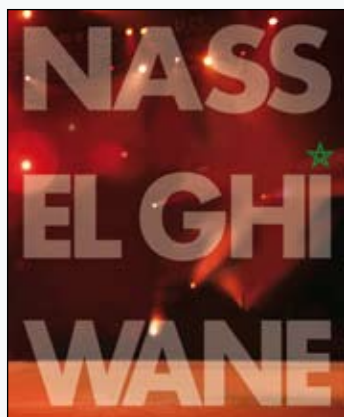




MOROCCAN TITLES

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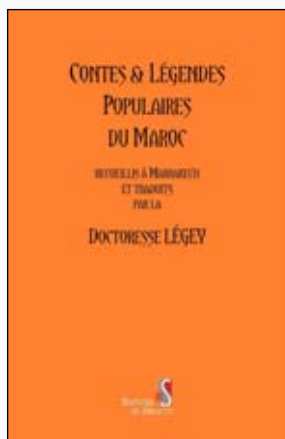


NASS EL GHIWANE

Omar Sayed

With a foreword by Martin Scorsese this is the amazing story of the Moroccan musical band Nass el Ghiwane is related for the first time. Omar Sayed's story is backed by accounts and articles by well-known figures highlighting the major aspects of Nass El Ghiwane's border-crossing legend. Set up at the beginning of the seventies at Hay Mohammadi, one of Casablanca most deprived areas, the band aroused enthusiasm and quickly became the "spokesman of the voiceless".

[read more](#)



CONTES AND LEGENDES POPULAIRES DU MAROC

Doctoresse Legey

“I collected all these tales in Marrakesh. More fortunate than many folklorists who had to ask intermediaries, I collected them directly in the main harems of Marrakesh, on Jâma ‘el-Fna square, with public storytellers or at my surgery, where Si El Hasan or Lalla ‘Abbouch came to sit and talk. I transcribed these tales in French, as soon as they were told to me and then, to be absolutely sure not to have misinterpreted, nor forgotten any particular expression, I would tell them myself in Arabic to my storytellers. So I can assert that the version I give is as closely related as possible to the tale I heard.”

- D. LÉGEY

ISBN 9789954885109 | 368 pages | 216 x 140 mm | 2010 | Editions du Sirocco, Morocco | Paperback | \$39.95/£29.95

[read more here](#)



ESSAI DE FOLKLORE MAROCAIN Croyances et Traditions Populaires

Doctoresse Legey

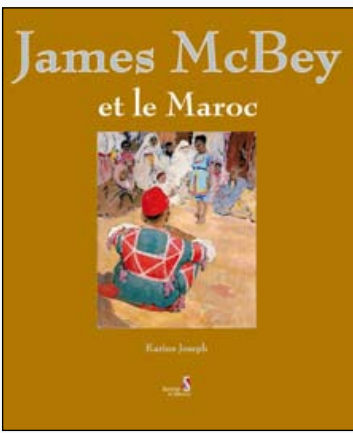
En même temps que sa collecte de *CONTES ET LÉGENDES POPULAIRES DU MAROC* (1926), Madame Légey a recueilli un ensemble d'informations sur des croyances et rituels qui accompagnaient tous les moments de la vie marocaine, urbaine ou rurale. Sa situation de femme médecin, au Maroc à partir de 1910 et pendant plus de 25 ans, la confiance qu'elle a inspirée à ses milliers de patients et sa maîtrise de la langue arabe lui ont fait accéder aux sources les plus authentiques de ces traditions. A l'heure où l'on a pris conscience, de par le monde, que les diverses manifestations de la tradition sont porteuses de l'identité culturelle d'un pays, que celle-ci est menacée par

la mondialisation, il est apparu nécessaire de préserver ce patrimoine en mouvement, transmis jusqu'alors essentiellement oralement ou par l'exemple. L'Académie du Royaume du Maroc a récemment initié une démarche dans ce sens. L'inventaire de Mme Légey, bien qu'elle se définisse elle-même comme une « apprentie folkloriste », contribue à garder cette empreinte du passé, à maintenir ce lien avec les générations d'un temps encore vivant aujourd'hui par seulement certaines de ses traditions.

While she was making her collection of popular Moroccan tales and legends *CONTES ET LÉGENDES POPULAIRES DU MAROC*, 1926, Mrs. Légey gathered much information about the beliefs and rituals which accompanied aspects of Moroccan living, urban and country life. Her position as a lady doctor in Morocco from 1910 for more than 25 years, the confidence she inspired in her thousands of patients and her mastery of the Arabic language gave her access to the most authentic sources of these traditions. At a time when it is clear that manifestations of tradition carry the cultural identity of a country, and these traditions are endangered by globalisation, it became necessary to protect this moving patrimony, previously principally passed on orally or by the example. The Kingdom of Morocco Academy has recently launched a process to further that end. Mrs. Légey's inventory, though she defines herself as an “apprentice folklorist”, contributes to the preservation of the past, and to maintaining this link with still living generations only maintaining some of the traditions.

ISBN 9789954885154 | 384 pages | 216 x 140 mm | 2009 | Editions du Sirocco, Morocco | Paperback | \$39.95/£29.95

[read more here](#)



JAMES MCBEY. et le Maroc

Karine Joseph

L'artiste écossais James McBey (1883, Newburgh (Ecosse) - 1959, Tanger) est devenu célèbre dans les années 1920, aussi bien en Europe qu'aux États-Unis, grâce à ses gravures à l'eau-forte, technique alors au faite de sa popularité et dont il a été l'un des maîtres, influencé par Rembrandt et Whistler. Devenu par la suite aquarelliste talentueux, portraitiste demandé, sa virtuosité a également été largement reconnue dans ses huiles sur toile à la touche postimpressionniste qui l'ont fait considérer à l'aune de Cézanne ou de Matisse. Séduit par le Maroc dès son premier voyage en 1912, James McBey achètera une maison à Tanger où il passera de plus

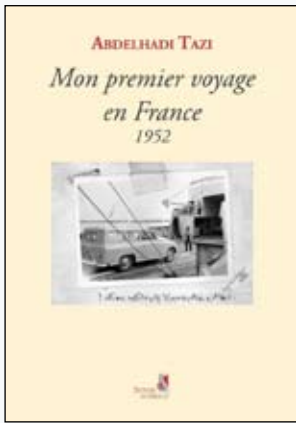
en plus de temps au fil des années et qui deviendra son véritable foyer. Il repose depuis 1959 sur sa propriété qui surplombe le détroit de Gibraltar, sa tombe porte l'inscription, en arabe : « il aimait le Maroc ».

Ses œuvres « marocaines », considérées par beaucoup comme faisant partie de ses meilleures, représentent les lieux et les gens qu'il a aimés, paysages, scènes de rue, marchés, portraits, à Tanger, Tétouan ou Assilah dans le Nord, à Marrakech et plus au sud, à Ouarzazate ou dans les montagnes de l'Atlas. A la veille du cinquantenaire de sa mort, ce livre veut rendre hommage au remarquable talent et à la belle sensibilité de James McBey, magnifiquement inspirés par son amour pour ce pays.

This is the illustrated story of a Scottish artist whose remarkable talent and sensibility were magnificently inspired by his love for Morocco. James McBey (1883, Newburgh in Scotland - 1959, Tangier) became famous in the 1920's in Europe and the United States for his etchings, a technique then at the height of popularity and of which he was a master, influenced by Rembrandt and Whistler. He later became a talented watercolourist and portraitist; and his virtuosity is widely recognized in his oils on canvas, the post impressionist aspect of which has compared him to Cezanne and Matisse. Charmed by Morocco from his first journey in 1912, James McBey bought a house in Tangier where he spent increasing time over the years and which became his real home. Buried in 1959 on his land which overhangs the Straits of Gibraltar, his grave is engraved with the text, in Arabic: "He loved Morocco". His Moroccan works, considered amongst his best, represent the places and the people he liked, landscapes, street scenes, markets, and portraits: in Tangier, Tetuan or Asilah in the North, in Marrakesh and more in the South, in Ouarzazate or in the Atlas Mountains. On the occasion of the fiftieth anniversary of his death, this book pays homage to James McBey's remarkable talent and beautiful sensibility, magnificently inspired by his love for the country.

ISBN 9789954885147 | 128 pages | 280mm x 245mm | Colour Illustrations | 2008 | Editions du Sirocco, Morocco | Hardback | \$65.95/£43.95

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MON PREMIER VOYAGE EN FRANCE 1952

Abdelhadi Tazi

“The travel in France made me discover a new world and I came back another man.”

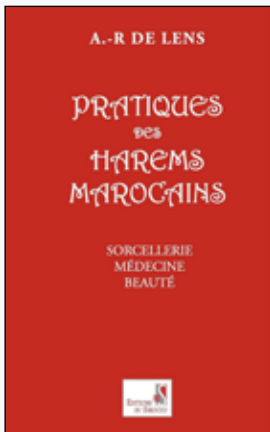
Abdelhadi Tazi's account, drawn from his 1952 travel notebooks, takes us to accompany him daily during his first journey in France. While there he discovers, he is filled with wonder, surprised, and recounts with humour and moderation. His account of his travels vividly illustrates his already insatiable curiosity of “the other”, his thirst for knowledge, his qualities of sharp observation, his enthusiasm for the exchange of ideas. He returns even more convinced of the necessity of education for all and of the enrichment brought about

by the dialogue of civilisations.

ABDELHADI TAZI (“presumed” born in 1921 in Fes), studied and taught at Al Qaraouiyine University of Fes. He is a historical researcher, author of more than fifty historical and cultural works of reference, some of which have been translated into English, German and Chinese. This account is his first French translation. Ambassador of his country in Baghdad, Tripoli, Teheran and the United Arabic Emirates, he is also a member of the Kingdom of Morocco Academy, in whose creation he participated, and of the Academies of Cairo, Amman and Damascus.

ISBN 9789954885161 | 152 pages | 210 x 148 mm | B/W Illustrations | 2009 | Editions du Sirocco, Morocco | Paperback | \$24.95/£18.95

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PRATIQUES DES HAREMS MAROCAINS

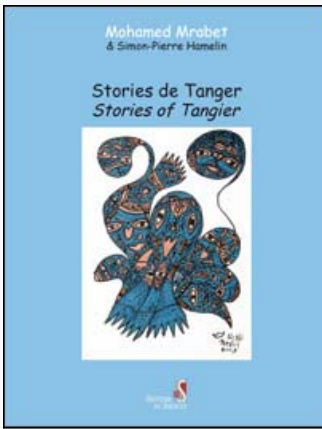
Aline R. de Lens

Aline R. de Lens was a painter, one of the first women admitted to the Art School of Paris. In 1914, she went to live in Morocco with her husband, André Réveillaud, a lawyer who notably devoted himself to the defence of Moroccans in Fes' court. They lived principally in Meknes, where she dedicated herself to the then named “native” arts revival. Also a writer, it is with a feminist sensibility that she observed the life of Moroccan women and which she portrayed in her works, novels and short stories. Dying prematurely in 1925 at the age of 44, she rests in Fes. In her diary only recently published, Aline R. de Lens expressed the wish that her art should be “simple and sincere”. Daughter and granddaughter of doctors, this collection shows her scientific curiosity, and her humour in her effort to make an

inventory of even the most surprising formulas.

ISBN 9789954885130 | 128 pages | 203 x 127 mm | 2008 | Editions du Sirocco, Morocco | Paperback | \$24.95/£18.95

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STORIES DE TANGER

Mohamed Mrabet and Simon-Pierre Hamelin

Les courtes histoires délicieuses du tangérois Mohamed Mrabet mêlent les créatures merveilleuses qui habitent ses rêves aux rencontres de sa vie à la fois simple et extraordinaire. Lui, le pêcheur de la plage de Merkala, sait comment Truman Capote a perdu sa voix ; et combien les hommes en général peuvent être aveugles et sourds, s'attacher à des futilités au lieu de prêter attention aux animaux et plantes qui parlent. Ses dessins et peintures illustrent son monde fantastique dense, mouvant et coloré.

Le talent de conteur de Mohamed Mrabet a été révélé dans les années 60 par Paul Bowles qui l'a fait publier et traduire dans de nombreux pays ; aujourd'hui, d'autres complicités littéraires, ici celle de Simon-Pierre Hamelin, nous font retrouver sa voix toujours aussi fascinante, cet imaginaire fertile et magnifique d'un homme qui n'écrit ni ne lit mais conte et dessine et peint, quand il ne pêche pas. Son œuvre picturale, depuis longtemps déjà dans des collections privées prestigieuses, nous est, depuis quelques années, enfin exposée.

Ce livre illustré de ses dessins et peintures est aussi la première édition marocaine d'œuvres littéraires de Mohamed Mrabet.

The short stories of the Tangier writer Mohamed Mrabet, blend tales of extraordinary, dream inhabiting creatures with the experiences of his exceptional and simple life. He, the fisherman of Merkala Beach, knows how Truman Capote lost his voice. He also knows how people in general can be blind and deaf, attracted to life's superficialities instead of paying attention to the plants and animals who speak to us. His drawings and paintings illustrate his fantasy world filled with colour. Paul Bowles revealed Mrabet's literary talent in the 1960s. Today, he is published in numerous countries and translated into thirteen different languages. A man of other literary engagements, Simon-Pierre Hamelin rediscovers for us the always fascinating voice, the fertile and magnificent imagination of a man who neither reads nor writes, but recounts, draws and paints when not fishing. Mrabet's artwork, long part of prestigious private collections, is here now finally shown; and the book is also the first Moroccan edition of Mohamed Mrabet's literary work.

ISBN 9789954885178 | 112 pages | 220mm x 170mm | Colour Illustrations and Colour Photographs | 2009 | Editions du Sirocco, Morocco | Paperback | \$29.95/£19.95

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SENSO UNICO EDITIONS



AIN DIAB. la Corniche de Casablanca

Jean-Luc Pierre

Cette longue promenade prouve qu'AÏN DIAB, LA CORNICHE DE CASABLANCA, est un lieu qui peut encore surprendre, et qu'il est peut-être spécial, sinon unique. Plusieurs lectures sont possibles car l'auteur interroge la mémoire du sable et des vagues, descend dans la dimension souterraine des croyances et de la magie, refait surface sous les enseignes lumineuses des restaurants et des boîtes de nuit. Jean-Luc Pierre ne néglige aucun aspect de cette partie de la ville qui permet aux Casablancais de « respirer » l'océan et de s'ouvrir sur son espace mouvant. Mais

ce livre est aussi l'invitation à une réflexion sur les transformations qui ont modifié la beauté naturelle, la flore et la manière de vivre des habitants d'Aïn Diab. Bien que des efforts remarquables aient déjà été déployés, ceux-ci n'ont pas toujours donné de résultats positifs et beaucoup reste à faire pour que ce lieu échappe à la ruine et retienne un peu d'éternité

This long promenade shows that AÏN DIAB: THE CASABLANCA CORNICHE, the oceanfront area, is a place that can still surprise and that it is special, if not unique. The book offers several possible readings since the author questions the memory of sand and waves, delves into the secret dimension of beliefs and magic, resurfaces under the neon lights of restaurants and nightclubs. Jean-Luc Pierre explores all the aspects of this area, which allows the inhabitants of Casablanca to “breathe” the ocean and open up to its moving space. He also invites consideration of the profound changes of Aïn Diab's natural beauty, its flora and its inhabitants' way of living. Despite the remarkable efforts made during recent years, much still needs to be done to ensure that this area avoids ruin and holds a tiny piece of eternity.

ISBN 9789954494042 | 160 pages | 220mm x 220mm | B/W Photographs | 2007 | Senso Unico Editions, Morocco | Paperback | \$34.95/£24.95

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ANTHOLOGIE

Elisa Chimenti

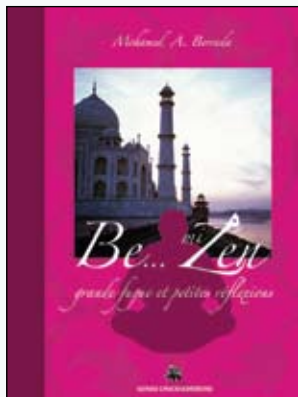
Elisa Chimenti lived in Tangier for sixty years. Daughter of the personal doctor of Sultan Hassan I, she has been a teacher as founder of the first Italian school in Tangier, a journalist and a writer. She is considered to have been a pioneer among “Francophone women writers of the Maghreb”. Her literary work, which includes the most varied genres, shows how deep was her understanding and love for the Tangerine society of her time, a fascinating melting pot of Muslim Arabic, Berber, Christian and Jewish cultures. In her collection of tales and legends and of poetic songs, as well as in her novels and stories, she shows a passionate care for the life of people coming from a modest background. She paints living pictures of them, and today these portraits acquire a remarkable socio-historical dimension. On the fortieth anniversary of her

death, Elisa Chimenti’s works are gathered together for the first time and reissued in this Anthology, which pays homage to the moving humanism of this “donna mediterranea”.

Italian by birth, Elisa Chimenti was raised in Morocco. She travelled around frequently with her father, personal doctor to Sultan Mawlay Hassan, and was often the guest of Berber tribesmen from whom she collected many tales and stories. After finishing her education in Europe, she returned to Tangier, where she studied Semitic languages and acquired a sound knowledge of the Koran. She was the only European ever invited to teach in an Arabic University, and established the first Italian school in Tangier. She was awarded the Italian Government Order of Merit in 1959. “Mauritania”, an important Spanish periodical said of Mrs Chimenti: “Her works can be compared to brilliantly polished stones... she is without question one of the greatest figures in Moroccan folklore literature.”

ISBN 9789954885185 | 888 pages | 205mm x 140mm | 2010 | Senso Unico Editions, Morocco | Paperback | \$40.95/£24.95

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BE... MIZEN. Grande fugue et petites reflexions

Mohamed A. Berrada

“The more my airplane got closer to its destination, New Delhi, the more I wondered about my life, and about the reasons that had made me flee from it, so suddenly...”

These are the first lines of the travel-book of a young Moroccan who shares with the reader his amazing Indian journey, from Delhi to Jaipur, then to Agra and through the Rajasthan roads. It is not just the story of an escape into the heart of genuine India, but also a quest for self-balance and serenity in Buddha’s footsteps, in order to face a Western way of life hard to endure. From the deep thoughts matured during the journey rises a new vision of life: “Be miZen”, meaning “scale, balance” in Arabic, is a subtle mix

of Eastern, Western and Arab-Muslim wisdoms.

Mohamed Alami Berrada, thirty years old, is a real estate executive manager in Casablanca and also writes articles for Moroccan magazines. In Be miZen, grande fugue et petites réflexions (Great Escape and Small Thoughts), his first essay, reveals his clear, amusing and audacious style of writing.

ISBN 9789954838396 | 136 pages | 210mm x 150mm | Colour Illustrations and Colour Photographs | 2006 | Senso Unico Editions, Morocco | Paperback | \$20.95/£15.95

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CASABLANCA. A History and a Guide to the Old Medina

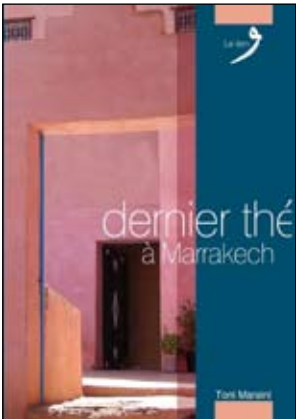
Robert Chavagnac

A small yet elegant guide introducing the history of Casablanca old medina from the 18th century up to current times. The book also offers three historical itineraries to the reader who wishes to stroll through the medina and discover its secrets. Photographs and postcards of the beginning of the 20th century, from the author's personal collection are reproduced together with recent photographs.

Petit guide élégant qui présente l'histoire de l'ancienne médina de Casablanca à partir du XVIIIe siècle jusqu'à nos jours. Ce livre a aussi le mérite de proposer trois itinéraires historiques à ceux qui voudraient visiter la médina et en découvrir ses secrets. Photos et cartes postale du début du XXe siècle, faisant partie des archives de l'auteur, s'accompagnent de quelques images plus récentes.

ISBN 9789954838334 | 72 pages | 210mm x 150mm | Colour Illustrations and Colour Photographs | 2004 | Senso Unico Editions, Morocco | Paperback | \$19.95/£12.95

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DERNIER THE A MARRAKECH

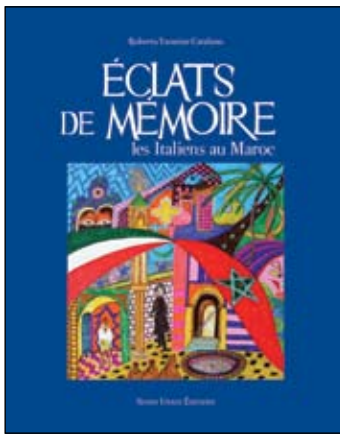
Toni Maraini

Toni Maraini recounts her life in Morocco, her reflections on the country traditions and her meetings with the most remarkable Moroccan artists and intellectuals between 1960 and 1980. This major work pays beautiful and insightful tribute to the country, written in a brilliant and poetic way. Married to the artist painter Melehi, she is deeply bound to Morocco. The book was first published by Edizioni Lavoro in Rome in the original Italian as *Ultimo tè a Marrakesh*.

TONI MARAINI (Antonella Maraini), is an art historian, a writer and a poet. She lived in Morocco from 1964 to 1987 where she taught at the école des Beaux Arts and at the Institut de communication audiovisuelle in Casablanca, as well as at the University of Rabat. In Morocco she took part in cultural initiatives, undertook important research and published many articles and essays. In Rome she has directed the Moravia Foundation, translated several writers and poets and published countless articles, reviews, essays, and several books, including: *ÉCRITS SUR L'ART*; *UNE COLLECTION, UNE MÉMOIRE*; *ANNO 1424*; *ULTIMO TÈ A MARRAKESHE NUOVI RACCONTI*; *IMAGO*; *DIARIO DI VIAGGIO IN AMERICA*; *RICORDI D'ARTE E PRIGIONIA*; *FUGA DALL'IMPERO*; *LETTERA DA BENARES*; *POEMAD'ORIENTE*; *AND LE PORTE DEL VENTO*.

ISBN 9789954494035 | 168 pages | 210 x 148 mm | 2007 | Senso Unico Editions, Morocco | Paperback | \$24.95/£18.95

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ECLATS DE MEMOIRE. Les Italiens au Maroc

Roberta Yasmine Catalano

Terre d'accueil pour les candidats marocains à l'émigration dans l'histoire récente, l'Italie a longtemps été une grande pourvoyeuse de main-d'oeuvre qualifiée, pour les États-Unis mais aussi pour le Maghreb, qui représentait alors l'espoir d'une vie meilleure pour les laissés-pour-compte du sud de la péninsule ou pour les Juifs italiens rejetés par le fascisme. Travailleurs et courageux, ces candidats de la seconde chance, souvent d'origine modeste, ont contribué par leur savoir-faire à l'édification d'un Maroc plus moderne. A travers récits et témoignages, le livre rappelle aussi les douloureux moments de la Seconde guerre mondiale, où il ne faisait pas bon être italien sous protectorat français. De cette chronique douce-amère de la présence italienne au

Maroc — dont il n'a pas été facile de rassembler les fragments d'une mémoire éclatée — se dégage l'image d'une communauté « laborieuse, aux manières simples et respectueuses de l'élément local ».

A brief reminder of some major moments of Moroccan history and of the commercial and political relations between Morocco and Italy during the last centuries, together with a glance at the first Italian travellers in Morocco such as Edmondo de Amicis, and their travel notebooks complete the picture of the Italian presence in Morocco from the end of the 18th century up to today. Italy, which is a host country for thousands of Moroccan emigrants nowadays, has also known mass emigration for decades and provided a working force to North and South America mainly, but also to the Maghreb. These countries represented the hope of a better life for the have-nots of the Peninsula South and, later on, for Italian Jews rejected by fascism. Brave and hardworking, these second chance applicants who came from an impoverished background contributed to the building of modern Morocco with their know-how. Through touching personal stories this book also recalls the distressing period of World War II, when it did not feel good to be Italian under French protectorate. From this bitter-sweet account of the Italian presence in Morocco, and despite the difficulties of gathering fragments of a shattered memory, emerges the picture of an «active, simple mannered and respectful to local traditions» community.

ISBN 9789954494080 | 208 pages | 320mm x 260mm | Colour Illustrations and Colour Photographs | 2009 | Senso Unico Editions, Morocco | Hardback | \$68.95/£44.95

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FÈS ET FLORENCE EN QUÊTE D'ABSOLU

Ali Amahan and Catherine Cambazard-Amahan

Pour la première fois, Fès et Florence figurent côte à côte dans un beau livre richement illustré, qui ne cherche pas à relever de similitudes dans l'histoire des deux villes et d'autant moins à établir un état des relations commerciales ou politiques qu'elles ont pu entretenir. Il s'agit essentiellement d'un hommage à la grandeur des destinées de Fès et Florence et aux hommes qui les ont forgées, et aussi une manière de comprendre comment elles sont devenues des villes-phare pour leurs univers respectifs, attirant, pendant des siècles, les plus grands savants et les plus grands artistes. Pourtant, des convergences existent, d'autant plus surprenantes qu'elles ne sont pas recherchées

: goût partagé du raffinement et de l'art dans la vie de tous les jours, importance de l'héritage artistique pour Fès, héritière de Kairouan et d'Al-Andalûs, et pour Florence qui se réapproprie les modèles classiques, non sans puiser à l'art et au savoir de l'Orient. Trois auteurs d'exception retracent de manière savante, mais de lecture fort agréable, les parcours historique et artistique des deux villes. Leurs textes sont mis en exergue par une iconographie somptueuse.

For the first time Fez and Florence appear side by side in a richly illustrated book. The aim is not to point out possible similarities in the histories of the two cities, nor to draw up the list of their commercial and political relations: the book mainly pays homage to the greatness of Fez and Florence destinies, and to the men that made it happen. It is also an attempt to understand how both cities reached an outstanding position in their respective worlds and attracted the greatest scholars and artists of their times. Some interesting convergences emerge nonetheless: a similar liking for art and refinement in everyday life and the importance of both artistic and cultural heritage: Fez is the heir to Kairouan and Al-Andalus greatness; Florence rediscovers and adapts classical models but is not unaware of Oriental knowledge and art. Three remarkable scholars recount the historical and artistic background of the two cities. Their texts are enhanced by a breathtaking iconography.

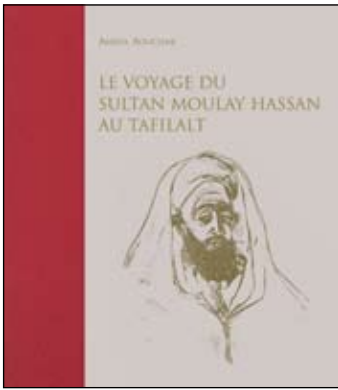
CATHERINE CAMBAZARD AMAHAN is Professor of Islamic studies and civilization and historian of Islamic Art, specialist in Western Maghreb (Fez, in particular) and architectural heritage. She is a research professor at the Institut national des Sciences de l'archéologie et du patrimoine, in Rabat.

Ali Amahan

ALI AMAHAN is Professor of Anthropology, whose main interest is the study of different aspects of Moroccan historical inheritance. He has been curator of Fez museums and supervisor of all Morocco museums. He teaches Anthropology at the Institut national des Sciences de l'archéologie et du patrimoine and is member of the board of Directors of the Institut royal de la Culture amazighe.

ISBN 9789954494066 | 340 pages | 340mm x 280mm | Colour Illustrations and Colour Photographs | 2008 | Senso Unico Editions, Morocco | Hardback | \$254.95/£165.95

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LE VOYAGE DU SULTAN MOULAY HASSAN AU TAFILALT. Juin-d'Écembre 1893

Amina Aouchar

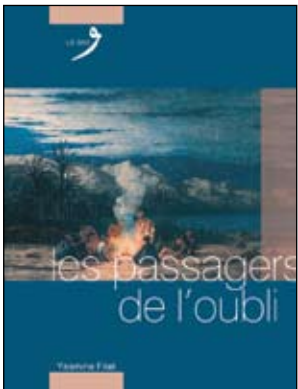
Le 29 juin 1893, le Sultan Moulay Hassan, accompagné de son armée et de sa Cour, entreprend un long voyage de Fès au Tafilalt et du Tafilalt à Marrakech. La relation de ce périple, illustrée par une riche iconographie, — photographies, carnets des topographes, peintures, manuscrits... — convie le lecteur à une merveilleuse aventure dans l'espace et dans le temps. À la suite du Sultan, figure hiératique, entouré de ses armées et de son Makhzen aux usages si stricts, on découvre la diversité des paysages

de l'intérieur du pays, montagnard et saharien, capturés par la caméra d'un maître photographe. Grâce aux témoignages de Marocains et d'étrangers, qui prirent part à ce voyage, le Maroc du XIXe siècle ressurgit sous nos yeux. Un livre passionnant et très documenté sur un moment important de l'histoire du Maroc et qui, en esquissant le portrait d'un homme hors du commun, ne délaisse pas l'aspect social et le quotidien.

On June 29, 1893, Sultan Moulay Hassan, escorted by his army and his court, starts a long journey from Fez to Tafilalt and then to Marrakesh. The story of this journey, illustrated by a varied iconography of photographs, topographers' notebooks, paintings, and manuscripts, invites the reader into a thrilling adventure into time and space. 19th century Morocco reappears before our eyes through the accounts given by Moroccans and foreigners who took part in the journey. Following the Sultan's footsteps, a hieratic figure surrounded by men and a Makhzen who abide by strict rules and customs, the reader is introduced to the landscape diversity of inland Morocco — the Atlas mountains and the Sahara area, captured by the camera of a master photographer. The well-documented account is a captivating account of a major moment in Moroccan history. While sketching the portrait of a remarkable figure, it never ignores social aspects and people's everyday life.

ISBN 9789954838303 | 244 pages | 320mm x 260mm | Colour Illustrations and Colour Photographs | 2003 | Senso Unico Editions, Morocco | Hardback | \$110.00/£70.95

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LES PASSAGERS DE L'IOUBLI

Yasmina Filali

In a sad, rainy day, a young woman accepts a dinner invitation reluctantly. Nothing makes her expect that her destiny is taking shape and will sit at her table. For Léonor-Zina meeting with Karim is a sudden and blinding revelation of love, but also the beginning of a journey into her inner self, to the rhythm of encounters and partings, presence and absence. Within her dual identity, Léonor is the wind, Zina the flame, both capable of sweeping all away to leave place only to passion. Léonor's certainties come from her growing up in the Western world, Zina is Oriental, impregnable and has always stood apart, hiding for years until she emerges violently in a bewitching fragrance, in silences... In a subtle game of veils raised and drawn over pictures from the past, Léonor and Zina stare at each other, recognize each other and give in completely to love. Yasmina Filali's talent and great sensibility bind us to the story of an intense life flash and make us share it. Her words, filled with poetry, are thousands of mirrors reflecting emotions that mark our memory like scars.

ISBN 9789954838372 | 84 pages | 210mm x 150mm | 2005 | Senso Unico Editions, Morocco | Paperback | \$15.95/£12.95

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MAROC ÉPURÉ

Jean-Michel André

Jean-Michel André is an Art photographer who has travelled all over Morocco to present a contemporary vision of one of the country realities, that of the poorest people. Respectful of their modesty and traditions, he has photographed beyond any cliché a country where white breaks up colours and blinds one's mind. Each shot recalls a significant aspect of Moroccan people, the smartness and the modesty of the humblest, their relationship with religion and traditions. Each shot puts the emphasis on the bright and bewitching beauty of the country. His work is based on a refined plastic research and arouses questioning and daydreaming. Simple lines strengthen the images showing daily life in its complexity.

JEAN-MICHEL ANDRÉ was born in Nantes in 1976 and is a graduate of the école de l'Image des Gobelins. He has collaborated with Alpha-Omega Press first, with a remarkable report in India, and then with different Spanish agencies. In Morocco he has carried out documentary reports for many magazines and journals. His photographs have been published by several French newspapers and have been the object of important exhibitions around the world. He has been collaborating with Agence France Presse since 2008.

ISBN 9789954494110 | 52 pages | 245mm x 245mm | Colour Illustrations and Colour Photographs | 2009 | Senso Unico Editions, Morocco | Paperback | \$28.95/£18.95

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MIGRATIONS. le rapport Alpha

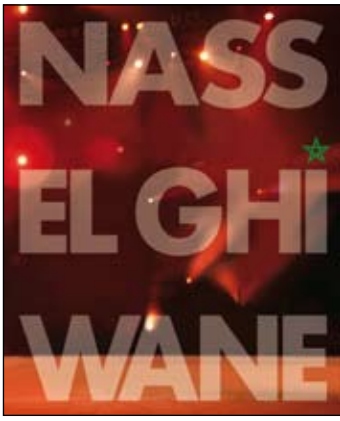
Henri Michel Boccara

In this original variation on the theme of migration, the destinies of six people who have migrated are recounted in the voice of one of them. They may encounter violence and injustice, some fit into current realities, others spring from the distant past; but there is a commonality in the recounting: the reasons for migration and their experiences. The interwoven stories of waves of men and women, desperate or driven by strong beliefs, are told by the reporter, at the end of his career. This man, who is the centre of the risky encounters, seeks the reasons and truth about his own exile.

HENRI MICHEL BOCCARA, born in Tunis, has lived in Morocco for more than forty years. He studied at the Centre d'expression d'art dramatique of André Voisin, and then at IDHEC. He studied medicine but always remained involved in theatre and writing. He founded and continues to direct the Groupe des Neuf, for which he has written several plays shown in Morocco, and outside at events such as the Festival de Grenoble, and Points sur les l en Avignon. He is also a novelist (Itinérances, Traver-sées, Le plumier, Tunis-Goulette-Marsa, Au commencement) and writer of short stories (La corde d'Anamer, La pluie sur Aveiro). His characters are often migrants or exiles, stowaways rolled around by history, guided by their huge thirst for life.

ISBN 9789954494059 | 142 pages | 210 x 148 mm | 2008 | Senso Unico Editions, Morocco | Paperback | \$19.95/£15.95

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NASS EL GHIWANE

Omar Sayed

L'histoire extraordinaire du groupe musical marocain Nass el Ghiwane est racontée pour la première fois. Le récit d'Omar Sayed est accompagné de témoignages et d'exposés qui mettent en lumière ce qui a contribué à faire de Nass el Ghiwane une légende qui a franchi les frontières. Créé au début des années 70 à Hay Mohammadi, le groupe déclenche immédiatement l'enthousiasme et devient le porte-voix des sans voix. Ses textes puisés dans le patrimoine littéraire marocain et qui, par fines métaphores expriment le désenchantement de ces temps sombres, sa combinaison inédite d'instruments traditionnels, ses mélodies qui mêlent tous les genres régionaux

populaires, et ses voix à la fois déchirantes et puissantes de tristesse et de révolte viennent ébranler le paysage musical maghrébin. Malgré la disparition de deux de ses membres emblématiques, les séparations et les recompositions, Nass el Ghiwane continue partout à soulever les foules des hbab el Ghiwane (les amis des Ghiwane) à chacune de ses apparitions sur scène.

De nombreuses photos, souvent inédites et rassemblées pour la première fois, illustrent les quarante années de cette épopée et font de ce livre un ouvrage de référence et un vibrant hommage à des artistes hors normes.

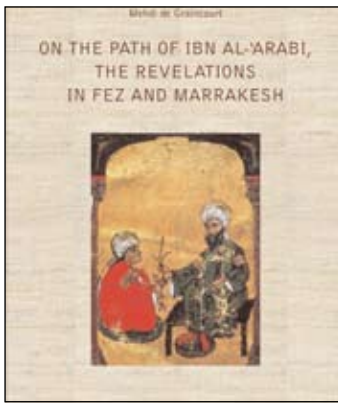
The amazing story of the Moroccan musical band Nass el Ghiwane is related for the first time. Omar Sayed's story is backed by accounts and articles by well-known figures highlighting the major aspects of Nass El Ghiwane's border-crossing legend.

Set up at the beginning of the seventies at Hay Mohammadi, one of Casablanca most deprived areas, the band aroused enthusiasm and quickly became the "spokesman of the voiceless". Their texts are drawn from the Moroccan literary heritage and express the disenchantment of those dark times through subtle metaphors; their new blend of traditional instruments, their melodies which combine all sorts of regional popular styles, and their voices both poignant and powerful, tinged with sadness and rebellion, shake the Moroccan musical scene. Despite the death of two symbolic members, departures and new compositions, Nass El Ghiwane still arouse crowds of hbab el Ghiwane (friends of the Ghiwane) every time the band steps on stage. The photographs, some of which have never been published, are gathered for the first time to illustrate forty years of this saga.

The book co-published with Editions du Sirocco is a reference and a glowing homage to these extraordinary artists.

ISBN 9789954885192 | 400 pages | 255mm x 210mm | Colour Illustrations and Colour Photographs | 2011 | Senso Unico Editions, Morocco | Paperback | \$90.95/£60.95

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ON THE PATH OF IBN AL-ARABI The Revelations in Fez and Marrakesh

Mehdi de Graincourt

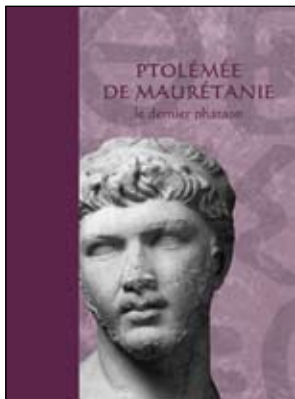
The major moments of Al-Shaykh Al-Akbar's life are related in the first person. The author becomes a scribe and steps aside in order to let the word of the Master be heard and pass on his teachings in a crystal-clear way. Ibn Al-'Arabi's word is a message of tolerance, a return to the common roots of the three «religions of the Book», and it summons the reader, whatever his faith may be, to oppose war and fanaticism. This book is a first step on the Sufi path, but may also be read as an enlightening and wonderful tale. The text is enhanced by a lavish iconography which

illustrates ten centuries of Islamic, Christian and Jewish art.

Des « moments » de la vie du Shaykh al-Akbar sont racontés à la première personne. L'auteur, devenu scribe, s'efface pour que la parole du Maître retentisse et transmette encore une fois son enseignement de manière claire et limpide. Sa parole est un message de tolérance, un retour à la source commune des trois religions du Livre, et appelle le lecteur, quelle que soit sa confession, à se battre contre le fanatisme et la guerre. Ce livre est un premier pas sur la voie soufie, mais on peut aussi le lire comme un récit lumineux, une fable merveilleuse. Le texte est sublimé par de riches illustrations, témoignages de dix siècles d'art islamique, chrétien et juif.

ISBN 9789954838365 | 240 pages | 320mm x 260mm | Colour Illustrations and Colour Photographs | 2005 | Senso Unico Editions, Morocco | Paperback | \$90.95/£60.95

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PTOLEMEE DE MAURETANIE. le dernier Pharaon

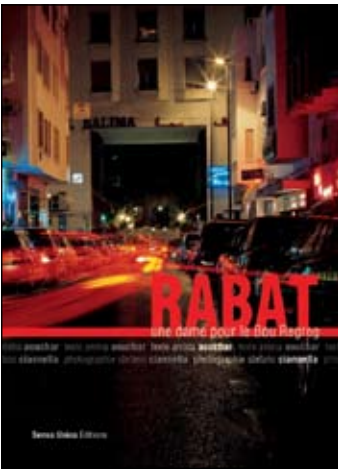
Jean-Pierre Koffel and Josiane Lahlou

Ptolémée became king of Mauretania in 23 AD, when his father Juba II died. His mother, Cleopatra Selene II, is the daughter of Cleopatra and Mark Antony, and Ptolémée is the last descendant of the Pharaohs' dynasty founded by one of Alexander the Great's lieutenants. Berber, Greek, Egyptian and Roman blood run in his veins. Mauretania is shaken by the rebellion of Tacfarinas, a Berber leader who dreams of freedom for his people and fights against the Roman Empire. In Rome, Caligula succeeds to Tiberius and his madness endangers his entourage and the destiny of the Empire. Thanks to his ancestors, Ptolémée might become Emperor of Rome, but Caligula has him murdered.

After Ptolemy's death, one of his emancipated slaves attempts a last and vain rebellion crushed by Rome that starts reinforcing its power on Northern Africa. This novelized historical account is well-documented and based on historical facts. It relates the destiny of some outstanding figures of the Roman Empire, at the beginning of the first century AD, the rebellion and defeat of Tacfarinas, and the last years of Ptolémée's reign. It also magnificently describes the everyday life in Tipasa, Volubilis, and Rome. A rich and varied iconography gives a skilful lighting on the theogony, culture and art shared by all Mediterranean countries, a legacy of thousands of years.

ISBN 9789954494004 | 272 pages | 320mm x 260mm | Colour Illustrations and Colour Photographs | 2006 | Senso Unico Editions, Morocco | Hardback | \$100.95/£64.95

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RABAT. une dame pour le Bouregreg

Amina Aouchar

Rabat est une ville qui, tout en aspirant à la modernité, n'entend pas la subir et préserve son histoire et ses traditions dans la discrétion de ses pierres et ruelles. Les vestiges anciens sont rarement relégués au simple rang de monument historique et ils conservent, à l'abri du temps, un mode de vie ancien, à la fois contradictoire et complémentaire de cette modernité vers laquelle la ville tend de plus en plus. Dans ce livre, la parole et l'image ont une égale importance, un pouvoir d'exaltation réciproque. Ainsi, le regard de l'auteur et du photographe se croisent-ils et se complètent. Une série d'images, où modernité et passé se côtoient, sont le joli prétexte qui permet à l'auteur de décrire l'actuel tout en valorisant le passé. L'itinéraire

est tracé par le hasard, le photographe se promène en fixant son objectif sur tout ce qui retient son attention. Sa technique et sa sensibilité forcent le lecteur à un moment de réflexion. Il retient, par l'image, ces sensations contrastées que l'on ressent parfois, en promenant le regard d'un côté à l'autre d'une même rue ; sensations trop fugaces pour que l'œil en cueille le sens au moment où il les perçoit. La photo-documentaire devient ainsi une œuvre esthétique de grande valeur.

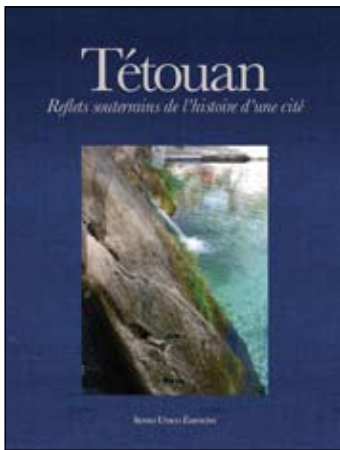
Les textes sont rédigés avec élégance et subtilité au cours d'une agréable promenade, permettant à l'ouvrage de devenir une définition de la ville, telle que les R'batis et les visiteurs la vivent aujourd'hui.

Rabat is a city which aims for modernity but refuses to be subjected to it. The secrecy of its stones and back-alleys preserve the city history and traditions. The ancient vestiges are not to be considered as just relics of the past: sheltered from the passing of time, they retain a traditional way of living, which is at the same time complementary and in contradiction to the modernity for which the city strives. The itinerary is chosen at random: the photographer strolls through the city and points his camera on whatever draws his attention and curiosity. His photographs hold contrasting emotions, so fleeting that the eye hardly catches them. Although this is mainly a photographic book, words are nonetheless important: images and words have a mutual power of elation when the eyes of the photographer and the author meet. The sequence of photographs, which show modernity and past in close contact, are a fine pretext for the author to explain "what is" and to remind "what was", in this "definition" of Rabat, as it is lived nowadays by the Rabatis but also by tourists.

AMINA AOUCHE has an M. A. in history, a doctorate in history at Toulouse-le Mirail University, and a State doctorate at Bordeaux III University. She is Professor of the History of International Relations at Mohammed V Rabat University, and Director of the Institut universitaire de la Recherche scientifique. She has published many articles and books, amongst which are: FÈS ET MEKNÈS (Flammarion).

ISBN 9789954494011 | 192 pages | 330mm x 240mm | Colour Illustrations and Colour Photographs | 2007 | Senso Unico Editions, Morocco |
Hardback | \$90.95/£60.95

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TETOUAN. Reflets souterrains de l'histoire d'une cité

Mihamad Benaboud and Khalid Rami

Après un aperçu historique depuis les traces de l'antique Tamuda (III^e siècle avant J.-C.), cet ouvrage collectif présente l'un des aspects les moins connus de Tétouan, son patrimoine souterrain. Le scoundo, réseau de canalisation souterrain vieux de plusieurs siècles est doté de tuyaux en céramique qui s'enchevêtrent sous la médina pour porter l'eau aux fontaines, aux mosquées, aux hammams et aux demeures privées. Le ventre de Tétouan recèle aussi un énorme labyrinthe souterrain, les mazmorras, où étaient enfermés les Chrétiens capturés par les corsaires marocains entre le XVI^e et le XVII^e siècle.

Dans la ville, Musulmans, Juifs et Chrétiens se côtoient depuis des siècles. Leurs cimetières respectifs sont situés l'un à proximité de l'autre, en témoignage de cette longue tradition de tolérance.

L'iconographie présente des images inédites du scoundo, ainsi que des bassins, des mosquées, des medersas et des demeures qui sont reliés à ce réseau unique. Pour la première fois, les mazmorras, inaccessibles au public ont été aussi photographiées.

A brief account of the history of Tetouan, from the ancient site of Tamuda in 3rd century BC to the present day, introduces the main subjects of the book: the Scoundo, the Mazmorras and the cemeteries of the three religions of the Book. The Scoundo is an underground water main dating back to the 16th century and made up of ceramic pipes which run under the medina carrying water to fountains, mosques, hammams and private houses. The bowels of Tetouan medina also contain a huge labyrinth, the Mazmorras, in which Christians captured by Moroccan corsairs between the 16th and the 17th century were kept prisoners. In the city, Muslims, Jews and Christians have been living side by side for centuries and their cemeteries, one next to the other, clearly show this long lasting tradition of tolerance. The iconography shows totally new photos of Tetouan historical monuments; of the Scoundo, including some of the fountains, mosques, medersas and houses connected to this unique water main; and of the Mazmorras, forbidden to the public and which have been photographed for the first time.

M'HAMAD BENABOUD obtained his Ph.D. at the University of Edinburgh in 1978, and currently holds a chair at the Abdelmalek Essaadi University of Tetouan. He has directed several doctorates on Al-Andalus history and cultural heritage. He supervises the group of research on Morocco and Andalusia history and has been awarded the Prix du Marocin 1983. He has published many books and hundreds of articles in specialist journals.

Khalid Rami

KHALID RAMI a Research professor, has obtained a European Masters in cultural and natural heritage planning, a DESA in «The Moroccan city: history and preservation» and a doctorate on the Scoundowater main, in Tetouan. He has published many essays on the history and cultural heritage of Tetouanmedina and on the Scoundo in particular.

ISBN 9789954494073 | 176 pages | 320mm x 245mm | Colour Illustrations and Colour Photographs | 2009 | Senso Unico Editions, Morocco | Hardback | \$90.95/£60.95

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