

# MOROCCO'S HISTORY THROUGH ITS MUSEUMS, KASBAHS AND IMPERIAL CITIES

OBTIC27c 12 DAYS 11 MAGICAL NIGHTS

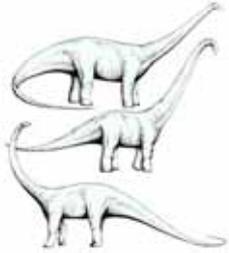
**DAY 1: CASABLANCA - RABAT.** You will be met on arrival at Casablanca's airport from your flight by your English-speaking



National Guide and, after clearing Immigration and Customs we shall leave for an hour's drive to 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 garden of date and banana palm trees, hibiscus, bougainvillea, olive and fig trees. Legend has it that Jews came to Sala Colonia five centuries before the Carthaginians, in the days of Solomon, to purchase gold. 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. It was the King Mohammed V who prevented the mass deportation of Moroccan Jews in the early years of World War II. 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 modeled on the minaret of another one of Jabir's designs, the Koutoubia Mosque in Marrakech. From here we shall proceed into the ancient Medina at the heart of the military history of Rabat - historical sources attest to a continued presence here of a Jewish community since 1492 after their expulsion by the Catholic Kings and the subsequent Inquisition - located in the Al Buhaira Quarter until the establishment of the Mellah in 1807. Here we enter the Kasbah of the Oudayas and Museum whose alleyways are reminiscent of a delightful blue and whitewashed Andalusian village (blue being the colour of Judaism). 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 corsair raiders. The museum is situated in the opulent lodge built by Sultan Moulay Ismail in the XVIIth century as his Rabat residence. This spectacular lodge is known for its breathtaking garden, the first of its masterpieces, that is a maze of pathways, surrounded by lush vegetation, endless beds of vibrant flowers which soften the strict geometry of those paths, together with beautiful ramparts and fountains making it amongst the very finest of all Andalusian gardens. Over and above the immaculate gardens that attract many visitors each year, the museum building itself is an awesome sight. Its spacious rooms and ancient interior, which is decorated in true Moroccan fashion, instill an atmosphere of royalty, wealth and absolute luxury. From marble halls, priceless carpets, works of art and unmistakable elegance, the Oudayas Museum is a gateway into the past and the rich hypnotic history of Morocco. At the far end is a room reproducing an ancient Moroccan interior with a vast bay opening onto this glorious spectacle with its magnificent use of colours finished off with beautiful cushions in brocade, silk and gold cover the divans all around the room. A little further on, in a cool marble room, stand rows of very old illuminated Korans, jewellery, pottery and musical instruments. The carpets exhibited here are not just woven masterpieces, but extraordinary feats of meticulous stitching and detailed work. A true Rabat carpet can have more than 150 thousand stitches to just one square metre. The motifs and patterns found on these carpets are traditional and often refer to the specific craftsman; styles and techniques used to produce these rare carpets being unique to Morocco. Using a less elaborate technique, the rural carpets, called Berbers, demonstrate a powerful sense of composition, colour and ornamentation which is an art of its own with a unique appeal. You may also view the market place, furniture displays, diamond cutting exhibitions, statues, sculptures, textiles, fabrics, metalworking (with both silver and gold) exhibits, decorative arts and displays of costumes. We break for a light lunch in the Restaurant Borj Eddar overlooking the estuary of the Bou Regreg river, its bay being 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 Dolittle - 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. On now to the Archaeological Museum. Built in 1932 and enlarged a few years later to display the finds resulting from intense archaeological research, this museum has housed the National Museum collections since 1986 and is one of the most sumptuous in Morocco and should certainly not be missed. The prehistoric section brings together human remains from the middle Palaeolithic period (probably Neanderthals) to the Neolithic (4000 B.C.), proving



the continuity and size of the population at this time. The Islamic archaeology section is constantly growing with finds coming from the excavations of 8<sup>th</sup> and 9<sup>th</sup> century sites, enabling us to have a clear idea of their potters, herdsmen, surgeons and bakers who have left us the legacy of their tools, while their womenfolk have left us their jewellery and the animals their harnesses. There is a collection of superb bronzes recovered from the excavations at Volubilis, the Romano-Berber capital of Mauritania Tingitana. When Rome ordered the evacuation of Volubilis in the third century, the citizens, expecting to return shortly, buried their works of art outside the city, where they were to remain undisturbed for 17 centuries. These pieces are kept apart in the Salle des Bronzes. Pre-Roman and Roman civilisations are particularly well-represented by some of the finest pieces to have survived from those periods. There is a first-rate collection of Hellenistic-style bronzes, so exceptional that it is difficult to know where to look first: the "Drunken Donkey", passionately lyrical, an incomparable masterpiece from the time of the Emperor Augustus; the "Volubilis Guard-Dog" (centre-piece of a fountain) with its stunning realism, the "Young man Crowned With Ivy", a marvel of elegance and grace; the Rider and the busts presumed to be those of Cato the Younger and the young King Juba II of Mauritania Tingitana - the "Heads of Young Berbers" in marble, remarkable for their technical perfection and the vigorous strength of their expression. Perhaps, instead, you'd like to visit the Natural Science Museum? This reasonably good museum is filled with impressive displays that chronicle the origins of the earth and the creatures that have lived on it over the ages. Amateur archaeologists will delight in the many



fascinating discoveries that are on display here. The most impressive display here is that of a harmless herbivore sauropod dinosaur some 15 metres long unearthed in 1979 in the Azilal regions of the High Atlas Mountains, after which archaeologists spent years of painstaking and careful digging to reveal it. The results were surely worth it since now all the bones in this large skeleton are completely authentic. The animal measures a whopping fifteen metres in length and it is estimated that it must have lived approximately 150 million years ago. Of course, seeing a large skeleton is one thing, but some may find it hard to imagine such a framework of bones with skin, eyes, scales and nails. Therefore a massive, full-scale reproduction of this gentle giant has been created, complete with compelling scales, eyes and teeth. As you stand and stare up at this memorial to a massive but harmless herbivore, it is easier to imagine what it must have looked like when it actually roamed the earth all those millions of years ago. From here

we turn to your delightful hotel or riad accommodation for this night. **BLD.**

**DAY 2: RABAT - FES.** We set out today towards the east via Salé, sister city of Rabat, its Mellah, an important centre of Jewish



intellectual thought, was established the same year as in Rabat. The main door to the Mellah and the beautiful Medersa were constructed by the Merinids, who had close ties to the Jews. Sale's most famous Rabbi, Raphael Ben Mordechai Encaoua (1848-1935) the chief Ribbi of Morocco, is buried in the Salé cemetery. We continue on to 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. 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

15<sup>th</sup> 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 13<sup>th</sup> century, Fes el-Bali alone boasted almost eight hundred mosques and mausoleums for its 125,000 inhabitants.

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 outnumbered 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 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.



As soon as you are ready after check-in at your hotel or riad, 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 caravanserail, now a Museum of Woodworkers' Art 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. Leaving the Medina from the Bab Boujloud, we tour the magnificent ramparts with its beautiful 'Babs' 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 16<sup>th</sup> 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-Moorish palace dating from 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 motifs 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. From here back to your hotel after a day full of contrasting culture and journey into some 1,200 years of history. **BLD.**



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**DAY 3: FES - MEKNES - VOLUBILIS - MOULAY IDRIS - FES.** After breakfast we shall now set out alongside a forest of cork-oak 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



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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... this 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) A.D., 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 and your hotel for a well-earned rest. **BLD.**



**DAY 4: FES.** A day you have at leisure, perhaps to revisit the Medina and some sites you may have missed out on your first day



here and bargain for some brassware or, perhaps, to strike out later further to the east for a day trip to Taza, some 120km from Fes as part of the little-visited "Cirque Du Jbel Tazzeka" (1980m) where you'd visit this town, one of the oldest in Morocco, founded by the Berbers in the 5<sup>th</sup> century as a strategic fortress guarding the pass "Trouée de Tazi" from Algeria to Morocco's fertile valleys, perched impressively at 600m on the edge of a plateau where the Rif Mountains transition to the Middle Atlas Mountains. A town of Almohad Dynasty ramparts; of the Bab er Rih (Gate of the Winds) and a Medina of partially-covered souqs and grand houses with beautiful, heavy wooden doors and ornate window grills;

of the Jamâa el Kbir Mosque and the Medersa Abou el Hassan (built in 1323), a town where many meteorites have been found. The circle trip would take you to the waterfall at Ras el Oued; to the Caves at Chikr and at the Gouffre Du Friouato - some 180m deep - and an impressive winding road alongside gorges and escarpments. **B.**

**DAY 5: FES - AZROU - MIDELT - ZIZ GORGES - er RACHIDYA - ERFOUD - MERZOUGA:** After breakfast we now set off south



to the Sahara, This will be all of a 6½ hour drive, with “comfort stops” and many photo-op opportunities. After some 30 minutes, we arrive at the small 1920s French-built hill station of Immouzèr Du Kandari (1220m). Here we may pause for ten minutes by the kasbah for a look at the little Medina and take in the pleasant Saiss Plateau and now-distant Fes, continuing on to the squeaky-clean Moroccan pseudo-Swiss town of Ifrane (1650m), with its slanted, russet-tiled roofs hidden amidst a forest of cedar, which cannot grow below 1600m. Ifrane is mainly a winter ski resort - and a summer hideaway for rich Moroccans wishing to escape the hustle and heat of the large cities. We now drive through to the first real town in the Middle Atlas - Azrou - which in the local Tamazight (Berber) dialect means “rock,” for next to the mosque is the massive outcrop from which this town takes its name - was for a long time a strategic settlement established to effect some form of control of the independent mountain Berber peoples. We continue on now through the forests to emerge at the Oued Gigou Valley and on through the High Atlas Mountains via the Tizi n’Zad (2178m). Down now through a bleak plain of scrub and desert to the Berber mountain town of Midelt, where we may stop for a light lunch at the El Ayachi

Restaurant, the massive Jbel Ayachi (3722m) rising sheer and stark before us. Midelt is so far inland that its microclimate is one of extremes: bitterly cold in winter and oh-so-hot in summer. Our route takes us on through striking countryside, marking the change from mountains to desert. This region was once notorious for raids on caravans by the nomadic Ait Haddidou tribe, who were not pacified, with great difficulty, by the French until the mid-1930s. Now on through a lower Pass (Tizi) of the High Atlas - the Pass of the She-Camel - Tizi n’Talreht (1907m), on across a deserted plain through the town of Ait Messaoud, passing a French Foreign Legion fort with all the reminders of *Beau Geste* and then to the first southern ksar of Ait Kherrou, a river palmeraie (oasis) at the entrance to a small gorge. From here on in, ksours start to dot the countryside as we carry on down alongside the River Ziz (the Berber name meaning Gazelle). On now through the town of Rich, once an important fort during the era of the French Protectorate, on and through the Tunnel Du Légionnaire, built by the French to have ease of rapid access to the rebellious southern tribe of the Ait Atta, to have appear before us a scenic highlight of the really dramatic and majestic canyon of the Ziz Gorges, massive



erosions of rock carving a passage through the mountains dominating startlingly green oases and ochre-coloured ksours. We emerge from the Gorges close to the Barrage (Dam) Hassan Addakhil to continue on to the French-built garrison town of Er-Rachidya (previously known as Ksar es’ Souq, after their Foreign Legion fort). This pleasant garrison town, alive in the evening with students from the University and Lycée, is still maintained after independence to forestall any further territorial claims from Algeria. Onwards still through the small palm grove at Meski, watered by a natural spring - the famous picture postcard image of La Source Bleue - and the final sector of the Oued Ziz. We cross an arid

reddish belt of desert to drop, suddenly, into the valley and the Tizimi Palmeraie and the French-built town of Erfoud which will give you your first impression of the over-powering proximity of the Sahara. Erfoud, once the major Jewish population centre of the Taffilalet, where Jews worked as merchants and artisans and gunsmiths (making the famed intricately-decorated flintlock muskets) as late as the early 20<sup>th</sup> century. Here, at the Hotel Tizimi, we exchange our car’s wheels for those of a 4x4 to continue on to the dunes to our dinner and overnight accommodation in a nomad tent set amid the sands of Lalla Merzouga, the highest dunes of the Erg Chebbi, here to witness an awesome sunset of Nature’s incredible light show over ever-changing colours of the dunes, sat around the campfire, accompanied by a small group of Berber



musicians with whom to sing and dance the night away. You might like to witness this sunset up in the dunes having reached there on the back of a dromedary, returning later to the camp site. **BLD.**

**DAY 6: ERG CHEBBI - MERZOUGA - RISSANI - SIJILMASSA- ERFOUD - TODRA GORGES - TINEHRIR - BOUMALNE DU DADES - DADES GORGES - Q’LAAT DES M’GOUNA - SKOURA.** Our last brilliant sunrise, equal almost to last night’s



unforgettable sunset, our Bedouin breakfast of tea, ‘sand’ bread, jam and cheese tucked away, we set off back across the plain around 8:30 for in our 4x4 to take us on down further south for a quick dash again south to the town of Rissani, most of whose inhabitants live within the 18<sup>th</sup> century ksar (fortified kasbah) in a maze of dark almost troglodyte passageways. 5 minutes away are the ruins of Sijilmassa. Established in 757AD, until the 11<sup>th</sup> century it was on the exit point for the important camel caravan trade from the Sudan, Mali and Ghana. Laid waste in 1056, rebuilt and again destroyed in 1363 to be rebuilt in the 18<sup>th</sup> century to be again destroyed and that’s what we’ll now see - ruins recognised by the World Monuments Fund. We shall also visit the Mausoleum of Moulay Ali Cherif, the founder of the Alaouite Dynasty, which rules Morocco to this day. Back at Erfoud we rejoin our vehicle to continue now westwards to the oasis town of Tinejdad and the start of the Route of 1000 Kasbahs in the magnificent Dadès Valley. We check in to our tastefully-decorated hotel in the small town of Tinehrir, located at the mouth of the fabulous Todra Gorges, overlooked by a Glaoua Kasbah and which town boasts of the oldest Jewish cemetery in Morocco. Now we set out up the Oued Todra for some 15km into to the deepest, narrowest and most spectacular part of these further wonders of Mother Nature to explore this remarkable canyon. We return to the mouth of the Gorges, to break for a light lunch in the French-owned Restaurant Chez Michel before continuing to Boumalne du Dadès situated at the mouth of the Dadès Gorge, here to venture up between the wide, high limestone cliffs with their strangely-shaped



erosions and green vegetation, ksours, kasbahs and pisé houses ranging in colours from dark red to greenish black and startling lime-white, passing the Glaoua kasbah at Ait Youl as far as a group of ksours at Ait Arbi built against a volcanic twist in the rocks. We return to the mouth of the Gorge to continue westwards via Qlâa’t Des M’Gouna (Citadel of the M’Gouna Tribe) where thousands of small, pink Damascene roses, first planted by French settlers, are grown to make the rose oil essence - “Eau de Rose” - so beloved of the Berber people; you’d do well to purchase here some of the beauty and medicinal products produced here. 10kms from Qlâa’t Des M’Gouna we come to Tiliit, once known as the Ancient City of the Jews of the Dadès. The fortress of Tiliit, its synagogue decorated with geometrical reliefs, has been the centre of a Jewish region ruled by the Spanish-Jewish family of Perez



from the end of the fifteenth century until the reign of the despotic Sultan Moulay Ismail in 1672. From here to Skoura, our kasbah-like hotel, dinner and a good night’s sleep. **BLD.**

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**DAY 7: SKOURA - OUARZAZATE - MARRAKECH.** Bright and early after breakfast we set off today through the Kasbahs at the



Skoura Oasis to the new (1920s) once-garrison town of the French Protectorate - Ouarzazate - its name comes from a Berber phrase meaning "without noise" or "without confusion" - to visit the nearby Kasbah of Taourirt, the kasbah of the former caïd (meaning "master" or "leader,") and later the possession of El Haj T'hami el Mezouari el Glaoui (1879-1956), the last ruling family of the south (the 'Lord of the Atlas') and a strong contender for control over Morocco who had this palace built in Ouarzazate - but never lived there. Once Pasha of Marrakech from 1912 to 1956, he allied himself to the French in Morocco during the Protectorate and conspired with them in the overthrow of the king Sultan Mohammed V, grandfather of the actual king of Morocco. Until the second half of the 20th century, Moroccan society was in a state of feudalism very close to that which pertained in Europe during medieval times. At the top was the sultan, who held the two positions of king (temporal ruler) and imam (spiritual leader). His court, or central government (Makhzen), was headed by a Grand Vizier. The next tier of government was provided by a large number of Pashas (from the Persian *padshah*, literally: Viceroy and caïds (the equivalent of European dukes, barons etc) whose responsibilities were to collect taxes and keep order, to which ends they often kept private armies. Under them were the mass of ordinary commoners whose responsibilities were to pay taxes, obey their local master and provide him with troops when necessary. In the autumn of 1893, the then ruling Sultan Moulay Hassan and his army were crossing the High Atlas Mountains after a tax-gathering expedition when they were caught in a blizzard. They were rescued by Si Madani and T'hami and the grateful Sultan bestowed on Si Madani *caïdats* from Tafilalet to the Souss Valleys. In addition, he presented the Glaoua arsenal with a working 77-mm Krupp cannon, the only such weapon in Morocco outside the imperial army, which the Glaoua army used to subdue rival warlords and which is located still outside the kasbah's walls. From here to the Tiffoultoute Kasbah, ancient residence of Glaoui (the former Pasha of Marrakech, thence up towards the north alongside the Oued Ouarzazate via the Assif Ounila Valley to the magnificently exotic kasbah and ksour of Ait Ben Haddou, declared, and rightly so, a World Heritage Site. Here we alight from our vehicle to visit these various kasbahs, so closely-knit that they appear to be but one complete building, backed up against the looming mountain in a stretch of unforgiving Hamada. The thick, high, sheer, elaborately decorated pisé walls, stepped-up housing, turreted, crenulated ramparts, and balustrades and arched 'babs' are a sight not to be missed. One of the more spectacular sights in the Atlas ranges, set upon a rock above a reed-strewn assif, commanding the area for miles around, this kasbah, once home to employees of the Pacha Glaoui - the "Lord of the Atlas", controlled the route to Marrakech until the French blasted a road through the

Tizi n'Tichka in the late 1920s. We cross back over the oued to take a light lunch at the Riad Dar Mouna, thence to set off up into the High Atlas Mountains and the exhilarating hairpin bends to alight at the top of the Tizi n'Tichka (2260m) where we stop for more photo-ops, now of a vista dominated by peaks of some 2500+m. Onwards, now, via Ait Ourir Taddert (1650m) and down across the Glaoua Plains to our hotel in Marrakech. **BLD.**

**DAY 8: 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 tranquility. 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 12<sup>th</sup> 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 late 19<sup>th</sup> century El 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 Saïd 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 Saïd, a half-brother of grand vizier Bou Ahmed who expanded the Bahia Palace. In fact, Dar Si Saïd 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,



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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 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 Sous 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 9: MARRAKECH - OURIKA VALLEY - MARRAKECH.** After breakfast, we shall make a 90 minute excursion south to the beautiful Ourika Valley in those High Atlas Mountains you can see from your hotel, whose stream meanders through orchards, ancient terraced fields, gardens and small pisé (adobe) villages clawed from the mountain sides by the independent Berber tribesmen. We shall continue on up to the last trailhead village in the valley – Setti Fadma. On returning to Marrakech, we shall stop halfway back down the valley at the hamlet of Aghbalou to take lunch at the restaurant Ramuntcho overlooking the oued (river) with the remainder of afternoon at leisure. Your driver and guide will be at your disposition. **BL.**



**DAY 10: MARRAKECH.** A day you have at leisure, your guide and driver being at your disposal to take you where you will within the city's precincts. **B.**

**DAY 11: MARRAKECH - CASABLANCA.** After breakfast, and at an agreed time, we shall set off back north to Casablanca and the elegant residential district of Anfa, the original site of Casablanca, with its green parks and Art Deco villas. Anfa hosted the Conference of Casablanca with President Roosevelt and Sir Winston Churchill, during which the date of the Allied landings on the



French coasts was fixed for the spring of 1944 and where the somewhat difficult meeting with them and Generals Charles de Gaulle and Henri Giraud took place. Here, also, at Anfa, President Roosevelt received in secret the Sultan Mohammed V where the possible future of Morocco was discussed in depth. We shall break for a seafood lunch overlooking the Atlantic Ocean, thence to visit the interior (not on Fridays) of the amazingly-beautiful **Hassan II Mosque**, the second largest mosque in the Islamic world after the Masjid al-Hamra in Mecca. On Fridays, we may only pay a visit to admire the exterior's magnificence. 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. The last part of our tour takes us via the Mohammed V Square to the ever-busy United Nations Square where, 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 souk was held. It very quickly became the heart of the modern town. Our hotel is but a few yards away and you may like to stroll back here for some shopping and hone your bargaining skills. You might just

like to take a drink at Rick's Café ([www.rickscafe.ma](http://www.rickscafe.ma)) – all without 'Rick Blaine' Humphrey Bogart, Ingrid Bergman, Peter Lorre and Claude Rains - before venturing out for a dinner at the Restaurant Basmane accompanied by music and belly dancer. **BLD.**

**DAY 12: CASABLANCA - AIRPORT - HOME:** At the agreed hour you will be transferred Casablanca's Mohammed V International airport in time for your flight home, taking with you some certainly incredible memories of a land so full of remarkable history, contrasts and very friendly people. **B.**

To choose you hotel or ryad, please close this page and go to [Find a Hotel](#) or [Find a Ryad](#)

**OUR PRICE WILL INCLUDE:** Accommodation at recommended or similar hotels/riads including relevant taxes, *subject always to availability at time of reservation*. Porterage on 1 piece of luggage per person in/out airports & hotels/riads. Meal schedule as outlined in the itinerary or modified in accordance with instructions. Private circle trip transportation in an air-conditioned vehicle from Casablanca to Casablanca. Sightseeing tours and all related entrance fees as listed in the itinerary. Bottled water en-route. Medical and Accident Insurance.

**OUR PRICE WILL NOT INCLUDE:** Gratuities to waiters, guide and chauffeur. 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, sunscreen, swimming costume (seasonal).

#### **MUSEUMS:**

Inhabited since prehistoric times, with a culture that goes back thirty centuries, at the cross-roads of vastly different civilisations, Morocco is rich in museums overflowing with treasures of bygone days and are very often monuments in their own right.

The touch of a master transforms the humblest objects into masterpieces. Carpets and rugs, pottery, garments and weapons, statues and furniture; here everything is a work of art. As the representation of humans or animals is contrary to the teachings of Islam, these artists have channelled all their creative effort into producing an infinite variation of abstract, geometric or stylised motifs.

For the shimmering quality of the colours, the richness of materials and the subtleties of form, a visit to the museums of Morocco is not merely an essential introduction to part of Morocco's heritage; it is in fact an opportunity to experience a total enchantment of the spirit and the senses and capture the glories of Phoenician, Carthaginian, Roman, Arab and Berber rulers.

National museums are generally closed on Tuesdays.

Those museums located in government office buildings may be closed at weekends.

Opening hours vary from one museum to another. They open between 08.30 and 09.30 to close between 17.30 and 18.30, usually closing for one hour at lunch time.