

# MOROCCO'S FABLED FOUR ANCIENT IMPERIAL CITIES

OBTIC05cc 7DAYS/6NIGHTS

CASABLANCA/RABAT-FES/FES-MEKNES-VOLUBILIS-FES/MARRAKECH-CASABLANCA

**DAY 1: CASABLANCA.** You will be met on arrival at Casablanca's Mohamed V International airport and transferred to your hotel. After check-in and a relaxing shower, to perhaps take a light lunch in the hotel, we shall set out around 1pm at the latest on a visit of this the second largest city in Africa after Cairo. We shall drive to the truly magnificent Hassan II Mosque the second largest mosque in the Islamic world after the Masjid al- Haram in Mecca. This architectural masterpiece, a symbol of an Islam open to the world, took 7 years to complete using 50 million man-hours and inaugurated on the 30<sup>th</sup> August, 1993 was built partially on the waters of the Atlantic Ocean, on the farthest western point of the Maghreb. Conceived by the French architect Michel Pinseau (1924-1999), the Mosque employed 3,300 craftsmen from all over Morocco; has 53,000 m<sup>2</sup> of carved cedar wood; 67,000 m<sup>2</sup> of plasterwork and some



10,000 m<sup>2</sup> of sculpted ornamentation and writings; it contains on the ground floor an oblong Prayer Hall of perfect symmetry measuring 200 x 100m. Supported by seventy-eight pillars where granite, marble and onyx mix their respective reflections, this vast room supports a retractable roof covered with emerald green tiles - the symbolic colour of Islam, representing Mother - to welcome to prayer 25,000 believers inside and 80,000 on the adjoining esplanade. Embedded in the axis of the southern facade, a 210 metre-high minaret, boasts a laser beam of 30km reach pointing towards Mecca. This magnificent Mosque also encompasses a Medersa (School of Koranic learning), a Library, a National Museum and immense lecture halls, all beautifully decorated by artisans from all over Morocco: frescoes and zelliges in traditional geometrical motives, painted and sculptured woods, stuccos of intricate designs, arabesques in decorative drawings and writings in brilliant colour inaugurated in 1992 and a masterpiece of Moroccan architectural design and craftsmanship; From here on via the Corniche running alongside the Atlantic Ocean to break for lunch before continuing on to the seaside resort of Ain Diab and thence down past the Parque de La Ligue Arabe and the Notre Dame de Lourdes Cathedral with its stained glass window by Gabriel Loire, chief glassworker of Chartres to the King's Palace precinct the Habous Quarter - the New Medina - a delightful 1920s souk and thence past the Mohammed V Square to the busy United Nations Square.



Here, about 100 yards from your hotel, under the walls of the old Medina at the beginning of the 20<sup>th</sup> century, there was but an empty space where the souq was held. It very quickly became the heart of the modern town. You should be back in your hotel by five pm and your guide will be at your side to advise you on any other points of interest you may care to visit. Perhaps a drink at Rick's Café ([www.rickscafe.ma](http://www.rickscafe.ma)) - "Casablanca" without 'Rick Baines', Ingrid Bergman, Clause Rains and Peter Laurie before dinner and Oriental show in the Basmane Restaurant overlooking the Ocean. LD.

**DAY 2: CASABLANCA - RABAT - FES.** After breakfast, bags packed, we set out around 8.30 for a 1½ hours' drive north alongside the Atlantic Ocean to the Imperial City of Rabat, the administrative Imperial capital since 1912 of the Kingdom of Morocco, Rabat (R'bat al Fat'h) - one of the four Imperial Cities, founded in the 12th century (R'bat meaning fortified convent). Sightseeing here will start with a drive through this graceful city of parks and gardens along Victory Avenue to the Méchouar Precinct of the King's Palace. Regrettably, the Palace is not open to the public, but we can savour and photograph its impressive arches, redolent of the finest Islamic architecture. Next we arrive at the Chellah, once a prosperous Roman enclave called *Sala Colonia* in their Mauretania Tingitane Province, to be abandoned late in the 5<sup>th</sup> century, thence to fall into ruins to be transformed, late in the 14<sup>th</sup> century during the reign of the Merinides Sultanate, into a vast cemetery, their Necropolis, where we find also some Roman excavations. This Necropolis was destroyed by the earthquake of 1755 and is today a beautiful garden of date and banana palm trees, hibiscus, bougainvillea, olive and fig trees. From here we continue to the Mohamed V Mausoleum, located on the southern side of the Great Mosque guarded by the mounted Royal Household Guard, the last resting places of the late King Mohammed V and of his son, the late King Hassan II. Napoleon Bonaparte's tomb at Les Invalides was the inspiration for the interior's modern Islamic design. We visit also the minaret of the Great Mosque, known also as the Hassan Tower. Begun in 1195, the tower was intended to be the largest minaret in the world along with the mosque, also intended to be the world's largest. In 1199 Sultan Yacoub el Mansour of the Almohad dynasty died, and construction on the mosque stopped. The tower only reached 44m (140ft), about half of its intended 86m (260ft) height. The rest of the mosque was also left incomplete, with only the foundations of several walls and 200 columns being constructed. Instead of having stairs, the tower is ascended by ramps which would have allowed the muezzin, who leads the call (*adhan*) to the faithful to the 5 daily prayers (*salat*) to ride a horse to the top of the tower to issue the call to prayer. The tower, according to tradition, was designed by an architect named Jabir who used a similar design plan for a sister tower, the Giralda in Seville, Spain. Both of the towers were modelled on the minaret of another one of Jabir's designs, the Koutoubia Mosque in Marrakech. We shall proceed to the delightful 12<sup>th</sup> century Kasbah of the Oudayas in the ancient Medina at the heart of the military history of Rabat. This was the site of the original R'bat from which generations of cavalry have ridden out to subdue the rebellious Bou Raghhouala Berber tribes. It has also been a bastion against repeated attacks by those corsair raiders; the Kasbah's alleyways are reminiscent of a delightful whitewashed Andalusian village. From here you enjoy the view over the Bou Regreg river and the one-time lair of famed Moroccan corsairs of the Barbary Coast at the Salé Fortress; the corsairs who raided shipping from the time of the Crusades until early in the 19<sup>th</sup> century; the corsairs who captured Miguel de Cervantes; the corsairs mentioned in Doctor Doolittle - the Moroccan Sultan Moulay Ismail actually made piracy a state monopoly in 1678. In 1783 the first American ship was captured and ransomed for \$60,000 cash; over the next 10 years a further dozen American ships were captured, the crew being made slaves in Algeria, one of the reasons why the United States Navy was



born in 1794 with 6 frigates. From here we continue on the highway directly to our hotel in the Imperial City of Fes.

Fes, the city that was once, after Mecca and Medina, held as one of the holiest cities of the Islamic world; the city whose merchants were travelling to China in the 15th century; the city that, least in importance, gave its name to the red cylindrical, brimless hat used over most of the Moslem world. Moroccans say that Marrakech, Rabat and Casablanca live in the present, but that Fes definitely lives in the past. It should come as no surprise. European chroniclers of the Middle Ages wrote with awe of the city that for several centuries was the most civilized Western outpost of the Semitic world. Its scholars introduced astronomy and medicine to the West via Spain when it was under Moorish rule. Historians of the time said that Plato and Aristotle first reached Western Europe in Arabic translations - from Fes. Welcome to a different world. With its two hundred mosques and holy shrines, Fes contains more places of worship than any other Moroccan city. At its peak, early in the thirteenth century, Fes el-Bali alone boasted almost eight hundred mosques and mausoleums for its 125,000 inhabitants.

The exciting, fascinating and two thousand year old Imperial City of Fes, surrounded as it is by 9 miles of ramparts situated in a narrow valley, strategically positioned on the old caravan crossroads which once connected the one-time Saharan empires with the Atlantic and Mediterranean trading routes to Europe. The city that was once, after Mecca and Medina, held to be one of the holiest cities in the Islamic world; the city whose merchants were travelling to China in the 15th century; the city that (of least importance) gave its name to the red cylindrical brimless hat. Moroccans say that Marrakech, Rabat and Casablanca live in the present, but that Fes certainly lives in the past. No surprises here, for European chroniclers of the Middle Ages wrote with awe of this city that for several centuries was the most civilised Western

outpost of the Semitic world. Its scholars introduced astronomy and medicine to the West via Spain when that country was under Moorish rule. Historians of the time said that the writings of both Plato and Aristotle first reached Western Europe in Arabic translations - from Fes. In 786, one hundred and fifty years after the death of the Prophet Mohammed Bin Abdullah Banu Hashim, his grandson was to set foot in Morocco. This man was Idriss Ibn Abdallah, destined to become Moulay Idriss, patron saint of Morocco and founder of Fes. Implicated in a failed rebellion against the Arabian Abbasids, he fled Baghdad to come with his bedraggled army to this 'Land of the Setting Sun', beyond which one could travel no further by land. Here, in Fes, on the eastern bank of the seasonal Oued Fes, after a set-to with the indigenous Berber tribesmen, he started to build what was to become the first Islamic settlement in Morocco.

Welcome to this different world, so reminiscent of a Jerusalem of 1000 years ago. With its two hundred mosques and holy shrines, Fes contains more places of worship than any other city in Morocco. At its peak, early in the thirteenth century, Fes el-Bali alone boasted almost eight hundred mosques and mausoleums for its 125,000 inhabitants. By the seventeenth century, however, the Scottish traveller William Lithgow reported that places of worship were far outstripped by some twelve thousand licensed brothels and, as the Victorian era traveller Budgett Meakin remarked: "Fes us at once the most religious and the most wicked city in Morocco...the saints and sinner being for the most part, identical..." With ancient ramparts set against a backdrop of the not-too-distant Middle Atlas Mountains you'll know you're in

for a very different experience; one that our professionally-guided visit will take you to the bustling maze of alleyways of the fascinating medina and souks offering every possible combination of beautiful pottery, Berber carpets, Fassi brassware, Jewish-originated silverware, traditional and modern jewellery, beautiful leather goods all amidst the pungent aromas of spices, herbs and oils. Take in with us the ancient living monuments this city of One Thousand and One Nights has to offer the serious tourist. Fes, one of the pillars of Islam, harboured the most celebrated of Jewish communities and scholars.



Is it Fes or Fez? It is both; and neither. The Western name for the city is drawn from the Arabic *Fas* and, as there is no one correct way to transliterate Arabic words into Western characters, in the French language, the city is referred to as *Fés*, while Americans tend to use *Fez*. Fassin, or Fassis as the residents call themselves, use the pronunciation of *Fas*, so derived from three Arabic letters *fa* (f), *alif* (a) and *sin* (s). So everyone wins.

After check-in, we make for the impressive Dar el Makhzen and a 15 minute stop at the Royal Palace with its magnificent seven bronze gates. From here we walk to and through the Mellah with its intense atmosphere and fine examples of Mauro-Hispanic architecture. We now drive to the Borj Sud, here to take in the panoramic view of the Medina. Off now down to start our



Walking Tour of the labyrinth of the ancient Fes Medina and Mellah (a UNESCO World Heritage Site) and an Escheresque jumble of alleyways; of the Bou Inania Mosque; of the colourful es-Sabbaghine with its Street of the Dyers; of the brass workers at es-Saffarine; of the impressive al-Quarawiyyin Mosque and University (exterior only) and the el-Atterine Medersa (exterior only) passing the aromas of the Souq el-Atterine area of spices and groceries to the delightful el-Nejjarine Square with its fountain and caravanserai, stopping nearby for a light lunch. On now to the renowned Tanneries on the bank of the Oued Fes and thence on to the potteries, perfumes and beauty products at the Souq el-Henna and back to your hotel or riad for dinner after a day full of contrasting culture and journey

into some 1,200 years of history. BLD.



DAY 3: FES - MEKNES - VOLUBILIS - MOULAY IDRIS - FES. After breakfast we shall now set out to the Imperial City of Meknes (whose Medina is a UNESCO World Heritage Site). Arab historians trace the origins of Meknes to the Roman occupation of Morocco from 3BC to 40AD, perhaps as a forward post for the neighbouring Roman city of Volubilis during the search for timber and volcanic rock required for construction which the nearby Middle Atlas Mountains must have provided in plenty. Recent archaeological finds, however, do not offer convincing proof that there was a virtual Romanisation of this settlement that would later develop into the great capital of legendary King Moulay Ismail. This, one of our kingdom's four Imperial Cities, was developed in the 10th century by the Zenata tribe of the Meknassa Berbers as *Meknassa es -Zeitoun* ("Meknes of the Olives"), a group of villages among olive groves around Takarart,



an 11<sup>th</sup> century Berber Almoravid citadel. Situated west of the Saiss plain between the pre-Riffian elevation of Zerhoun and the foothills of the Middle Atlas, Meknes was chosen by Moulay Ismail in 1672 to be the capital of his empire. Enjoying a strategically-central position vis-à-vis other regions in Morocco, Meknes sits on a plateau serving as a virtual cross roads for the South-North camel caravan traders and settlers. Throughout its history, its importance grew due to the location, clement weather, abundant water supplies and surrounding fertile plains. The city's unity of style lends it undeniable charm, unchanged for centuries, enhanced still further by the beauty of the surrounding countryside. Moulay Ismail's creation was to be much talked of in the East and in Europe, most especially at the French court of King Louis XIV and was once called "the Moroccan Versailles". Here we shall visit its 40 km of Ramparts and monumental gates such as the easily most beautiful Bab, or gateway, in all of the Maghreb - the Bab Mansour el Alj. From here to the El Heri es-Souani - the granary of huge vaulted structures and stables - once accommodating the Sultan's 20,000 Arabo-Berber 'Barb' horses - built by Moulay Ismail's soldiers next to a pool fed by underground channels that brought fresh water all the way from the distant Middle Atlas Mountains; the Christians' Prison, the splendid Moulay Ismail Mausoleum, the Place el-Hedim and the Dar Jamaï Museum. Before housing the Meknès collections, the Dar Jamaï had a number of different uses. Built in 1882 to be the residence of the illustrious Jamaï family, which included two of Sultan Moulay el-Hassan's ministers (1873-1894), it was used as a military hospital after 1912, only becoming the Museum of Moroccan Art in 1920. Today, the palace still displays much of its wealthy beginnings, with a luxurious garden that has been landscaped in an Arab-style and features fruit trees and beautiful cypresses. The building boasts elegant painted windows, detailed tiles, painted wood and even sculptured plasterwork. It still oozes a



feeling of luxury and is a symbol of the wealth and prosperity that was enjoyed by the Jamaï family. The elaborate decoration with sculpted plaster and painted wood as well as the Andalusian garden planted with cypress and fruit trees, gives an accurate idea of the degree of luxury enjoyed by the prosperous bourgeoisie of Meknes. Wrought iron work, wooden sculpture, weaving, leather working, brass and copper ware, metalwork, a museum is devoted to the crafts of the region.

Local talent and skill of the craftsmen of Morocco are displayed through vast and colorful exhibits of painted wood panels, decorated chests, moucharabieh and breathtaking pottery pieces decorated in the use of rich colours and in the magnificent multi-hued embroidery for which they are so famous. You'll no doubt be astounded at the detail and time-consuming effort that is evident in every piece of wrought iron, brass, woodcarving, ceramics, metal work, coppersmith items and leatherwork. This museum also has a wonderful collection of jewelry, traditional costumes and rare carpets.



We leave Meknes for to the wonderful Roman ruins at Volubilis, the Volubilis of really ancient olive presses, mansions, incredible mosaics, monumental arches and Corinthian columns where you'll have a real sense of Roman lifestyle and of that of a subsequent medieval Berber town. The site contains the Mansion containing the mosaic of the Labours of Hercules, the Baths of Gallienus and Baths of Forum with their fragmentary mosaics; the House of Orpheus and its Dolphin mosaic and Orpheus Myth; the Cortège of Venus many of whose mosaics we may only see from the outside yet will get to see the medallions of Bacchus, Diana and the Abduction of Hylas; the Gordian Palace with its bath house and pooled courtyards; the House of the Wild Beast, the House of Nymphs, the House of the Seasons, the House of Flavius Germanus, the Knights House with an incomplete mosaic of Dionysus Discovering Ariadne Asleep, the Triumphal Arch, the Capitol and the House of Ephebus with its pictorial mosaics, especially that of Bacchus Being drawn in a Chariot by Panthers. We shall break for lunch at the Hotel Volubilis inn with its panoramic view of the ruins to leave Volubilis behind and drive alongside the dark, outlying ridges of the Zerhoun Hills for a panoramic view of the town of Moulay Idriss, the holiest Islamic town in the kingdom of Morocco, where thousands of Moroccan faithful come on pilgrimage (*mousseem*) every August to pray at the tomb of this descendant of the Prophet Mohammed.



This small hilltop town was named after the Sultan Moulay Idriss the Elder, who oppressed the resident Jews, forcing many of them to convert. It was he who also founded Fes. 70 years ago, it was prohibited to non-Muslims to enter the town. In 788 (or 787) AD, an event occurred that was to forever change the path of Moroccan culture. Idriss Ibn Abdallah (or Moulay Idriss I as he is called here in Morocco), the great-grandson of the Prophet Mohammad, had fled west from Baghdad to settle in Morocco. The heir to the Umayyad Caliphate in Damascus, Moulay had participated in a revolt against the Abbasid dynasty which had usurped the leadership of the Umayyad dynasty to precipitate the split between the Shia and Sunni sects. Forced to flee Abbasid assassins, Moulay initially found asylum in Tangier but soon thereafter tried to establish himself in the old Roman city of Volubilis. Before long he moved to the nearby region of Zerhoun, where he founded the town that is now called either Moulay Idriss or Zerhoun. The local Berber tribes, passionate neophytes of Islam, were convinced of Moulay's power to lead as both sultan and *iman* (spiritual guide) and his exemplary conduct soon ensured his lordship over many of the Berber tribes. We shall see the elongated square, the green-tiled pyramids of the Zaouiat with its two conical quarters on either side and the labyrinth of alleyways before returning to the



Imperial City of Fes where we could continue our visit of this city, should you so wish, as we make our way to the 16<sup>th</sup> century Saâdien watchtower at the North Borj and its Weapons Museum. Hard to miss since it is housed in a 16th century fortress that towers above the city, its stark walls clearly visible over quite a distance. The fortress was once a northern tower that formed part of the walled fortifications that surrounded Fes in times gone by. Built in 1582 at the command of Saâdien Sultan Ahmed El Mansour Eddahbi as part of efforts to ensure that Fes was adequately protected, no better location for the museum could have been chosen since the building itself is a testimony to the



evolution of military warfare and architecture. Here you will find weapons from virtually every age and corner of the country. The majority of the collection has been donated by royalty and as a result, there are even a number of rare pieces included in the displays. Overall, there are more than 5000 different arms in the collection which include 775 military items. All these articles are displayed in a series of 13 different rooms and collections include everything from pre-historic weaponry to rifles with their inlaid butts to modern day rifles. The collection is also not limited to only Moroccan artifacts and includes Indian, European and Asian articles.

The most outstanding portion of the museum simply has to be the Moroccan weaponry, which is not only dangerous, but decorative too. Daggers are encrusted with precious stones and rifle butts are carefully shaped and inlaid with jewels. These articles are so beautifully decorated that they hold appeal for art lovers too. The largest piece in the collection is a cannon that was used during the Battle of the Three Kings (Battle of the Wadi Al-Makhazin). This massive weapon is five meters long and



weighs a whopping 12 tons! Weapons specialists will appreciate the development of techniques while art lovers will be impressed by the splendour of the objects. We continue to the **Dar Batha Museum**, an Hispano-Mauresque palace dating from towards the end of the 19<sup>th</sup> century housing some admirable collections of traditional art from Fes. Most traditional forms of art were also practical in nature so they usually took the form of furniture that was given a decorative touch. Therefore you can expect to enjoy intricately carved wooden furniture, wrought iron with decorative finishing touches, carpets, embroidery and jewelry. Of course, there were also less functional pieces, such as artwork made from sculpted plaster or other decorative materials. Sculpted wood, wrought iron, sculpted plaster or

decorative materials that are in fact works of art in their own right. Embroidery, carpets, jewellery and coins compete with one another to attract your attention. But the museum's centrepiece is to be found in the pottery room where you will find an unbeatable display of ceramic objects that have been masterfully crafted by Fez craftsmen through the centuries. Of particular interest are the articles dating back to the 10th century which contain items of 'Fes blue'. At the time, this relatively groundbreaking way of coloring pottery involved the use of cobalt to obtain the bluish coloring. Typical ceramics feature a white enamel background with stylized floral motives interweaved on them in brilliant shades of blue. The floral motifs are both sophisticated and harmonious and are a delight to behold. Not to be missed are the astrolabes - a display featuring a variety of fascinating astronomical instruments that were created and perfected by learned Arabs. They are not only functional, but wonderfully decorative with intricately worked metal and inset jewels. We return to your hotel or riad before leaving for dinner at the delightful Riad Dar Anebar. **BLD.**

**DAY 4: FES - BENI MELLAL - MARRAKECH.** This morning we set out southwards for a six hour drive into the Middle Atlas range of mountains, passing through Imouzzar-du-Kandar, the Swiss Alpine-like town of Ifrane, through the Cedar Forest to Azrou, perchance to feed some of the resident Barbary Apes, to continue south southwest through Khenifra and Kasbah Tadla and into the town of Beni Mellal, situated between the Plain of Tadla and Jbels (mountains) of Tassemit (2248m) and R'Nim (2411m) where we stop for lunch at the Hotel Chems. We now enter into the region of the High Atlas Mountain Ranges, with Jbels Azourki (3690m) and Irhil M'Goun (at 4071m the second-highest peak in North Africa) to our left, thence to pass alongside the low hills of the Jbilet into Imperial City of Marrakech, the Pink City for our three nights' stay. **BL.**



**DAY 5: MARRAKECH.** After breakfast we shall go for a ride in a calèche around the magnificent ramparts, quite the best



introduction to the Pink City, on to the **Majorelle Garden and Museum of Islamic Art** of the recently-deceased fashion icon Yves Saint Laurent. Today, beautiful shaded grounds, an impressive collection of exotic plants and trees and an Islamic Art Museum (*Musée d'Art Islamique*) make this garden one of the must-see attractions in Marrakech. The gardens were once the home and haven of French painter Jacques Majorelle, born in 1886 to a renowned cabinet maker in Nancy, France. Travels to Spain, Egypt and the Mediterranean all pulled him away from his native country, but it was Morocco that beckoned Majorelle most strongly. In 1924 Majorelle settled in Marrakech on a property that would become known as Majorelle Garden where he created a retreat with a stunning home, spacious work studio, and vast garden in which he could indulge his botanical interest by growing plants and trees from around the world. Majorelle's passion for Morocco - especially the south - became evident in his paintings. Later travels to Sudan, Guinea, Niger, Senegal and the Ivory Coast were also to influence his work. Although Majorelle opened his property to visitors in 1947, the garden began to deteriorate following his death in 1962. Restoration of the Majorelle Garden began after Yves Saint Laurent and his partner Pierre Bergé purchased Majorelle's former home in 1980. The house itself is not open to the public. Partially hidden by the foliage of trees, its majestic architecture can be seen from certain vantage points in the garden. Further improvements were made in 2000, including an irrigation system



which reduced water costs by 40 percent. Today, the grounds of the Garden are beautifully maintained and create an atmosphere of lush tranquillity. Winding walkways, quaint bridges, gurgling fountains, and shady gazebos add to the landscape. Home to hundreds of exotic plant and tree specimens brought from five continents, these include cactuses, bamboos, palms, blooming potted plants, and aquatic plants. Bird lovers will appreciate seeing the many species of local birds which inhabit the garden amongst which you may spot Pied Wagtails, Kestrels, Storks, Collared Flycatchers and more. The green roofed building that gets most of the attention, however, is the bright cobalt blue (referred to as *bleu Majorelle*) and yellow building that Majorelle used as a studio workshop from 1931 now houses the Museum of Islamic Art. The same cobalt blue -- is used with bright yellow to add colour and contrast throughout the garden. This small museum houses a tasteful collection of Islamic art, good examples of Moroccan tribal art - some hundreds of years old - textiles, weapons, carpets from all over North Africa, jewellery, furniture. Some of Jacques Majorelle's art work and engravings of local scenes in Morocco is also on display. There are also exhibitions of marriage curtains and fabrics, embroideries, manuscripts and many other masterpieces. On now down into the Medina to the dramatic Almohad **Koutoubia Mosque** (entrance to the Mosque is prohibited to non-Muslims), one of the major architectural triumphs of the Almohades, the 12th century dynasty responsible for one of the worst periods of Jewish persecution. The Koutoubia Mosque is the tallest



mosque in Marrakech, its construction decided in 1158 by the Almohad Sultan Abdel Moumen soon after his conquest of Marrakech, occupying the square of a former Almohavid palace whose mosque was destroyed, supposedly as it did not face

Mecca. Completed in 1199 with the construction of its famous minaret ordered by the Sultan's grandson, the Caliph Yacoub el-Mansour who died the same year, this minaret (from the Arabic word *menara* or lighthouse) was later used as model for Giralda of Seville then for the Hassan Tower of Rabat. The main function of the minaret was to provide a vantage point from which the muezzin can call out the *adhan*, calling the faithful to prayer. In most Mosques these days, the *adhan* is called not from the minaret, but in the *musallah*, or Prayer Hall, via a microphone and speaker system, the role of the minaret is now largely for traditional and decorative purposes. A jewel of Hispano-Moresque art made up of 16 outlying naves and one larger central nave, its name is derived from the Arabic *al-Koutoubiyyin* for "bookseller", or "librarian", since it used to be surrounded by the stalls of sellers of manuscripts and books and by scribes. This square tower in finely-worked dressed stone is 77 metres tall, (as high as the Notre Dame Cathedral in Paris) including its lantern. Considered to be the *ne plus ultra* structure of its kind, decorated with ceramic tiles forming different patterns on each side, it boasts of six rooms, one above the other, with a ramp leading up around them by way of which the muezzin could ride his horse (or mule) up to the balcony. It is built in a traditional Almohad style and the tower is adorned with four copper globes. According to legend, they were originally made of pure gold, and there were once supposed to have been only three. The fourth was donated by the wife of Yacoub el-Mansour. As compensation for her failure to keep the fast for one day during the month of Ramadan she had her golden jewellery melted down to fashion the fourth globe. We continue into the **Djmaâ el Fnaâ Square** (the 'Assembly of the Dead'), where, until the 19<sup>th</sup> century, were traditionally displayed on stakes the severed heads of criminals. We take lunch at the Al Baraka Restaurant overlooking the Square to see from above stalls of goods, from fruit to alarm clocks; snake charmers and water sellers; fortune tellers and public scribes; tumblers and *nakkachat* - women with syringes full of henna - soothsayers and *gnaoua* musicians. With the touch of a journey back into time we set off into the bustling Kasbah to the lavishly-decorated **Saâdien Tombs** - discovered in 1917 with some tombs dating from the middle 1550s; this is the ancient cemetery of the *shorfa*, the descendants of the Prophet Mohammed. Here you see the Prayer Hall with its horseshoe arches, the tombs of the Alaouite princes from the 18<sup>th</sup> century and a large tomb of the Black Sultan, the Merinid Dynasty Abou Hassan. On into the Hall of Twelve Columns, the central mausoleum of Ahmed el Mansour, who died in 1603, with its colonnade of twelve decorated marble pillars and intensely carved upper stuccowork that looks like gilded lace. To his right is his son and successor Zaidan; to his left his grandson Mohammed ech-Cheik. There are 33 other tombs of Saâdien princelings. From here to the **El Badii Palace**. The remnants of a magnificent palace built by the Saâdien Sultan Ahmed Ibn Moussa al-Mansour in 1578(?) designed by Mohammed el-Heqqs under the influence of the Alhambra in Granada, which took some 16 years to complete, was named 'Badi' (the Incomparable), one of the 99 names of Allah (moreover, *ksar l-bdi* in Moroccan Arabic means 'the porcelain palace', which could refer to the rich ceramic panels that profusely decorated the building). Montaigne, in his *Voyage en Italie*, reported that Italian craftsmen near Pisa were cutting 'for the King of Fes in Barbary', 50 very tall Italian marble columns which were paid for in sugar, weight for weight. Workmen from different countries, including in Europe, were recruited to execute the work. For three-quarters of a century, the Badi was the venue for all of the great ceremonies and parties given by the Saâdien Sultans and ended up with a reputation, more or less deserved, for excess and debauchery. This was the main reason why the Alaouite Sultan Moulay Ismail (1672-1727) ordered the complete destruction of the once fairy tale building and used the materials to decorate his own palace in Meknes. Consequently all that remains today is a section of the 2 metre-thick outer wall, the esplanade, with remains of its pools and orchards, one of the pavilions with its columns and some decorative elements (stucco, marble, zellige - small tiles). However, excavations carried out in the 20<sup>th</sup> century, the discovery of two drawings of the palace (one Portuguese and one English) and the reports of contemporary chroniclers and foreign visitors give us a reasonably precise idea of how the Badi would have been in its heyday. The palace, thought to have consisted of 360 rooms, was symmetrically planned around an enormous rectangular courtyard measuring 135 m by 110 m, including a long central pool measuring 90 m by 20 m that contained a monumental fountain and had hollows on either side planted with trees and flowers and four small rectangular basins at the ends whose ceramic mosaic paving is still visible. The east side of the palace looked out over a large garden known as 'the Crystal Garden'. Two pavilions measuring 15m by 16m were built halfway along the shorter sides of the courtyard and two more measuring 23m by 15m in the middle of the longer sides. Truncated-pyramid towers stood in the corners of the courtyard. The pavilions were crowned with domes whose ceilings were encrusted with gold from Sudan and precious *muqarnas* (honeycomb work) supported by marble columns with capitals covered with golden leaves. The floors and walls were covered with faience mosaics, the doors were made of sculpted cedar wood and, throughout, the fountains gushed water from the mouths of lions, leopards and pythons sculpted in solid silver. It also has a small,



underground, tunnel-like jail with about four cells where the king kept his prisoners. From here to the late 19<sup>th</sup> century **Bahia Palace** (its name translates as 'The Brilliant') built by craftsmen from Fes for the black slave Si' Ahmed Ben Musa (or Bou Ahmed) after he had risen to power and wealth as the Grand Vizier of Sultan Moulay al-Hassan. The attractive, well preserved, Harem Courtyard has featured in many Big Budget Movies. It took nearly 15 years to complete; the rooms (nearly 150!), housed Bou Ahmed, his 4 wives and 24 concubines plus servants and guards. The Palace follows the patterns of typical Islamic architecture, with central courtyards, having rooms leading off them, with doorways that are placed so that you can't see beyond (providing privacy). Fountains and gardens are also typical features, along with the decorative stucco panels, tiled floors and zellige work. From here we continue up to the **Dar Si Said Museum**. Formally a palace originally built by Mehdi Mnebbi (1894-1908), Moroccan ambassador to London, it was then bought by T'hami el Glaoui, the famous Pasha of Marrakech and 'Lord of the Atlas' during the French Protectorate. Restored in 1997, it houses both traditional and contemporary exhibitions of Moroccan arts and sculpture - the very quintessence of Moroccan art. The building is the work of Si Said, a half-brother of grand vizier Bou Ahmed who



expanded the Bahia Palace. In fact, Dar Si Said is a smaller version of that Palace, with finer and more impressive decoration. On the ground floor you can find clothes, objects in beaten copper, beautifully decorated weapons, skilfully crafted traditional silver Berber jewellery from the southern Anti Atlas region, oil lamps and carvings in the special Tarouddant soft stone. Splendours from the past? Not at all, for many of the objects on display are still used and worn in mountain areas. Fountains sculpted from pink marble decorate the tiled courtyards that are accented by the turquoise, greens and whites of the mosaic designs. The most important exhibit in the Museum is a marble basin dating back to the 10th century, brought to Marrakech from Cordoba by the Almohad Sultan Ali Ben Youssef. The first floor salon impresses with its Hispano Moorish decoration and elegant furniture in cedar wood. It is such an accurate reproduction that, at any moment you half expect to see a bride in her ceremonial dress return to the armchair and show herself off to all the admiring guests. Other rooms are filled with an abundance of intricate chests, ancient pottery from Safi and Tamegroute, worked leather from Marrakech as well as a remarkable collection of Berber carpets from the High Atlas and others that originate from every corner of the globe; some have made use of leather while others make use of textiles to create items that accurately reflect the regions from which they originate. Stop a moment to examine coming from the Sahara region, characterised by the use of embroidered leather, and large, pile mats evoking the dry beauty of the semi-desert. A remarkably impressive eighteenth and nineteenth-century collection of door and window frames is to be found around the courtyard, all encrusted with the most delicate and refined ornamentation. We continue up into the Medina and the 14<sup>th</sup> century Ali Ben Youssef Medersa - one of the most beautiful buildings in Marrakech that housed the Islamic equivalent of a monastery; the tranquillity within contrasts with the chaotic pace of life outside in the Medina. Founded by the Merinid Sultan Abou el Hassan in the 14th century, it was almost completely rebuilt during the Saâdien Dynasty who made their distinctive mark in its architecture and art. The Medersa centres on a large courtyard with a central pool for ablutions. The buildings are made of carved cedar wood, exquisite stuccowork, and colourful zellige tiles. At the back is a sizable prayer hall where the most elaborate decoration can be found. The interior is covered in an abundance of pine cone and palm motifs used around the mihrab to create a three-dimensional appearance. Throughout the Medersa are many Arabic inscriptions in stucco and zellige tile, the most common of which is the *bismillah* invocation: "In the name of Allah, the Compassionate, the Merciful." Above the central courtyard are the small windows of the tiny student dormitories; over 800 students were housed in this Medersa, difficult to imagine. From stairs in the entry vestibule you can explore all the rooms and enjoy a nice view over the courtyard. The rooms are arranged around smaller inner courtyards, rimmed with fine wood railings. We shall go on to see the Almoravid Dynasty Koubba; also called **Koubba Ba'Adiyn**, the oldest building in Marrakech and the only Almoravid building to remain standing in Morocco. The Almoravids (1062-1145) were reformers and monastic-type warriors from the desert nomadic Sanhaja Berber tribe in what is now Mauritania. After conquering their homeland, they expanded to Morocco in 1062 and eventually extended their empire all the way to Algiers. Probably an ablutions annexe for the Ben Youssef Mosque, for centuries it was covered over amid the many rebuildings of the mosque; it was only excavated in 1952. This little building is significant not only because it's very old, but because its style is at the root of all Moroccan architecture. Its motifs of pine cones, palms and acanthus leaves were used in the Ben Youssef Mosque and other later buildings; its beautifully-shaped windows became the distinctive design of the Almohades and Merinids. Also highly influential on later designs are the koubba's pyramid-like battlements, the rib design on the dome, and the sophisticated interior support system, composed of a square and star-shaped octagon. In addition to the koubba itself, visitors can view a large water cistern and remains of fountains for performing ablutions. We now proceed to the Marrakech Museum of Contemporary Art and the Bert Flint Museum in the Maison Tiskiwin. Displayed in a riad constructed at the turn of the twentieth century in Hispano-Mauresque style, Bert Flint, a Dutch anthropologist and art historian, displays his excellent collection of costumes, jewellery, arms, basketwork, musical instruments, Moroccan art, popular traditions and artefacts, carpets and furniture collected over a period of 50 years as he travelled along the Gold Road from the Atlas Mountains to Timbuktu, crossing the regions of the Sahara and the Souss Valley. Flint was born in Groningen in Holland in 1931 and after studying Islamic and Hispanic art and culture moved to Marrakech in 1957 where he taught art while continuing to study Andalusian-Arab culture. Over the years his focus had increasingly turned to rural culture shown here in all its glory and variety. We continue on through the labyrinth of narrow alleyways making up the renowned cool, colourful and aromatic Souqs of Marrakech - the Dyers' Souq being the last to be visited - finishing our guided visit in the Djmaâ el Fnaâ Square. Back at your hotel, you may either lounge around in the late afternoon or decide to venture further into the bustle of this cosmopolitan city until dinner late this evening. BLD.



**DAY 6: MARRAKECH.** Day at leisure to spend what time where you will in this amazing city accompanied by your driver and guide. **B.**



**DAY 7: MARRAKECH - (CASABLANCA) AIRPORT:** At the agreed hour you will be transferred either to the airport at Marrakech or to Casablanca's Mohammed V International airport in time for your continuing flight, taking with you some certainly incredible memories of a land so full of remarkable history, contrasts and very friendly people. **B.** You may wish to end your tour of Morocco here in Marrakech, in which case we shall transfer you to this city's airport.

*(FOR COUPLES OR SMALL FAMILIES, WE RECOMMEND CERTAIN RIADS BE CONSIDERED FOR MORE ATMOSPHERE AND PRIVACY)*

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**N.B. THIS PROGRAMME DOES NOT OPERATE AS SUCH OVER CHRISTMAS AND NEW YEAR, GIVEN THERE IS AN OBLIGATORY REQUIREMENT OF FIVE TO SIX CONSECUTIVE NIGHTS' STAY IN MOST HOTELS IN FES AND MARRAKECH COVERING THE PERIOD 24 DECEMBER TO 05 JANUARY.**

**OUR PRICES WILL INCLUDE:** Accommodation at specified or similar hotels/riads, *subject to availability at time of reservation*. Porterage on 1 piece of luggage per person. All meals as shown in the itinerary (not including alcoholic drinks). Private circle trip transportation in an air-conditioned vehicle from Casablanca to Casablanca (or Casablanca to Marrakech). Sightseeing tours, including one by calèche in Marrakech and all related entrance fees as listed in the itinerary. An English-speaking Licensed National Guide throughout the tour; bottled or gaseous water en-route; medical or accident insurance.

**OUR PRICES WILL NOT INCLUDE:** Gratuities to waiters, guide and driver. Any expenditure of a personal nature, nor anything not specifically mentioned in the itinerary.

**IT IS RECOMMENDED YOU BRING WITH YOU:** Good trainers; pullover; day pack; hygienic 'wipes;' camera and Ziploc bags for your sensitive lenses; sunglasses, swimming costumes (seasonal), sunscreen.

