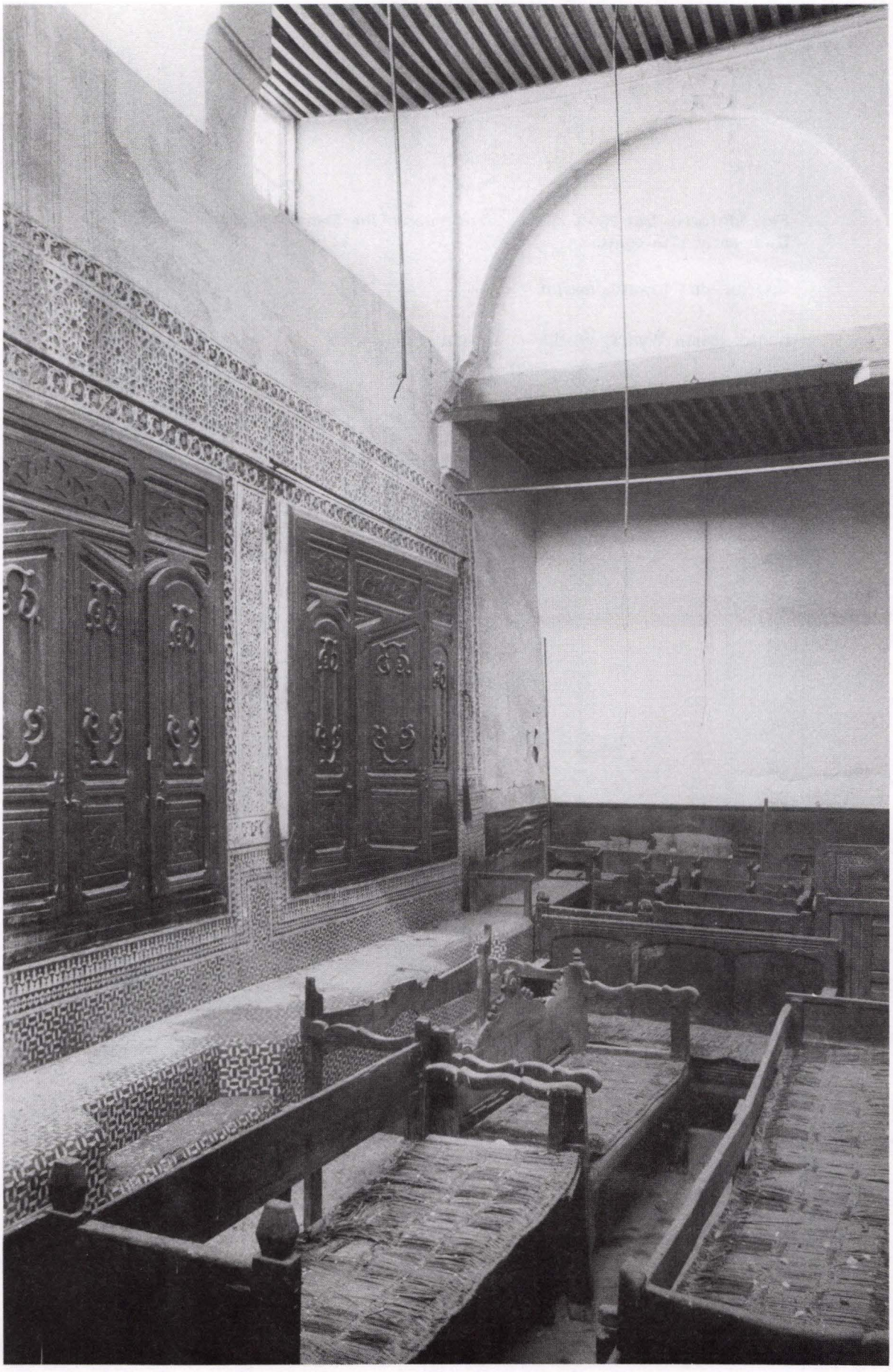
Scale: 1/8" = 1'-0"


زقلة
الحسينات

Fes, Morocco: Mellah (old Jewish Quarter)

Street scene
Looking towards Bet Ha-Knesset Rabbi Shlomo Ibn Danan, on left.
Note: community fountain on right

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Built early 17th century

Interior view towards *hechal.*

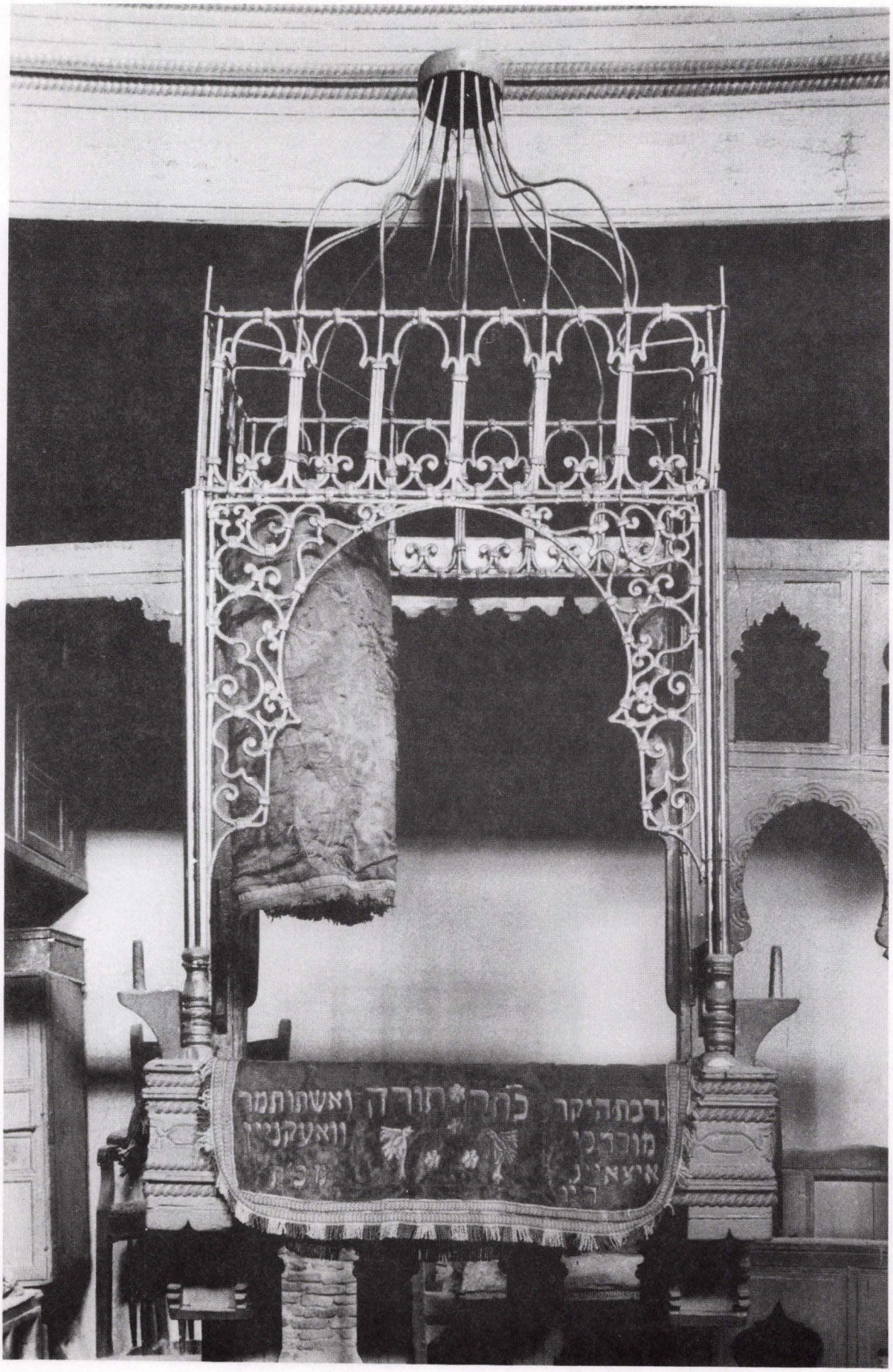
photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Built early 17th century

Interior
Detail of recessed windows over *hechal* showing carved wood *hechal*, tooled stucco decoration, and deterioration of building due to water penetration.

photo: Isaiah Wyner, World Monuments Fund, 1989


ברכתה יקר
מרדכי
איצאק
ואשתו תמר
ואשקניין

Fes, Morocco: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Built early 17th century

Interior
Detail of *tevah* - platform canopy

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Built early 17th century

Interior
Detail of *tevah* - platform canopy

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Rabbi Shlomo Ibn Danan
Built early 17th century

Interior
Chair "b"

photo: Isaiah Wyner, World Monuments Fund, 1989

Fes: Bet Ha-Knesset Debada
Derb El Feran Teati (at end of alley to the right of BH Ibn Danan)

Date:	ca. 1840
Current use:	residence
Owner:	Moslem resident
Condition:	good
Context:	urban - second floor
Type:	room with two columns
Dimensions:	20 x 30 ft
Materials:	masonry, stucco, wood, tile
Distinction:	elaborate *hechal*

The name Debada derives from the village Debdou, northeast of Fes. The people who used this synagogue came from this village to Fes. The facade and entrance are unremarkable. One ascends a staircase immediately upon entering which leads to the synagogue.

The synagogue is an irregularly-shaped room, elaborately finished. A series of piers divides the room into two unequal naves. The *hechal* is located at the narrow end of the room opposite the entrance. The *tevah* was located in the center of the room. There was no area for women.

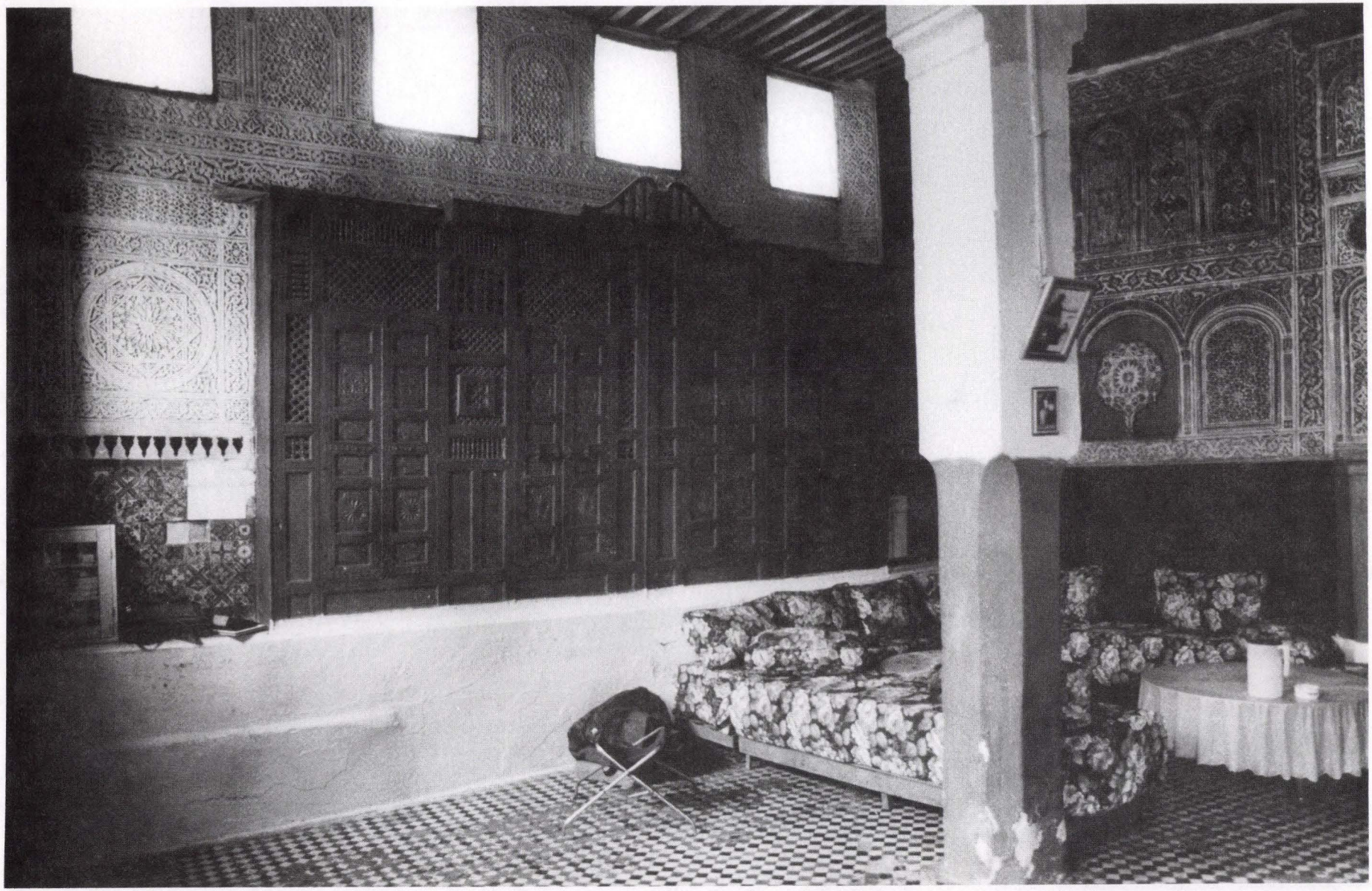
The arched windows, each topped by a smaller rectangular one, overlook the street below. Four windows similar to the higher ones are placed at the top of the *hechal* wall. These rectangular windows may have originally been arched windows filtered by the stucco frieze.

The masonry walls are covered with rich patterns of ornamental stucco. On most walls, this consists of two levels of arched motifs. The simple wood ceiling has exposed members; its beams rest on two piers which taper from a square to an octagon. Remains can be seen of the original tile wainscoting at the *hechal* wall. The other walls had wood wainscoting. The floor is ceramic mosaic tile.

The wooden *hechal* rests on a base. It consists of four pairs of narrow doors and is characterized by rich geometric patterns. Except for the *hechal*, no objects seem to remain. Wooden benches once lined the perimeter.

The synagogue is kept clean and secure by the family that lives there, but access is extremely difficult.

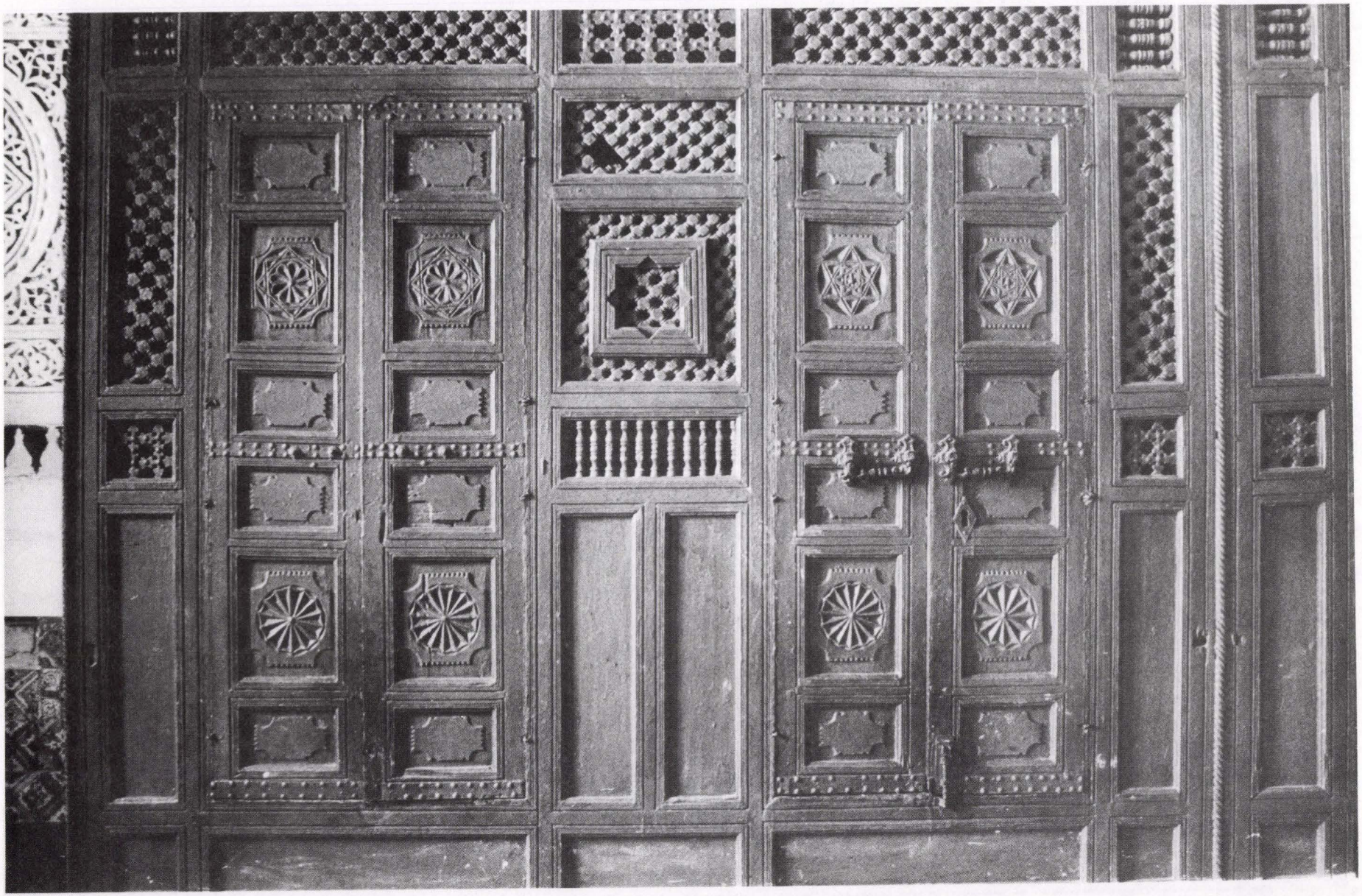
Most of the apparent damage is to surface materials and relatively minor. The tile wainscoting needs to be replaced, and the high windows are not original.



Fes, Morocco: Bet Ha-Knesset Debada
Built ca. 1840

Interior
General view looking towards *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Debada
Built ca. 1840

Interior
Detail of carved wooden *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989

Fes: Bet Ha-Knesset Sabba (alternate name: Derb El Wassa)
Derb El Wassa, Mellah

Date:	17th-18th century
Current use:	residence
Owner:	Moslem resident
Context:	urban - second floor
Type:	four columns and skylight in center
Dimensions:	24 x 24 ft
Materials:	masonry, stucco, tile
Distinction:	magnificent mosaic tile, woodwork, decorative stucco, skylight

This synagogue is perhaps the most beautiful in all of Morocco. A masterpiece of great architectural clarity, the interior space is square in plan and very tall. In the center of the square are four square piers which define a smaller square with a raised roof and clerestory windows. This central bay is narrower than the outer bays. The capitals of the piers extend in two directions as they meet the great wooden beams which they support. The piers are covered with remarkably intricate, delicate patterns of carved and painted stucco. The *tevah* was placed under this central skylight, which is the sole source of daylight for the whole synagogue.

The eastern wall of the synagogue is lined by a series of recessed cabinets with very fine inlaid wooden doors. Above these doors is a band of ornamental stucco and below them brightly colored ceramic tile. The central part of the wall is stepped back. It is the cabinet within this zone, opposite the *tevah* and framed by engaged columns, which was almost certainly the *hechal*; the flanking cabinets probably stored books.

On the opposite side of the space, at its entrance, is a separate smaller room with a mezzanine above. The mezzanine, behind a wooden screen, (and perhaps the room below as well) was reserved for women.

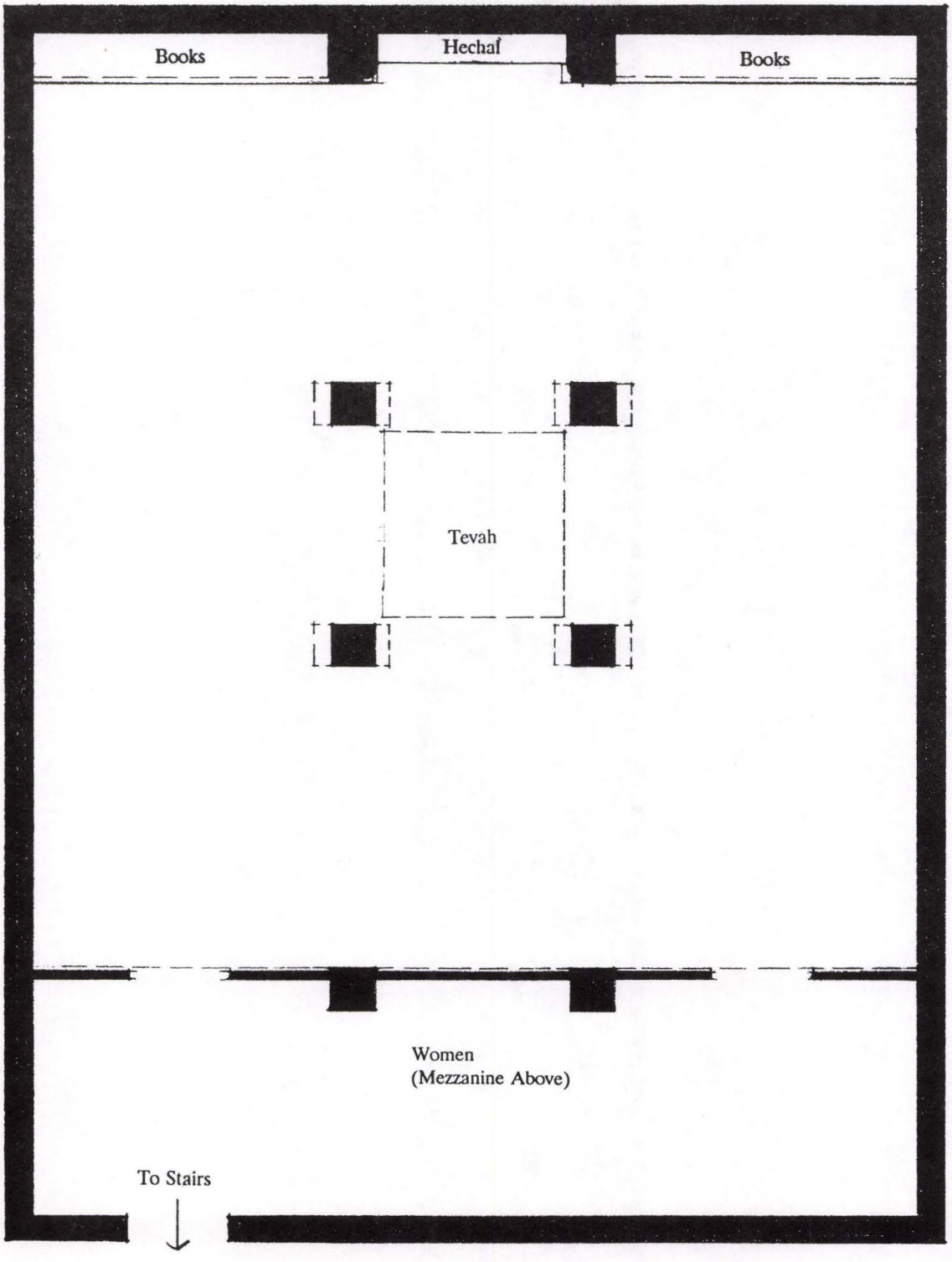
The ceiling of the synagogue is carved and painted wood, with exposed members. Virtually every surface of the synagogue is either richly decorated wood, ornamental stucco whose background is subtly painted, or ceramic mosaic tile in elaborate geometric patterns.

In contrast, the facade and the entrance are neither remarkable nor monumental.

In 1986 the infrastructure appeared sound; there were no apparent signs of water or structural problems. There were only minor problems in the marvelous wood, ornamental stucco, and ceramic mosaic tile.

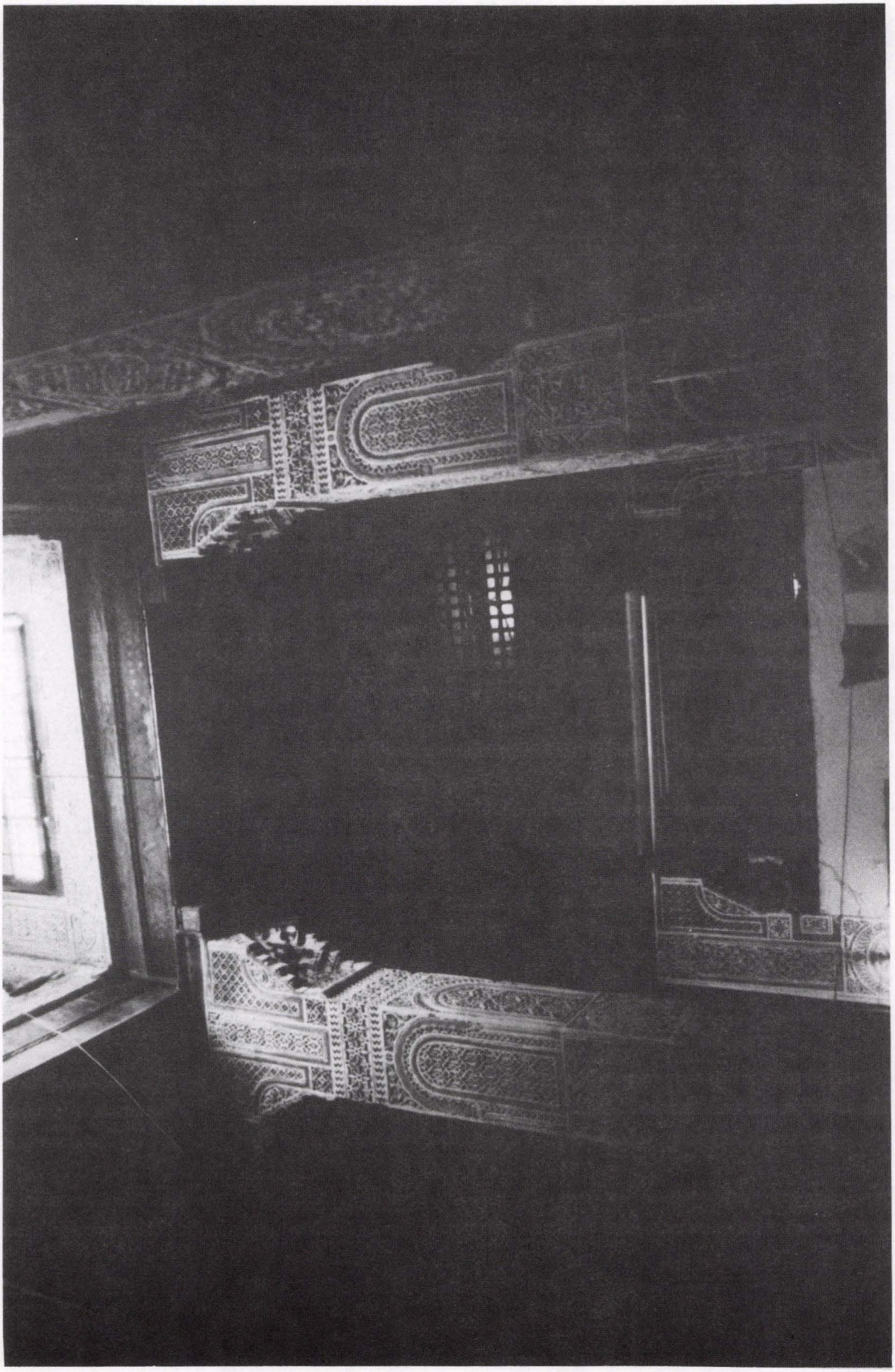
The current owner denies entrance, but neighbors have reported that, since 1986, the owner has painted over much (or all) of the ceramic mosaic tile and has built partitions inside the synagogue.

Due to its beauty, age, high level of craftsmanship, and historical importance, this synagogue is certainly a prime candidate for re-purchase and restoration. The Jewish community, for whom this is a source of pride, and members of the municipal government have expressed interest in re-purchasing this masterpiece. Such an effort should be launched immediately in order to prevent further damage by the current resident.



FES: BET HA-KNESSET SABBA

Scale: 1/8" = 1'-0"



Fes, Morocco: Bet Ha-Knesset Sabba
Built 17th-18th century

Interior view towards skylight.

photo: Joel Zack, 1986

Fes: Bet Ha-Knesset Dar El Mae
Derb (Rue) El Foukie, No. 220, Mellah

Date:	ca. 1800
Current use:	residence
Owner:	Moslem resident
Condition:	overall good; roof in poor condition
Context:	urban - fourth floor of a residential building
Type:	two simple rooms
Dimensions:	16 x 22 ft
Materials:	masonry, stucco, wood, tile
Distinction:	magnificent wooden ceiling, ornamental stucco, and tilework.

This tiny synagogue is one of the most beautiful in Fes. There is no facade towards the street. One enters the building and ascends two flights of stairs to reach an internal courtyard on the third floor then climbs one more flight to enter the synagogue. The facade of the synagogue to the courtyard is unremarkable.

The inside consists of two simple rooms linked by a broad arch: one is square and the other rectangular. There is a small, plain room at the far end in which the *hechal* (as well as the rabbi's chair and the mohel's chair) was kept. There were also shelves and a small room near the entrance for women.

Both primary spaces are characterized by a six-foot-high ceramic mosaic tile wainscoting, an ornamental stucco frieze, and an elaborate wooden ceiling.

The tile wainscoting, which projects three inches from the wall, is a repetitive series of horseshoe arches defined by geometric and floral patterns. The primary color is dark blue; there is also brown, green and white. This series of arches is topped by a geometric linear band. The tile is capped by a band of ornamental stucco in a floral pattern. The foreground is white; the background is green and brown. This band becomes a frame around the windows and doors.

The ornamental stucco frieze near the top of the wall consists of an arcade of rounded blind-arches, alternating in size, some of which screen windows behind them. These arches are filled with different geometric patterns and framed at top and bottom by linear bands similar to that which appears over the tile. The background of the stucco is painted a wide variety of colors (including maroon, green, and clay). The foreground is white. This frieze is interrupted by the large dividing arch, above which is set a small crescent and star (symbols often found on minarets) also worked in painted stucco. The stucco frieze is extended to enframe doors and windows.

The most striking part of these rooms are the elaborate wood ceilings and cornices. The ceilings are made of flat boards which are elaborately painted in dark colors (primarily maroon and green)

using geometric and floral motifs. In the front room, the design is a series of squares and octagons on different planes which elaborate upon the cube-like proportions of the room. The design of the ceiling in the second room is more linear, with exposed members painted in geometric linear patterns, with a square in the center above the original location of the *tevah*. A memorial lamp once hung from this central square.

A one-foot band of wood trim at the top of each wall, which is detailed similarly to the ceiling in both rooms, marks the transition from wall to ceiling. The walls, where left unadorned, are of plaster over masonry, painted green. The floors are all paved with ceramic tile. The floor in the smaller second room is raised four inches above that in the larger room.

The *hechal* room (with a low ceiling) and the women's area are both unadorned, with green plaster walls and simple ceilings. The *hechal* room has a floor of two-inch square ceramic tile of white, green, and orange.

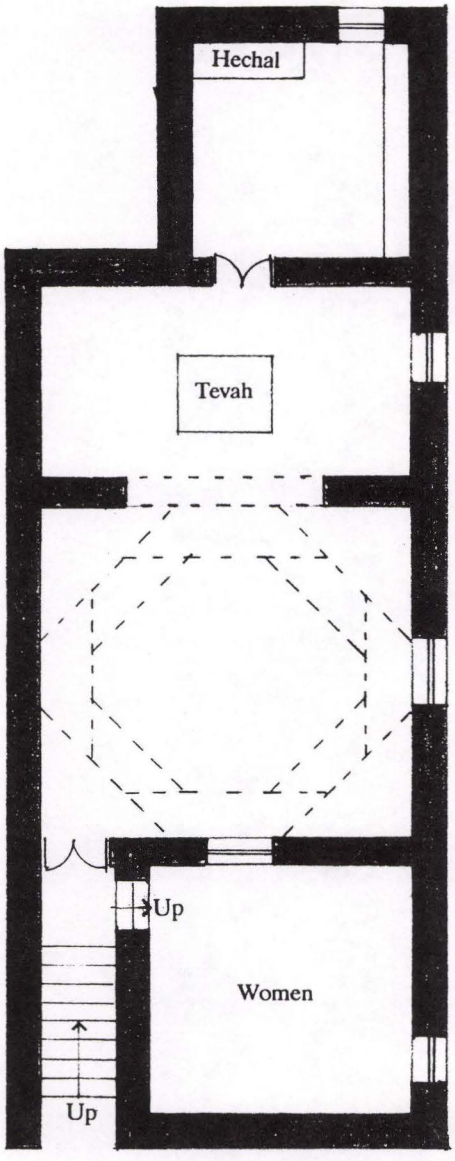
The larger room is lit by a central window, and indirectly through the women's gallery. Both rooms receive filtered light through the high windows within the stucco frieze.

A window-like opening leads to the women's area, an unadorned room with a great deal of light. Women entered this room from a vestibule which preceded the synagogue. The wood *tevah* is no longer present. The *hechal* was apparently a very simple cabinet kept in a back room, not really part of the synagogue proper.

The synagogue is kept very clean and secure; the owner of the house respects the architecture and is cooperative. The roof, however, is endangered. Parts have already failed and been patched in a haphazard manner. Beams are failing and there may be water problems. There are large cracks in the ornamental stucco, which might indicate larger problems.

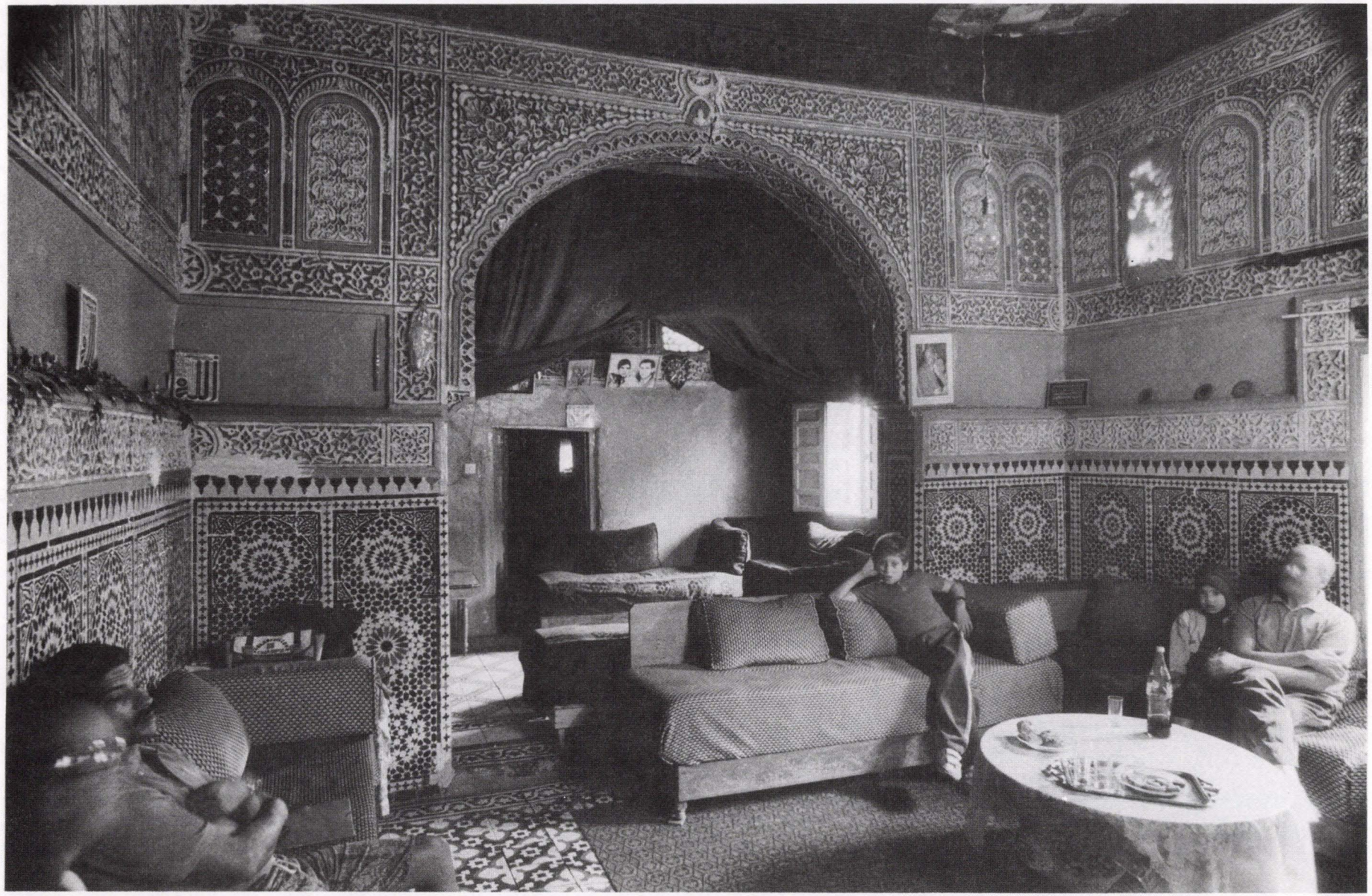
There is minor damage to the finishes, which are otherwise in outstanding condition. A small part of the ceramic mosaic tile wainscoting has been removed, and parts of the ornamental stucco are chipped, as is the ceiling. The floor in the smaller room has been replaced.

Due to the extraordinary beauty of this jewel-like synagogue as well as its location in a heavily-visited city, this is a strong candidate for re-purchase and restoration in conjunction with the Jewish community.



FES: BET HA-KNESSET DAR EL MAE

Scale: 1/8" = 1'-0"



Fes, Morocco: Bet Ha-Knesset Dar El Mae
Built ca. 1800

Interior
General view looking east towards *hechal.*

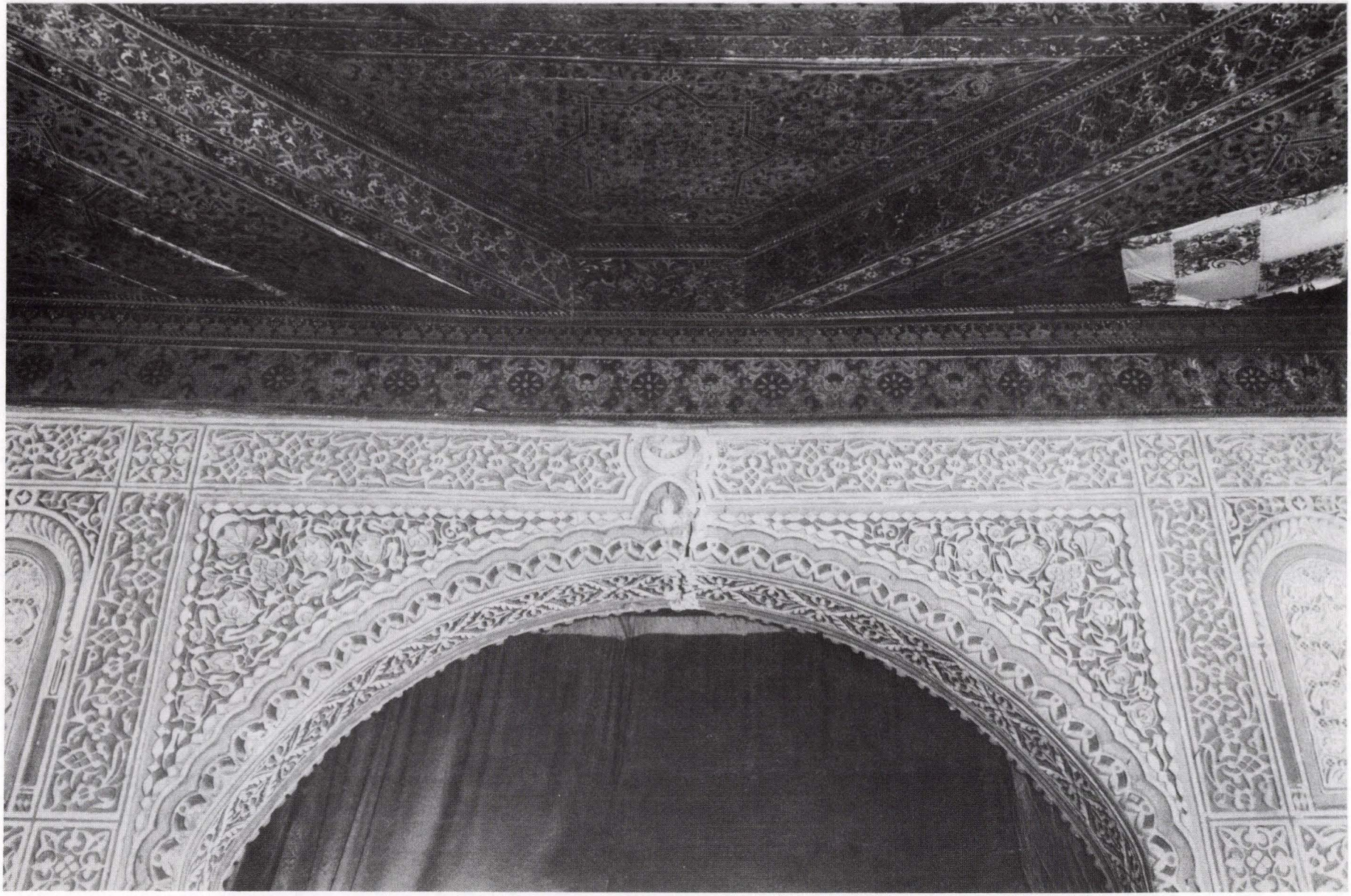
photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Dar El Mae
Built ca. 1800

Interior
General view looking south towards windows.

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Dar El Mae
Built ca. 1800

Interior
Detail of ornamental plaster at arch/wooden ceiling.

photo: Isaiah Wyner, World Monuments Fund, 1989

Fes: Bet Ha-Knesset El Fessaine
Derb (Rue) El Fessaine, Mellah

Date:	17th century
Current use:	boxing hall / gymnasium
Owner:	Moslem resident of Fes
Condition:	Space intact, and some painted stucco decoration remains
Context:	urban - ground floor
Type:	rectangular with three naves
Dimensions:	24 x 38 ft
Materials:	masonry, stucco, wood, tile
Distinction:	stucco wall band, niches, skylight over women's gallery

This synagogue is one of the largest in Fes. The facade is simple and makes no attempt to assert the presence of the very large space behind it. The entrance has double doors and is unremarkable. The synagogue is preceded by a small vestibule. The pair of doors leading into the synagogue is unarticulated from within.

The interior is a large, open space with a high ceiling and three naves divided by two rows of four pointed arches, each row supported on three octagonal piers. The *hechal* was placed along one of the long walls; the freestanding *tevah* near one end of the room. At this end near the *tevah* was a large niche and at the opposite end a small, low room. Over these were two screened galleries.

The walls are masonry covered with green plaster; the high ceiling consists of exposed wood members. The floor is paved with glazed green and white brick in a herringbone pattern. The piers are octagonal at the bottom and square at the top.

A simple band of ornamental stucco runs around the walls of the space. The voids of this band define a series of pointed arches, which Pinkerfeld (1954) shows as having been painted alternating colors. Each arch has a medallion (alternating between two variations) of ornamental stucco. This pattern is broken only where the *hechal* once stood. The foreground of the ornamental stucco is white; the background is painted maroon and green. The border is composed of geometric and floral patterns.

The wall where the *hechal* stood is modulated by the rhythm of the arches. The *hechal* extended between the pilasters and rested on a four foot high ledge, preceded most likely by a series of steps. This base was originally covered with ceramic mosaic tile, but has since been painted over. The top of each bay has a series of small (south-facing) windows. Although these windows were the primary source of light, there are other small irregularly-placed windows and clerestories throughout the synagogue.

An elaborate wooden *hechal*, capped by a row of wooden arches, whose height almost reached the bottom of the windows, is illustrated in Pinkerfeld's book. The wooden *tevah* shown in Pinkerfeld is small but very ornate. It was a simple platform crowned by a canopy consisting of four arches, topped by a crown. Its placement in the photographs does not correspond with that remembered by the members of the Jewish community; perhaps it was moved.

The large niche near the entrance, vaguely reminiscent of a *mihrab*, is fronted by a horseshoe arch with an ornamental stucco surround. This niche was perhaps the area where the rabbi and the elders sat. To one side of the niche is a cupboard for books.

The gallery above has a wood mezzanine and shutters. The bottom of the mezzanine protrudes into the niche. This gallery is reached from a flight of stairs which has a separate entrance from the street. Although this certainly seems to have been a women's gallery, this balcony was not meant to be occupied, according to a local Jewish resident; it held some object of importance from Egypt.

The other gallery (for women) can only be reached from within the synagogue via a stair covered with a light wood enclosure. It is much larger and divided into two parts. One part features a richly articulated roof with an octagonal skylight and metal grillework; this part is divided from the synagogue by a wrought iron screen; the other, raised two steps, has only two very deep punched openings into the synagogue and features a large light scoop (now boarded over) which brought light into the room below. There are clerestory windows here as well. The floors of these areas and of the stairs leading to them are covered in two inch square ceramic tiles (white, green, gold, and black), different than those below. There was a curtain in front of these areas.

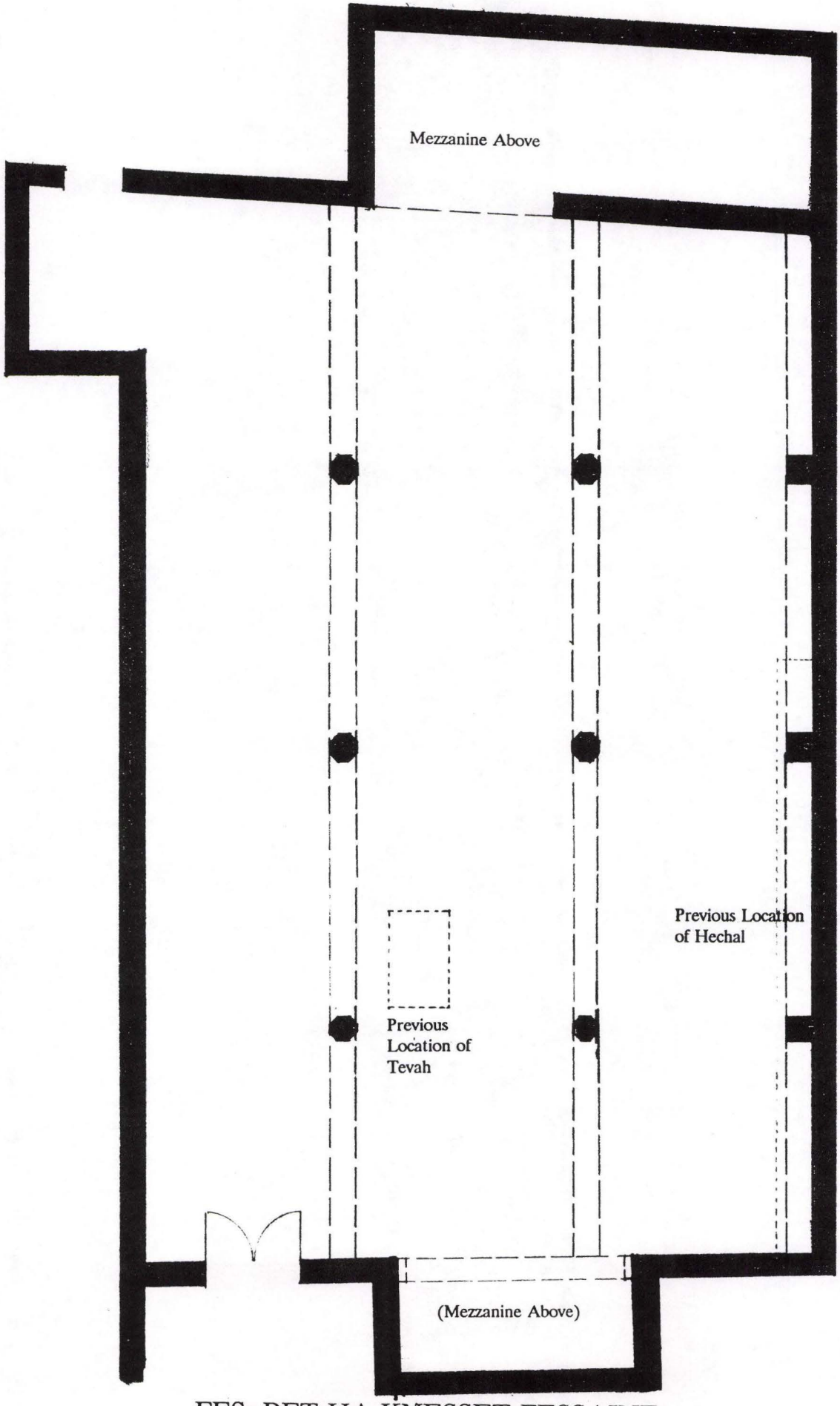
A band of blind arches on a nearby wall may have once served some purpose or been an opening into yet another space. Due to its current use, the synagogue is kept clean and secure. The staff of the gymnasium is very accommodating to those who wish to see it.

While the overall condition of the synagogue is reasonable, the roof has been carelessly replaced in certain parts; parts still need work. The octagonal skylight is in danger; the light scoop has been boarded up. The mezzanine near the entrance requires structural work. The finish on the floor has worn off in certain places and has been replaced by concrete in other areas.

Showers and toilets have unfortunately been placed in the *mihrab*-like niche and are causing much damage to the interior finishes. The ornamental stucco needs work in many places. The ceramic mosaic tile where the *hechal* once stood needs to have paint removed. Glass is missing in many of the windows.

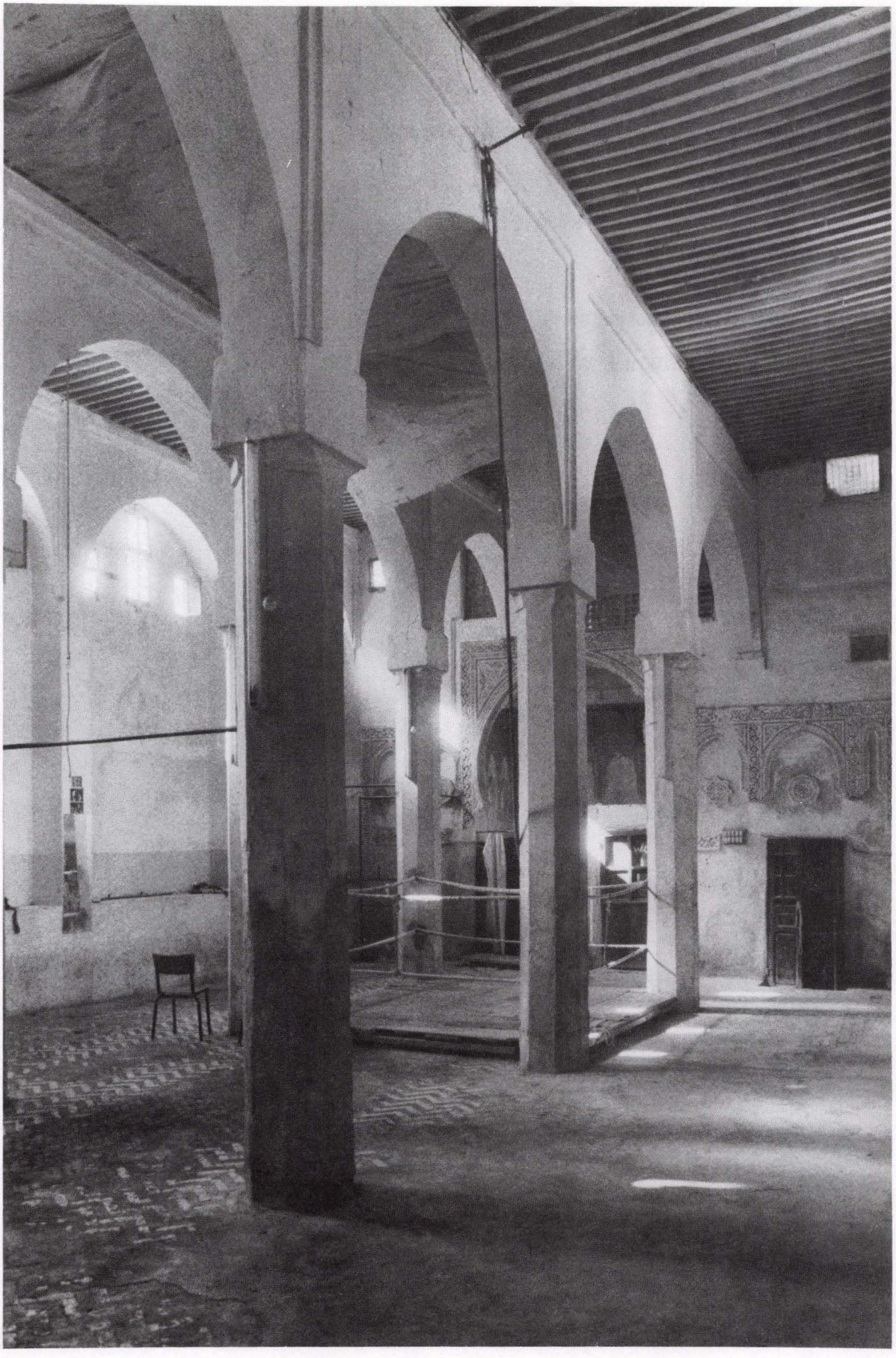
No objects remain from the days of the synagogue's use. Pinkerfeld's photographs show a space filled with hanging memorial lamps. Only the hooks for these lamps remain.

Its location in a large historic city, which hosts many tourists, and its unusual size and importance make this synagogue a good candidate for re-purchase and restoration. Perhaps with work the *hechal* and *tevah* might be found; it is probable they have been stored somewhere rather than discarded or destroyed.



FES: BET HA-KNESSET FESSAINE

Scale: 1/8" = 1'-0"



Fes, Morocco: Bet Ha-Knesset Fessaine
Built 17th century

Interior
General view looking northwest.

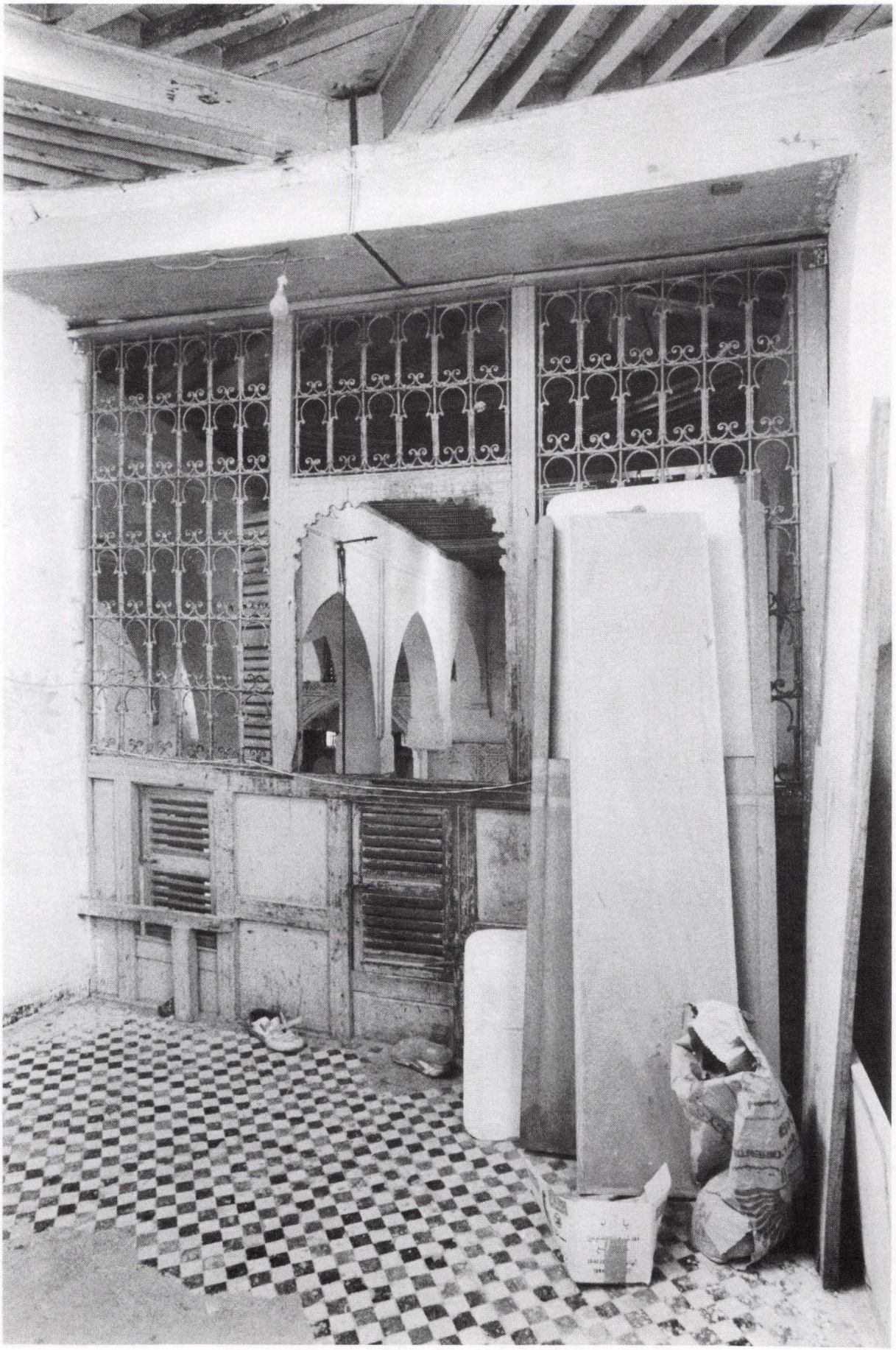
photo: Isaiah Wyner, World Monuments Fund, 1989


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Fes, Morocco: Bet Ha-Knesset Fessaine
Built 17th century

Interior
General view of west elevation and smaller women's gallery.

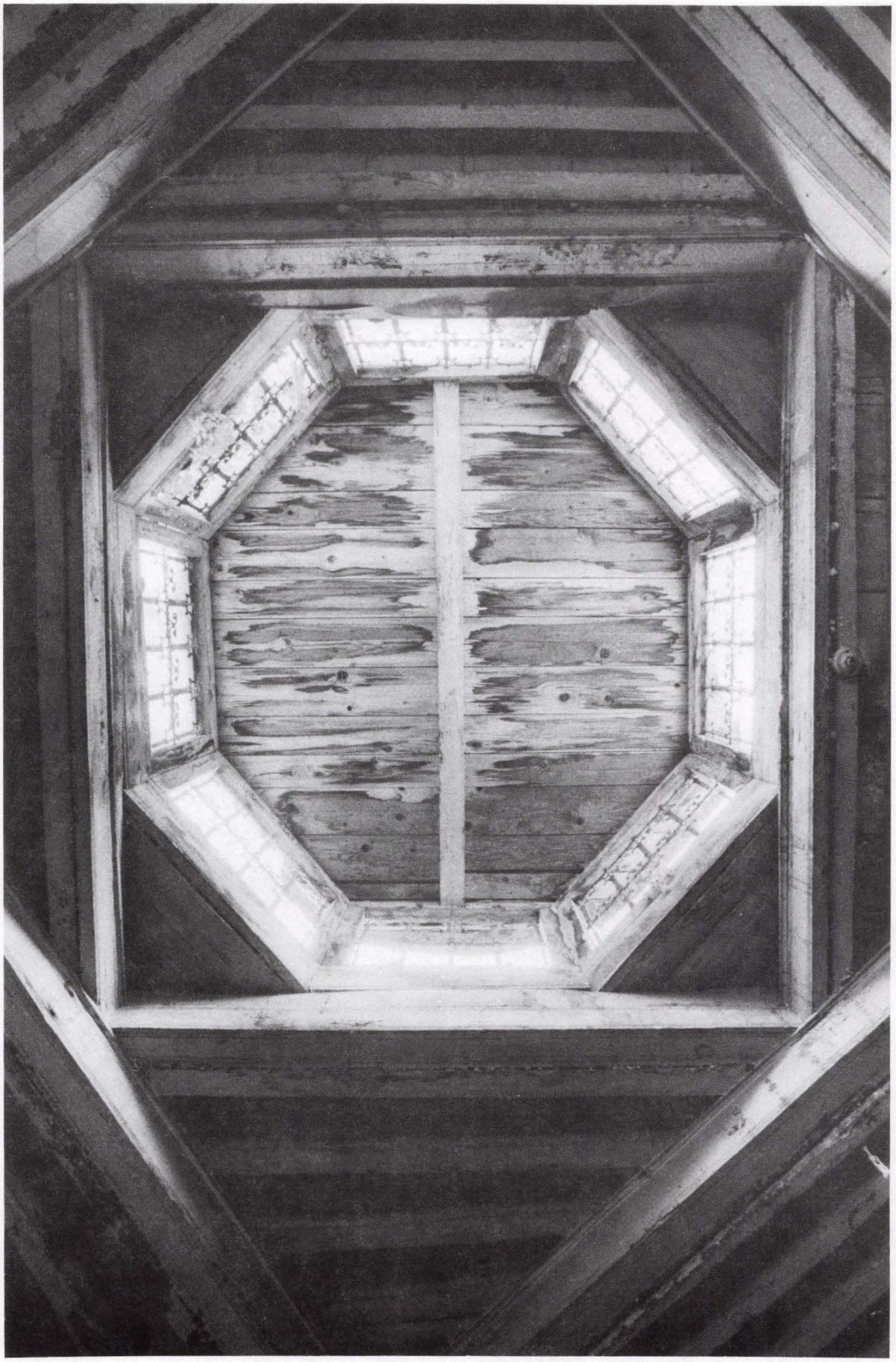
photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Fessaine
Built 17th century

Interior
View from larger women's gallery looking west towards open screen.

photo: Isaiah Wyner, World Monuments Fund, 1989



Fes, Morocco: Bet Ha-Knesset Fessaine
Built 17th century

Interior
Skylight at the larger of the two women's galleries.

photo: Isaiah Wyner, World Monuments Fund, 1989

Meknes: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Impasse Mezoti, New Mellah

Date:	1927
Current use:	empty
Owner:	Jewish individual
Condition:	poor
Context:	urban - second floor - corner
Type:	square room with two central columns
Dimensions:	30 x 30
Materials:	masonry
Distinction:	*tevah*

This synagogue is the oldest in the New *Mellah*. The facade is not monumental in scale, but the two balconies and cantilevered areas on the prominent corner site indicate the presence of something special within. The facade is characterized by two magnificent balconies, with wooden posts and metal guardrails which project over brackets. Its base is finished in a rough cream-colored stucco; the upper part is smooth white stucco.

Rabbi Y'hoshua Berdugo lived on the ground floor of this building. There is a basement level entered from the side street.

From a separate entrance (to the right of the entrance to the rabbi's residence) preceded by three steps, one enters through a pair of narrow doors and ascends a flight of steps to reach the synagogue or the separate entrance for the lower women's gallery. One could alternately climb a steep second flight of stairs to reach a small vestibule with a door into the upper women's gallery and yet another to the roof without entering the synagogue.

The main entrance to the synagogue is in the center of one wall and is facing the *tevah*. The synagogue is a large squarish room divided by two piers into two naves, each consisting of three bays. Between these piers is the *tevah*, which faces the entrance. A large enclosure beyond the *tevah* provided seating for the elders of the synagogue. The *hechal* is recessed into one of the side walls. There are two small rooms next to the entrance, one on the main level and one immediately above at a mezzanine level, for the women. There is a opening to a shallow balcony in each of the two walls which overlook the street below.

The walls of the synagogue are finished in plaster painted light blue. A 20" band at the bottom is painted red. At the top of each wall is a prominent frieze of ornamental stucco arches; the background is polychromatic and the foreground is white. Many of these arches are screens for small windows of colored glass behind. This frieze is interrupted by the openings leading to the balconies. Beneath the frieze the wall is punctuated by many larger windows and doors.

The ceiling, made of painted wood with exposed members, is 16 feet above the floor level. The floor is paved with ceramic tiles; a grid of white ceramic tiles, echoing the order of the beams and columns, enunciates the six-bay division of the synagogue.

The central bay defines the *tevah* area, and is narrower than the two outer bays. The square piers are crowned by stucco arches. A series of flat Islamic arches runs between the piers and the engaged pilasters which divide the room into two naves.

A simple wooden screen with two narrow horseshoe arches connects the two piers; the *tevah* itself is a central wooden platform which cantilevers from this screen. Over this platform is a pavilion supported on four posts with a pitched roof of wood which resembles the pitched tile roof of a typical mosque. Flat arches form the enclosure. The *tevah* faces the entrance (rather than the *hechal*), which has a rich calligraphic design over it. The *tevah* enclosure dominates the space. Raised on a 21" wooden platform, the emphasis is on the reader's desk itself. The three other sides are enclosed by a simple railing of wood and metal with built-in benches. Elders of the synagogue would sit within this raised area.

The shallow *hechal*, preceded by two marble steps, consists of three pairs of large wooden arched doors. These doors, the central pair slightly wider than the outer two, are decorated in a diamond-shaped pattern. Wood spindles serve as a base, continuing between the doors, and culminate in a series of Islamic arches over the *hechal*. Where the ornamental stucco frieze passes over the *hechal*, two of the arches become a representation of the Ten Commandments and a stucco crown inscribed "Keter Torah," in Hebrew, is placed over the band.

Two women's galleries, stacked upon each other, are small and simple. The upper one is notable for its balustrade; the lower is separated from the synagogue by an iron grille with wooden shutters over a low wooden partition. Each level has a few small windows to the street. A small door from the upper gallery leads to the roof over one of the balconies.

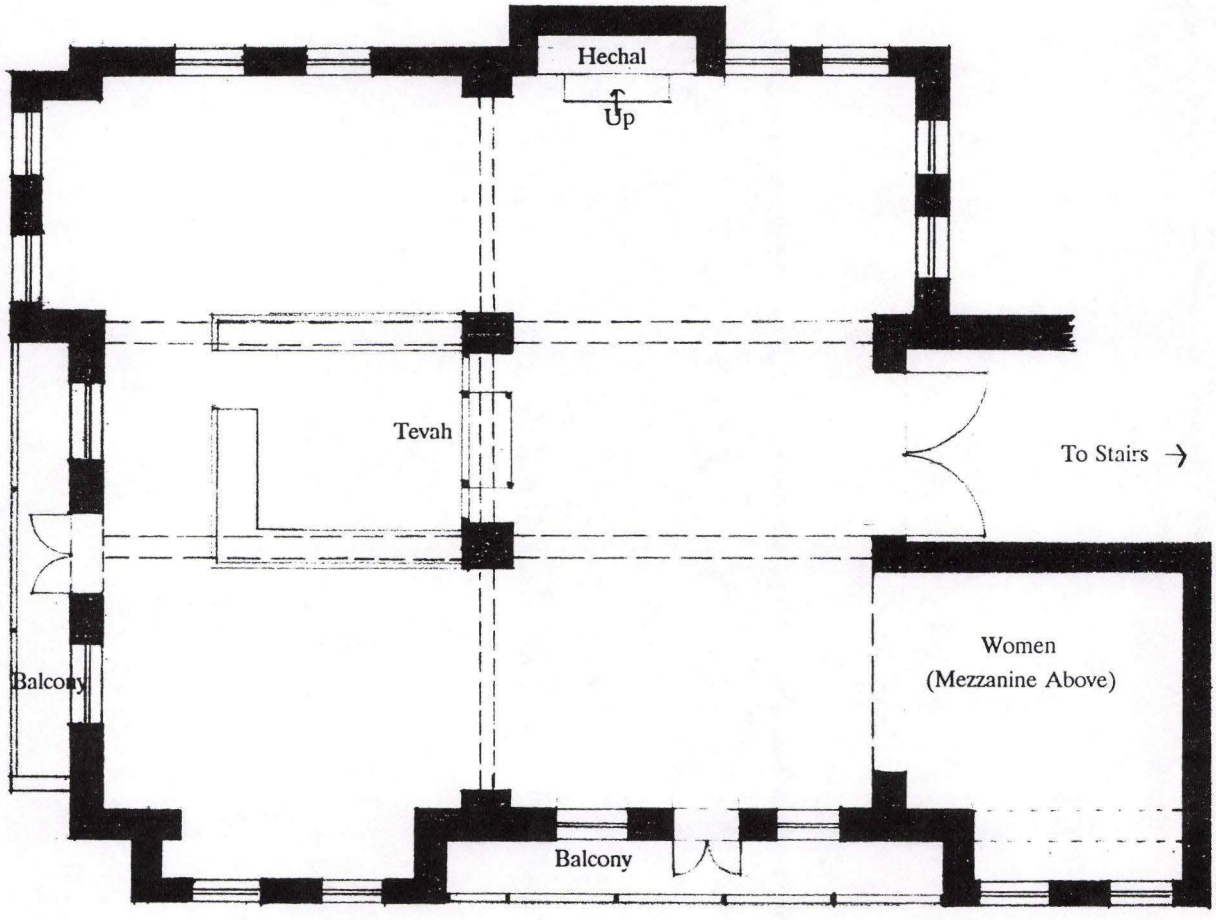
This synagogue was very important in the community of Meknes and always very crowded. Although commissioned by the Berdugo family, the people in the community helped to pay for the upkeep. The rabbi sat next to the *hechal*; the benches in the synagogue all faced the *hechal*.

The synagogue is kept secure by the two Jewish women who live below in the rabbi's house (which is very well maintained). There are significant problems in the synagogue. The beam over the women's gallery is failing and the whole floor it supports is unsound. The roof sags; perhaps part of it has been replaced. Windows along the *hechal* wall have been blocked up (since 1986) because of stones being thrown through them by the neighbors. The balconies are sagging and possibly in danger.

Most of the finishes have suffered minor damage; plaster and paint are chipped and peeling, the glass in almost all of the remaining windows is broken, and most of the doors are falling off their hinges. The exterior plaster is peeling and in urgent need of patchwork and paint.

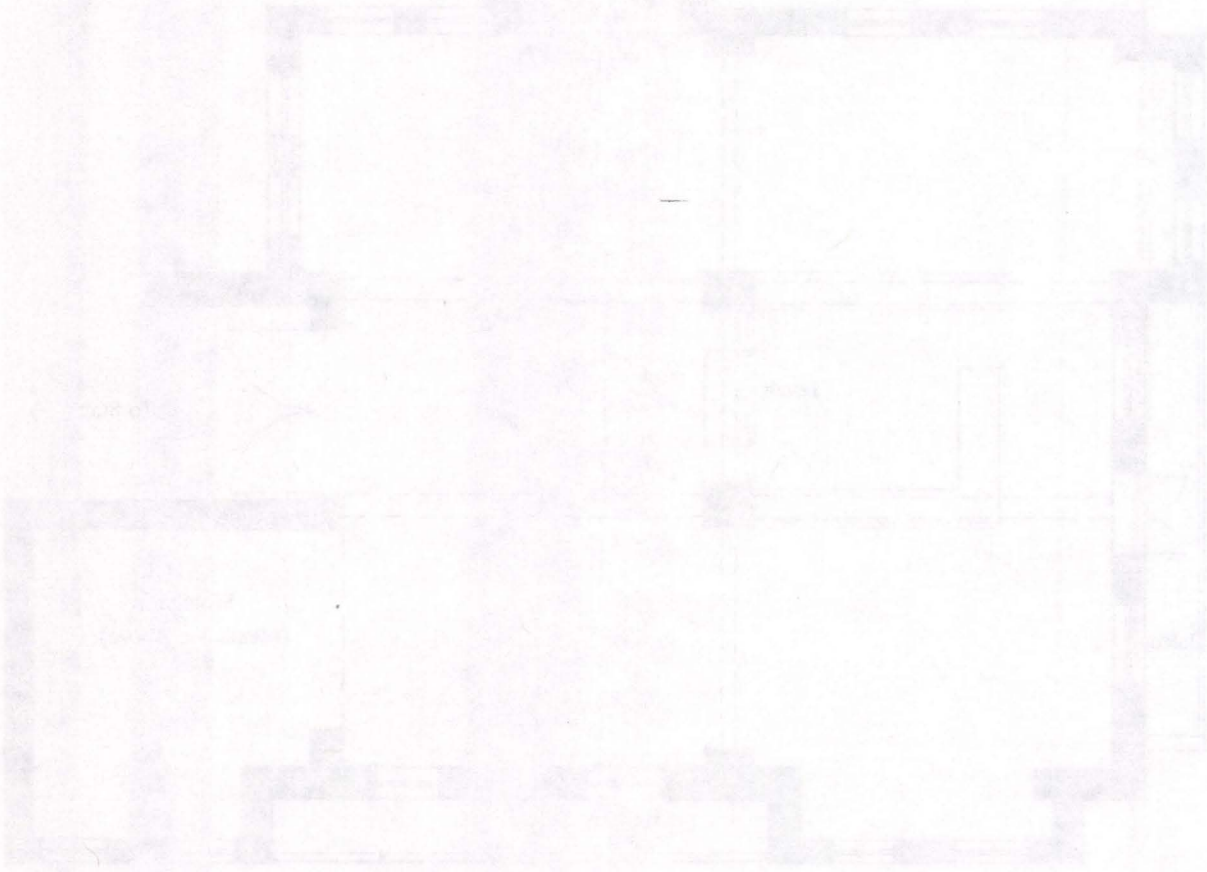
Besides the *hechal* and *tevah*, there are six to eight oil (and electric) memorial lamps. There are also a few calligraphies. A portrait of the rabbi hangs downstairs. There might be possessions of the rabbi or objects from the synagogue downstairs. The four *Sifrei Torah* once belonging to this synagogue are now in another country. Although some benches remain and others may be found downstairs, many have been given to functioning synagogues in the Ville Nouvelle.

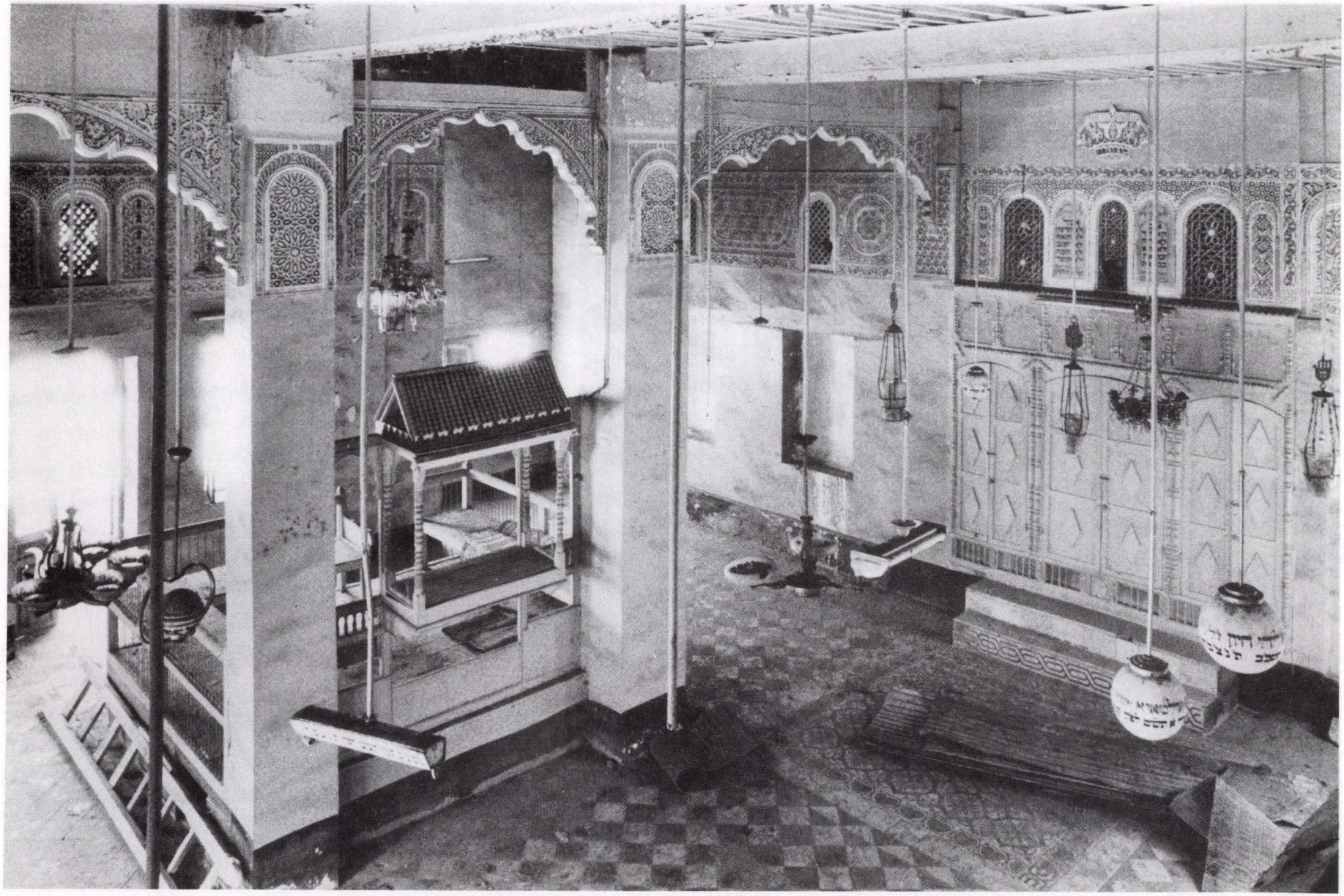
The size, importance, and architectural quality of this synagogue are factors in favor of its restoration. It is one of the finest 20th century synagogues in Morocco. The presence and the good condition of the *hechal* and *tevah* are very encouraging.



MEKNES: BET HA-KNESSET Y'HOSHUA BERDUGO

Scale: 1/8" = 1'-0"

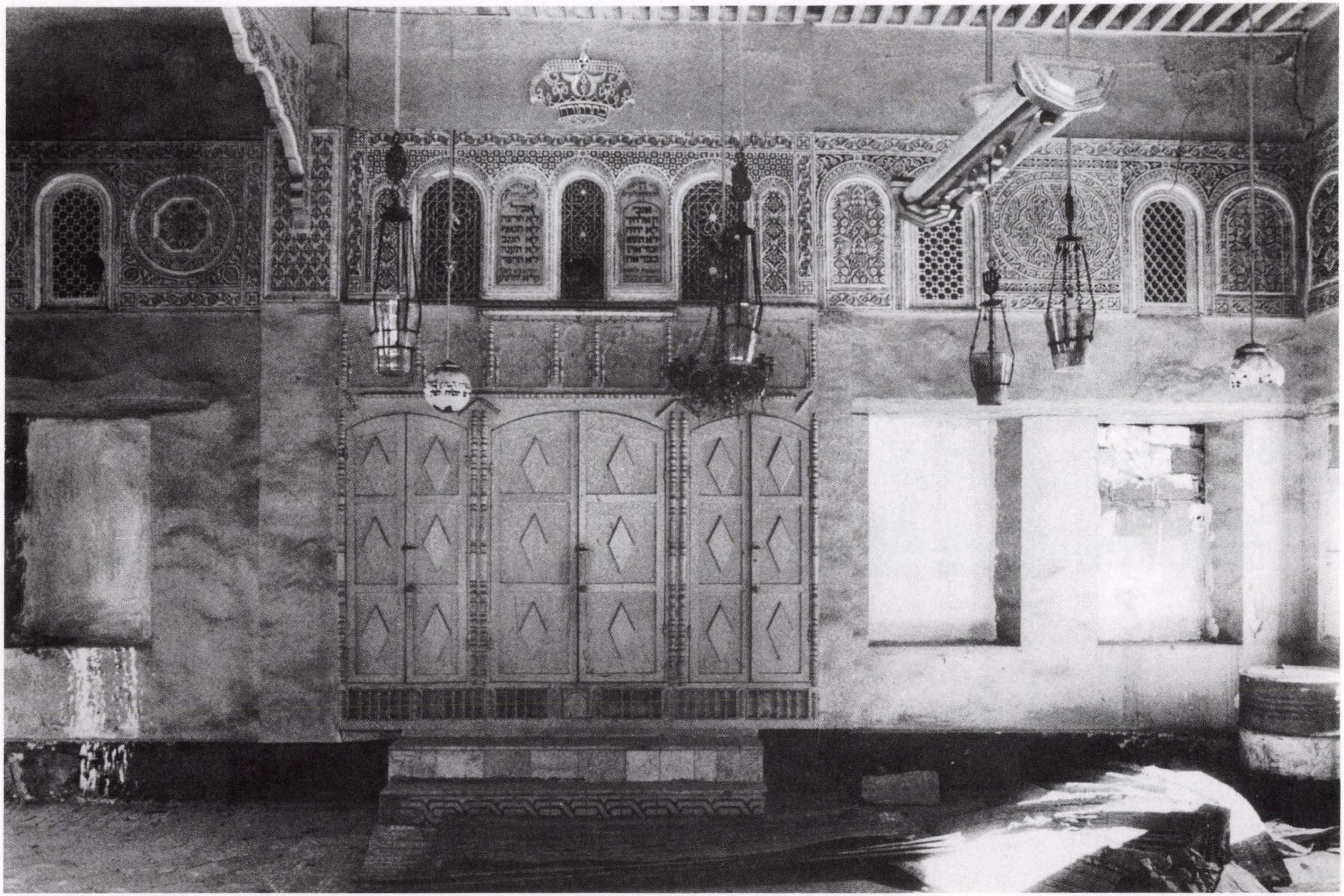




Meknes, Morocco: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Built 1927

Interior
General view looking northeast from upper gallery

photo: Isaiah Wyner, World Monuments Fund, 1989



Meknes, Morocco: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Built 1927

Interior
General view looking towards *hechal.*

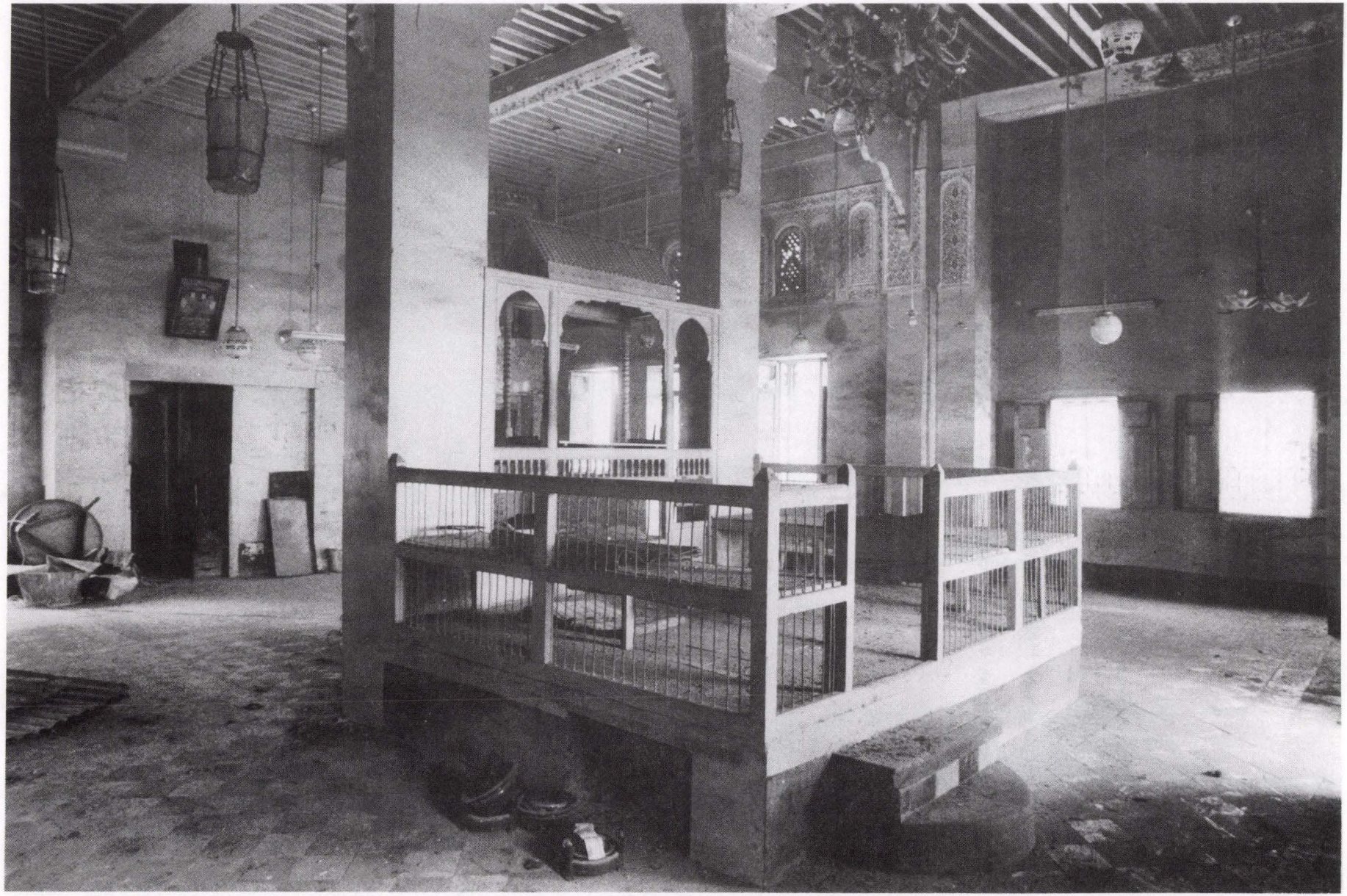
photo: Isaiah Wyner, World Monuments Fund, 1989



Meknes, Morocco: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Built 1927

Interior
General view looking south towards gallery in western bay.

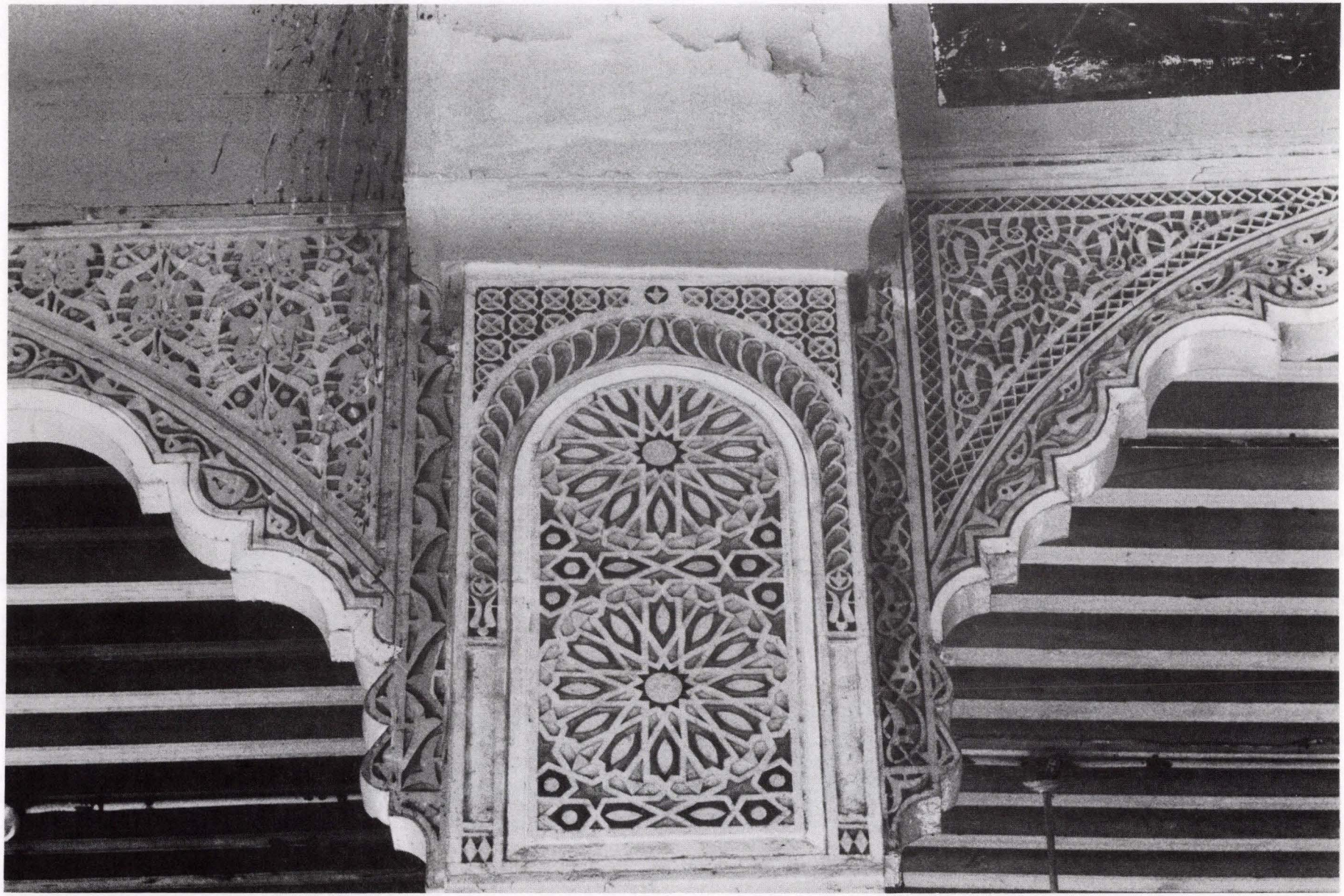
photo: Isaiah Wyner, World Monuments Fund, 1989



Meknes, Morocco: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Built 1927

Interior
General view looking southeast towards *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989



Meknes, Morocco: Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Built 1927

Interior
Detail of ornamental plaster on pier at *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989

Meknes: Bet Ha-Knesset Hacham
Rue El Berecca. No. 119, Old Mellah

Date:	ca. 1880
Current Use:	residence
Owner:	Moslem individual
Condition:	good
Context:	urban - ground floor (off internal courtyard)
Type:	linear room
Dimensions:	9 x 28 ft
Materials:	masonry
Distinction:	women's gallery over *hechal*, *hechal*, iron grillework at women's gallery

The facade of the building which houses the synagogue as well as the facade of the synagogue itself, which faces the interior courtyard, are both unremarkable. The synagogue was entered from a small internal, sky-lit courtyard. The synagogue was a simple long and narrow space, with the *hechal* at one end and the freestanding *tevah* near the other.

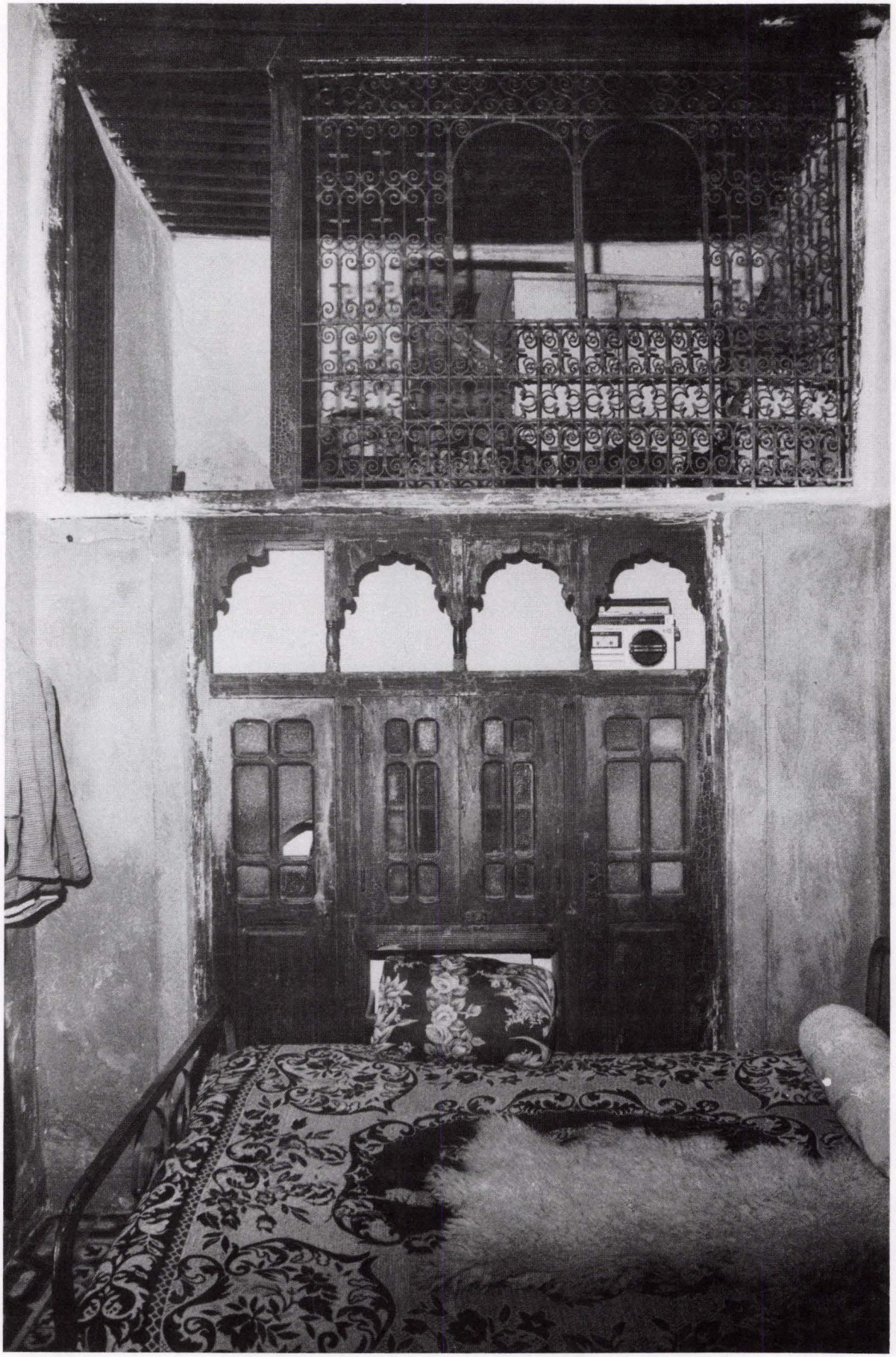
The remarkable feature of this synagogue is its architectural section: a separate entrance to the women's gallery on a sloping side street allowed the gallery to be placed as a mezzanine with a low ceiling over the *hechal.* An elaborate wrought iron grillework featuring two arches separated the women's gallery from the main part of the synagogue. Perhaps curtains hung as well.

The walls of this synagogue are simple plaster and the ceiling is wood with exposed members. The clear focus of the synagogue was the *hechal* at the end of the lower space. Although it is unusual to have a women's gallery over the *hechal* and to face it when praying, the iron screen and the wooden *hechal* together form a composition filling one whole end of the synagogue; this further emphasizes the primacy of the *hechal* in the order of the synagogue.

The *hechal* is composed of four bays, each crowned by an Islamic arch. The wooden *hechal* is recessed into the wall and has wood and glass doors.

The synagogue is well-kept by the family which lives within. A wall was built which divides the space into two rooms. The *hechal* and the screen (one section of which is missing) are slightly damaged, although in overall good condition.

Though the *tevah* no longer remains, the *hechal* and screen together are of great interest. No other objects remain in this synagogue. An effort should be made to reclaim these objects.



Meknes, Morocco: Bet Ha-Knesset Hacham
Built ca. 1880

Interior
General view looking toward *hechal* and women's gallery.

photo: Isaiah Wyner, World Monuments Fund, 1989

Marrakech: Bet Ha-Knesseth Fessaine (alternate name: Asim)
Mellah J'did

Date:	ca. 1840
Current use:	synagogue
Owner:	Jewish community
Condition:	good
Context:	urban - second floor
Dimensions:	20 x 20 ft (main part)
Materials:	masonry
Distinction:	roof and small punched windows

The facade of the synagogue, presumably founded by Jews who came from Fes, is unremarkable. One ascends an exterior half-flight of steps. Upon entering the synagogue, one ascends another nine steps, entering the synagogue immediately behind the *tevah*.

The interior consists of two rooms connected by a large arch. The smaller room, farthest from the entrance, contains a freestanding wooden *hechal*. The larger room, square in shape, contains most of the seating and, opposite the *hechal*, the *tevah*.

The floor is paved with ceramic tile. The walls are finished with plaster, painted green, and a five foot wainscoting of wood and leather. The walls of both rooms are pierced by small square windows near the ceiling level. These deep splayed windows are wider on the exterior than the interior, and irregularly placed. The largest concentration of windows is the six placed over the *hechal*. The ceiling of the synagogue, approximately 16 feet above floor level, is a powerful construction of exposed wooden members with carved and applied trim. The wooden members form a series of geometrical patterns emanating from a small octagonal central skylight. The ceiling in the smaller room is similar in design but simpler.

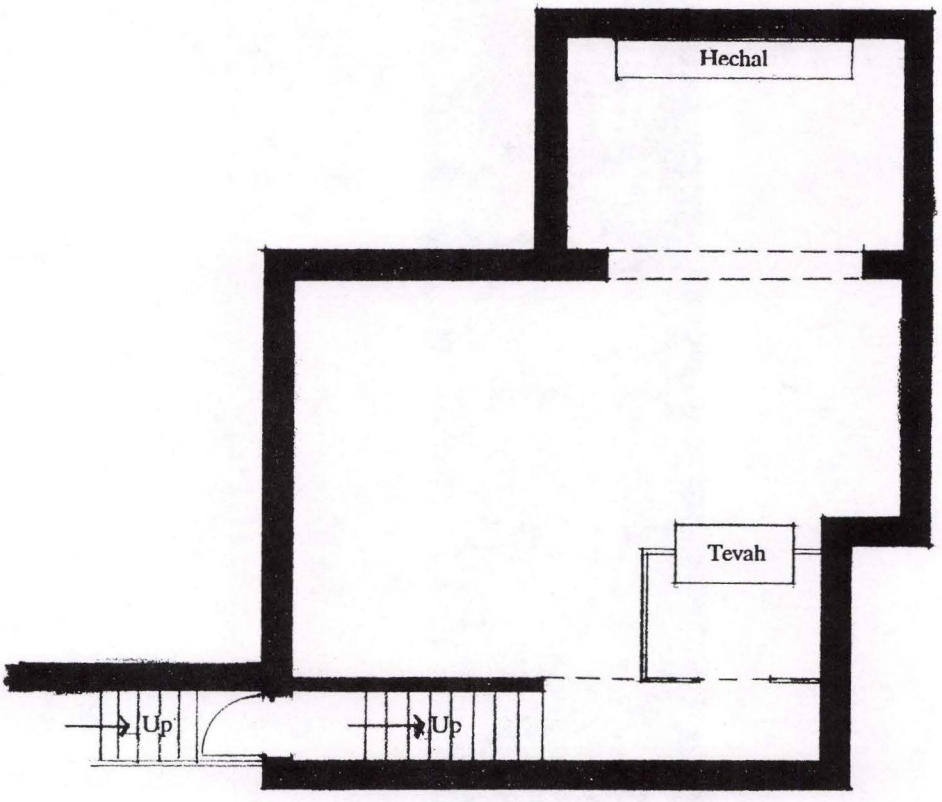
The *hechal*, with three pairs of arched doors, is made of wood with a gilt trim. The central doors are crowned by a wooden decoration of unusual wave-like forms (which might be related to local talismans) in the center of which is a Decalogue. Above this is a crown of the Torah. The *hechal* is covered by a curtain. In addition to the *hechal*, there is a series of cupboards built into the wall. The wainscoting is joined to these. There is also a small niche.

The *tevah* is a raised area with a wood railing. The reader's table, which faces the *hechal*, cantilevers over the edge and is covered with embroidery. There is a bench and a place to hold a *Sefer Torah* in the rear corner of the platform. Wooden benches covered in leather line the perimeter of the synagogue; a few are placed in the center.

A shallow women's gallery and a stair, both built of wood, are placed along the rear of the synagogue. These have been added since 1986 and detract from the proportions of the room.

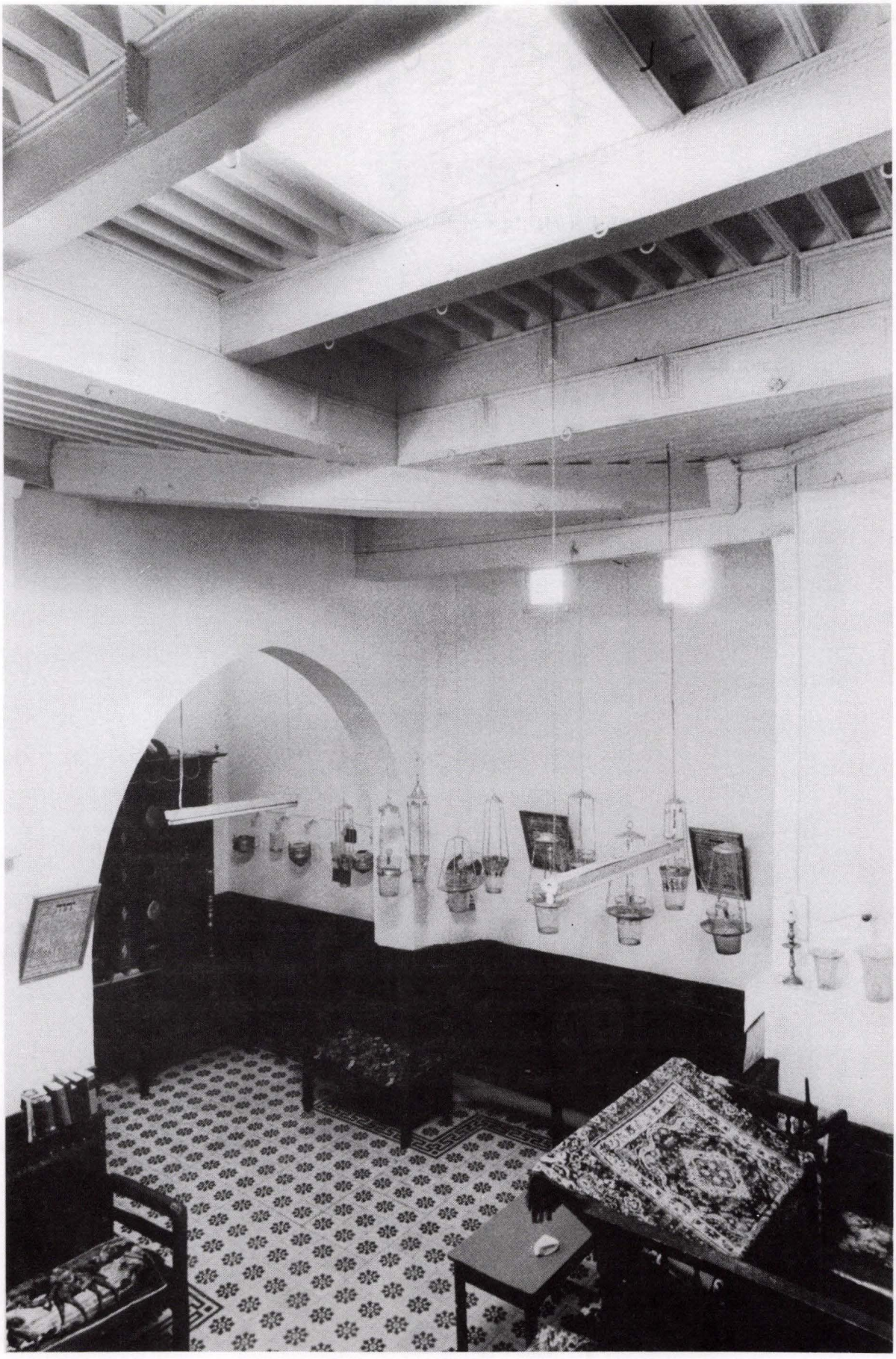
The synagogue is in good condition. Although there are a few instances of minor damage, it has been recently replastered and painted. It is regrettable that the women's gallery was added.

A series of 12 memorial lamps hang on a rod linking the *tevah* and the *hechal*, and a number of hooks where others once hung are still attached to the ceiling. There are also a few wall-mounted oil lamps. Three *Sifrei Torah*, (two of which are in very beautiful wooden cases), *rimmonim*, pointers, books, calligraphy and benches are still preserved in the synagogue.



MARRAKECH: BET HA-KNESSET FESSAINE

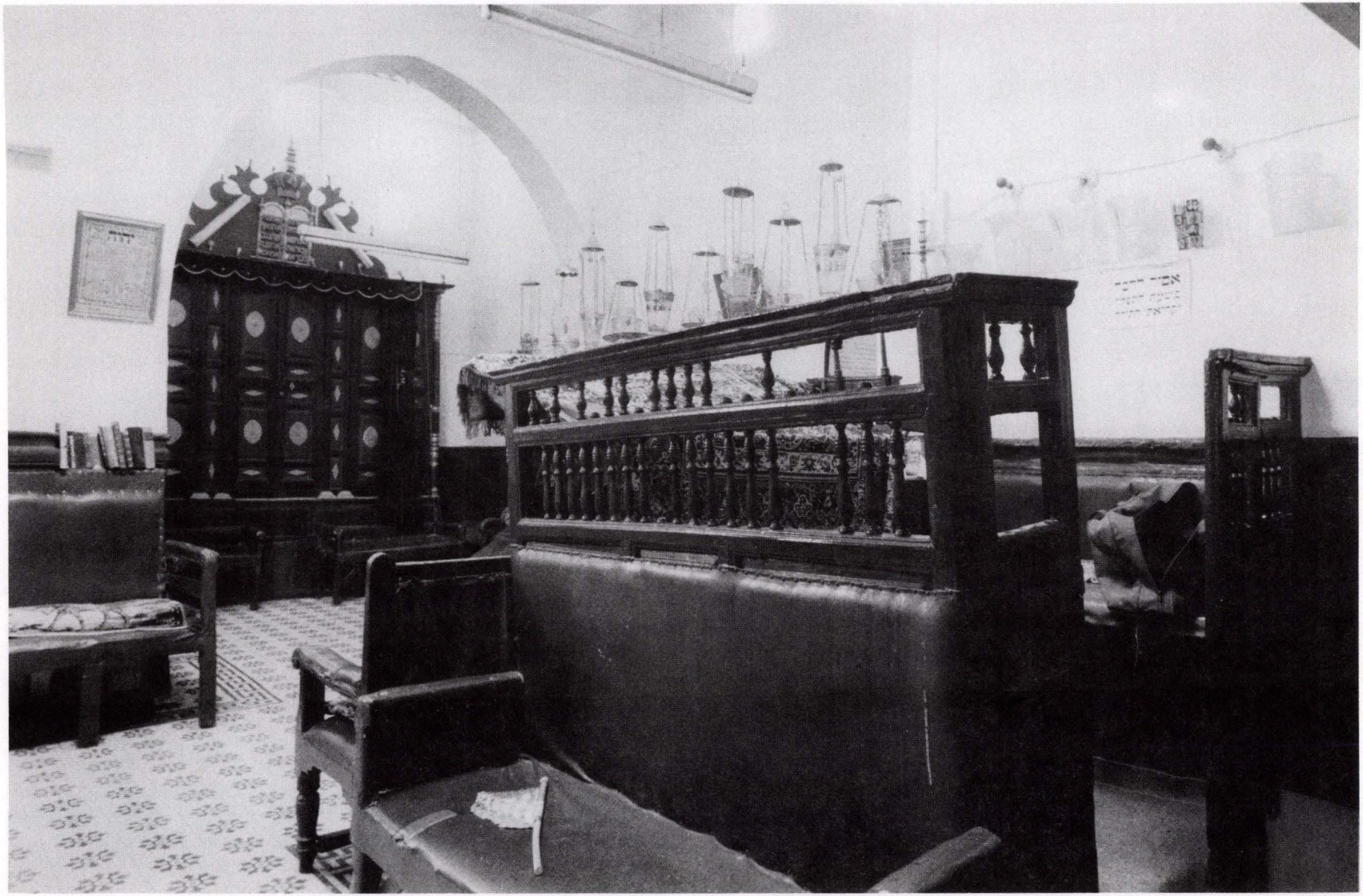
Scale: 1/8" = 1'-0"



Marrakech, Morocco: Bet Ha-Knesset Fessaine
Built ca. 1840

Interior
General view looking east/south from women's gallery.

photo: Isaiah Wyner, World Monuments Fund, 1989



Marrakech, Morocco: Bet Ha-Knesset Fessaine
Built ca. 1840

Interior
General view looking east towards *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989

Ifrane d'Anti Atlas (alternate name: Oufrane) (40 km east of Goulimeme): Name Unknown (A)
Mellah

Date:	1626
Current use:	abandoned
Owner:	said to be Jew in Agadir
Condition:	reasonable; among best conditions of mud synagogues
Context:	rural
Type:	four central piers with central skylight
Dimensions:	25 x 30 ft
Materials:	mud
Distinction:	skylight, mud carvings, *tevah*, tombstones

The synagogue is the last remnant of the oldest Jewish community in Morocco. For over 2,000 years Jews have lived in this isolated village in the Anti-Atlas Mountains. The synagogue is one of the purest examples of a type common throughout southern Morocco (and occasionally in the more urban north).

The synagogue presents a very simple facade and an unadorned low entrance to an entrance courtyard; there is no door between the synagogue and the courtyard. The courtyard, which in turn presents a blank facade to the street, is a rectangular area with mud benches around its perimeter. A wall separates the entrance from the main part of the courtyard and prevents passersby from looking directly into the synagogue from the street. One ascends two steps before entering the synagogue.

Four massive piers define the special area of the *tevah*. The floor between these piers is raised and the origin roof was a skylight. The *tevah*, a simple platform extending the distance between two of these columns, faces the *hechal*. The *hechal*, a recessed area in the center of the wall opposite the entrance, is on axis with both the *tevah* and the entrance into the synagogue.

The four walls of the synagogue are constructed of mud and covered with whitewashed mud plaster. A continuous mud bench runs around the walls, serving effectively as a base. A series of tiny, irregular openings both high and low in the thick walls serve as windows to admit small amounts of the intense sunlight. The walls (as well as the piers) are also punctuated by niches, located not far above the benches, which once held candles.

The roof is made of tree branches covered with mud, typical of the construction of this region. A series of beams (bundles of these branches covered in mud plaster) span between the four columns, creating the opening for the skylight, and continue to the walls, forming a nine-square pattern in the ceiling. The skylight is actually a series of clerestory windows. These were originally roofed over. Pinkerfeld (1954) shows a series of trunks spanning this opening.

The four massive piers surrounding the skylight, faced in mud plaster, are articulated so that the lower halves are slightly smaller than the upper halves. They are crowned by massive, bulky, simple capitals (mud plaster over wood) which extend to support the beams.

The *tevah* area defined by these four piers is raised three feet off the dirt floor of the synagogue. A low curb surrounds this raised area. Its stairs are immediately opposite the entrance to the synagogue. A mud bench surrounds this raised area. The *tevah* itself is a sturdy platform of tree trunks covered in mud plaster. Holes in the adjacent piers suggest the previous existence of something spanning above the *tevah*. Pinkerfeld confirms this; he shows a tree branch; lights were on either side.

The *hechal*, recessed in the southern wall and surrounded by two engaged piers, has two parts: a lower rectangular opening and a higher stepped opening. In the upper opening, Pinkerfeld shows a Decalogue in front of a series of shaped mud ornaments. The lower opening was probably the *hechal* proper used to store the *Sifrei Torah*; the upper part was perhaps for books. Four etched geometric designs, each different, still remain in the wall surrounding the *hechal*.

Next to the *hechal*, in the corner of the synagogue, is a small raised platform. Perhaps this served as something of a special pulpit (recalling the Islamic mimbar). This has not been found in any other synagogue.

Although the synagogue is unlocked and open, it is in remarkable condition, especially considering its age. The roof over the skylight has disappeared, and some of the clerestory walls are decaying. The other damage is minor, and the ease of construction in mud makes repair very simple.

A series of tombstones taken from the nearby cemetery lay in the synagogue.

This tiny village is famous among Jewish communities all over Morocco for being the first place where Jews settled. Its cemetery, a few kilometers away, is revered and feared, the object of many legends and superstitions. There may have been a second synagogue in Ifrane. This *mellah*, approximately 400 years old, replaced an older one, whose ruins can still be discerned immediately adjacent to the more recent one. Ruins of earlier synagogues probably lay in this area.

130 Jewish families once lived in this small village. They generally had large families and were known for making shoes and *jellabas* (traditional robes). In 1960, the last four families moved to Agadir.

The work involved in saving this synagogue would be minor and inexpensive. Despite its remote location, the importance of Ifrane d'anti Atlas to the Moroccan Jewish community, as well as the architectural purity and poetic beauty of this synagogue, cry out for its protection and preservation.



Ifrane d'Anti Atlas, Morocco: Name Unknown (A)
Built 1626

Exterior
General view looking towards entrance from courtyard.

photo: Isaiah Wyner, World Monuments Fund, 1989



Ifrane d'Anti Atlas, Morocco: Name Unknown (A)
Built 1626

Interior
General view.

photo: Isaiah Wyner, World Monuments Fund, 1989



Ifrane d'Anti Atlas, Morocco: Name Unknown (A)
Built 1626

Interior
General view.

photo: Isaiah Wyner, World Monuments Fund, 1989



Ifrane d'Anti Atlas, Morocco: Name Unknown (A)
Built 1626

Interior
General view.

photo: Isaiah Wyner, World Monuments Fund, 1989

Arazan (alternate name: Arazan el Khemis)(near Taroudant): Name Unknown (A)
Mellah

Date:	1640
Current Use:	hay storage
Owner:	M. Cohen or M. Bouzaglo of Essaouira
Condition:	fair
Context:	rural
Type:	two central piers
Dimensions:	12 x 20 ft
Materials:	mud, wood
Distinction:	Hebrew inscriptions painted on all four walls and one pier,*hechal* and *tevah*

The facade of the synagogue to the street is unremarkable. A wooden gate opens into a small courtyard where women would pray. A *mikveh* with a tiny door is found at the end of the courtyard opposite the synagogue. The facade of the synagogue towards the courtyard is characterized by a low opening and two small windows above. There was never an actual door into the synagogue from the courtyard. A beam protrudes over the entrance, although not centered.

The interior of the synagogue is a rectangular room with two piers in the center. Spanning these two piers is the *tevah*. The *tevah* faces the *hechal*, a freestanding wooden cupboard placed in center of one of the longer walls. The entrance is approximately centered on the axis of the two piers.

The walls of the synagogue are built of mud and faced with mud plaster. The roof is typical wood and mud construction; it may once have been covered with plaster. The floor is most likely hardened mud. The piers are divided into three parts: the lower half is square with chamfered corners; the upper two parts are square. The uppermost part is slightly larger than the middle which is in turn larger than the lowest part.

On each of the four walls of the synagogue, large black Hebrew letters painted on the mud plaster proclaim the direction (*Mizrah, Maarev, Tzafon, Darom*). Additionally, upon entering one immediately faces a pier where it is written in smaller letters *Ma Tovu Ohalecha Yaakov, Mishkinotecha Israel* (How Goodly are Thy Tents O Jacob and thy dwelling houses O Israel) and *Da Lifnei Mi Atah Omed, Lifnei Melech Malchei Hamlachim, Hakadosh Baruch Hu* (Know before whom you stand; before the King of Kings, the Holy One Blessed Be He); both are taken from the liturgy.

There is a series of small windows in the thick walls of the synagogue. The sides of these windows are splayed so that they are larger on the interior than the exterior. Two are found above the entrance and three are located along the wall opposite the *hechal.*

The *hechal*, the survival of which is truly remarkable, is a simple wooden cupboard with a sloped plastered top. A pair of small doors open to reveal a horseshoe arch framing the cupboard. The font is painted in elaborate and highly unusual geometric and floral patterns, in maroon, silver, gold, blue and dark green, apparently applied during different periods (some seems to have been painted over earlier painting). There are also two carved spindles attached to the front. There is a metal rod from which a curtain once hung.

The *tevah* is a simple wood platform covered in mud spanning the two piers. In the front is a small wood screen of spindles, which seems to have been added later.

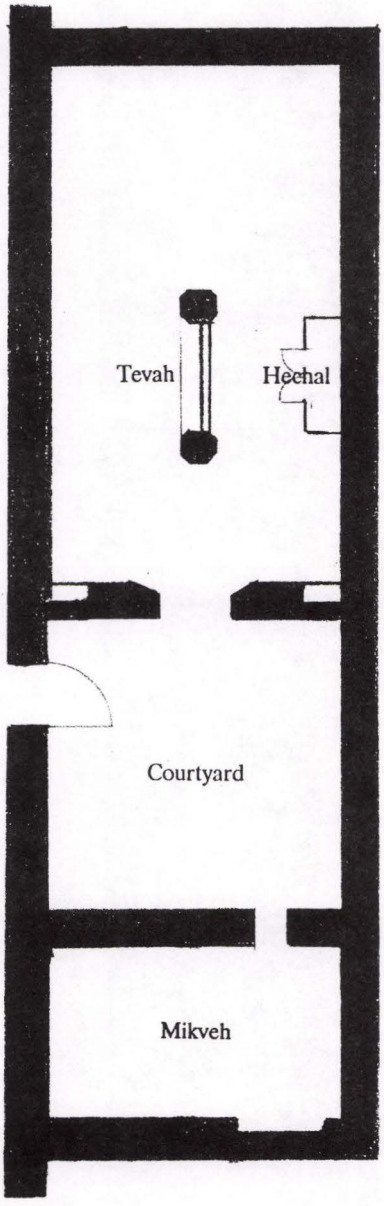
There were no built-in benches. Wood benches lined the walls and the *tevah*. There was a special rabbi's chair which was placed in front of one of the piers.

The synagogue is maintained by the man who stores hay inside and seems to be structurally sound. Part of the roof was replaced some time ago and some of the windows have been blocked in with rocks. The *hechal* is in very good condition, although it will need some restoration. The *mikveh* is in poor condition.

Arazan had a Thursday souk. There were 17 Jewish families with one synagogue. There was a *mellah* in which only Jews lived. The Jews worked with shoes, leather, *mahia* (homemade alcoholic drink), and silver.

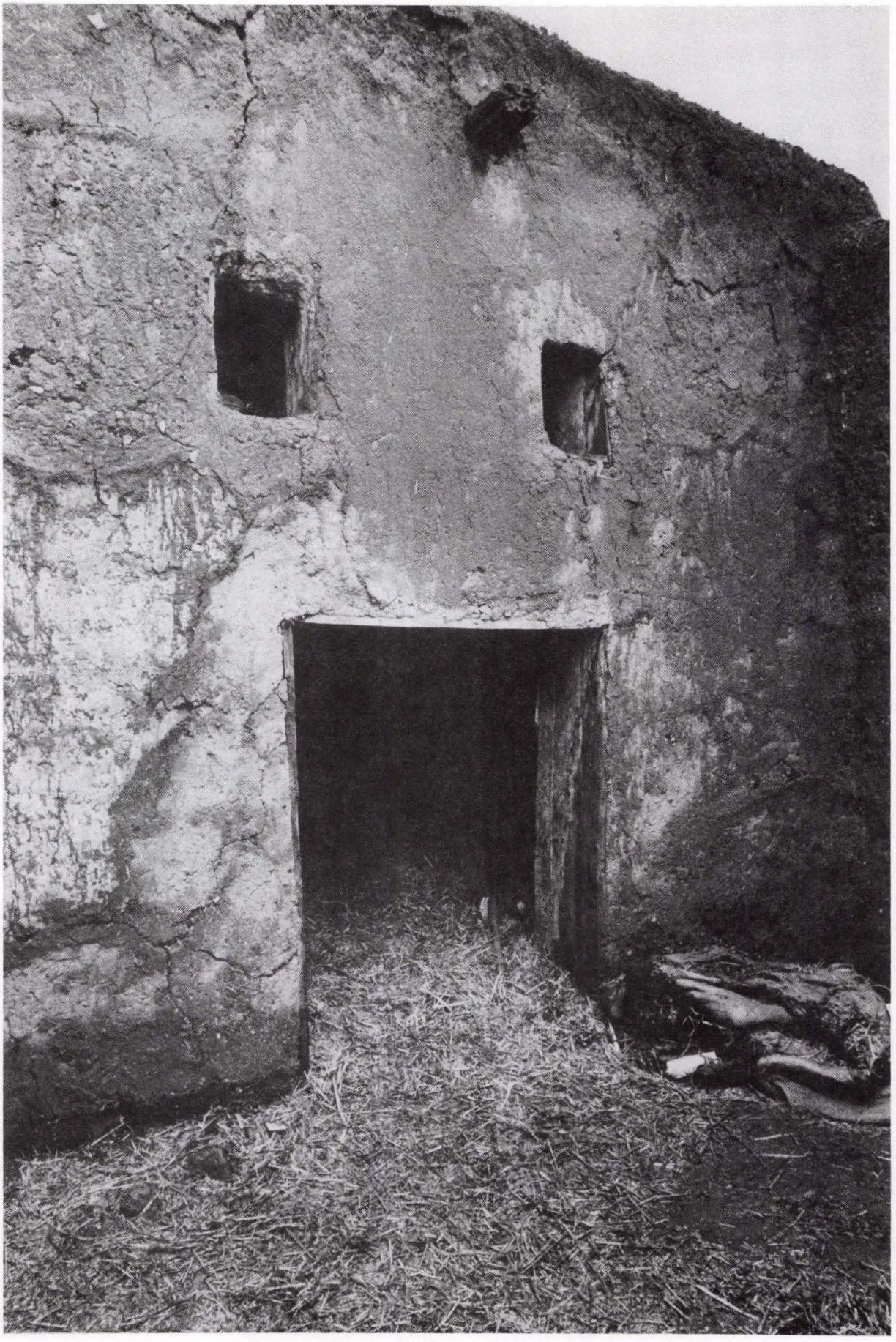
The synagogue was built from funds from all the families in Arazan, rather than being paid for by a wealthy individual, as was the norm. There was no school; young Jews studied in the synagogue.

Hazzan Isoo-twell was a famous *hazzan* (cantor) in this village.



ARAZAN: NAME UNKNOWN (A)

Scale: 1/8" = 1'-0"



Arazan, Morocco: Bet Ha-Knesset "A"
Built ca. 1640

View of synagogue entrance from courtyard.

photo: Isaiah Wyner, World Monuments Fund, 1989



Arazan, Morocco: Bet Ha-Knesset "A"
Built ca. 1640

Interior
General view looking (south) towards entrance.

photo: Isaiah Wyner, World Monuments Fund, 1989



Arazan, Morocco: Bet Ha-Knesset "A"
Built ca. 1640

Interior
General view looking (north/east) towards *hechal* and "Ma Tovu".

photo: Isaiah Wyner, World Monuments Fund, 1989



Arazan, Morocco: Bet Ha-Knesset "A"
Built ca. 1640

Interior
View of wooden ceiling.

photo: Isaiah Wyner, World Monuments Fund, 1989



Arazan, Morocco: Bet Ha-Knesset "A"
Built ca. 1640

Interior
View of *hechal* with open doors.

photo: Isaiah Wyner, World Monuments Fund, 1989

Krandou (near Rich): Name Unknown (A)
Mellah, at the main square

Date:	1890
Current Use:	abandoned
Owner:	Jewish resident in Rich - for sale in 1989
Condition:	poor
Context:	rural
Type:	three aisles with horseshoe arches/three bays/central *tevah*
Dimensions:	20 x 20 ft
Materials:	mud

The facade of the synagogue facing the street is unremarkable. The synagogue is preceded by a courtyard, whose walls are slightly lower than those of the synagogue. A low bench runs around the perimeter of the courtyard which was used for overflow when the synagogue was full. When there was no overflow, women could use the courtyard. The courtyard has a small niche for eggs, oil, and bread immediately next to the entrance.

The facade on the courtyard has a low entrance into the corner of the synagogue and a few small, high windows. The facade on the street is unremarkable; the entrance is unarticulated.

The interior of the synagogue is a square room with two rows of horseshoe arches parallel to the entrance wall. The arches are of post and lintel construction and the mud arches were completely non-structural; their purpose is solely spatial and decorative. The raised *tevah* is situated in the center of the space. The *hechal* covers the wall opposite the entrance. Mud benches line the perimeter, interrupted only at the *hechal.* Benches also surround the *tevah.*

The synagogue walls are made of mud and faced with whitewashed mud plaster. There are small high windows placed around the synagogue which are larger on the exterior than the interior. The roof is typical wood/mud construction and approximately 16 feet above the floor. There are six small skylights; two in each bay. The floor is mud.

The octagonal columns have square capitals at the springpoints of the arches. The tops of these capitals serve as places for burning candles.

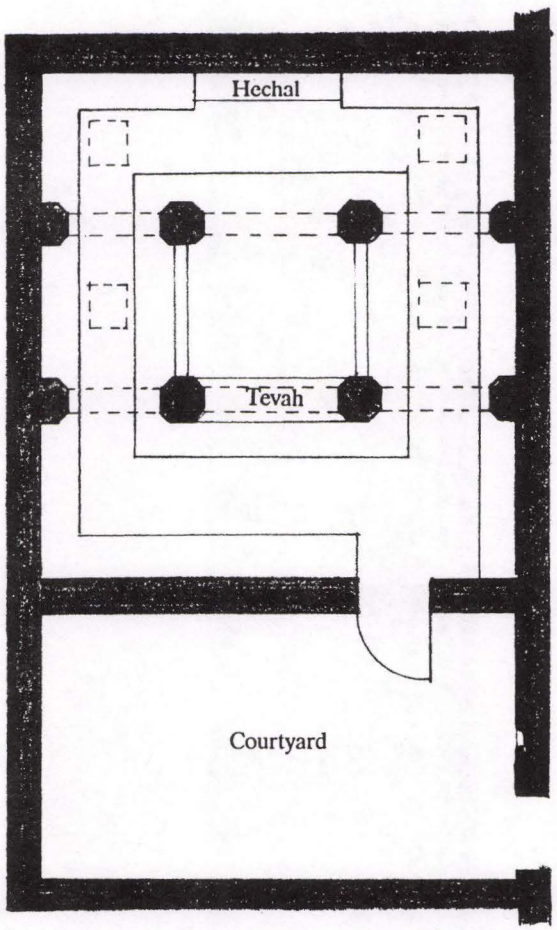
The *tevah* area is raised to the height of the low bench which surrounds it. The reader's platform is a mud and wood platform spanning two of the columns and within a horseshoe arch (this arch is more rounded than the other two). Remains can be seen of a wood screen which once extended between the two columns in front of the *tevah.* Beneath the platform are two smaller horseshoe arches. The *tevah* faces away from the *hechal*; it faces the entrance and the courtyard. (For the *Shmoneh Esreh* prayer the congregation would face east towards the *hechal.*)

The wood *hechal* must have been very prominent. There were once three *Sifrei Torah*, each in a separate cupboard. There were drawers underneath.

The synagogue is in extremely poor condition. One-third of the roof and part of one of the rows of arches have collapsed. The entire eastern wall (the *hechal* wall) has disappeared so that one now looks at the wall of the neighboring building. The current door is not original; hooks still hang for memorial lamps.

The entrance to the synagogue is kept blocked in, so that it is secure.

There were 260 Jews in Krandou. A yeshiva met in the synagogue.



KRANDOU: NAME UNKNOWN (A)

Scale: 1/8" = 1'-0"



Krandou, Morocco: Bet Ha-Knesset "A"
Built ca. 1890

Interior
General view looking looking (west/north) towards *tevah* and entrance.

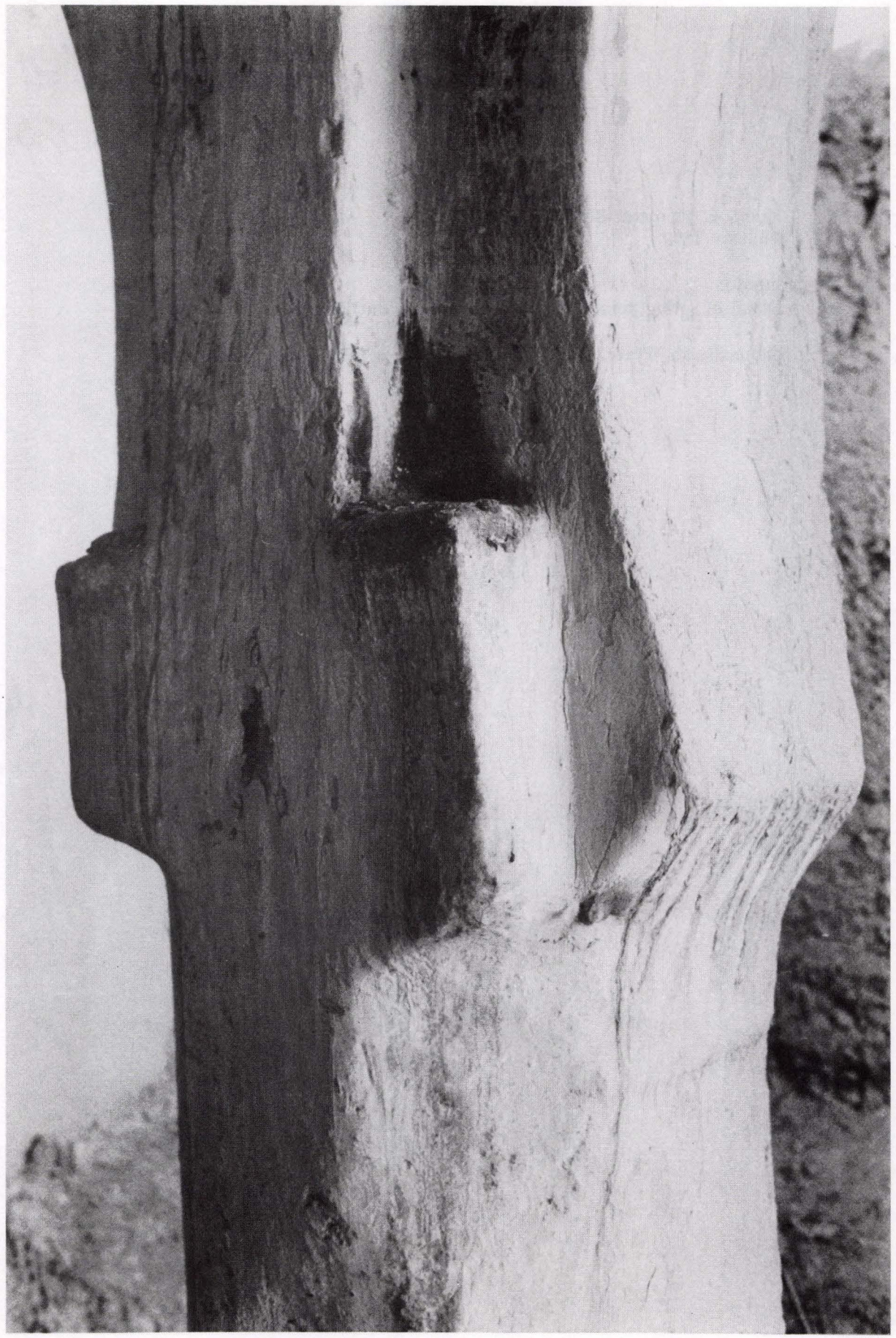
photo: Isaiah Wyner, World Monuments Fund, 1989



Krandou, Morocco: Bet Ha-Knesset "A"
Built ca. 1890

Interior
General view looking looking (west) towards rear of *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989



Krandou, Morocco: Bet Ha-Knesset "A"
Built ca. 1890

Interior
Detail of spring point of arch with ledge for candles.

photo: Isaiah Wyner, World Monuments Fund, 1989

Tanger: Bet Ha-Knesset Moshe Nahon (alterative name: Maasat Moshe)
Rue des Synagogues

Date:	1878
Current use:	undergoing restoration, to become a museum
Owner:	The Jewish Community of Tanger
Condition:	undergoing restoration
Context:	urban - ground floor
Type:	nave with two aisles
Dimensions:	32 x 42 ft
Materials:	masonry, stucco, wood
Distinction:	two-story *hechal*

The synagogue is located off a small alley which intersects with Rue des Synagogues at the imposing residence of Moshe Nahon, the patron of this synagogue. The synagogue facade towards the street is unremarkable. One enters from the alley through a covered passageway with toilet facilities. From the passageway one enters into a courtyard. On one side of the courtyard is a small chapel. A steep metal stair (not original) leads to the mezzanine above.

The facade of the synagogue from the courtyard consists of two arched doorways (each with a pair of wood doors) and two windows. There are also a few windows on the mezzanine level. The arches are infilled with wood and colored glass.

Within, the synagogue consists of a high central nave flanked by lower side aisles. A wrap-around mezzanine level is over both the side aisles and the first bay of the nave. The *hechal* is at the opposite end (east) of the nave. The *tevah* is in one of the aisles facing the nave. The ceiling is a shallow barrel vault; there is a large skylight which continues the profile of the ceiling.

The synagogue is constructed of masonry. The renovated walls are covered with ornamental stucco arches whose infill contain Arabic script, muqarnas, and trim. They have built-in wooden benches and wainscoting. The original walls appear to have a much less elaborate trim. The ceiling is finished in ornamental stucco. Many long cables for oil lamps hang from the ceiling. The skylight is made of glass panels formed to follow the profile of the ceiling. The exterior of the roof is covered in terracotta tile.

The round columns supporting the mezzanine have elaborate capitals; Hebrew letters continue around the entablature they support, not unlike the Kufic writing adorning mosques. The mezzanine level of columns have much simpler capitals.

The *hechal* consists of a recessed series of three pairs of arched doors surrounded by a decorative frame encompassing the whole double-height wall of the nave. The doors are each separated by pilasters which support an elegant entablature. Over this entablature is a broken pediment; within

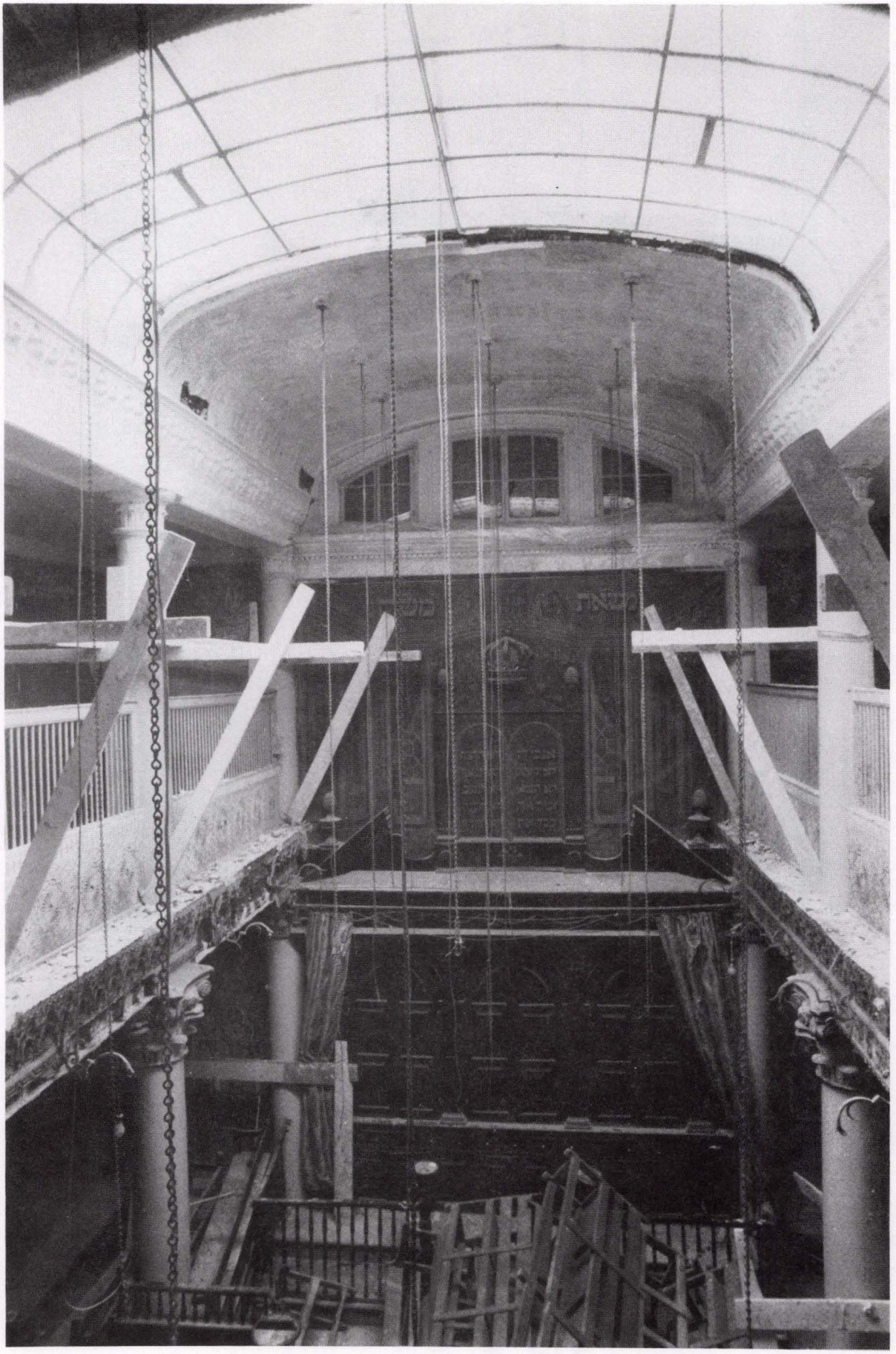
the break is a large wooden Decalogue. Surrounding this is a painted representation of architectural elements with a curtain, books, and the words "Maasat Moshe". Above the *hechal* are clerestory windows which have been blocked due to adjacent construction. The *hechal* itself is covered by a large curtain and is preceded by a few steps.

The *tevah* is a very elegant raised wooden enclosure. The reader's table in the front is surrounded by posts to support *rimmonim*. A bench spans the rear section. The *tevah* may be entered from steps at either side. Low benches surround the *tevah*. Nameplates of members of the community are still attached above the benches.

In addition to the built-in benches along the perimeter, there are a number of freestanding wood benches.

The mezzanine has a guardrail of wood spindles over a base finished in ornamental stucco. One enters the mezzanine directly from a flight of stairs from the courtyard. Originally it was entered from an adjacent residence. There is a large window in the center of the rear wall and a few smaller ones overlooking the courtyard. There were previously smaller windows into the adjacent houses for the benefit of the Jewish residents who once occupied them.

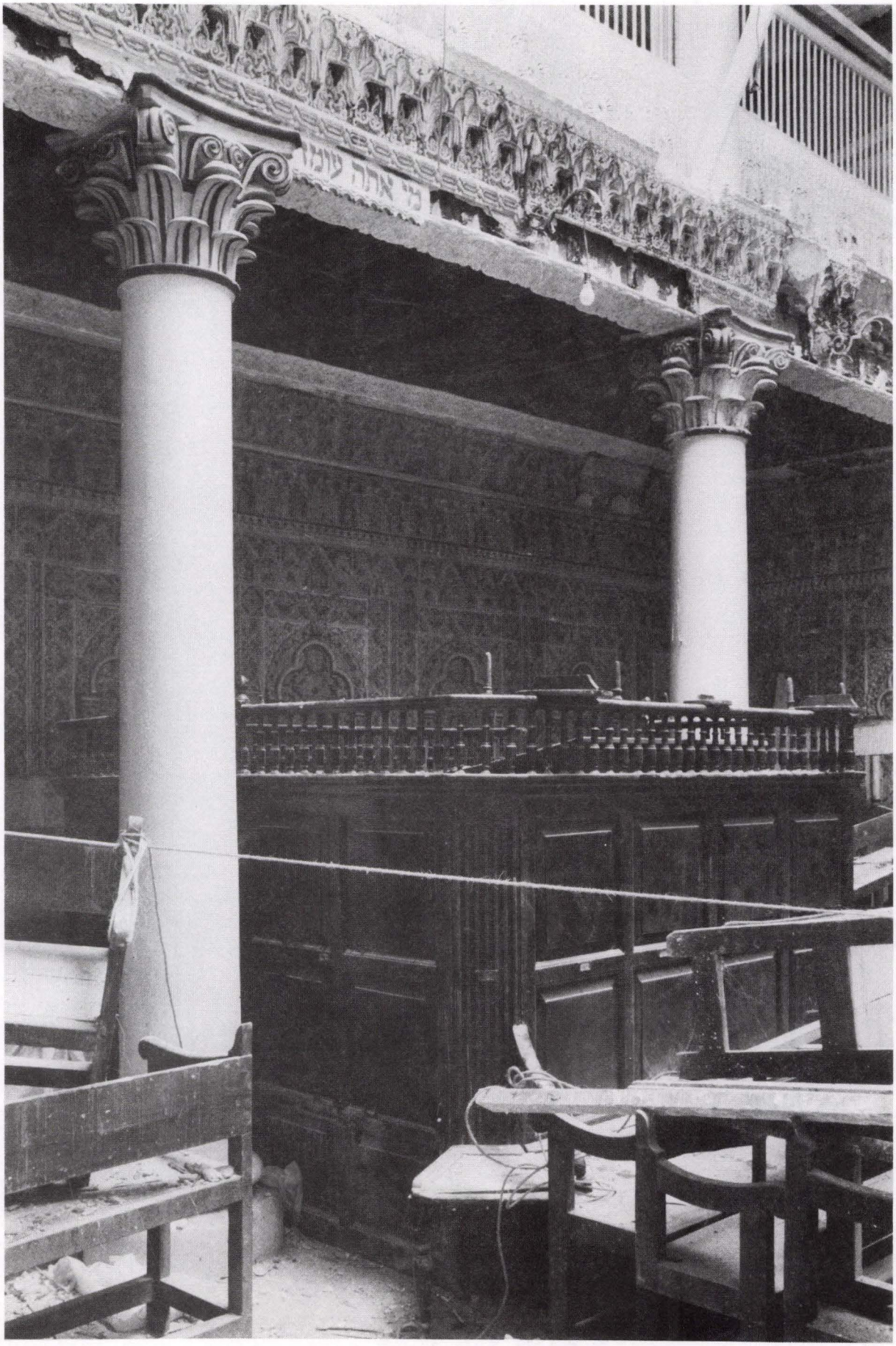
The *tevah* and *hechal* remain in the synagogue. The other objects, however, are in storage during the renovation. It is said that this synagogue has an especially beautiful collection of oil memorial and wedding lamps.



Tanger, Morocco: Bet Ha-Knesset Moshe Nahon
Built 1878

Interior
General view looking towards *hechal* from upper gallery.

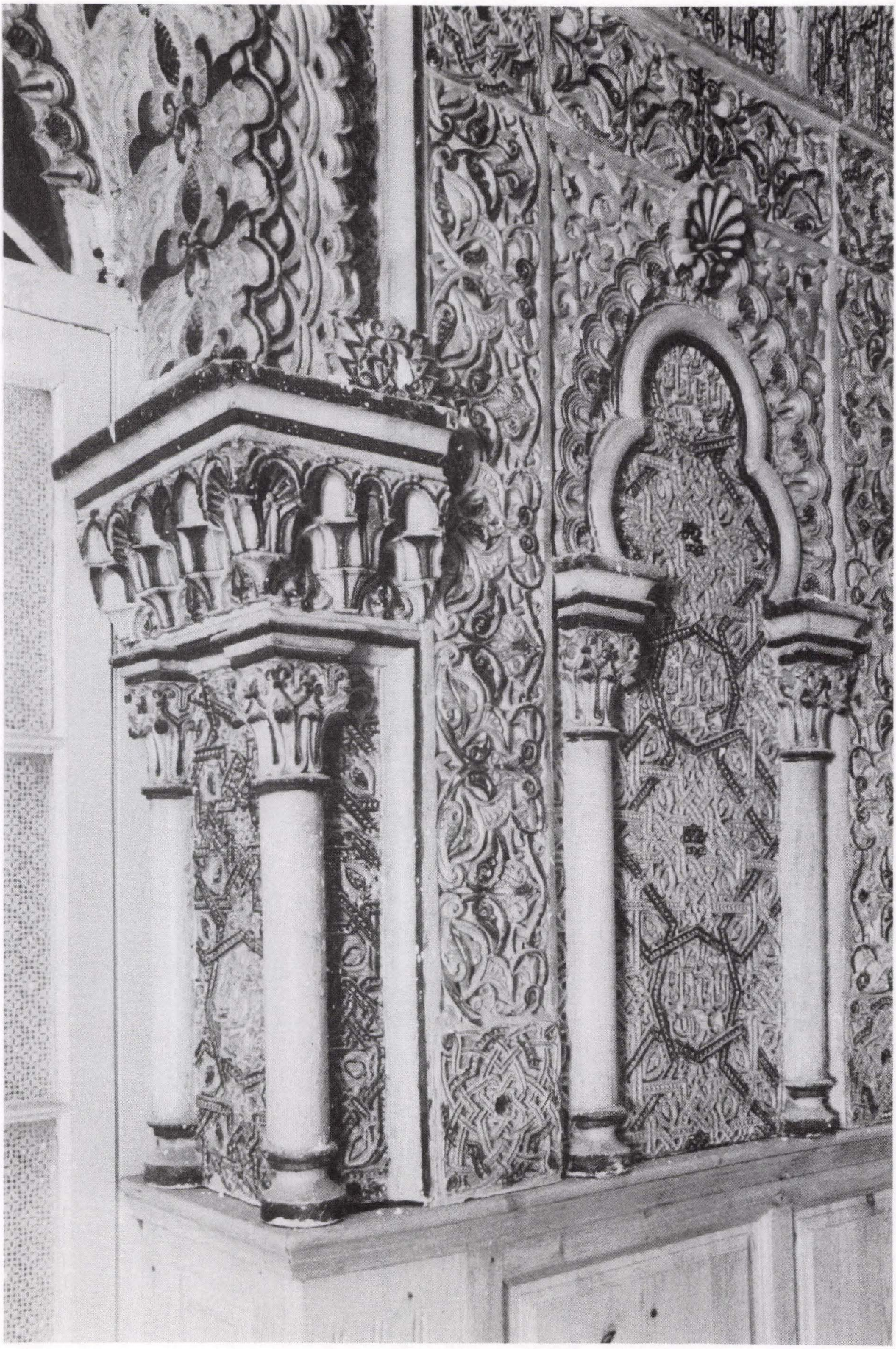
photo: Isaiah Wyner, World Monuments Fund, 1989



Tanger, Morocco: Bet Ha-Knesset Moshe Nahon
Built 1878

Interior
General view looking towards *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989



Tanger, Morocco: Bet Ha-Knesset Moshe Nahon
Built 1878

Interior
Detail of ornamental stucco walls.

photo: Isaiah Wyner, World Monuments Fund, 1989



Tanger, Morocco: Bet Ha-Knesset Moshe Nahon
Built 1878

Interior
Detail of capital supporting mezzanine.

photo: Isaiah Wyner, World Monuments Fund, 1989

Tetuan: Bet Ha-Knesset Yitzhak Ben Gualid
Rue Ben Gualid, No. 7

Date:	ca. 1790
Current Use:	Synagogue (until 1991), now uncertain
Owner:	ben Gualid family
Contact:	Jewish community
Condition:	good (until 1991), now uncertain
Context:	urban - ground floor
Type:	double-height space surrounded by lower spaces
Dimensions:	28 x 22 ft
Materials:	masonry, stucco, wood
Distinction:	plan, spatial qualities and elegant use of materials

The facade is unremarkable. In addition to the entrance, there is only one window facing the street, subtly articulated by plaster moulding. One enters directly from the street into the small vestibule, with a washroom. This vestibule has been recently remodeled. The only way to the upper floors is via the steep stairway found inside the synagogue.

The synagogue has a complex plan, centered on a large squarish room, two stories in height. The essence of this plan is a central space surrounded by ancillary spaces, similar to the four-column or courtyard synagogue types. An L-shaped wooden mezzanine occupies two sides of this room. Surrounding the room and opening onto it, are low, shallow spaces which are open to one another.

The *tevah* is located beneath the edge of the mezzanine in the central room. The *hechal* was originally placed at the narrow end of one of the shallow rooms and is now found in the center of one of the long walls of the same room, terminating the central axis of the large room.

A women's gallery is on the second floor. The other rooms shall be referred to as: the "central" or "large" room, the entrance vestibule, the "*hechal* gallery", the "facade gallery" (against the street), the "rear gallery" (opposite the facade gallery) and the "room next to the stairs".

The synagogue is constructed of masonry faced with plaster, painted white. The ceilings are all constructed of exposed finished wood members, all painted glossy black. The connections between members in the roof and the walls are highly articulated and extremely delicate. The floor is paved with a clay colored ceramic tile laid in a hexagonal pattern. The jambs of the arches between the various spaces are faced in a ceramic mosaic tile in a very colorful diagonal pattern. There is also a 10" ceramic mosaic tile base throughout the synagogue.

The central space is characterized by its high ceiling and large skylight. Its walls are permeated by many openings of various shapes into the surrounding ancillary spaces. The most prominent of these is a large horseshoe arch in the center of the eastern wall, on axis with the *hechal*. Above

this, but not centered, is another horseshoe arch. This arch has a wood railing behind which is a pair of french doors. This upper arch is at a level higher than that of the mezzanine. On the adjacent wall is another horseshoe arch. In addition to a number of openings, there are many internal windows into the adjacent spaces, also of many shapes and sizes. Although the synagogue is divided into many smaller areas, there is a great degree of spatial flow and linkage between them.

The ceiling in the central space is about 22 feet above the floor level. Beneath the mezzanine and in the adjacent galleries it is only about seven and one half feet. The pitched skylight occupies almost the whole ceiling in the central space.

The skylight is the major source of natural light in an otherwise fairly dark synagogue. There are a very large number of oil and electric lamps within the synagogue.

The elaborate mezzanine is very prominent in the central space. Its railing is formed by a series of spindles above recessed solid panels.

The painted wood *tevah* is placed so that its front projects slightly beyond the face of the mezzanine above and that it is centered on the opening into the facade gallery. It is a freestanding wooden table whose four posts continue above the platform to form a canopy enclosed by four Islamic arches and crowned by a row of spindles in the front. Its table has two drawers and is covered with an embroidery.

The *hechal* gallery is a very long and narrow space, its perimeter lined by freestanding wooden benches. Opposite the original *hechal* is a window facing the street. Of the two long walls, one is solid, interrupted only by the newer *hechal*; the other is interrupted by three openings (the horseshoe arch into the central space and two other arches into the other galleries) and two small eye-level internal windows. There was previously a small high window that is now blocked up. The walls of this gallery are lined with black wood panels hung from above to give the sense of wainscoting. Perhaps these were backs of earlier benches no longer present. The ceiling of this space is two feet higher than that of the area under the mezzanine.

The original painted wood *hechal*, preceded by a series of steps, occupies the full width of the *hechal* gallery. It consists of two tiers of doors; the upper tier behind the *hechal* proper and the lower (smaller) tier for books. The upper tier consists of a central pair of doors flanked on each side by a single door. It is crowned by a series of spindles, and is now covered by a curtain.

The newer *hechal* is a pair of carved wood doors within a white and gold marble surround featuring pilasters. At the top is a Decalogue and a Crown of Torah.

The facade gallery, behind the *tevah*, is linked to the central space by a very wide opening, framed by two engaged columns. This space has a wood "wainscoting" similar to that in the *hechal* gallery.

The rear gallery is linked to the central space by a rounded arch and small windows. A scalloped arch opens to the *hechal* bay. A series of cupboards are found at the end of this space.

The second floor gallery is basically the L-shaped wooden mezzanine in the central room. There is a small room next to the stairs which serves as the women's gallery. The floor in the mezzanine is wood which is different from the flooring of the room below; the hexagonal designs are filled with triangles, so that the floor forms patterns of Stars of David. Opening off this narrow gallery are a series of doors which lead to the residences of this floor and above. These once belonged to the famous *dayan* (judge). These residences surround a central courtyard which begins on the second floor behind the synagogue. It is the windows from these residences which look down onto the synagogue.

Inside the synagogue, there are a large number of oil and electric memorial lamps, a wedding lamp (a six-pointed star), and many hooks in the ceiling which no longer support lamps. In addition, there are *Sifrei Torah* and *rimmonim*, books, simple benches (fairly recent), the *tevah*, and the two *hechalim*. There are no calligraphies.

The synagogue is in reasonable condition. There is damage to finishes as well as a little water penetration through the skylight. A few steel I-beams have been added to shore up the second floor and a few steel columns support the roof. The plaster and paint are peeling. Until 1991, the synagogue was kept reasonably clean by the two Jewish women who lived in the residences above and have since left. Now, there is only limited access to the synagogue.

This synagogue is a great source of pride for the Jews of Tetuan. Its rabbi, Yitzhak ben Gualid, was the author the famous book *Vayomer Yitzhak* (And Yitzhak Said).

The community of Tetuan (along with that of nearby Chefchouen) are very different than the other communities throughout Morocco; to this day they tend to look down on the other Jews, even those from Tanger. First, Jewish society in Tetuan has always been matriarchal; the women are given many rights in the *ketubah* (marriage contract). Secondly, they do not believe in *hilulah* (pilgrimage to the tomb of a great rabbi). They do not wear henna or *jellabas*, traditional skin-paint and garb of both Moslem and Jew in Morocco.

The *mellah*, about 400 years old, replaced an earlier one, built 600 years ago and now completely destroyed. When walking through Tetuan, one can distinguish Jewish quarters (the *mellah*) from Moslem quarters. The beams supporting the bridges span the narrow streets have one stripe painted on them in a Moslem area and two stripes in the mellah. This is the only city in Morocco where this type of differentiation exists.

The age and the importance of this synagogue within the Tetuan community make it a strong candidate for restoration. Not much work is needed; its proximity to Europe and its location within a frequently visited city would ensure a constant stream of tourists.



Tetuan, Morocco: Bet Ha-Knesset Yitzhak ben Gualid
Built ca. 1790

Interior
General view towards *tevah* and *hechal.*

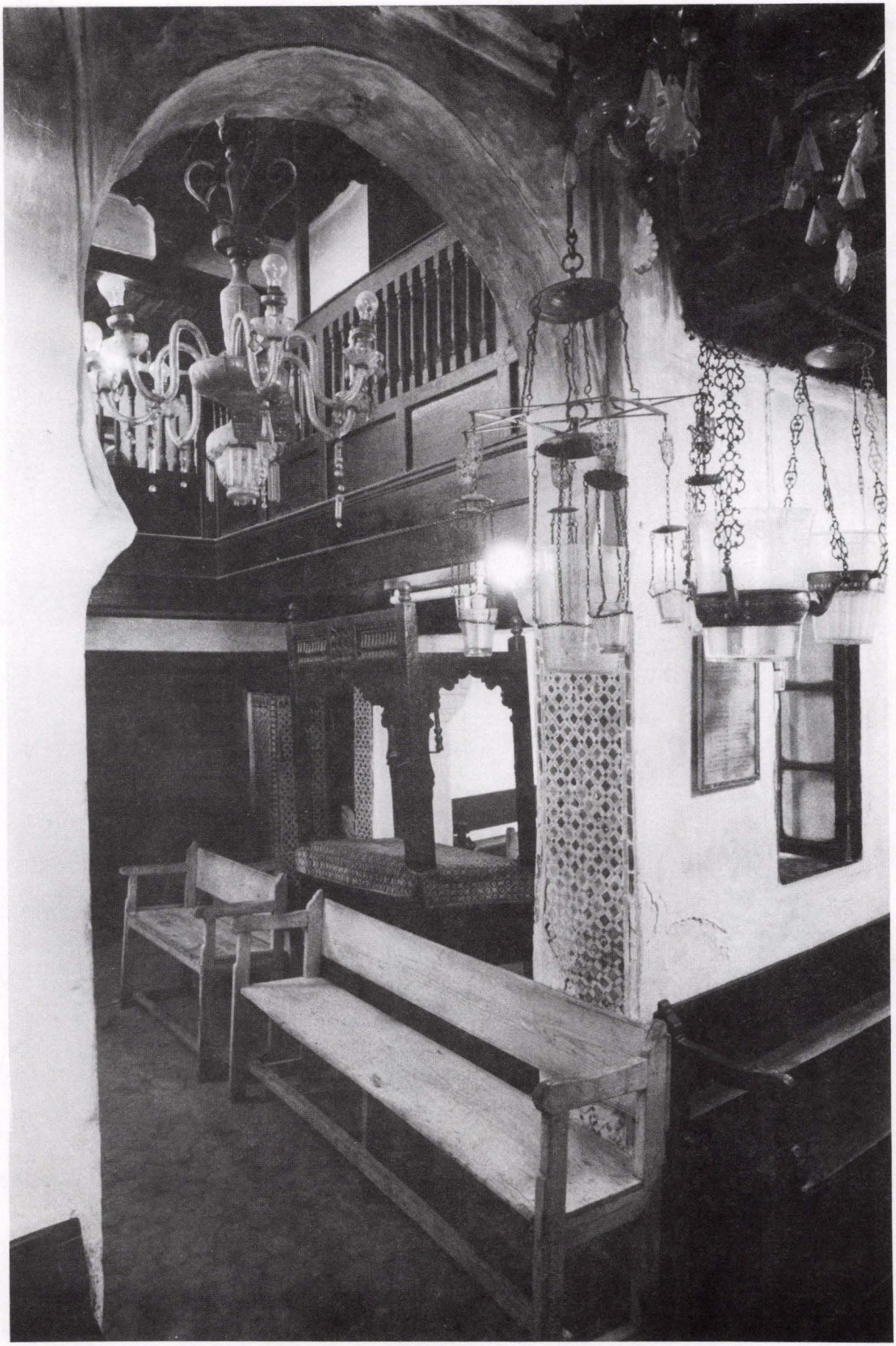
photo: Isaiah Wyner, World Monuments Fund, 1989



Tetuan, Morocco: Bet Ha-Knesset Yitzhak ben Gualid
Built ca. 1790

Interior
General view.

photo: Isaiah Wyner, World Monuments Fund, 1989



Tetuan, Morocco: Bet Ha-Knesset Yitzhak ben Gualid
Built ca. 1790

Interior
General view looking towards *tevah* from *hechal.*

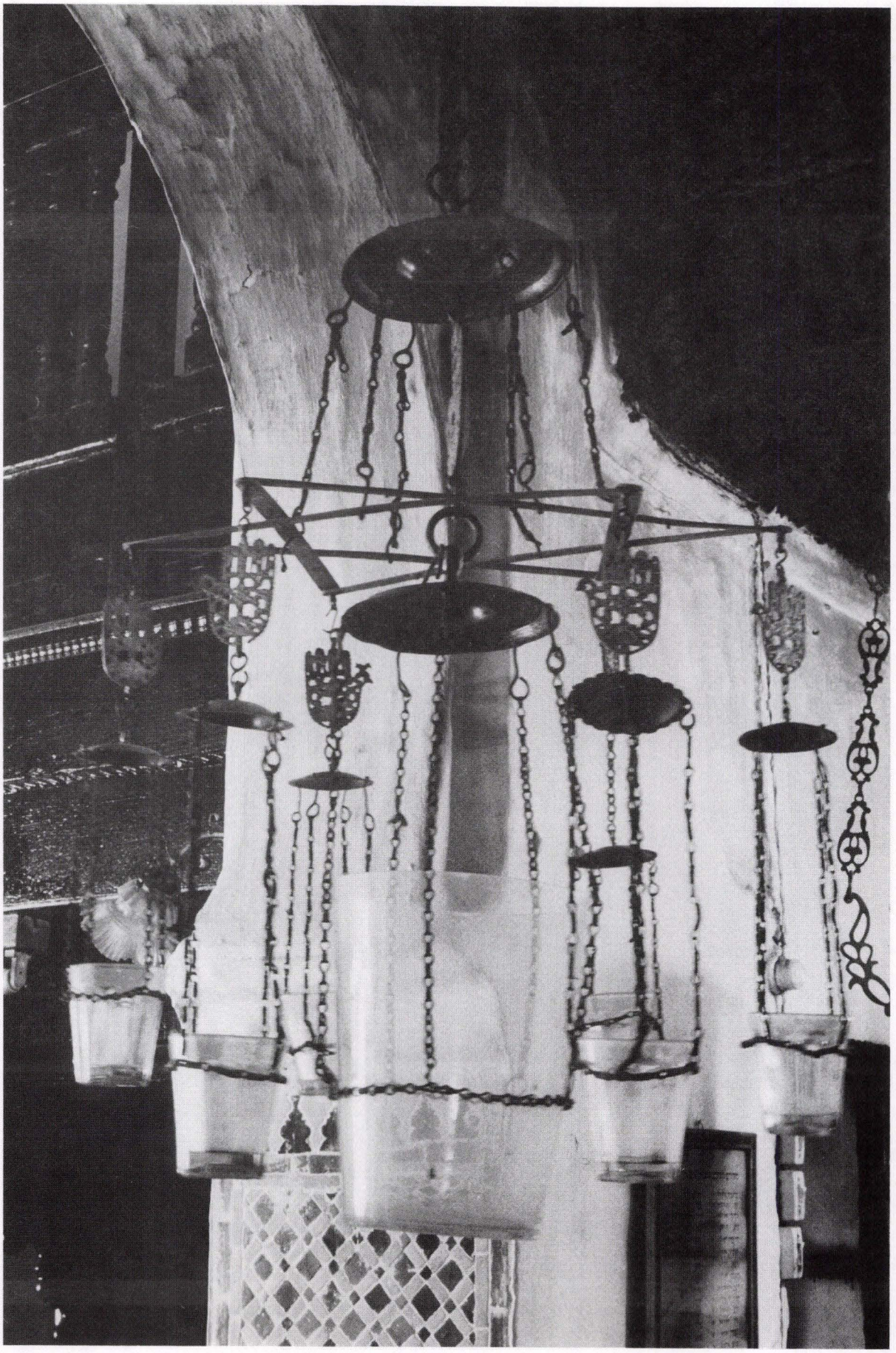
photo: Isaiah Wyner, World Monuments Fund, 1989



Tetuan, Morocco: Bet Ha-Knesset Yitzhak ben Gualid
Built ca. 1790

Interior
View of *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989



Tetuan, Morocco: Bet Ha-Knesset Yitzhak ben Gualid
Built ca. 1790

Interior
Detail of wedding lamp.

photo: Isaiah Wyner, World Monuments Fund, 1989

Rabat: Bet Ha-Knesset Rabbi Shalom Azhawi
Mellah

Date:	1815
Current Use:	still in use (on Shabat and festivals)
Owner:	Jewish community
Condition:	good
Context:	urban - ground floor (against city ramparts)
Type:	
Dimensions:	32 x 32 ft
Materials:	masonry
Distinction:	enclosed courtyard

To one side of the synagogue is a square courtyard. Now covered by a large skylight, this courtyard was originally open. The facade of the synagogue from the courtyard is symmetrical and monumental. Two windows with Islamic arches surround the doorway. Five smaller windows with metal grillwork and a plaque are above. The large skylight is a shallow pyramid of black metal with wire glass. In the center hangs a large chandelier.

The courtyard, in fact, was the original entrance to the synagogue. One entered from within the mellah through a small vestibule into the courtyard, on axis with the entrance to the synagogue beyond. Around the courtyard were a series of small rooms which served the synagogue, including the tiny room where the rabbi lived.

The synagogue, perhaps the oldest in Rabat, is a squarish room with a central column dividing it into two roughly equal bays. The *tevah* is adjacent to this column and faces a wall with two recessed cabinets; one is the *hechal* and the other is for books. A women's area is at the rear of the synagogue and a large courtyard opens from the synagogue.

The walls of the ceiling are light blue plaster with a high white wooden wainscoting and trim. The ceiling is white plaster. The floor is covered in red carpet and has a few rugs scattered on top of the carpet.

The *tevah* is an enclosure with silver posts and knobs.

The *hechal* and its counterpart for storing books are simple recesses in the wall surrounded by wood with horizontal brass strips. They have sliding doors which are probably not original. Over each of the two cabinets is back-lit colored plastic (simulating glass) depicting Jewish themes.

There are wooden benches at the perimeter of the synagogue, interrupted only in front of the *hechal*. There are wooden benches surrounding the *tevah* and other benches placed throughout the space.

The women's room is a long narrow space, connected to the main space by one doorway and two internal windows. This originally was the mikveh.

In 1956, the entrance to the synagogue (as well as a secondary one which also led to the courtyard) was blocked up. A small Jewish hospital was demolished to create the courtyard which now serves as the entrance, so that one would not have to go through the mellah to enter the synagogue. At the same time, the synagogue underwent a major renovation which was financed by M. Alban, originally from Algeria.

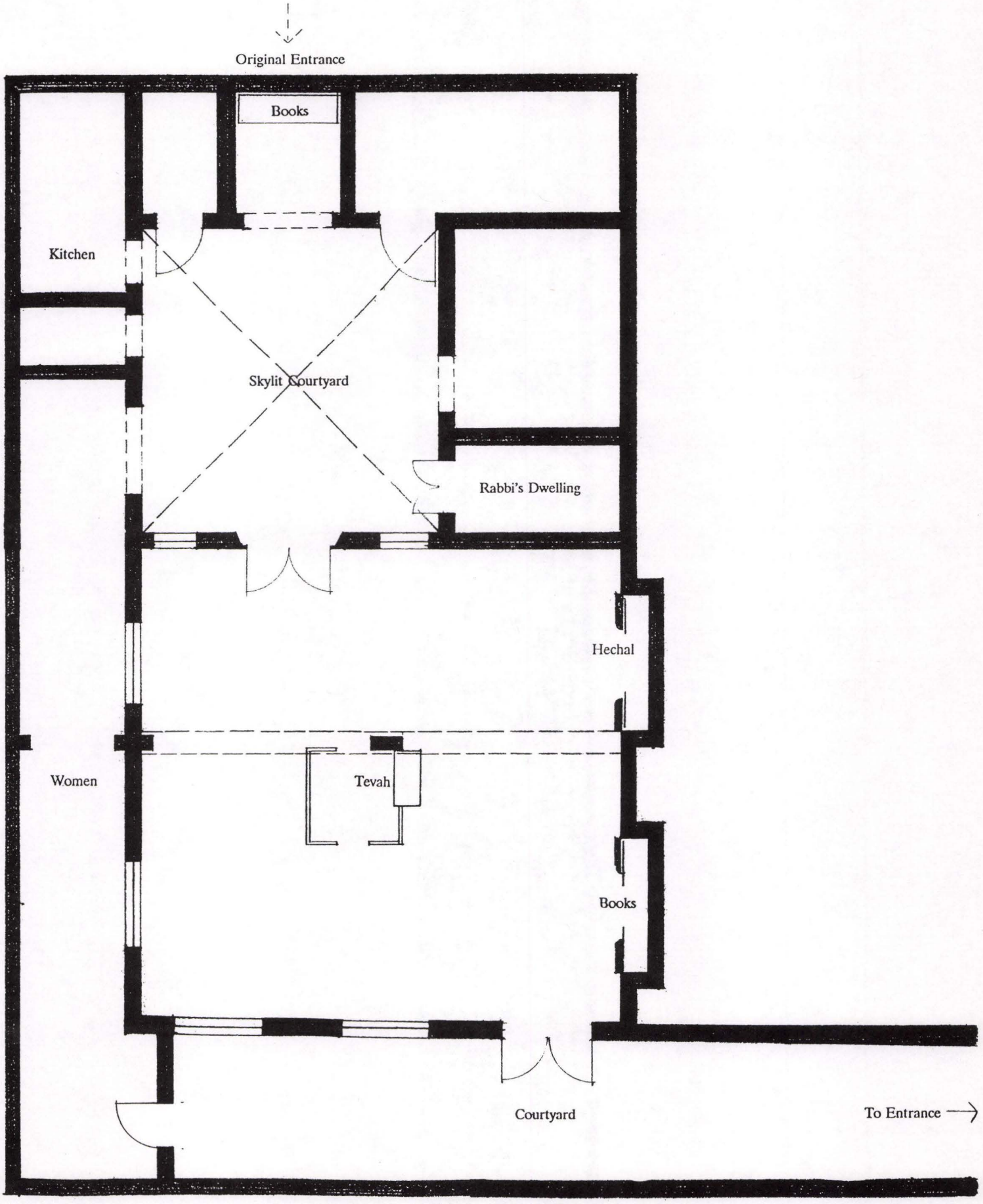
The new entrance features an arched wooden doorway covered by a green canopy. From here, one enters a long and narrow courtyard, filled with flowers, which leads to the synagogue.

This synagogue is unusual in that it was built by the Jewish community, rather than by a wealthy family. Rabbi Azhawi was a Berber rabbi who lived in a small room off the courtyard. A second rabbi also lived in another small room.

The guardian, M. Abraham Wadana is the third generation of men in his family to serve as the guardian of this synagogue.

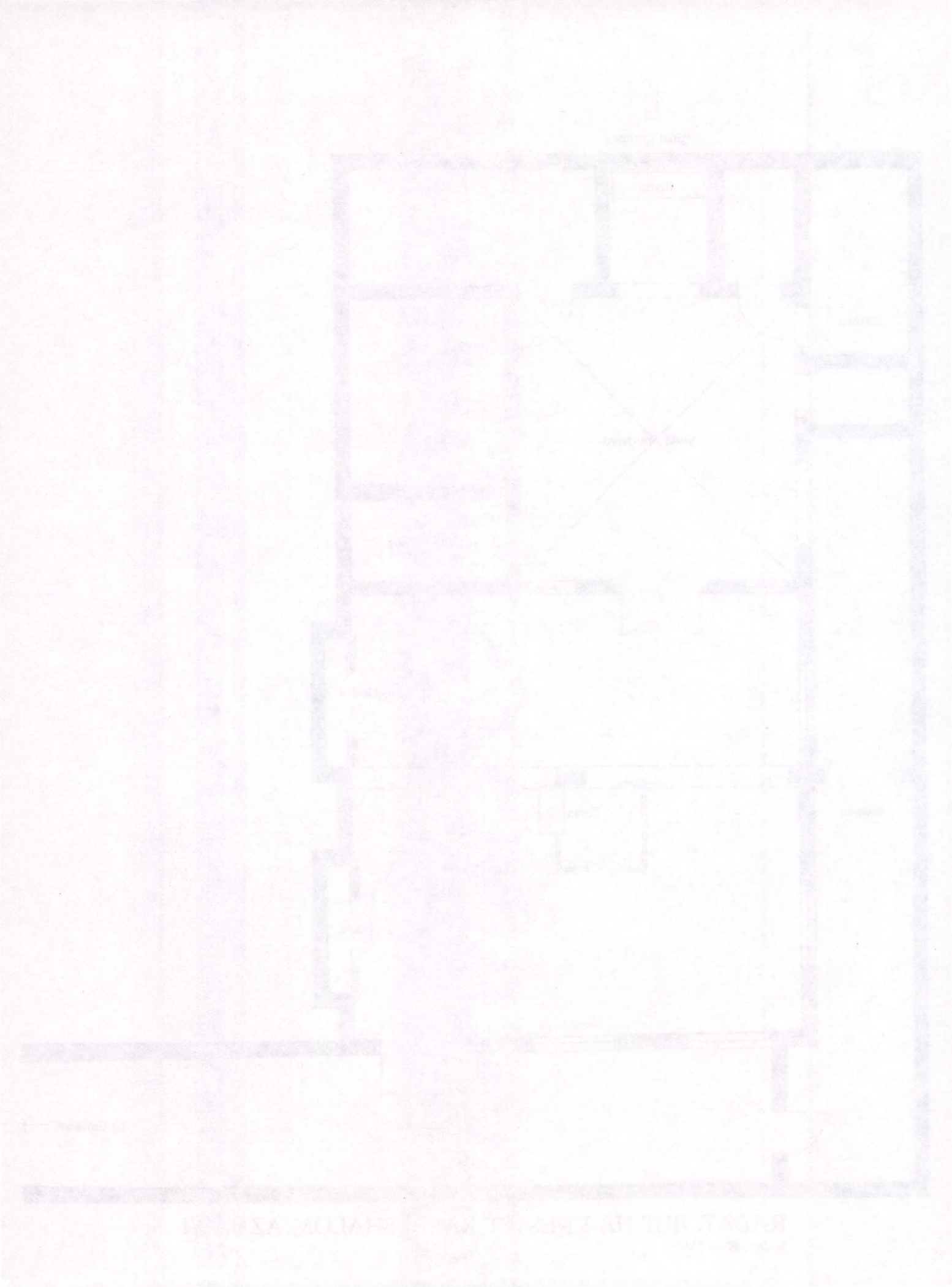
The overall condition of the synagogue is good though paint and plaster are peeling a little, and the glass pyramid is broken in many places.

There are a *tevah* and built-in *hechal* (filled with embroidery), seven *Sifrei Torah* (including one very unusual one whose wooden scroll posts are carved to resemble hands) and their finials. In addition, there are 24 oil memorial lamps (16 hanging; 8 mounted on wooden plaques) and the courtyard chandelier. The benches came from another synagogue. There is a notable chair for the President of the community.



RABAT: BET HA-KNESSET RABBI SHALOM AZHAWI

Scale: 1/8" = 1'-0"




שמח זבולן בצאתך
וישכר באהליך

Rabat, Morocco: Bet Ha-Knesset R. Shalom Azhawi
Built ca. 1815

Interior
View from courtyard looking towards the synagogue.

photo: Isaiah Wyner, World Monuments Fund, 1989


מה נורא המקום הזה אין זה כי אם בית
אלהים וזה שער השמים
בית הכנסת של ארטור שלום זאוי וצל ז"א

Rabat, Morocco: Bet Ha-Knesset R. Shalom Azhawi
Built ca. 1815

Interior
View from courtyard looking towards synagogue entrance.

photo: Isaiah Wyner, World Monuments Fund, 1989



Rabat, Morocco: Bet Ha-Knesset R. Shalom Azhawi
Built ca. 1815

Interior
General view looking (east) towards *tevah* and *hechal.*

photo: Isaiah Wyner, World Monuments Fund, 1989



Rabat, Morocco: Bet Ha-Knesset R. Shalom Azhawi
Built ca. 1815

Interior
General view looking (south) towards west *tevah*.

photo: Isaiah Wyner, World Monuments Fund, 1989

IV. RECOMMENDATIONS FOR PRESERVATION

In a tradition as rich, ancient, and varied as that of Moroccan Jewry, a preservation program encompassing all sites of merit would be ideal. It is unrealistic, however, in a world of limited means and in a country where few Jews still reside, to save all that should be saved. Nonetheless, we cannot idly watch as *all* that remains is sold, destroyed, or left to fall into ruin. There are solutions which can be applied to protect, preserve and restore some important sites and to provide for their use and public presentation in an intelligent, educational and cost-effective manner.

A carefully defined program must begin immediately so that limited funding resources can be applied to preserve key examples of Moroccan Jewish heritage. The danger of accelerating destruction is very real. Since the completion of this survey, the fate of the important Yitzhak Ben Gualid Synagogue in Tetuan, which is intact and has been beautifully maintained by the Ben Gualid family for generations, has become uncertain. Plans were made to dismantle the synagogue's interior, reconstruct it abroad and to sell the remaining building and its land. This process has been temporarily stayed, but the eventual fate of the synagogue is still under discussion. Initially, the idea of preserving the synagogue *in situ* was not considered viable by the family, but that option is now being explored. Visitors to other synagogues that have been described in the survey report that deterioration has continued and even accelerated at several sites, especially Bet Ha-Knesset Ibn Danan in Fes and the mud synagogues of Ifrane, Krandou and Arazan.

Based on the information provided in this report, the protection, preservation and ongoing maintenance of the following sites is recommended. These have been chosen on the basis of their architectural significance, their historical importance, and their communities' contributions to Judaism, Jewish learning, and Jewish culture. As a sample group their diverse characteristics represent the complex variety of synagogue types and configurations in a range of settings and together provide a glimpse at the rich heritage of Moroccan Jewry:

Tetuan - BH Yitzhak Ben Gualid
Tanger - BH Nahon (currently undergoing restoration)
Essaouira - BH Chaim Pinto and BH Attias
Marrakech - BH Fessaine
Ifrane d'Anti-Atlas - Name Unknown (A)

Arazan - Name Unknown (A)

Krandou - Name Unknown (A)

Meknes - BH Y'hoshua Berdugo and BH Hacham

Fes - BH Ibn Danan, BH Fessaine, BH Debada, BH Sabba, and BH Dar El Mae

Rabat - BH Rabbi Shalom Azhawi

Few of these sites have a congregation to make use of and maintain them. If these buildings are to be saved, reasonable and creative uses for them must be found.

The JHC proposes that each of these sites be designated as part of a "Museum of Jewish Life in Morocco". One aspect of such a museum could be comprised of a "Jewish Heritage Route" through the country, which would introduce visitors to the diversity of Moroccan Jewish history and culture. Permanent or temporary exhibitions, which could be mounted in each synagogue, might focus on the history of the building, its congregation, and the history of the larger Jewish community of the region.

The museum program would be run from Casablanca, the center of the Jewish Community. It would be a center of research and education, and display the physical objects of Moroccan Jewish history. The "Museum of Jewish Life in Morocco" would incorporate restored synagogues which would be refurnished as much as possible. Other rooms would display objects and exhibitions on the history of the Jewish community as well as the Moslem community in which it was immersed. An example of such a museum can be found in Prague, and a similar museum is being planned in Alsace. In the United States and Europe, many "heritage routes" centered on specific themes (historic houses, battlefields, African-American heritage, etc.) have been successfully established. These heritage routes encourage preservation and the development of local economies to serve tourism needs.

The Nahon synagogue, the grandest synagogue in Tanger, will soon be opened and would be the first step towards realizing this nation-wide "Museum of Jewish life in Morocco."

The contemplated sale in 1991 of the Yitzhak Ben Gualid synagogue in Tetuan illustrates the perils involved in this task, given that ownership is not concentrated in the hands of one individual or organization. BH Yitzhak Ben Gualid is famous throughout Morocco and among the expatriate Moroccan Jewish community. This beautiful and historically important synagogue, owned by a Jewish family, was still used periodically and all the furnishings were present and intact. Restoration requires

only minor expenditures and may still be realized when the buildings and objects within can be secured.

Tanger and Tetuan, which once supported highly visible and important Jewish communities, remain as frequent destinations for European tourists visiting Morocco on short visits. The cities are also the gateways for those who wish to stay longer.

The cemeteries of Tanger and Tetuan are extraordinarily large. The Tanger cemetery is remarkable for its striking location overlooking the harbor. The cemetery in Tetuan is distinctive for its anthropomorphic tombstones. Both are maintained and require only regular maintenance.

Essaouira is an important city due to the large influence of its Jewish population. One-third of the population of this coastal town was Jewish. Elders recall that the whole city was once quiet on the Sabbath. The Rabbi Chaim Pinto synagogue is an outstanding example of a small, simple synagogue with beautiful furnishings. It was the synagogue of a revered rabbi, located within the rabbi's home. The rabbi's tomb in the nearby cemetery is the object of a yearly *hilulah* and many pilgrims also visit the home and the synagogue of the great rabbi. The second synagogue, BH Attias, is the pride of the Jews of Essaouira and known throughout Morocco. It contains astounding woodwork and magnificent lamps. Both synagogues are fully furnished, and the handful of Jews who remain in Essaouira maintain them. The large cemetery is located next to the Atlantic Ocean and needs little work. Local and regional authorities in Essaouira are among the most interested in documenting and preserving Jewish heritage, and have proposed the establishment of a museum of Jewish life in BH Attias.

In nearby Marrakech, BH Fessaine exemplifies the smaller, more austere synagogues of this important community. Still owned by the Jewish community, its furnishings are fully intact and restoration would involve minor expenditures. The nearby cemetery is one of the largest and most important in Morocco, and also requires little work. As Marrakech is the point of access to the small villages of the deep south and numerous *hilulah* sites, many people stop there.

The renowned synagogue at Ifrane d'Anti Atlas, while far from the areas most often visited by tourists, is remarkable for its age and its history. Known throughout Morocco, Ifrane was, according to legend, the first site of Jewish settlement in Morocco and is furthermore the site of a cemetery famous for its magical powers. The synagogue, which is in outstanding condition, is one of the most impressive of

the mud synagogues of the south. The local Berber community is interested in and proud of its Jewish past, and would support restoration efforts. Costs would be minor, primarily for ongoing maintenance rather than actual restoration. Ifrane offers visitors who want to get off the beaten track an ideal excursion into a region of majestic landscape and romantic villages.

Two synagogues in Meknes, one of the great Jewish urban centers, have been proposed for divergent reasons. BH Hacham has been chosen to represent the small synagogues of the *mellah*. It also has special spatial qualities. BH Rabbi Y'hoshua Berdugo, named for the revered rabbi, is one of the finest synagogues built under the French and demonstrates how the French changed the course of Morocco and Moroccan Jewry. At BH Berdugo, most of the furnishings are still present and expenditures would be minimal. BH Hacham requires re-purchase of the site. Moreover, many of the original furnishings are no longer present. The cemetery of Meknes requires the removal of some of the encroachments upon the site which would entail cleaning tombstones and walkways. Funds should also be set aside for ongoing maintenance.

Of all Moroccan cities, Fes contains the greatest number of architecturally and historically significant synagogues. Five remarkable structures survive within the close confines of the *mellah*. The *mellah* of Fes is one of the best examples in the world of a living medieval city, and Fes has been declared a World Heritage Site by UNESCO.

Because of the proximity and the richness of historic Jewish sites, oft-visited Fes offers the greatest possibilities for the creation of a meaningful museum of Moroccan Jewry. Regrettably, the Jewish community sold four of the five synagogues when the community was dwindling. Realizing their loss, Jews of Fes are now interested in reacquiring them. All exemplify different aspects of the high achievement in architecture and craftsmanship in the Moroccan synagogue.

The Dar El Mae and Debada synagogue are exceptional for their intimate scale, rich walls of ornamental stucco, carved and painted wooden ceilings, and ceramic mosaic tile on the walls and floor. Although the furnishings are no longer present in either (except the *hechal* in BH Debada), the architecture in the Dar El Mae is virtually unchanged. Funds would be needed to re-purchase both sites, support the immediate repair of the roof of Dar El Mae and sustain a more thorough restoration of the Debada synagogue.

The Ibn Danan and Fessaine synagogues represent the highest levels of achievement on a grand scale. These synagogues are important for their size and their history. The *tevah* in Ibn Danan is unsurpassed in the intricacy of its design and the excellence of its craftsmanship. Bands of ornamental stucco and the large niche at the Fessaine still suggest much of the synagogue's glory. Although no furnishings remain at the Fessaine synagogue, all the furnishings - including a series of stunning chairs - remain at Ibn Danan. Both require substantial funding to prevent further deterioration and to support restoration. Ibn Danan would require funds for re-purchase. UNESCO/Division of Cultural Patrimony has recently recommended that the Ibn Danan synagogue be restored.

The Sabba synagogue, perhaps the greatest synagogue in Fes, features a powerful architectural form - a nine-square plan with a skylight above the central bay, beneath which was the *tevah*. Furnishings are no longer present and the synagogue is in immediate danger. The current owner is said to have painted over the elaborately decorated stucco walls, and to be dividing the space. Funds are needed for re-purchase and restoration of this critically important, and stunningly beautiful structure.

The vast and prominently situated cemetery of Fes is in very good condition. Funds will be needed, however, for ongoing maintenance.

A large task lies ahead in securing ownership, restoration, and establishment of this series of museums. An oversight committee should be established, comprised of representatives from the Jewish Community, the Moroccan Ministry of the Interior, the Joint Distribution Committee, the Jewish Heritage Council of the World Monuments Fund and other responsible institutional members, guided by scholars, both from Morocco and abroad. A full-time paid committee representative in Morocco would be charged with regularly monitoring the conditions of Jewish monuments, including active and former synagogues, cemeteries and other places of historic or cultural significance to Morocco's Jewish heritage, in addition to being responsible for those synagogues designated as part of Morocco's Jewish heritage route.

This Committee must address many urgent needs. These include:

1) Endangered objects, including ritual items, synagogue furnishings, books, and other materials must be rescued. Priority must be given to those objects in ruined and abandoned structures, and those many objects that are privately owned. Long-range planning must establish the means for the proper

care of objects in synagogues that are now active, but are likely to close in coming years. Objects should be fully inventoried. Some could be moved to synagogues that remain open, or to former synagogues which might be restored or used as museums. Other objects might be transferred, either through loan or sale, to other congregations or to museums. The possibility of restoring objects through reciprocal loan agreements with museums abroad should be explored.

2) Certain measures should be taken immediately at those sites not to be preserved - unfortunately the fate of the vast majority of sites of Jewish interest in Morocco. These include thorough descriptive and photographic documentation of the sites not yet recorded and the reclaiming of important or valuable objects as described above.

3) The possibility of rescuing the most important synagogues that cannot be preserved, through reassembly in a another country, either for use as a synagogue or as part of a museum, should be explored. For the others, plaques noting the original function of the building and the history of the now-disappeared Jewish community might be appropriate.

4) Perhaps most important, a long-term program of sites to be protected and preserved should be established and recognized, giving National Monument status to selected sites. The list should be compiled and recognition granted regardless of whether funds are now available for restoration, or specific uses of the sites have been identified.

To implement this program, it will be necessary to provide assistance, including training in preservation methods and technology and museum programming to members of the Moroccan Jewish community.

Since many sites are owned by individuals, efforts must be made to secure title, through purchase or other means, of those properties which are deemed most important to preserve. Even when the resources are not available for immediate restoration of these sites, this should be done to prevent sudden sale and destruction. Initially, all funding efforts should be directed at basic repairs or protection of buildings (such as securing roof and windows), to prevent further deterioration which could make later restoration impractical or more costly.

The government and people of Morocco rightfully take great pride in their architectural heritage, especially in the Islamic architecture found in its great cities, examples of which are among the finest

in the world. Historic preservation is, thus, no stranger to Morocco. The importance of preservation is recognized and Morocco's program in historic preservation has achieved a high level of success in mosques and medrassas (traditional religious universities) throughout the country. High standards of workmanship, material quality, and historical accuracy are maintained. Artisans utilize traditional methods of construction and costs of labor and materials are relatively inexpensive.

The government acknowledges the role of the Jews in Morocco and is interested in documenting and preserving their heritage. By decree of the King, all Jews born in Morocco are free to return to Morocco--regardless of where they presently reside. Indeed, large numbers of Jews do often return for the *hilulot*, festivals, and family occasions.

It is the hope of the Jewish Heritage Council of the World Monuments Fund that the protection and preservation of a selection of significant and representative Jewish sites can be integrated into Morocco's existing preservation program.

This program of preservation, restoration and the establishment of a Jewish Heritage Route would serve the interest of tourists--Jewish, Christian, and Moslem--of scholars in several disciplines, and of the Moroccan government that is proud of the role played by Jews and eager to increase tourism. This program will also help link Jews of Moroccan descent in Morocco and those living all over the world to their history and their heritage. Lastly, preserving these vestiges of a once vibrant culture will encourage recognition and remembrance of the important role Jews have played for 2,000 years in Moroccan life.

APPENDIX: OTHER JEWISH SITES SURVEYED
(arranged alphabetically by city or town)

CASABLANCA (partial)

Bet Ha-Knesset "A"
Bet Ha-Knesset Bet El (alt: Algerian Synagogue)
Bet Ha-Knesset Eliahu Hazzan
Bet Ha-Knesset Larache
Bet Ha-Knesset Shomrei Shabat
Cemetery

CHEFCHAOUEN

Bet Ha-Knesset "A"
Cemetery

EL JADIDA/AZEMOUR

El Jadida:

- Bet Ha-Knesset "A"
- Bet Ha-Knesset Aharon HaCohen
- Bet Ha-Knesset Amiel
- Bet Ha-Knesset Meesa
- Bet Ha-Knesset Ben Simon (alt: Shomrei Shamayim)
- Cemetery

Azemour :

- Cemetery
- Rabbi's Tomb

ESSAOUIRA (MOGADOR)

Bet Ha-Knesset Afal
Bet Ha-Knesset Hazzan Akiku
Bet Ha-Knesset Meir ben Attar
Bet Ha-Knesset Rabbi Ayad
Bet Ha-Knesset David Levy Benamou
Bet Ha-Knesset Yaakov ben Itah
Bet Ha-Knesset Yamin ben Dinar
Bet Ha-Knesset David Elkaim
Bet Ha-Knesset Reuven Elmaleh
Bet Ha-Knesset Avraham Harosh
Bet Ha-Knesset Daouid (David) ben Hazzan
Bet Ha-Knesset Yaakov Ifergane
Bet Ha-Knesset David Iflah
Bet Ha-Knesset El Kahal (the Community) (alt: Rabbi Yosef Kenafo)

Bet Ha-Knesset Avraham Kiryat (the newer)
Bet Ha-Knesset Avraham Kiryat (the older)
Bet Ha-Knesset L'Hakdish
Bet Ha-Knesset Moshe Karkos
Bet Ha-Knesset Shimon Meloul (the newer)
Bet Ha-Knesset Shimon Meloul (the older)
Bet Ha-Knesset Menashe
Bet Ha-Knesset M'sod Tamsot
Bet Ha-Knesset Chaim Pinto
Bet Ha-Knesset Avraham Rosiyo
Bet Ha-Knesset Ben Sassi
Bet Ha-Knesset Yitzhak Semana
Bet Ha-Knesset Yosef Yulil
Bet Ha-Knesset Ireesh ben Zeharim
Bet Ha-Knesset Ben Zibali
Cemeteries (2)

FES

Bet Ha-Knesset Raphel Abensour
Bet Ha-Knesset Abraham
Bet Ha-Knesset Aco
Bet Ha-Knesset David Afriyat
Bet Ha-Knesset Raphael Aswalos
Bet Ha-Knesset El Barz
Bet Ha-Knesset Rabbi Yehuda Benatar
Bet Ha-Knesset Meir Benisa
Bet Ha-Knesset Charbit
Bet Ha-Knesset Cohen (alt: Taakov Cohen?)
Bet Ha-Knesset Communaute'
Bet Ha-Knesset Hacham
Bet Ha-Knesset Raphael Hadegi
Bet Ha-Knesset Derb El Heba
Bet Ha-Knesset Elias
Bet Ha-Knesset Em Habanim
Bet Ha-Knesset Jamam
Bet Ha-Knesset Raphael Kerdali (alt: Butbol)
Bet Ha-Knesset Malka
Bet Ha-Knesset Rabbi Mimoun Mansana
Bet Ha-Knesset Albert Niddam
Bet Ha-Knesset Reuven Saadon
Bet Ha-Knesset Sabba (alt: Derb El Wassa)
Bet Ha-Knesset Sasa
Bet Ha-Knesset Rabbi Shimon
Bet Ha-Knesset Wachnish
Bet Ha-Knesset Wakine
Rabbi's Tomb
Cemetery

MARRAKECH

Bet Ha-Knesset Yaakov Abitan
Bet Ha-Knesset Haddam Abitbol
Bet Ha-Knesset Hacham Abitbul
Bet Ha-Knesset Ben Attar
Bet Ha-Knesset Attias
Bet Ha-Knesset Joseph Bitton
Bet Ha-Knesset El Jama (alt: Hazanre)
Bet Ha-Knesset Bet El
Bet Ha-Knesset Haddon Haron
Bet Ha-Knesset Rabbi Akan Kodesh
Bet Ha-Knesset Rabbi Meir Lahmi
Bet Ha-Knesset Moreno
Bet Ha-Knesset Moulay Irie
Bet Ha-Knesset En Naridim
Bet Ha-Knesset Reuben ben Reuben
Bet Ha-Knesset Sekaya
Bet Ha-Knesset Ben Sidoun
Bet Ha-Knesset Ben Soft
Talmud Torah
Bet Ha-Knesset Weisman
Bet Ha-Knesset Rabbi Moshe Zrehin
Cemetery

MEKNES

Bet Ha-Knesset Benamarah Cohen
Bet Ha-Knesset Ben Amarah Shmuel (alt: Ohel Moshe)
Bet Ha-Knesset Ben Waish
Bet Ha-Knesset Bet El
Bet Ha-Knesset Bet Shalom
Bet Ha-Knesset Aba Berdugo
Bet Ha-Knesset Mimoun Berdugo
Bet Ha-Knesset Rabbi Y'hoshua Berdugo
Bet Ha-Knesset Avraham Cohen
Bet Ha-Knesset Rabbi Yaakov Cohen
Community Center
Bet Ha-Knesset Rabbi Daouid (alt: Rabbi Daouid Bosaidon)
Bet Ha-Knesset Etz Chaim (alt: Chaim Elkrief)
Bet Ha-Knesset Hacham
Bet Ha-Knesset Ibn (ben) Deri
Bet Ha-Knesset Lebatton
Bet Ha-Knesset Rabbi Chaim Mashash
Bet Ha-Knesset Moshe ben Zohar
Bet Ha-Knesset Joseph Mrujen
Bet Ha-Knesset Raphael O'hana
Bet Ha-Knesset Shemaya
Talmud Torah
Bet Ha-Knesset T'filah Moshe

Bet Ha-Knesset Tobi
Bet Ha-Knesset Rabbi Baruch Toledano
Bet Ha-Knesset Moshe Toledano
Bet Ha-Knesset M'sod Toledano
Bet Ha-Knesset Yaakov Toledano
Bet Ha-Knesset Moshav Zkeni
Bet Ha-Knesset Baya Hassan
Bet Ha-Knesset Eliahu Belhasera
Bet Ha-Knesset Bengoubaba
Bet Ha-Knesset Kerief
Bet Ha-Knesset Salomon Lajimi
Bet Ha-Knesset Lustiya
Bet Ha-Knesset Rabbi Messas
Bet Ha-Knesset Rabbi Shimon
Bet Ha-Knesset Shmuel Amar
Bet Ha-Knesset Meir Toledano
Bet Ha-Knesset Yedia Toledano
Bet Ha-Knesset Wachnish
Cemeteries (2)

OUEZZANE

Bet Ha-Knesset ben Assis
Bet Ha-Knesset ben Assous
Bet Ha-Knesset Dar Daniel
Bet Ha-Knesset David Hamelech
Bet Ha-Knesset Rabbi Amram ben Diwan
Bet Ha-Knesset Em Habanim
Bet Ha-Knesset Hadad
Bet Ha-Knesset Moshe
Cemetery

RABAT

Bet Ha-Knesset Raphael Attias
Bet Ha-Knesset Rabbi Shalom Azhawi
Bet Ha-Knesset Rabbi Berdogo (Mellah)
Bet Ha-Knesset Buenos (Mellah)
Bet Ha-Knesset Buenos (Ville Nouvelle)
Bet Ha-Knesset Chaim d'Avila
Bet Ha-Knesset Eliezer d'Avila (Mellah)
Bet Ha-Knesset Eliezer d'Avila (Ville Nouvelle)
Bet Ha-Knesset Rabbi Eliahu Cohen
Bet Ha-Knesset Rabbi Haninya Cohen
Bet Ha-Knesset El Fessaine
Bet Ha-Knesset Moshe ben Gualid
Bet Ha-Knesset Rabbi Shalom Elkanim
Bet Ha-Knesset Shimon ben Zakane
Bet Ha-Knesset Moshe Toledano
Bet Ha-Knesset Rabbi Zagory

SAFI

Bet Ha-Knesset Amsalag
Bet Ha-Knesset Rabbi Baruch
Bet Ha-Knesset Bet El
Bet Ha-Knesset Chaim ben Mordechai (the newer)
Bet Ha-Knesset Chaim ben Mordechai (the older)
Bet Ha-Knesset Chaim Kenafro
Bet Ha-Knesset Kabesa
Bet Ha-Knesset Marsiano
Bet Ha-Knesset Meir Lalouz
Bet Ha-Knesset Meir Ohana (A)
Bet Ha-Knesset Meir Ohana (B)
Bet Ha-Knesset Mursiano
Bet Ha-Knesset Ohayon
Bet Ha-Knesset Moulkouf Chaoin
Bet Ha-Knesset Moshe Sabbagh
Bet Ha-Knesset Repintov
Bet Ha-Knesset Abel Kasis
Bet Ha-Knesset Benbaha
Bet Ha-Knesset Ben Shabat
Bet Ha-Knesset Meron
Bet Ha-Knesset Rabbi Moshe Malka
Bet Ha-Knesset Wolad Bensmero Sebea
Cemetery

SALE

Bet Ha-Knesset Raphel Ankawa
Bet Ha-Knesset Rabbi Yaacov Asaraf
Bet Ha-Knesset Rabbi Yaakov Berad
Bet Ha-Knesset Rabbi Amran ben Diwan
Cemetery

TANGER

Bet Ha-Knesset Rabbi Akiva
Bet Ha-Knesset Assayag
Bet Ha-Knesset Estudio (del Estudio)
Bet Ha-Knesset Benatar (the older)
Bet Ha-Knesset Benatar (the newer)
Bet Ha-Knesset Mordechai Bengio (synagoga de la Escalerita)
Bet Ha-Knesset Mordechai Berdugo (or Verdugo)
Bet Ha-Knesset Los Cohanim (alt: Yitzhak)
Hopital Ben Benchimol
L'asile
Bet Ha-Knesset Rabbi Mesod
Bet Ha-Knesset Musa
Bet Ha-Knesset Hachnasat Orahim

Bet Ha-Knesset Peres
Seminaire
Bet Ha-Knesset Shaarei Raphael
Bet Ha-Knesset Yosuf Suiri (alt: Shaarei Yosef)
Bet Ha-Knesset Avraham Toledano
Bet Ha-KnessetRabbi Yahya
Bet Ha-Knesset Yechouron
Cemetery

TETUAN

Bet Ha-Knesset Yitzhak Ben Gualid
Bet Ha-Knesset Vidal Bibas
Bet Ha-Knesset Bet Avraham
Bet Ha-Knesset Bet Dayan
Bet Ha-Knesset Boubin Elmaleh
Bet Ha-Knesset Giliea
Bet Ha-Knesset Y'huda Halfour
Bet Ha-Knesset Rabbi Shlomo Hanon
Bet Ha-Knesset Bet Malka
Bet Ha-Knesset Mimoun
Bet Ha-Knesset Yitzhak Nahon
Bet Ha-Knesset Bet Menham Nahon
Bet Ha-Knesset Shem Tov Halevi
Bet Ha-Knesset Shmuel Israel (the newer)
Bet Ha-Knesset Shmuel Israel (the older)
Bet Ha-Knesset Yagdil Torah
Cemetery

SOUTH EAST MOROCCO (by village or town)

Azrou
- Cemetery
- Rabbi's Tomb

Boudnim
- Bet Ha-Knesset "A"
- Bet Ha-Knesset "B"

Erfoud
- Jewish School
- Cemeteries (2)

Er Rachidia
- Bet Ha-Knesset Rabbi *hechalo* (alternate name: La Grande Synagogue)
- Bet Ha-Knesset Ben Shimon
- Bet Ha-Knesset Rabbi Yitzhak (Yitzhak Hayoun)
- Cemeteries (2)

Jorf
Bet Ha-Knesset Rabbi Amselam

Krandou (near Rich)
Bet Ha-Knesset "A"
Cemetery

Ksar Souk (near Er Rachidia)
Bet Ha-Knesset Rabbi Yaakov Laasri

Mushkala (near Er Rachidia)
Bet Ha-Knesset "A"

Rich
Bet Ha-Knesset Talmud Torah
Bet Ha-Knesset Kbira
Bet Ha-Knesset El Habra
Cemetery

Rissani
Bet Ha-Knesset "A"
Cemetery

Zrigat
Bet Ha-Knesset Rabbi David Benyamin

SOUTH WEST MOROCCO (by village or town)

Ait Zerar (alternate name: Oueled Zerar)
Bet Ha-Knesset "A"
Bet Ha-Knesset "B"
Cemetery

Anjie
Bet Ha-Knesset "A"

Assaka (Assaka Oublah)
Bet Ha-Knesset "A"

Goulimeme
Bet Ha-Knesset "A"

Ifrane d'Anti Atlas
Bet Ha-Knesset "A"

Ilirh (near Tafraoute)
Bet Ha-Knesset "A"
Bet Ha-Knesset "B"
Bet Ha-Knesset "C"

Inezgane
- Bet Ha-Knesset Mesod Belali

Tahala
- Bet Ha-Knesset "A"
- Bet Ha-Knesset "B"

Tajerwane

Tillin
- Bet Ha-Knesset "A"
- Bet Ha-Knesset "B"

Tineen

Tiznit
- Bet Ha-Knesset Tazir Yaakov
- Bet Ha-Knesset Yosef Muyan
- Bet Ha-Knesset Shimon Ribobo
- Cemetery

SOUTH CENTRAL MOROCCO (by village or town)

Agoim
- Cemetery
- Rabbi's Tomb

Ait Ouhrir
- Bet Ha-Knesset "A"
- Bet Ha-Knesset "B"
- Rabbi's Tomb

Aoulouz (near Taroudant)
- Bet Ha-Knesset "A"
- Cemetery

Arazan (near Taroudant)
- Bet Ha-Knesset "A"

Igloo
- Bet Ha-Knesset David Mazote

Imzouren (near Tikkert)
- Bet Ha-Knesset Eaesh
- Cemetery

Iril Noro (near Taroudant)
- Bet Ha-Knesset "A"
- Bet Ha-Knesset "B"

Taroudant
- Bet Ha-Knesset Hazan Mesod
- Bet Ha-Knesset Crispin (alternate name: Masaron)
- Bet Ha-Knesset Baba Doudou
- Bet Ha-Knesset Braham
- Bet Ha-Knesset Rav Yitzhak
- Bet Ha-Knesset Hazan Yakov
- Bet Ha-Knesset Hazan Shlomo

Tikkert
- Bet Ha-Knesset "A"

Timzrirt
- Bet Ha-Knesset Daouid Butuniff

GLOSSARY

Bet Ha-Knesset (BH): (lit. House of gathering) synagogue.

Bet Din: Rabbinic court.

Calligraphy: Ornate Hebrew writing, including *Shviti*, designs which incorporate scriptural or mystical text.

Chair of Elijah: Chair used in ritual circumcion by the *mohel.*

Crown: see *Keter Torah.*

Dayan: Judge at *Bet Din.*

Decalogue (Tablets of the Law): Representation of the tablets of the Ten Commandments.

Finials: see *rimmonim.*

Geniza: Place for burial of worn-out scrolls, religious books and other ritual objects no longer in use.

Hechal (Aron-ha-Kodesh): Ark in which the Torah scrolls are kept in a synagogue.

Hilulah (pl: Hilulot): Annual pilgrimage to tomb of revered rabbi or other holy personage.

Islamic Arch: Arch derived from North African Islamic architecture, usually horseshoe in profile and sometimes slightly pointed at the top of the arch.

Keter Torah: Adornment in the form of a crown, set over the staves of a Torah scroll. Usually of silver.

Mellah: Jewish quarter in Moroccan cities and villages.

Memorial lamp: Oil lamps, often in bronze or silver, hung in a synagogue and lit in memory of deceased congregant, common in North African synagogues and often very elaborate.

Menorah: A seven-branched candelabrum.

Mihrab: Niche in an interior mosque wall indicating the direction of Mecca.

Mikveh (ritual bath): Facility employing fresh-flowing water, used for monthly cleansing ritual for women, and used for analogous rituals by men.

Mohel: Performer of ritual circumcision.

Muqarnas: Ornamental honeycomb vaults, usually of stucco, commonly found in North Africa.

Reader's Desk or Platform: Desk on which the Torah is placed for reading.

Reader's Desk Cover: A textile used to cover the table on which the Torah is placed for reading.

Rimmon (im): (lit: "pomegranate(s)"). These towering ornaments, usually made of silver and often with tiny bells, adorn the staves of the Torah scroll.

Shammash: in Hebrew lit. "servant" or "one who ministers"; used to designate a synagogue functionary (sexton).

Sefer Torah (pl. Sifrei Torah): Torah scrolls (see Torah).

Talmud: Record of legal decisions and discussions of ancient Jewish sages, the fundamental work of the Oral Law that complements the Written Law (Pentateuch).

Tevah (bimah): Platform or table in a synagogue from which the Torah scroll are read.

Torah: Written Law, the Pentateuch. Handwritten on parchment scrolls, it is kept in the synagogue ark (*hechal*), where it is the focus of the synagogue service.

Wainscoting: Continuous covering of lower part of a wall, usually of wood or tile.

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