* * * * *

--- Grenade à l'Alhambra.

L'Alhambra! L'Alhambra! palais que les Génies
Ont doré comme un rêve et rempli d'harmonies;
Forteresse aux créneaux fantaisie et envolée,
Où l'on entend la nuit de merveilleuses syllabes,
Quand la lune, à travers les mille arceaux arabes,
Sème les murs de têtres blanches!

[Les Orientales par Victor Hugo]
La Alhambra

Palais

Oue les génies ont dûre couronner
et emplir charmantes
PLANS,
ELEVATIONS, SECTIONS,
AND
DETAILS
OF THE
ALHAMBRA:
FROM DRAWINGS TAKEN ON THE SPOT IN 1834
BY
THE LATE M. JULES GOURY
AND IN 1834 AND 1837 BY
OWEN JONES, ARCHI
WITH A COMPLETE TRANSLATION OF THE ARABIC INSCRIPTIONS, AND AN HISTORICAL NOTICE OF THE
KINGS OF GRANADA, FROM THE CONQUEST OF THAT CITY BY THE ARABS TO THE
EXPULSION OF THE MOORS, BY MR. PASQUAL DE GAYANGOS.

VOL. I.

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TO THE MEMORY
OF JULES GOURY, ARCHITECT,
WHO DIED OF CHOLERA, AT GRANADA, AUGUST XXVIII. MDCCXXXIV.
WHilst engaged in preparing the original drawings,
this work is inscribed,
by his friend,
Owen Jones.

A LA MEMOIRE
DE JULES GOURY, ARCHITECTE,
MORT DU CHOLERA, A GRENADE, AOUT XXVIII. MDCCXXXIV.
TANDIS QU’IL ETAIT OCCUPE A PREPARER LES DESSINS ORIGINAUX,
CET OUVRAGE EST DEDIE,
PAR SON AMI,
Owen Jones.
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In the summer of 1834, Messrs. Jules Goury and Owen Jones visited Granada, in the hope of being able to give to the world a more perfect representation of the Palace of the Alhambra than had hitherto been obtained: they believed that they derived peculiar advantages for the fulfilment of this design, from having previously passed a considerable time in Egypt, in the study of the valuable remains of Arabian architecture which that country possesses. After a residence of six months in the Alhambra, Monsieur Jules Goury fell a victim to the cholera, which at that period infected the whole of Europe. Overwhelmed by the loss of an attached friend and valuable coadjutor, Mr. Owen Jones at once returned to England; and, in the following year, commenced the publication of the original drawings. In the spring of 1837, he re-visited the Alhambra, and completed the collection. To insure perfect accuracy, an impression of every ornament throughout the palace was taken, either in plaster or with unused paper, the less relief of the ornaments of the Alhambra rendering them peculiarly susceptible of this process: these casts have been of essential service in preparing the drawings for publication, and having been placed with them in the hands of the engravers, have greatly contributed towards the preservation of that peculiar sentiment which pervades the works of the Arabs.

London, July 21, 1842.

Pendant l'été de 1834, Messrs. Jules Goury et Owen Jones visitèrent Grenade, dans l'espoir de pouvoir donner au public une reproduction du Palais de l'Alhambra plus parfaite que celles obtenues jusqu'alors II: ils pensaient qu'ils devaient tirer des avantages tout particuliers pour l'accomplissement de ce projet, du temps considérable qu'ils avaient déjà passé en Egypte, à étudier les précieux restes d'architecture Arabe que cette contrée possède. Après un séjour de six mois dans l'Alhambra, Monsieur Jules Goury tomba victime du choléra, qui ravageait à ce moment toute l'Europe. Accablé de la perte d'un ami dévoué et d'un inappréciable collaborateur, Mr. Owen Jones revint immédiatement en Angleterre; et, l'année suivante, commença la publication des dessins originels. Au printemps de 1837, il visita de nouveau l'Alhambra, et compléta la collection. Pour obtenir une parfaite exactitude, on a pris, soit en plâtre, soit avec du papier sans colle, une empreinte de tous les ornements qui se trouvent dans le palais: le bas relief des ornements de l'Alhambra les rendant particulièrement propres à l'emploi de ce procédé: ces empreintes ont été d'un très grand service dans la préparation des dessins, et entre les mains des graveurs, elles ont grandement contribué à préserver intact ce sentiment tout particulier, qu'on remarque dans tous les monuments Arabes.
HISTORICAL NOTICE.

HISTORICAL NOTICE OF THE KINGS OF GRANADA;
FROM THE CONQUEST OF THAT CITY BY THE ARABS
TO THE EXPLOSION OF THE MOSQUES.

The city of Granada, the last bolwhok of the Muslim power in Spain, is situated at the extremity of an extensive and highly cultivated plain, bounded to the northeast by the snow-clad mountains of the Sierra Nevada. It stands on four hills, rising to the height of upwards of three thousand feet above the level of the sea, and is intersected by a considerable stream, called by the Moors, Hadâroh (now Darro), which, after emptying its waters into the Xerût, close to the oatikara, becomes eventually the principal tributary to the Guadalquivir. To the northwest, and as far as the eye can reach, the delightful Vega, irrigated by numerous streams, descending from the surrounding heights, decked in perennial verdure, and where the vine, the orange, citron, and mulberry trees grow in the greatest possible luxuriance—"A spot," says the Arabian historian of Granada, "for superior in extent and producefulness to the celebrated gautahia or meadow of Damascus, and which can only be compared to a terrestrial paradise." Nothing, indeed, can equal the magic charms of this plain, which, though not cultivated to the extent, nor with the same ability, which the Moors boasted upon it, is still one of the most delightful spots which the traveller can behold. The effect is further heightened by clusters of farm-homes of dazzling whiteness, glinting among the verdant foliage, and by numberless "casarcones" or villas, which an Arabian poet has unhappily compared to "so many oriental pets set in a cup of emerald." These advantages of the soil are enhanced by its salubrity, which was, and is still, proverbial among the Moors of the opposite coast, who, not unfrequently came over to Granada in quest of health. The cool breezes of the Sierra Nevada refresh the atmosphere in the hottest days of summer; and tying constantly assures the presence of water. No wonder then, if the Moors left such a spot reluctantly; and, if Granada should still form a favourite theme of popular song among a people, who still sigh and pray for the restoration of their empire!

The ancient history of Granada—like that of most great cities in the Peninsula—is involved in imperceptible obscurity. Some writers have traced its foundation to the Romans, long previous to

NOTICE HISTORIQUE SUR LES BOIS DE GRENABDE:
DEPUIS LA CONQUETE DE CETTE VILLE PAR LES ARABS.
PAR A L'EXPIATION DES MOSQUES.

La ville de Grenade, dernier boulevard des Mahométans en Espagne, est à l'extrémité d'une plaine immense et riche en culture qui s'étend au nord-est jusqu'au pied des montagnes escarpées de la Sierra Nevada. Elle est entourée de quatre rivières, à plus de trois mille pieds au-dessus du niveau de la mer, et traversée par un ruisseau considérable, appelé par les Maures, Hadâroh (aujourd'hui Darro), qui verse ses eaux dans le Xerût, à l'extrémité des fontaines, et devient à certaines époques de l'année, le plus grand tributaire du Guadalquivir. Au nord-ouest, s'étend à perte de vue, la délicieuse Vega, parsemée d'une verdure éternelle, et arrosée par de nombreux ruisseaux qui descendent des hauteurs environnantes: la, l'orange, le citron, la vigne, et le mûrier, déploient une luxuriante végétation. "C'est ici," dit l'historien Arabe de cette ville, "qui, sans être cultivée autant qu'elle pourrait l'être, ni avec la même habitude que les Maures y exploitaient, est même moins des lieux les plus ravisants que l'outil du voyageur paisible contemplateur. L'effet en est encore renforcé par des groupes de fermes, d'une blancheur incroyable, qui brillent à travers le feuillage verdoyant, et par d'inconcevables "casarcones," ou villas, qu'un poète Arabe a comparées, avec hommage, à "autant de perles orientales, enchâssées dans une coupe d'émeraude." À ces avantages du sol, vient encore se joindre la salubrité du climat, qui était proverbiale, comme elle l'est encore, parmi les Maures du rivage opposé, qui venaient plus d'une fois à Grenade pour y chercher la santé. Les fraîches brises de la Sierra Nevada refroidissent l'atmosphère dans les jours les plus chauds de l'été, et le printemps y tient constamment le place de l'hiver. D' où s'étonner alors, que les Maures n'ont quitté à contre-cœur un pareil séjour, et que Grenade soit encore aujourd'hui le sujet favori des chants populaires d'un peuple qui ne cesse de soupirer et de priant pour le rétablissement de son empire?

L'histoire ancienne de Grenade, comme celle de la plupart des grandes villes de la Péninsule, est enveloppée d'une obscurité imperceptible. Quelques écrivains l'attribuent à la fondation aux

1. Le mot Xerût est une exagération de Xurbet ou Xubat, le flottage des eaux, et ce n'est que le fleuve de Yerbât, comme est dit par les Arabes et les Coqs. Il est ceint de fort beau monument, et il coule dans la mer de la ville de Xerût, dont il est le principal affluent.

2. Le mot "villages" est le même usage de Yerbât, Xerût, à laquelle se séparent les villes en haut de l'Habitat.

3. Le mot "casarcones" est issu de l'Arabe "jamar," signifiant "les maisons des maîtres," et même des maisons de maîtres, d'où la ville des Xerût.

4. Entendu telle, qu'elle signifie "lieu où les moines nagent, sans être prés de la mer bleue."
the Christian era; others have made it a Phoenician colony; whilst the Granadine antiquarian, Pedraza,* with the characteristic freedom of his countrymen to extol the origin of their native place, has not hesitated to say, that it was founded two thousand years before the birth of Christ, by a king named Esparon, who called it Alhaziras, after his wife's name! Be this as it may, certain it is that, at the time of the invasion of Spain by the Arabs, there was, at the site now occupied by Granada—and, according to all probabilities, on the hill which rises immediately above "Campo del Príncipe"—a strong fortress, called Alzahara, which, after the surrender to one of Yezid's lieutenants, was given over to the Jews as a residence, where it received the name of Karahat Al-zubaid, or "Grenada, of the Jews." It seems to have been, at first, a place of little or no importance, and subject to Elvira, the ancient Alhazira, which was then the capital of the province. Some time after the conquest, Alhukum Haussin Ibn Dhiue Alkaili, who governed Spain in the Khalif's name, having received orders to divide equally among the Arab and African settlers the lands of the vanquished Goths, gave Elvira, and the surrounding territory, to the Arabs of Baza-
cus, who, in remembrance of their native land, called it Sikan, the ancient name of that capital among the Arabs. Granada is scarcely mentioned in the Arabian historians until half a century after the conquest. We are enabled, however, to glean the following facts from their writings. We find that about the year 150 of the Hijra (A.D. 670), a governor of Elvira, named Asad Ibn Abdurrahman As-bayhuni, strengthened the fortifications of Granada, and built there a castle. We next hear of Granada during the civil wars between the Arab tribes, which had settled in the province of Elvira, and the Mahdiai, or people of mixed blood, who were also settled in the latter, having gained possession of the capital, Elvira, made great slaughter among their enemies, and obliged them to take refuge in the neighbouring for-
tress of Granada, which they besieged. An Arab vizir has preserved to us two verses, composed on this occasion by a head of the besieging tribes, and which were shot over the walls by means of an arrow. As they contain an allusion to a castle already called Kaš-
ât Al-breuni (the red castle), probably the same built by the above Governor of Elvira, we shall transcribe them here:

"Dented and redoubled are the houses [of our enemies]; invaded by the external rains, traversed by tempestuous winds.

"Let them within the red castle hold their miserable councils; perdition and we will render them on every side.""

Elvira, together with Granada, continued to be ruled by governors, appointed by the Khalif of Cordova, until the beginning of the eleventh century, when, by the overthrow of the dynasty of Umayy,

of their vast dominions, both in Africa and Spain, became the prop of ambitious chieftains. One of these, named Zvi Isr Zeyri Ibn Mosal, who belonged to the Berber tribe of Sembali, having obtained possession of the province of Elvira, of which he had been governor under the Beni Umayyad, founded an independent king-

Romanian, long-time avant l'ère Chrétiennes ; d'autres en font une colonie Phénicienne ; tandis que l'antiquaire Granadins Pedrazas,* avec cette passion caractéristique de ses contemporains pour rehausser l'origine de leur pays, n'a pas hésité à dire qu'elle fut fondée, deux mille ans avant Jésus Christ, par un royaume Espagnol, qui l'appelait Illibérie, du nom de sa femme. Quoi qu'il en soit, il est certain qu'à l'époque de l'invasion de l'Espagne par les Arabes, il y avait sur le territoire occupé aujourd'hui par Grenade, et, selon toute proba-
bilité, sur la hauteur qui domine "Campos del Príncipe," un château fort, appelé Karahatat, qui après sa reddition à un des Renégats de Yezid, fut abandonné aux Juifs pour leur usage de résidence, d'où on reçut le nom de Karahat Al-zubaid, ou "Grenade des Juifs." Cette ville paraît avoir été d'abord une place de peu d'importance, et sommée à Elvira, l'antique Alhazira, qui était la capitale de la province. Quelques temps après la conquête, Alhukum Khaoussin Ibn Dhiue Alkaili, qui gouvernait l'Espagne au nom du Calife de Damas; reçut l'ordre de partager également entre les colonies Arabes et Africaines, les terres des Goths vaincus, et donna Elvira avec le territoire environnant, aux Arabes de Baza-
cus, en souvenir de leur terre natale, l'appelèrent Sikan, ancien nom de la capitale Arabe. Durant un siècle et demi après la conquête, Grenade est à peine mentionnée par les historiens Arabes; cependant nous avons pu glacer les faits suivants dans leurs écrits. Nous trouvons, que vers l'année 150 de l'Hégire (A.D. 670), un gouverneur d'Elvira, nommé Asad Ibn Abdalrahman As-Sayh-
uni, renforça les fortifications de Grenade, et y bâtit un château. Il est encore question de Grenade, pendant les guerres civiles entre les tribus Arabes établies dans la province d'Elvira, et les Mahdiai, ou peuple de sang mêlé, qui se disputaient l'empire. Les derniers ayant pris possession d'Elvira, le gouverneur d'Elvira, s'étant uni avec un grand nombre de leurs ennemis, et les obligèrent à chercher refuge dans la forteresse de Grenade, qui était voisine, et qu'ils assiégerent. Un écrivain Arabe nous a conservé deux vers qui furent composés à cette occasion par une bande de tribus adversaires, et qui se lisent, au moyen d'une flaque, par-dessus les remparts. Comme ils contiennent une allusion à un château déjà appelé Koubat Al-bassani (château rouge), probablement le même qui fut bâti par le gouverneur d'Elvira, cité plus haut, sous les tribus ibères:

"Les maisons [de ces ennemis] abandonnées et sous toit, sont écrasées par les pluies de l'automne, et transpercées par les vents orageux."

"Qu'a cause donc, qu'ils tiennent leurs pires conseils dans le château rouge? La perdition et la mort les attendront dans ce monde."

"Elvira et Grenade continuèrent d'être administrées par des gouver-

neurs nommés par les Califes de Cordoue, jusqu'au commencement du onzième siècle, époque à laquelle leurs vastes possessions, en Afrique, comme en Espagne, devinrent, par suite de la ruine de la dynastie d'Umayyad, prises d'ambitions cupides. Un d'eux, nommé Zvi Ibn Zeyri Ibn Mosal, qui appartint à la tribu Barbare d'Africains, ayant pris possession de la province d'Elvira, dont il avait été gouverneur sous le Beni Umayyad, fonda un royaume..."
dom, which he transmitted to his posterior. This chief is said to have considerably strengthened Granada, wherein he occasionally fixed his residence. His nephew, Habous Ibn Makhzen, who succeeded him in 410 (A.D. 1020-21), not liking the situation of Elvira, or not deeming it sufficiently strong to stand a siege in those perilous times, when Spain was a prey to nearly and civil war, removed his court to Granada, and induced the people of other provinces to settle therein, by giving them lands, and exempting them from the customary tribute. It is, according to Arvéy, still continued in the ninth century many imposing remains of Roman or Phœnician domination, was entirely destroyed; its materials being used in the construction of the new city, as would appear from the fact of several inscriptions, with the reading “Municipium Elberumtunum,” statues, shafts of columns, and other Roman remains, having been found within the precincts of the Moorsish Kassabah.7 According to Ibn Hayyan, an Arab historian, who flourished about the middle of the eleventh century, and who visited the ruins of Elvira, not one of its magnificent buildings was then left standing, save a mosque, built under the reign and by the command of Mohammed I., of Cordova. Among the buildings, erected by Hâbita to strengthen or embellish his new capital, was a Kassabah or fortified inclosure, the ruines, as well as the name of which, are still preserved in the “Alhama.”

Bâdis, who succeeded his father, Habous, in 420 (A.D. 1037-8), continued the works which he left unfinished, and erected, besides, another Kassabah, which was called Jedifah, or “the new,” to distinguish it from that raised by his father. This extended down to the Duero, occupying all the intermediary space between the old Kassabah and the Duero. Bâdis built also a palace for his own residence, the remains of which are still to be seen in the “Casa del Carbón.”5 After a long and prosperous reign, Bádis died in 420 (A.D. 1037-8), and was succeeded by his grandson, Abdallah Ibn Badis, in whose time the Almoravides, commanded by Yusuf Ibn Tashfin, crossed over to Spain at the solicitation of the Moorish rulers of that country, no longer able to cope with the victorious arms of Alphonse the Sixth, of Leon, who, after reducing the important city of Toledo in 1083, was now fast advancing into the heart of the Mohammedan dominions. Though Yusuf and his Rebecs had come to Spain for no other purpose, than that of ascertaining their brethren in religion against the common foe, they were so captivated by the climate, fertility, and the superior advantages of Spain, when compared to the sandy deserts wherein they originated, that they decided upon fixing their abode therein. Accordingly, no sooner had Yusuf bidden the pride of Almoravides at the battle of Zikharah (October, A.D. 1086), than he turned his arms against the Mohammedan princes, and deprived them one by one of their estates. Abdallah Ibn Badis was one of the first victims of his perfidy; his capital was taken on Sunday, the 7th of Rabi’al A. H. 485 (A.D. 1090), and he himself led into captivity to Africa, where he ended his days, at the castle of Aghmat.

As long as the Almoravides reigned over Spain, Granada—which in point of size and importance was inferior only to Cordova and Sevilla—was governed by Sheikhs, of the tribes of Mansûfî and Lamamiz, appointed by the Sultans of Africa. So great was the estimation in which Granada, with its towering ram-
parts and its fertile soil, was held by those wild conquerors, that Ibn Ghâniyyâh, one of their chiefs, is said to have once exclaimed, addressing his followers,—"Spain is like a shield, the arm-hole of which is Granada: let us but hold the strips tight, and the shield shall never drop from our arms."*  

About the beginning of the twelfth century, however, another set of wild families issued from the deserts beyond the Atlas, fell on the Almoravides, and matched the empire of Africa out of their hands. Mohammed Ibn Tiaµtar,* the Berber of the tribe of Bâdis, who clansman descended from Ali Ibn Ali Tâlîh,—the arch persecutor and non-issuer of the Mohammadan prophet,—was their leader. Having made his ignorant countrymen believe that he was the Mahdi, announced in an ancient prophecy, he became the founder of a religious sect, called Almoravides, or Sectaries,—a word which has since been corrupted into "Almohades." The tribes of Massûahâd, Tâmsûl, Ghanâlî, and others, having followed his standard, he attacked and defeated every where where his enemies the Almoravides, and reduced the best provinces of their empire. 'Abdul-lâhîm Ibn 'A's, who succeeded the pretended Mahdi in 524 (A.D. 1130), achieved the task commenced by him. He took Fes in 540 (A.D. 1140), Marrakes in the ensuing year, and having sent an army to Spain, speedily subdued that country to his rule.  

To relate the interminable civil wars to which the settlement of those tribes in the Peninsula gave rise, would lead us away from the principal object of this notice. Suffice it to say, that Granada, which during the period of their domination, was governed by princes, of the poetry of 'Abdul-lâhîm, was fre-  

quently detached from their empire either by rebellion or conquest. In the year 556 (A.D. 1151), Bâdis Ibn Humshak, an enterprising Almoravide chief, profiting by the absence of the governor of Granada, Ibn Scîd, son of 'Abdul-lâhîm, who had crossed over to Africa to assist his father, the Khâli, in pulling down a rebellion, approached that city secretly, and at night, and entered it by a gate, which his partisans within left open for him. The Almoravides, who occupied the garrison, fled to the Kasbah Almâ'ârî, which was immediately invested by the daring chieftain. Meanwhile, Ibn Scîd was hastening from Africa to the assistance of the besieged. Having encamped at a spot in the Vega of Granada, called Mejorâ-s-raladîl (the field of the sleepers), he attacked Ibn Humshak, but he was defeated with great loss, and compelled to fall back upon Malaga,—whilst his enemy returned triumphantly to Granada, where he had all his prisoners beheld, in sight of the besieged. The author from whom we borrow these details, says, that Ibn Humshak, who was now assisted by his son-in-law, Ibn Mûshâbî, King of Merjûr-Viscid and Valencia, took up a position on a hill, close to the quarter of the city, afterwards called Almorite, where he threw every sort of projection into the citadel, with a view to compel its rebellious defenders to surrender. Again did the Almoravides cross over to Spain in the assistance of their brethren. This time they were victorious. The rebels were defeated with great slaughter, and Ibn Mûshâbî escaped with great difficulty to Jâhr.  

Granada continued to be governed by princes of the reigning dynasty at Marrakes, who vied with each other in splendour and magnificence. One of them, especially, named Sid âbi Bâdisî

* Ibn Khallîl, in the Muhâmâdît el-Khâtîbî, governor of Spain, under the Almoravides.  
† Moins exact que le roman de 'Abdul-lâhîm, gouverneur de l'Atlas, et le roman d'Al-Idrîsî, de la Grande Méditerranée.  
‡ Moins exact que le roman de 'Abdul-lâhîm, gouverneur de l'Atlas, et le roman d'Al-Idrîsî, de la Grande Méditerranée.  
§ Moins exact que le roman de 'Abdul-lâhîm, gouverneur de l'Atlas, et le roman d'Al-Idrîsî, de la Grande Méditerranée.  
• L'emploi de l'yeux de 'Abdul-lâhîm, gouverneur de l'Atlas, et le roman d'Al-Idrîsî, de la Grande Méditerranée.  
• L'emploi de l'yeux de 'Abdul-lâhîm, gouverneur de l'Atlas, et le roman d'Al-Idrîsî, de la Grande Méditerranée.
Ishaq, who governed from 613 to 619 (A.D. 1216-22), is said to have embellished his city with many new buildings. Not only he erected, on the banks of the Xeris, a most splendid residence for himself, called Karwa-ol (the palace of the Lord), but he planted gardens, opened canals for irrigation, built colleges and mosques, and added considerably to the fortifications of the Kaunash or citadel.

But the empire of the Almohads, like that of most African dynasties, was destined to be of long duration. Scarcely were sixty years elapsed since the elevation of 'Abd-al-Munam, when their vast dominions were assailed— in the west, by the Beni Merin in the east, by the Beni At-Haba. In Spain, too, numerous rebels resisted their authority and proclaimed independence. A Jewish astrologer, they say, had predicted to Yahya Al-Mansur, the third Sultan of the Almohads, that a man born in Andalusia, and named Mohammed Ibn Yusuf, would revolt against them and be the ruin of their empire: accordingly, that Sultan and his successors caused a most scrupulous search to be made throughout their Spanish dominions, when many an individual, bearing that devoted nature, was discovered, and fell by the hands of the executioner.

In the year 625 (A.D. 1228), a noble sheik, descended from the ancient Kings of Tangiers,* Mohammed Ibn Yusuf Ibn Hid, by name, believing himself to be the man designated in the prophecy, undertook to rescue his country from the feeble grasp of the Almohads, and to found a kingdom for himself. Having assembled a considerable number of followers, whom heled to the Almohads attached to his cause, he raised the standard of revolt at Otrioula, in the province of Murcia, and pushed his incursions till within sight of that capital. In vain Sid Abi-Abba, who commanded there, marched against him at the head of all his forces, he was defeated with great loss, and obliged to flee before the rebellious chiefman, who bestowed him in his capital, and compelled him to surrender.

Master of Murcia, Ibn Hid narrated the story of 'Abu Ala al-muwallad (commander of the Moors), and sent an embassy to Al-muizz, the reigning khalif at Bagdad, whom he proclaimed spiritual Lord of Mohammedan Spain. Having taken Xativa, Denia, and other towns hold by the Almohads, he marched on Mocha and Grenada, both which cities he speedily reduced under his sway. At the latter place, messengers came to him from Bagdad, bringing the confirmation of his title and sovereignty, by the khalif, as well as the inventions of some other dominions as he could wrest from the Almohads. He now caused himself to be proclaimed under the name of Abu Ala al-muwallad ('he who relies on God'), and prosecuted the war until he made himself the master in succession of Seville, Cordova, Costa, and Algazeas.

Ibn Hid, however, was not the only chiefman, who, during these eventful times, raised the standard of revolt against the Almohads. Another rebel, named also Mohammed Ibn Yusuf, but whom the Arabic writers generally designate under the surname of Dan-Bahram, rose at Aragon, a town of the province of Corдов in 625 (A.D. 1229). Though his career at first was not so prosperous, nor his conquests so rapid, as those of Ibn Hid, he contrived, nevertheless, to take possession of Jaen; and, having

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* He assembled a single army from the east of Africa, Alhambra Ibn All-Alhabib, received Al-ahmar (the red) as the surname given to him by the Moors, as he was the only rebel who had represented himself as the one who would succeed in the empire, in the eyes of the people, as chiefman of the province of Andalusia. He called himself from Ibn 'Abd al-Muwallad, one of the companions of the prophet, and chief of the tribe of Khamis.

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Mais l'empire des Almohades, comme celui de la plupart des dynasties Africaines, n'était pas destiné à une longue durée. Soixante ans s'étaient à peine écoulés depuis l'élection d'Abd-al-Munam, que déjà leurs vautres états étaient assaillis—à l'ouest, par le Beni Merin, à l'est, par le Beni At-Haba. En Espagne, aussi, de nombreux rebelles s'étaient portés à leur révolte et se proclamaient indépendants. Un astrologue leut, dit-on, prédit à Yahya Al-Mansour, le troisième Sultan des Almohades, qu'un homme né en Andalousie, et nommé Mohammed Ibn Yusuf, se soumettrait contre eux et ruinera leur empire. Par suite de cette prédiction, le sultan et ses successeurs ordonnaient, par toute l'Espagne Mahométaine, que toutes les recherches se multipliassent, et plus qu'ou le moindre, qui se portait zélé, trouve découvert, et mis à mort par les mains du bourreau.

Dans l'année 625 (A.D. 1228), un noble sheikh, descendant des anciens rois de Marrakesh,* et nommé Mohammed Ibn Yusuf Ibn Hid, se rémua l'homme désigné dans la prophétie, entreprit d'ar-racher son pays aux faibles mains des Almohades, et de fonder un empire pour lui-même. Après avoir rassemblé un nombre considérable de partisans, la bataille inspirée par les Almohades rallia à sa cause, il leva l'étendard de la révolte à Otrioula, dans la province de Murcie, et posa ses incursions jusqu'aux murs de sa capitale. En vain Sid Abi-Abba qui y commandait, marcha-t-il à sa rencontre, à la tête de toutes ses troupes, il fut défait, et, après avoir perdu beaucoup de monde, obligé de fuir devant le chef rebelle qui l'assiégeait dans sa capitale et le contraindrait à se rendre.

Maître de Murcie, Ibn Hid prit le titre de 'Abd-Allah al-muwallad (commandeur du Prince des Mahométans d'Espagne), et versa une ambassade à Al-muwattas, calife régnant de Bagdad, qu'il proclama le chef religieux de l'Espagne Mahométaine. Il s'empara alors de Xativa, Denia, et autres villes encore dans les possession des Almohades, et marcha jusqu'à Mocha et Grenade, qu'il soumit rapidement à sa domination. Dans la dernière de ces deux villes, il reçut des envoyés de Bagdad, qui venaient lui apporter de la part du Calife, la confirmation de son titre et de sa souveraineté, ainsi que l'invention de toutes les autres possessions qu'il pourrait enlever aux Almohades. Il n'en fit plus son prétendu seigneur. Après le titre d'Al-Muwallad (celui qui met sa confiance en Dieu), et continua la guerre jusqu'à ce qu'il se fût successivement rendu maître de Séville, Cordoue, Costa et Algerais.

Bis Ibn Hid ne fut pas cependant le seul conquérant qui, pendant cette èpoque si pleine d'événements, a su lever l'étendard de la révolte contre les Almohades. Un autre rebel, nommé aussi Mohammed Ibn Yusuf, mais dont les Arabes Firens généralement désignent sous le nom de Dan-Bahram, se soumit à Aragon, une ville de la province de Corдов en 625 (A.D. 1228).

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subsequently declared war against that monarch, marched from him a portion of his conquests, and took Granada, whereas he fixed his residence. The death of Ibn Hūd, who was assassinated in 663 (A.D. 1263), and Alphonso, by one of his lieutenants, left Isaac-al-Shamar of a dangerous rival, and he became eventually the only ruler of Moorish Spain.

But whilst the Moors were thus contending for power, the Christians, profiting by their divisions, were making successful inroads into their territories; and the conquests of Jayme I., of Aragon, on one side, and those of Ferdinand III., of Castile, on the other, were rendering the Moorish empire weaker and weaker. The former took Valencia in 1260, whilst the city of Cordova, so lost sacred in the eyes of the Moors for its magnificent mosque, fell into the hands of the Castilian king. Unable to content single-handed against these two formidable adversaries, Isaac-al-Shamar solicited, though in vain, the help of his neighbours of Africa. The rulers of that country, after the overthrow of the Almohads, were too seriously occupied in consolidating their new conquests to afford him any assistance; one by one his provinces were wrested from him, and he could only retain possession of the remainder by becoming the vassal of Ferdinand, and promising to serve him with five hundred lances whenever required, as well as by attending the Cortes of the kingdom like other feudatories of the Castilian crown, and paying an annual tribute amounting to about one half of his entire revenue. By becoming the vassal of Ferdinand, Isaac-al-Shamar ensured peace to his dominions, which expanded from Almeria to the Straits of Gibraltar; but on the death of that monarch, who was succeeded by his son Alphonso the Learned, being desirous to assert the Moors in all that he could do for his own sake, he threw off the Christian yoke, as, what is more probable, with a view to extend the limits of his own empire, he took the field in person, and made an invasion into the Castilian territory. He was however defeated, in 666 (A.D. 1265), near Alcalá la Real, and compelled to sue for peace, which he obtained on conditions still harsher than those imposed on him by Ferdinand. Again, in 665 (A.D. 1267), the troubles which broke out in Castile, owing to the pretensions of Alphonso over Navarre—to which he aspired in right of his mother, Beatrix—afforded Isaac-al-Shamar a favourable opportunity to renew the war. This time he was more successful: instead of entering, as before, the territory of the enemy, he now turned his arms against some of his revolted vassals, who, with the assistance of Alphonso, had proclaimed themselves independent, and reduced them to his obedience.

During the short intervals of peace thus afforded him, Isaac-al-Shamar, who possessed many of the qualifications of a sovereign, devoted his unavailing efforts to promote the prosperity and welfare of his subjects. By introducing order into the administration, and discipline into his army; by causing justice to be done to every class; by encouraging agriculture, trade, and the useful arts of life; by regulating the imposition of taxes—the produce of which he generally expended in objects of public utility—the able prince laid the foundations of a prosperity then unknown in any other monarchy of Europe. These advantages being made public, thousands of Moors left their native tows to settle in the dominions of Isaac-al-Shamar.

On the taking of Valencia by Jayme, fifty thousand Moors quitted the plains of that kingdom, and flocked to the counties which still owned the sway of Islam. Three hundred thousand families* are said to have evacuated Seville, Xerez, and Cadiz, on

Among the numerous buildings erected by this monarch, there is every reason to believe that the royal palace of the Alhambra—the description of which forms the subject of the present work—was one. It is true that Murat 2 and other Spanish historians attribute its erection to his son, Mohammed II; but, as we have the testimony of Ibn-al-khattab, who says, that soon after his occupation of Granada, the Sultan Ibn-l-Muârund undertook to build himself a palace within the circuit or fortress of the Alhambra; and that having completed some portion of the building, he fixed his residence in it; we doubt can be entertained as to his having been the first monarch of his dynasty who resided in that splendid edifice, although he might not have had the foundation of it. It has been said, therefore, that an early as the beginning of the ninth century, there was upon the hill to the left of the Darro, a fortress, called Kafell râbîd (the red castle), the ruins of which still preserve the name of "Castillo de Torro Bormeu," or the Castle of the Red Tower. We know also from undoubted authority, that when Bide Ibn Habib transferred his court from Elvira to Granada, he surrounded the whole hill with a wall, and erected a Kassidos, or citadel, wherein he usually resided with his wives and officers; and that in course of time this citadel—which became also, in after time, the palace of residence of the governors of Granada, whether Almoravides or Almohades—received the name of Kassidos Alhambra, either from the castle contiguous to it and de trois villes par les Castillans, et, vinrent, dit-on, s'établir sur les possessions d’If Alhambra qui, non content de leur distribuer des terres, les exempta encore de tout tribut, posséda donc un certain nombre d’armées. Après de si fréquentes immigrations, la population de Grenade, déjà très considérable, devenait trop grande pour pousser tout dans ses limites. Dès 1237, et lorsque Grenada était encore au pouvoir d’If Nâdir, les habitants de Balse, ville florissante de l’Andalousie, dont le Roi Ferdinand s’était emparé, avaient obtenu la permission de s’établir dehors de la capitale et d’y construire un fort, auquel il avait donné leur nom (Albayzin). Les habitants d’Ubeda—autre ville populeuse de l’Andalousie qui devint les portes au monarch Castillan, en 1235, ne réfugièrent de même sous la protection d’If Alhambra qui leur accordait le même privilège pour résider. Afin de pouvoir plus efficacement à la sécurité de ses nouveaux sujets, If Alhambra fit bâtir dans la nouvelle ville, une noble forteresse qu’il jugeait à son capité au moyen de un mur très épais, encadré de dents tour à tour courtes, plutôt de distance en distance. Il ériga ainsi de nombreuses fortresses dans d’autres parties de son empire, et fit répandre les fortifications de Gibraltar, pour prévenir toute invasion de ses voisins d’Afrique. Les ports situés le long de la côte de Grenade et d’Almeria furent ouverts aux commerçants Génois, et devinrent bientôt les principaux marchés de la Mersidrera. Ces bénéfices ne furent pas les seuls répondu sur le pays par ce prévoyant monarque: des hôpitaux pour les malades; des trésors de secours pour les pauvres; des écoles pour la jeunesse; des collèges pour l’enseignement des sciences; des aqueducs pour fournir de l’eau à la ville; et des canaux pour fertiliser le sol; des mosquées, des bains, des marchés; furent les résultats de sa paternalité sollicite pour ses sujets; et Grenade devint, ce que Cordoue avait jadis été—le séjour des sciences et le dépôt des arts. — Il y a tout lieu de croire, que le palais royal de l’Alhambra, dont la description forme le sujet du présent ouvrage, est un des nombreux édifices élevés par ordre de ce monarque. Il est vrai que Murat 2 et d’autres historiens Espagnols en attribuent la construction à son fils, Mohammed II; mais, comme nous avons eus l’honneur d’If Alhambra qui, rapporte que, peu de temps après s’étant emparé de Grenade, le Sultan Ibn-El Almohad fit bâtir un palais dans la citadelle ou fortresse de cette ville et qu’il y fit sa résidence assurée après avoir terminé une partie de l’édifice, il est plus permis de douter qu’If Alhambra ne fut le premier monarque de sa dynastie qui residait dans ce magnifique palais, quoique il se puisse même, qu’il en ait été au profit des fondations. Nous avons dit plus haut, qu’à une époque aussi éloignée que le commencement du neuvième siècle, il y avait sur la hauteur au niveau du Darro, une forteresse, appelée Kastî Alhamara (le château rouge), dont les ruines conservent encore le nom de "Castillo de Torres Bermejas," ou le Château des Tours Rouges. Nous tenions aussi de courses certaines qu’à l’époque où Radio Ibn Habban transféra au cours d’Errie à Grenade, il entoura d’un mur toute la citadelle, et éleva une Kassidos, ou citadelle, où il résidait habituellement avec ses viziers et ses officiers, et que dans la suite de temps, cette citadelle qui avait coûté plus, tard, de résidence aux gouverneurs de Grenade, Almoravides ou Almohades—représent la Kassidos Alhambra,
soil to cause the château constui qui parla ce nom, soit, ce qui est plus probable, à cause de la nature du sol sur lequel elle était bâtie, qui contenait de l’oxide de fer. Dans cette Kasbah ou cercle fortifié—dont il s’étendait était assez vaste et les édifices assez nombreux pour lui ménager le nom de Medersa, ou cité, qu’on a Alahamra aussi... Mohamed II, érigea le palais qui fut appelé Ksar-d’Humera (le palais de l’Al-hamra), à cause d’avoir été bâti dans son enceinte et non pas, comme l’est affirmé, à tort, la plupart des historiens, en souvenir de son nom d’Alahamra.*

Au moment où Ibn Al-ahmar usait de sa capitale pour aler châtier les gouverneurs rebelles de Malaga, Guadix et Cordoue, il tomba de son cheval, et fut rapporté évanoui à son palais, dans lequel il mourut le soir du 29 de Djamais, secondes de l’année 671 (A.D. 1272), à l’âge de quatre vingt ans, style Marocain ou berbère, et après un règne propice de quarante deux ans, comptant de l’époque de sa naissance à Aljama. Telle fut l’origine du renome de Grenade qui assistait, pendant plusieurs de siècles et demi, les attaques hostiles de ses voisins chrétiens, et tomba seulement à l’époque de la réunion, sur la même tète, des empires de Castille et d’Aragon.

Mohamed II, succéda à Alahmar; Alahmar, qui s’effondra sur le trône de Grenade, est d’abord à biffer contre ses vols rebelles. Après les événets foré à se sembler, il tomba ses armes contre les Chétien, et, avec l’aide de ses voisins d’Afrique, tenta de rétablir en Espagne la domination de l’Islamisme. Mais malgré les succés de son fils Alahmar, abd el-khattab, roi de Fez et de Maroc, qui défie les Castillans près de Eluiz en 1275, et tua leur général Don Nuno de Leon; malgré la victoire signalé qu’il remporta lui même sur le fils du roi de Castille, l’Infant Don Sanchez, qui mourut sur le champ de bataille; et quoique il ait réduit quelques forteresses, importantes,—Mohamed ne pat conserver long temps ses conquêtes. Après quelques légères incursions, le roi de Maroc se retirant devant les forces combinées d’Aragon et de Castille, et reconnu de plusieurs d’Afrique. Le roi de Grenade, abandonné alors par son allies—alap il avait livré, non conditions, les ports de Tarifs et d’Algecu;—eut obligé de soumettre la paix. Elle fut rénouée de courte durée. Le Papa Nicolas ayant excité Alhambre à recommencer la guerre contre l’Afréca, celui qui assistait Algecu en 1275, mais, l’avoir d’un flotte Africaine devant ce port, la forçant à la tuer le siège. Pour venger cet affront, Mohamed sacrifla et ravagea toute la contrée aux alentours de Cordoue. La guerre éclata de nouveau en 1296, époque très à laquelle Sanchez IV, devint Roi de Cassile et de Leon, pénétra très au sur le territoire Mamelouk, et réhabilita Aegina, Algésiras, d’autres forteresses; mais deux ans après, Mohamed, profitant des tranchés qui suivirent la mort de Sanchez, reconnut tout ce qu’il avait perdu. Il resta aussi en possession d’Algecu, une des clé du détente, que le Roi de Maroc lui restitua contre une forte somme d’argent.

Mohamed ne rentra pas en arrière de son père dans la culture des arts de la paix. Amant passionné de la littérature qu’il cultivait lui même avec soin; il s’estime de savants de tous les pays, et fonda un collège où les sciences les plus abstraites furent profondément enseignées. Il continua la construction du palais de l’Alhamra, que son père avait lassé maquerelle: réparat les fortifications du château de Torres Bremage, et ordonner d’autres travaux d’utilité publique ou d’embellissement dans les différentes parties de ses états. Cependant les écrivains Mahometans ne nous informent pas de la part qu’il est à la construction de cette splendide édifice,
Mohammed III, summoned also Abi Abdallah, his son and successor, to reside in the palace of his monarch for three months and six days. Indeed, he was not only made sovereign of the Alhambra, but also of the Alcazaba and the Aljaferia, as the historian says, and that of the palace called Almúnecar. Mohammed seems to have made some addition to the royal palace. He erected there a most magnificent mosque, which is thus described by the above mentioned historian:—Among the commendable actions of this sovereign, one was the building a splendid mosque within the precincts of the Alhambra. This he ornamented with mosaic work and exquisite tracery; of the most beautiful and intricate patterns, intermixed with silver and golden arches, supported by innumerable pillars of the finest polished marble. Indeed, what with the splendour of the structure, which the sultan inspected in person, the elegance of the design, and the beauty of the proportions, I do not hesitate to say that the building has not its like in this country; and I have frequently heard our best architects say, that they had never seen or heard of a building which can be compared to it. But what rendered the act still more meritorious was the expressness attending the erection of this magnificent mosque were entirely covered by the produce of an annual tribute which the Christians paid him, to ensure safety from his sword. He moreover endowed it with the rents of a bagio opposite."

As Mohammed was returning from one of his campaigns, he learned that his brother Nasr had entered into a conspiracy to dethrone him. He hastened therefore to his capital, and entered Alhambra, where he fortified himself; but the conspirators, having corrupted his guards, penetrated into the royal apartments, slew his war, and compelled him to resign the throne. Mohammed obeyed; and after making, in the presence of several witnesses, a solemn act of renunciation, retired to the palace of Sidi Kasrawi, outside of Granada, where he proceeded to Almeria. This event happened on the last day of Ramadhan, A.D. 1308 (April 14th, A.D. 1409).

Nasr, who took the surname of Abi-l-jâmî (the father of the army), ascended the usurped throne, than the same mole which had raised him to power, now doomed his deposed monarch to the prison. Suffered thus, without mercy, and in the midst of all their riches and grandeur, his family and his followers were destroyed, that no traces might be left of his existence. The story is related in the Historia de Espaîia, of the 15th year, p. 314, which is in the hands of Father Casiri, to whom we are indebted for the passage. The following are the words of the historian:—"The period brought by a prince of the Almohads."

The palace built by a prince of the Alhambra. (see page 1.)

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Abu Sa'id Faraj, governor of Malaga, having previously formed a considerable party to his favour, purchased land at Granada, which he invested, after defeating the royal troops commanded by Nasr in person. Abu Sa'id was, however, unable to reduce the capital, and had to return to Malaga, where he raised his own son, Isma'il, to be immediately proclaimed by the army and the citizens. In the meanwhile, Nasr was suddenly seized by apoplexy and belived to be dead; upon which, the deposed vahban, Mohammed III., spirited Alhacen and repaired to Granada, at the solicitation of his friends. What was his astonishment at alighting at the gate of the Alhambra to find the servants of the palace rekindling at his brother's unexpected resurrec-

tion. Mohammed was immediately seized and conveyed to the presence of the licensed envoys, who confined him in a dungeon; sometime after, he was privately executed within the palace, and his body thrown into the pond in the Patio de la Alhambra, in April, 1431. Nasr did not long enjoy the fruit of his usurpation. In the same year, Isma'il advanced Granada, the gates of which were of course open to him by the inhabitants. He then besieged the Alhambra, and compelled Nasr to reign the throne, and retire to Guadix. It does not appear that this king added to the building of the palace; at least, Rumi-khatib does not say so; but Echecvaria has preserved an inscription which existed in his time over the gate of the house of the Kdhi, within the fortress of the Alham-

bra, by which it would appear that the above building was constructed by his orders. Nasr was fond of science, and very inconstant in his leisure. His chief wazir, Rumi-lekarn, was a considerable astronomer and mathematician; and, under his influence, the king, we are told, became one of the best mathematicians of his age.

Isma'il Bin Faraz (Abou le-karr) showed great abilities, both as a warrior and as a statesman. Although, in 1419, he failed in an attempt to take Gibraltar, he gained, three years after, a most signal victory over the Christians commanded by Don Pedro, Infant of Castile, and his uncle John, both of whom remained on the field of battle. The spot near Granada where this memorable action was fought, is still called "Lo Sierra de los Infantes." In 1425, Isma'il took the cities of Martos and Baena, whilst the eastern limits of his empire were also considerably extended by his conquests in Moris. But his successes over the Christians were counterbalanced by revolt and defection at home. His cousin, Mohammed Bin Isma'il, haring, on a public occasion, and in the presence of all the courtiers assembled in the great hall of the Alhambra, received an insult from his sovereign, swore to revenge it; and so Isma'il was one day going, with his chief wazir, from his harem to the audience-room, he was assailed by a band of conspirators commanded by Mohammed in person, and both king and minister fell by the poisoned darts of the assassins, in Bobi, A.H. 735 (July, A.D. 1425). Inscriptions bearing the name of this sovereign still exist in the little mosque within the palace of the Alhambra, as well as in the palace of Jamiut-al-auf (Generalife), outside of Granada.

After the death of Isma'il, his son Mohammed IV., succeeded Abi Abdallah, was unanimously elected to the throne of Granada.

Almoravides. Governor of Malaga, when dying, had the following doat of testament drawn up by his chief wazir, Ibn al-Aswad, and inscribed in the interior of the mosque, to be read every morning, and to be observed by the faithful: 'I have directed that the first person who reads the above inscription shall be resuscitated, and receive the renounce of all his sins, be free from all punishment, and receive all the rewards of perfection. The first who reads it in the mosque shall be resuscitated, and receive the renounce of all his sins, be free from all punishment, and receive all the rewards of perfection.'

Abu Sa'id Faraj, governor of Malaga, having previously formed a considerable party to his favour, purchased land at Granada, which he invested, after defeating the royal troops commanded by Nasr in person. Abu Sa'id was, however, unable to reduce the capital, and had to return to Malaga, where he raised his own son, Isma'il, to be immediately proclaimed by the army and the citizens. In the meanwhile, Nasr was suddenly seized by apoplexy and believed to be dead; upon which, the deposed vahban, Mohammed III., spirited Alhacen and repaired to Granada, at the solicitation of his friends. What was his astonishment at alighting at the gate of the Alhambra to find the servants of the palace rekindling at his brother's unexpected resurrection. Mohammed was immediately seized and conveyed to the presence of the licensed envoys, who confined him in a dungeon; sometime after, he was privately executed within the palace, and his body thrown into the pond in the Patio de la Alhambra, in April, 1431. Nasr did not long enjoy the fruit of his usurpation. In the same year, Isma'il advanced Granada, the gates of which were of course open to him by the inhabitants. He then besieged the Alhambra, and compelled Nasr to reign the throne, and retire to Guadix. It does not appear that this king added to the building of the palace; at least, Rumi-khatib does not say so; but Echecvaria has preserved an inscription which existed in his time over the gate of the house of the Kdhi, within the fortress of the Alhambra, by which it would appear that the above building was constructed by his orders. Nasr was fond of science, and very inconstant in his leisure. His chief wazir, Rumi-lekarn, was a considerable astronomer and mathematician; and, under his influence, the king, we are told, became one of the best mathematicians of his age.

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* Poème par Granades, N° 3, p. 133.
* Deux livres, le premier, donne les faits, le second, montre que le poète ne savait ni l'histoire exacte, ni l'histoire de ce nom de la tradition.

[1] Il est probable que le nom d'Aswad, alors que le na'am est souvent conjointe, est un nom de taille.

[2] Il est probable que la mission du nom de Aswad serait rattaché à l'église, ou à l'hérétique, ou à l'apôtre et à la ville.

[3] "L'autrice de la création", dit la harbaa de những việc bao, et l'auteur de la création de l'univers, et l'auteur du thème de la création. Il est vrai, en effet, que l'auteur de l'ouvrage de la création, qui est un des plus beaux, et qui est de la même époque que le premier.


[5] Deux livres, le premier, donne les faits, le second, montre que le poète ne savait ni l'histoire exacte, ni l'histoire de ce nom de la tradition.

[6] Il est probable que l'autrice de cette poéme était la femme d'un écrivain qui, dans les temps antérieurs, devait être un historien, et qui auteur de la biographie du poète.

[7] Deux livres, le premier, donne les faits, le second, montre que le poète ne savait ni l'histoire exacte, ni l'histoire de ce nom de la tradition.

[8] "L'autrice de la création", dit la harbaa de những việc bao, et l'auteur de la création de l'univers, et l'auteur du thème de la création. Il est vrai, en effet, que l'auteur de l'ouvrage de la création, qui est un des plus beaux, et qui est de la même époque que le premier.

[9] Il est vrai, en effet, que "L'autrice de la création", dit la harbaa de những việc bao, et l'auteur de la création de l'univers, et l'auteur du thème de la création. Il est vrai, en effet, que l'auteur de l'ouvrage de la création, qui est un des plus beaux, et qui est de la même époque que le premier.
commonly of his reign were accumulations: Othman, captivated by his wealth, was revolting and proclaimed Mohammed Ibn Faraj. The Caliph profiting of the news which flowed, settled on Othman, Pruna, Ayamonte, and other fortresses; and on the king going out to stop their progress, they defeated him, and dispersed his army. The rebel, Othman, who belonged to the royal family of Fez, having obtained reinforcements from Africa, raised Algeriens, Marbella, and Ronda. Towards the end of his reign, Mohammed was more fortunate. In 1239, he took from the Christians the important city of Baza, recovered Gibraltar in 1230, and succeeded at last in reducing the rebel Othman to his obedience. As Mohammed was preparing to cross over to Africa, on a visit to Aboul-bous, King of Fez, he was assassinated at Gibraltar, in 1333.

Yûsuf I. (Abû-bâjî), succeeded his brother in the kingdom of Granada. Soon after his accession to the throne, the African under Aboul-bous, King of Fez, made a last, but unsuccessful, attempt again to plant the banners of Islam in the heart of the Peninsula. They were completely defeated on the banks of the river Salado, near Tudela. The loss of Algiers in 1343, and that of several other important fortresses in 1344, followed this signal victory; for the limits of the kingdom of Granada were considerably reduced. But if Yûsuf was unsuccessful in his wars, he was not so in cultivating the arts of peace and promoting the welfare of his subjects. To him the Alhambra was all its splendours; he not only constructed the gates of "Justice" and "Vino," leading into that magnificent palace, as appears from the inscriptions over their respective archways, but he must also have built or decorated many of the interior apartments, for his name occurs frequently in the "Hall of the Two Sisters," in that of the "Balcony," in the "Court of the Fabrick," and in the "Hall of the Ambassadors." So vast were his revenues, a considerable portion of which he expended on various buildings for the ornament of his capital, that, like his contemporary, Alfonso the Learned, he was reputed to owe his riches to the transmutation of metals, the source of the vast treasures lavished on the decoration of the Alhambra being otherwise incomprehensible to simple minds. Ibn-Ál-Áhmad says that he caused all the rooms of his palace to be newly painted and gilded, and that the expense attendant on it exceeded the bounds of calculation. [2] Yûsuf built also a college, ce Madrasah, in which the sciences were publicly taught to every class of his subjects, by the most eminent professors in Granada. This building, which is now the chapter-house, is ornamented with inscriptions in Arabic characters, one of which states that it was completed in the year 1240 (A.D. 1340), namely, in the same year in which the two above-mentioned gates were erected. This good king reformed the administration, promulgated a new code of laws, established a vigilant police, encouraged agriculture and trade, and induced workmen and artists from other Mohammedan countries to settle in his dominions. Never was Granada so prosperous or so thickly populated as under his reign, which was mostly spent at peace with his Christian neighbours. On the first day of the moon of Shawwal, A.H. 759 (November 9th, A.D. 1353), Yûsuf was stabbed by a madman, while praying in the mosque.

Mohammed V., surnommé Alghani-Billah (celui qui ne se plaît qu’au Dieu), fils aîné de Youssuf, hérita de ses vertus et de ses talents.

Exposé avec les Chrétiens la menace en lui de s’emparer de la couronne. Il décida de la célébrer en vers, sur le modèle de la "Patio de la Alhambra." Mohammed V. mourut en 1391.

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Christian, succeeded in making a considerable party against him. The solitude having been quelled, Mohammed invaded the province of Murcia, but without much success. He was more fortunate in 1394, when the grand master of Albacete, who had advanced to the gates of Granada, with a handful of men, was defeated and slain. Yusuf died in 1395, not without symptoms of poison.*

No sooner had Yusuf II. brevied his last, than the same son, who had consented against him, seized on the sceptre, to the prejudice of his eldest brother, Yusuf, whom he confined to a dungeon in the castle of Solobrafa.

Master of the theme, Mohammed VI. renewed the peace with the Christians, and even visited King Henry III., in Toledo; but was having broken out, through the treachery of some border chiefs, the King of Granada took the field in person; reduced the town of Ayamonte, in 1395; and, in the following year, defeated the Christians on the banks of the Guadiana. This success, however, was more than balanced by the recovery of that fortress by force and the enemy, and the loss of Zahora, which Fernanda, the Regent of Castile, took in 1401. Mohammed VI. died in 1406; just as he had signed an order for his brother's execution.

No sooner had the news of Mohammed's death reached Salobreña, than his brother Yusuf was released from his confinement, and placed on the throne. Yusuf III. governed his dominions with comparative tranquillity for a period of fourteen years, during which peace was only interrupted once, in 1410, when the Christians, under Fernando, took possession of Antequera. On this occasion, a new suburb, called "La Antequerrada," was added to Granada, and peopled by the inhabitants of that fortress, who would not live under the Castilian yoke.

On the death of Yusuf III., in 1424, his son Mohammed VII., known by Abú 'Abd Allah and Al-Andalus, by his half-siblings, succeeded him. His first care, after assuming the reins of government into his hands, was to conclude a peace with the Christians—a circumstance which, united to his haggard and overburthening temper, made him exceedingly unpopular with his subjects. Having, moreover, prohibited some favourite public amusements, he became so odious, that an insurrection broke out at Granada, his palace was invested and invested, and he had to escape to the court of Alfi, Sultan of Tunis, in 1428.

On the flight of Mohammed, his cousin Mohammed VIII., known A-Saphil (the junior),* was immediately raised to the vacant throne. But the usurper having put to death some chiefs of the Beni Sennj (Almoravides), few hundred individuals of that illustrious family quitted Granada and repaired to Murcia, where they besought the King of Castile to espouse the cause of the dethroned monarch. Having crossed the Strait at the head of an army, furnished him by the Sultan of Tunis, the exiled king entered Granada without resistance, took possession of the fortress of the Alhambra, and besought the usurper in the Alhambra, until he was given up by his own troops, and put to death in 1430. But Mohammed was destined to lose his throne a second time. Yusuf Ben-bahmar, a prince of the blood, having made a secret alliance with John II. of Castile, defeated the troops of his rival in 1435, marched on Granada, and encountered that city without opposition, whilst Mohammed fled to Malaga.

Yusuf IV. was immediately hailed king; but, after a short and turbulent reign of six months, he died in 1435, when Mohammed, contre lui un parti considérable. La sédition colérique, Mohammed tenait, mais sans beaucoup de succès, d’avoir provoqué la province de Murcie. Il fut plus heureux en 1394, quoique à la grand maîtrise d’Alhambra, qui s’était avancé jusqu’aux portes de Grenada, avec une poignée d’hommes, fut défeut et tué. Youssouf mourut en 1395, non sans symptômes de poison.*

Youssouf II. n’eut pas plût rendre le dernier soupir que ce même fils, qui avait conspiré contre lui, s’empara de sceptre, au préjudice de ses frères. Youssouf, qu’il enferma dans un donjon du château de Salobreña.

Une fuite maîtrisée, Mohammed VI. revint sur la paix avec les Christiennes, et visita même le Roi Henri III., à Tolède; mais la guerre ayant échappé de nouveau, par suite de la tenacité de quelques chefs du frontier, le Roi de Grenade se mit en campagne, en personne; réduisit la ville d’Ayamonte en 1395; et l’année suivante défit les Christiennes sur les bords de la Guadiana. Ce succès fut, néanmoins, plus balancé par la reprise de cette forteresse par l’ennemi, et la perte de Zahora, dont Ferdinand, Roi de Castille, s’empara en 1397. Mohammed VI. mourut en 1406, au moment même où il venait de signer l’accord pour l’exécution de son frère.

A peine la nouvelle de la mort de Mohammed fut-elle venue à Salobreña, que son frère Youssouf fut délivré de sa prison, et placé sur le trône. Youssouf III. gouverna ses domaines avec une tranquillité composée pendant une période de quatorze ans, durant laquelle la paix ne fut interrompue qu’une fois, en 1410, lorsque les Christiennes, sous les ordres de Ferdinand, prirent possession d’Antequera.

À cette occasion, un nouveau flambage, appelé "La Antequerrada," fut ajouté à Grenade et peuplé par les habitants de la forteresse conquise, qui ne voulaient pas vivre sous le joug Castillan.

À la mort de Youssouf III., en 1424, son fils Mohammed VII., surnommé Abou Abdallah et Al-Andalus, ou le géant,* lui succéda. Son premier acte, après avoir pris entre ses mains les rênes du gouvernement, fut de conclure la paix avec les Christiennes—cérémonies qui, joignant à son caractère hautain et tyranique, le rendit très impopulaire aux yeux de ses sujets. Ayant, de plus, prohibé quelques uns des amusements favoris du peuple, il devint tellement odieux, qu’une insurrection éclata à Grenade, en 1428, son palais fut investi et sauvé, et il fut obligé de se réfugier à la cour d’Albo Fata, Sultan de Tunis.

Immédiatement après la fuite de Mohammed, son cousin Mohammed VIII., surnommé A-Saphil (le jeune,* fut promu au trône vacant. Mais l’usurpateur ayant tâché de mort quelques chefs des Beni Sennj (Almoravides), cinquante individus de cette illustre famille abandonnèrent Grenade et se réfugièrent à Murcie, où ils supplièrent le Roi de Castille d’envoyer la cause du roi détrôné. Après avoir tracé le traité à la tête d’une armée que lui avait fourni le Roi de Tunis, le monarque entra dans Grenade sans résistance; prit possession de la forteresse de l’Alhambra, et assiégna l’usurpateur dans l’Alhambra, jusqu’au moment ou celui-ci fut livré par ses propres troupes, et mis à mort en 1430. Mais Mohammed était destiné à perdre une seconde fois. Youssouf Ben Almaher, prince du sang, ayant formé une alliance secrète avec Jean II., de Castille, défit les troupes de son rival en 1435, marcha sur Grenade, et entra dans cette ville sans opposition, tandis que Mohammed s’envola à Malaga.

Youssouf IV. fut assez proclamé roi; mais, après un court et turbulents règne de six mois, il mourut en 1435, et Mohammed

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* According to a Calendar of St. Cecilia, written by a monk of the same, in a manuscript, now kept by the Alhambra, the Sultan of


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* La nature est dans l’expression là où elle demeure.

2 On l’appelle aussi pour le dénominer de son semblable.

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* Cette rupture qui s’est échappée avec les anciens qui lui sont ennemis, aux C. de Rocz, Voyés, Rerum, et on doit suivre en bibliothèque, Tom. 3, p. 278.

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1 De nous resulter à d’aspect à un des symptômes.
for the third time, took possession of the throne. Not even then was the unfortunate monarch suffused to reign in peace; for, in September, 1445, his nephew, Mohammed Ibn Hisham, seized on the Alhambra, took his prisoner, and confined him to a dungeon, where he passed the remainder of his days.

Mohammed IX., summoned Al-phath* (the best-liked), had soon come to terms with this new overlord, Mohammed Ibn Hushan, who aspired also to the throne. Having obtained the assistance of John II., of Castile, at whose court he was then residing, the rebellious prince seized on the fortress of Montefrio, where he maintained himself, notwithstanding all the efforts of the Kings of Granada to dislodge him.

During five years the Moorsish kingdom was exposed to all the horrors of civil war, increased sundry by the devastating invasions of the Christians. At last, in December, 1443, the rebel prince, having obtained new reinforcements from the Castilian monarch, marched boldly on Granada, defeated the royal troops, and triumphantly entered that capital, and afterwards the Alhambra, which the king, his cousin, was fortunate enough to leave in disgrace.

Mohammed X. was proclaimed without opposition. He reigned for upwards of twelve years in comparatively tranquillity, and without the frequent revolts which had precipitated so many of his predecessors from the throne. But the existence of the Moorsish kingdom of Granada was fast drawing to a close. Henry IV., who had succeeded his father, John II., on the throne of Castile, often marched his army into the Vega, and occupied in sight of the capital. In 1446, the Castilians took Gibiltera and Archidona, and subdued all the intermediate country; the frequent incursions of the barons, too, were daily narrowing the limits of the Moorsish kingdom, now bounded by the banks of the Ebro and the sea. A peace was at last concluded in 1446, on condition that the King of Granada should hold his kingdom as a fief of Castile, and pay an annual tribute of 12,000 gold ducats.

Mohammed X. died in 1446. His eldest son, Mahey Abdel-"haman Al'U., a promising youth, succeeded him; but the state of affairs grew every day worse. In 1450, his brother, Abu Abdallah, who was governor of Malaga, revolted, and did homage for the districts of his government to the King of Castile.

About this time, too, the two powerful estates of Castile and Aragon became united through the marriage of Ferdinand and Isabella, and the doom of the kingdom of Granada was sealed. The taking of Zorah, by one of the generals of Abu-hassan, in 1451, was the signal for a war of retribution. The city of Alhama, one of the strongholds of the Moorsish kingdom, was reduced in 1452, and the ensuing year several important fortresses opened their gates to the generals of Ferdinand. Meanwhile the city of Granada was the scene of popular commotions and civil strife. The Sultan had two wives, by whom he had male issue; one was named Ayshah, and she was his cousin; the other was a Christian lady by the name of Zomayila of matchless beauty, to whom Abu-hassan was tenderly attached. Ayshah, who nursed a mortal hatred against her rival,

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* The word should probably be taken in the sense of "the best." Martrin, Lib. xvii., cap. 9. See also, "The Moorsish Mahomet." in a private report of some persons.

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1 The same prince whose signal exertions on behalf of the Christians at the battle of Aljubarrota, led to the relief of the city of Badajoz, and the death of the Sultan, had just been suc-ceeded to the Moorish throne by his son, Mohammed IX., upon the death of his father, John II., whom he had received to his dominion from the Castilian monarch. The Almoravides of the west gave him the name of "the best-liked," and the Christians were more disposed to make peace with him, than with his father, under whose tyranny they suffered so long. The Christian monks, on first seeing him, "thought upon the name of Kingestino." The Christian name was Judas habab of Meca. He was repaid possession of the throne, for the treacherousCV. Thus he at last point to the influence of the Christian monks to enquire after peace; but, on the 3rd of December, 1445, he took the throne of Nicaragua, the fortification of America, by the Spanish adventurers; and the Christian monks, in order to secure their safety, gave him the name of "the best-liked," and the Christians were more disposed to make peace with him, than with his father, under whose tyranny they suffered so long. The Christian name was Judas habab of Meca. He was repaid possession of the throne, for the treacherous
fearing lest her royal spouse should select his successor among the sons of Zeyna to the prejudice of her own, recently formed a party in their favour. The courtiers, accordingly, divided into two hostile factions: that of the Thregis (Zegris),* which supported 'Ayshah; and that of the Ben Serrij (Abencerrages), who naturally espoused the cause of Zeyna; and the capital, the royal palace, and even the haven, became the scene of these internecine squabbles which hastened the ruin of the Muhammadan empire in Spain.

In June, 1482, Abū 'Abdallāh Muhammad, and Abū-l-hājj Yā'āf, two of 'Ayshah’s sons, fled from Granada, and retired to Guadalix, where the former was immediately proclaimed king by the garisons, and the inhabitants. Having subsequently marched to the capital, he gained the possession of it, and deposed his father, who took refuge in Malaga (July, 1482).

So no sooner had Muhammad XI., or Bosbil,† as he is usually called by the Castilian writers, ascended the throne thus, instigated by the Zegris, he resolved upon taking full revenge for the outrage which he imagined he had received from the Alhambra. Having, accordingly, summoned to his presence the chiefs of his principal families, on the plea that he was determined to effect a reconciliation between them and their mortal enemies, the Zegris—

he caused them all to be beheaded in one of the courts of the Alhambra. This unprovoked act of cruelty deprived Granada of a great number of its staunch defenders, and hastened the fall of the Muhammadan power. Bosbil was deserted by every honest Moor, except the regency faction in whose hands he had placed himself, and he was compelled to shut himself up in the Alhambra for protection. Having some time after made an incursion into the Christian territory, he was defeated, and taken prisoner near Lucena, by the Count of Cabra, in 1483. The news of this mishap reaching Malaga, the dethroned king Abūl-hājj, marched to Granada, and regained possession of it without opposition; but having lost his sight through a pernicious stroke, and being beset old and infernal, he was persuaded to abdicate in favour of his brother, Abū 'Abdallāh Muhammad, named 'Abdillah, and the vaulting, who was governor of the time.

Mohammed XII. assumed the throne without opposition. Though by no means qualified for the station to which he was thus unexpectedly promoted, he speedily arrested the progress of the Christian arms. By expelling the cause of his rival, Bosbil, whom he set at Liberty, the wary Ferdinand withdraw the fire of civil discord, whilst he himself, at the head of considerable forces, entered the Moors dominions. In this manner he

...§§...
Serret and Alvar, and defined the Moors in two partial engagements. In 1485, he caused Roche, Marbella, and other important towns, to be invested at the same time; and having reduced Veles-Malaga (April 27th, 1487), he succeeded, by bribery and corruption, in having the dethroned monarch, who had now become his vassal, proclaimed a second time at Granada. Ferdinand then took Malaga (August 16th, 1487), and reduced one by one all the towns which still held for Aqabghul, who was at last compelled to renounce all sovereignty, and to become his subject. Granada only remained; against which the Catholic king now displayed all his energies. On his return from captivity, Bonahnel had promised to receive a Christian garrison into the Alhambra, or rather to surrender his capital to Ferdinand, who was to give him in return some dominions in Andalusia. But when called upon to fulfil his promise, the Moorish king refused, on the ground that the inhabitants of Granada, whose numbers were considerably swollen by immigrations from other towns reduced by the Christians, would not consent to it, but resolutely insisted on its defence. The war was renewed with increased vigour on both sides. In the month of April, 1491, Ferdinand, accompanied by his consort, Isabella, laid siege to Granada, with the firm determination not to raise his camp until its final surrender. In order to guard against the risque of the approaching winter, he caused a town to be built in the plains of Grenada; and in the short period of three months, Santa Fe raised its proud battlements against the Moorish capital. The space between Santa Fe and Granada became the scene of fearful struggles, and after a siege of nearly a year, the standard of the cross waved triumphant over the towers of the Alhambra. Thus ended the Moorish kingdom of Granada, which had withstood for a period of nearly three centuries the attacks of its Christian foes.

"On the morning of the 2nd January, 1492," says the elegant author of "Ferdinand and Isabella," "the whole Christian camp..."

In 1488, it was invested in the same time Roche, Marbella, and other towns important; and, after having reduced Veles-Malaga (April 27th, 1487), he succeeded, by bribery and corruption, in having the dethroned monarch, who had now become his vassal, proclaimed a second time at Granada. Ferdinand then took Malaga (August 16th, 1487), and reduced one by one all the towns which still held for Aqabghul, who was at last compelled to renounce all sovereignty, and to become his subject. Granada only remained; against which the Catholic king now displayed all his energies. On his return from captivity, Bonahnel had promised to receive a Christian garrison into the Alhambra, or rather to surrender his capital to Ferdinand, who was to give him in return some dominions in Andalusia. But when called upon to fulfil his promise, the Moorish king refused, on the ground that the inhabitants of Granada, whose numbers were considerably swollen by immigrations from other towns reduced by the Christians, would not consent to it, but resolutely insisted on its defence. The war was renewed with increased vigour on both sides. In the month of April, 1491, Ferdinand, accompanied by his consort, Isabella, laid siege to Granada, with the firm determination not to raise his camp until its final surrender. In order to guard against the risque of the approaching winter, he caused a town to be built in the plains of Grenada; and in the short period of three months, Santa Fe raised its proud battlements against the Moorish capital. The space between Santa Fe and Granada became the scene of fearful struggles, and after a siege of nearly a year, the standard of the cross waved triumphant over the towers of the Alhambra. Thus ended the Moorish kingdom of Granada, which had withstood for a period of nearly three centuries the attacks of its Christian foes.
exhibited a scene of the most animating bustle. The grand cardinal Mendoza was sent forward at the head of a large detachment, comprising his household troops, and the veteran infantry, green grey in the Moorish wars, to occupy the Alhambra preparatory to the entrance of the sovereigns. Ferdinand stationed himself at some distance in the rear, near an Arabian mosque, since consecrated as the hermitage of St. Sebastian. He was surrounded by his courtiers, with their shatly rhythms glittering in gorgeous panoply, and proudly displaying the armorial hatchings of their ancient houses. The queen halted still further in the rear, at the village of Aprilla.

"As the columns, under the grand cardinal, advanced up the hill of the Martyrs, he was met by the Moorish prince, Abü 'Abdallah, who commanded the hill, rode up to the position occupied by Ferdinand on the banks of the Xeril. As the Moor approached the Spanish king, he would have thrown himself from his horse, and saluted his hand in token of homage; but Ferdinand, hardening him, order to every mark of sympathy and regard. Abü 'Abdallah then delivered up the keys of the Alhambra to his conqueror, saying, 'They are thine, O King! since Allah so decrees it;' one thy success with clemency and moderation.'"

After spending a few days in Granada, Ferdinand returned to his Castilian dominions, having previously instructed the custody of the Alhambra to Don Íñigo Lopez de Mendoza, Count of Tendilla, one of his most experienced captains. The fact is recorded in a Gothic inscription, formerly placed over a cistern, dug at the command of that governor, but now on a wall, at the entrance of the fortress, just within the "Gate of Justice." As none of the Granadan antiquaries has published it faithfully, we subjoin it:

"Les moiños cortos catholicos..."
By one of the articles of the capitulation, preceding the surrender of Granada, the Moors had promised to admit the Moors to the possession of their mosques, and to allow the free exercise of their religion, with all its public rites and ceremonies: they were, in no instance, to be compelled to forsake the faith of their fathers, and to embrace the Christian religion; and they were, moreover, to be judged by their own laws: yet these conditions were soon disregarded and infringed. The conversion of the Moors had been intrusted, by Ferdinand, to Fray Fernando de Talavera, a prelate of consummate talent and benevolent disposition, who, from the bishopric of Avila, had been sent to the archbishoppal see of Granada. His virtues, his charity, his exemplary purity of life, and, above all, the wise and benevolent measures adopted by this good prelate in furtherance of the object committed to his care, acquired him great authority among the Moors, some of whom listened to his words, and were added to the church; but the progress of proselytism was too slow for the Christian mind and of the Catholic sovereigns, and it was accordingly decided to send Cardinal Ximenez to Granada, to hasten the mercerous work of conversion. What the mild policy and conciliating measures of Talavera had failed to accomplish, the rigid and unyielding temper of the fiery cardinal was not calculated to achieve; for, although we are told that no less than four thousand infidels presented themselves one day for baptism, and that, unable to administer the sacrament to each individually, the cardinal christened them, on purpose, their conversion could not be very sincere, when they rose soon after in the Alhambra, and massacred all the Christians on whom they could lay hands.

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Par un des articles de la capitulation qui précédê la reddition de Granada, la population Mauresque de cette capitale devait rester en possession de leurs mosquées. On devait leur permettre le libre exercice de leur religion, avec tous ses rites particuliers et toutes ses cérémonies, et ne jamais les forcer, en aucun cas, d'abandonner la foi de leurs pères pour embrasser la religion Chrétienne; ils devaient, en outre, être jugés par leurs propres lois. Ces conditions furent néanmoins bientôt négociées et entravées. La conversion des Maures avait été confiée, par Ferdinand, à Fray Fernando Talavera, prélat doué d'un talent consummé et d'une bienveillance délicieuse, et qui avait été élevé de l'évêché d'Avila, au siège archiépiscopal de Grenade. Ses talents, sa charité, par leur exemplaire de vie, et par-dessus tout, les sages et bienveillants mesures adoptées par ce bon prélat dans l'accomplissement de l'objet commis à ses mains, lui firent bientôt acquérir une grande autorité parmi les Maures, dont quelques uns même, écoutant à sa parole, se firent incorporer à l'église; mais les progrès du prosélytisme étaient trop lents pour le rôle des souverains Catholiques, et il fut décidé en conséquence qu'on enverrait le Cardinal Ximenez à Grenade pour frapper l'oeuvre définitive de la conversion. Le caractère rigide et inflexible du franciscain cardinal n'était pas propre, cependant, à réaliser ce que n'avaient pu accomplir la politique douce, et les mesures conciliatrices de Talavera; aussi, qu'au nom d'eux ne pas moins de quatre mille infidèles se présenteraient en un seul jour pour le baptême, et que le cardinal, ne pouvant administrer le sacrement à chacun en particulier, les baptiser en masse par imposition, leur conversion ne pouvant pas être bien sincère, puis qu'elle se soulevait bientôt après dans les Alhambres, et massacrent tous les chrétiens dont ils parurent s'emparer.
After several insurrections, the most formidable of which lasted for upwards of two years, and was only put down by the talent and abilities of Don Juan, of Austria, in 1570, the Moriscos were again subjected to a compulsory baptism, and, handed over to the least arm of the Inquisition, by whom they were mercilessly consigned to the flames on the least proof of their relapse.

The few relics of that miserable and proscribed race which escaped the torch or the fagots were ultimately expelled from the Peninsula, during the reign of Philip III., and under the administration of the Duke of Lerma,—a measure which, by depriving Spain of a numerous and industrious population, inflicted a death-blow on her agriculture and commerce.

In concluding this notice, I take occasion to say a few words on the translation of the Arabic inscriptions from the walls of the Alhambra.

It is not the first time that a translation of these inscriptions has been attempted. As early as 1530, Alonso del Castillo, a converted Moer, who professed as a physician at Granada, but who became in time, interpreter to Philip II., was employed by the Ayuntamento, or Corporation of that city, in transcribing all the Arabic Inscriptions that could be found in the Alhambra, Generalife, Alhacema, and other Moorish places in or out of Granada, and to make a Spanish version of the same. Castillo, who was well versed in the language of his fathers, and who was moreover a good Latin and Greek scholar, acquitted himself of his task in a most satisfactory manner. He then wrote an Arabic Commentary upon the inscriptions, and it was published in 1578,

*...*
Mr. Shakespeare next gave the Arabe text of Castilla, with an English translation, and, hastily, M. Deremburgh has just published, at Paris, a French version of the same, with learned illustrations.

Besides the work of Castilla, which, though containing some slight mistakes, is nevertheless a very valuable production, we have enjoyed opportunities which have been denied to other translators. In the first place, we have had under our eyes the impressions taken by Mr. Owen Jones on the spot, by means of thick unlined cartridge paper; and when our readings were completed, we had the satisfaction of finding them agree with those of a Moorish traveller, named Ahmed Al-ghassuli, who visited Granada about 1109, and who, on his return to Fes, wrote an account of his travels through Spain, and the Arabic inscriptions he had found at Cordova and Granada.

One word more about the inscriptions. They are of three sorts—epit., i.e. verses from the Koran; "epîq.," poems or devout sentences not taken from the Koran; and, thirdly, "nâsî," test to poems in praise of the builders or owners of the palaces. Those belonging to either of the two first classes are generally written in the Cufic hand, and the letters are often shaped as to present a uniform appearance on both sides and make the inscription read- able from the right to the left, and vice versa, or upwards and downwards. The long poems are all, without exception, written in the Arabic hand, with such care and attention, that no letter is ever wasting in its dislocated points, and that the vowels and grammatical signs are likewise inserted. They are probably the composition of poets who lived at the court of the Kings of Granada. That is the tower of Comares, for instance, is the com- position of Abd Alâdîl Mohammed Ibn Zonxek As-saâli, Visi a Mohammed V., who reigned from A.H. 733 to 914 (A.D. 1333-913), and those in "the Hall of the Ambassadors" are attributed to another poet, named Ibn Mohammed Ibn Juan Al-kheli.b]

PASSUAL DE GAYANGOS.

certaine consignes in which he was employed, a collection of Arabic, persian, and syriac inscriptions, by the learned J. B. Blackburne, and which have been published in a collected form in the "Edinburgh Review," vol. iv. 1810.


PLANO GENERAL DE LA FORTALEZA DE LA ALHAMBRA.

The fortress of the Alhambra is situated at one extremity of the city of Granada, above which it rises like the Acropolis at Athens. The usual entrance is from the "Calle de Gomeles," and the beautiful public gardens to the Gate of Justice. From the Gate of Justice, we pass by a narrow street, and the "Puerta del Vino," to the "Plaza de los Algibes," or Place of the Cisterns. On the right is the Palace of Charles V.; beyond, without any indication of its internal beauty, is the "Casa Real," all that remains of the ancient palace of the Moorish kings; on the left of the Place of the Cisterns, is the "Alcazaba," or citadel, now used as a receptacle for convicts.
It appears to have been the most ancient part of the fortress; within are several ruined towers which may have also formerly served as prisons.

From the Palace of Charles V., by the "Calle Real," we pass the parish church to the "Calle San Francisco," and the "Alhambra Alta." A few houses, gardens, and a convent, fill up the whole of this part of the fortress, where formerly stood the great mosque, and house of the Cali, which existed at the time of the French, but of which no traces can now be discovered.

The walls of the fortress are studded with towers; those on the south, towards the plain, were used for defence, whilst on the northern wall, protected by nature, they formed the charming habitations of the Sultan and his Harem. The most prominent is the Tower of Comares, within which is the celebrated Hall of the Ambassadors. The severe but picturesque exterior of these towers, gives no indication of the art and luxury within; they were formed without, like the palaces of the ancient Egyptians, to impress the beholder with respect for the power and majesty of the king; whilst within, the fragrant flowers and running streams, the porcelain groups and gilded stucco work, were constantly made to remind the owner, bow all that ministered to his happiness was the gift of God. The architecture of the Arabs is essentially religious—the offspring of the Koran, as Gothic architecture of the Bible. The prohibition to represent animal life, caused them to seek for other means of decoration,—inscriptions from the Koran, interwoven with geometrical ornaments and flowers, not drawn directly from nature, but translated through the lens; for it would seem that the Arabs, in changing their wandering for a settled life,—in settling the tent to plant it in a firm more solid, had transferred the luxuriant shawls and hangings of Cachemire, which had adorned their former dwellings, to their new,—changing the tent-pole for a marble column, and the silken tissue for gilded plaster.

Du Palais de Charles V., par la "Calle Real," nous passons l'église de la paroisse à la "Calle de San Francisco," et à l'"Alhambra Alta." Quelques maisons, de beaux jardins, et un couvent, occupent toute cette partie de la forteresse, où il y avait autrefois la grande mosquée, et la maison du Cali, qui existaient encore à l'époque des Français, mais dont aujourd'hui on ne trouve aucune trace.

Les tours de la forteresse sont gisants de tours; au sud, du côté de la plaine, elles servaient comme moyen de défense, tandis qu'au nord, où les maisons étaient plus protégées par la nature, elles formaient les habitations du Sultan et de son Harem. La Tour le plus importante de toutes, est celle de Comares, dans laquelle se trouve la Salle des Ambassadeurs. Le caractère sévère mais pittoresque de ces tours, ne donne aucun indice du luxe et de l'art qu'on trouverait à l'intérieur; elles sont faites à l'extérieur, comme les palais des anciens Egyptiens, pour impressionner le peuple et faire respecter le roi qui y demeurait; tandis qu'à l'intérieur, les fleurs, les fontaines, les mosaïques de porcelaine, et le seul doré, servaient toujours à rappeler au maître, que son bonheur venait de Dieu.

L'architecture des Arabes est essentiellement religieuse—fruit du Coran, comme l'architecture Grecque l'est de la Bible. La défense de représenter aucun être animé, conduit ainsi à leur faire chercher une décoration à part,—les inscriptions du Coran, entremêlées d'ornements géométriques et de fleurs, non copiées directement de la nature, mais traduites par l'œil; car il semblait que les Arabes, en changeant leur vie errante pour une vie sédentaire,—s'avaient fait que transplanter leurs tents, et avaient apporté dans leurs habitations fixes, et sous une nouvelle forme, les draperies et les tissus de Cachemire, qui formaient leurs premières habitations, changeant le mât de la tente en colonne de marbre, et le tissu de soie en plâtre doré.
GATE OF JUSTICE

The entrances to the ancient fortress of the Alhambra appear to have been four—one the Torre de las Armas (Tower of Arms), in the Alhambra; Torre de las Monjas (Tower of the Monastery); the Torre de las Siete Socas (Tower of Seven Stools); and the Puerta de Justicia, or Gate of Justice,

The latter was formerly, as it is now, the principal entrance into the fortress. Like all the other buildings of the ancient fortress, it is built of concrete, the joints of the doorway being, however, in white marble, and the elegant horse-shoe arch and squinches, of brick.

Over the inner doorway is the following inscription in two lines:

There it was, God, and they were, God. Thus was the ancient fortress of the Alhambra built—thus was the ancient fortress of the Alhambra, the sanctuary of the believers, strengthened by the hand of the true Deity, whose name is the well-guarded secret of God, in process of the building of the fortress, and prepared for the siege of the last of the wars. It might also impart that the gate was the key of the fortress. Hence it may be, the key is the gate is represented on the porter-gate of the ancient fortress of the Monastery, especially after the arrival of the Alhambra to the world; and the mother of Christ is the soul of the fortress.

Puerta Principal ó de Justicia

—

This gate, called Ribadabahari (the Gate of the Land)—may God prosper it through the love of being! so he made this a lasting monument—was built at the command of our Lord, the commander of the Monarchs, the victor and just Sultan Alhādi-Bahīn, a son of our Lord the matchless and pious Sultan Abū-al-Walid Ben Nasr: may God represent his great deeds in the observance of religion, and accept of his valiant performances in support of the Faith? And it was closed (for the first time) in the glorious month of the birth of [our Prophet!], in the year seven hundred and forty-five. May the Almighty make above him a protecting bulwark, and write down [his treason] among the imperishable acts of the just!

On the capitals of the columns are the following inscriptions:

On the right column—

Psalm (as given) to God. There is no power or strength but God.

On the left column—

There is no Deity but Allah; Mohammed is his messenger.

The Psalms here given are in the original Hebrew, in order to afford the reader an idea of the various subjects of religion. The book of Psalms is divided into two parts, each division being divided into chapters, and each chapter into verses.

The capitals of the columns are given in the original Hebrew, and are divided into verses, each verse being regarded as a separate subject, and each subject being divided into chapters, and each chapter into verses.

Plate II.

PUERTA PRINCIPAL ó DE JUSTICIA

Il y avait quatre entrées à l'ancienne forteresse de l'Alhambra: la Torre de las Armas (la Tour des Armes), dans l'Alhambra; la Torre de las Monjas (la Tour des Sœurs); la Torre de las Siete Socas (la Tour des Sept Escaliers); et la Puerta de Justicia, ou Porte de Justice.* Cette dernière, représentée dans la Placide, était antérieure, et est encore aujourd'hui l'entrée principale de la forteresse. Comme toutes les autres tours de l'Alhambra, elle est bâtie en béton, les jambages de la porte sont en marbre blanc, l'agape en fer à cheval est en briques, ainsi que les rampes.

Au-dessus de la porte, à l'intérieur, se trouve l'inscription suivante, en deux lignes—

Cette porte, appelée Ribadabahari (Porte de la Land)—prie Dieu faire prospérer par elle la bénédiction de l'amour, car elle a été un monument édifié de gloire—bâtie par les ordres de notre Seigneur, le commandeur des Creysan, le juste et belligérant Sultan Abū-al-Walid Yunon, fils de notre Seigneur le pious et belligerant Sultan Abū-al-Walid Ben Nasr: priez Dieu réussir en bonne actions dans l'observation de la religion, et agissez par la main confrère de la foi! Et elle fut fermée pour la première fois dans le glorieux mois de la naissance de [le notre Prophète!], l'an sept cent quarante ans. Priaie le Tout-puissant fasse de cette porte un beau fronton, et augmente [son érection] pour les imperissables actions des justes!

Sur les chapiteaux des colonnes ont été les inscriptions suivantes :

sur la colonne de droite—

La main à Dieu! Il n'y a de pouvoir ou de force qu'en Dieu.

Sur la colonne de gauche—

Il n'y a d'autre Dieu que Dieu; et Mahomet est son prophète.

* La Puerta de Justice était appelée Ribadabahari en Espagne, mais son nom est formé de la plupart des espagnols, les instruments, que pour abonder la justice à toutes les heures de son œuvre. En sorte que le grand-duc, s'il est ouvert sur la porte, les rendrait respectueux à sa marche de la disposition du thème. Il est vrai que la porte de l'Alcazaba fut ouverte par l'architecte de la porte de l'Alcazaba, le commandant des Creysan, et fut bâtie par les ordres de notre Seigneur, le commandeur des Creysan, le juste et belligérant Sultan Abū-al-Walid Yunon, fils de notre Seigneur le pious et belligerant Sultan Abū-al-Walid Ben Nasr: priez Dieu réussir en bonne actions dans l'observation de la religion, et agissez par la main confrère de la foi! Et elle fut fermée pour la première fois dans le glorieux mois de la naissance de [le notre Prophète!], l'an sept cent quarante ans. Priaie le Tout-puissant fasse de cette porte un beau fronton, et augmente [son érection] pour les imperissables actions des justes!

1 Vide Article en Censure, p. 312, page 105.
PLAN OF THE ROYAL ARABIAN PALACE IN THE ANCIENT FORTRESS OF THE ALHAMBRA.

That portion of the fortress of the Alhambra which is now called the Casa Real, or Royal House, appears to be but a very small portion of the ancient palace of the Moorish Kings of Granada, which doubtless spread itself over the whole of this part of the fortress. It is to be regretted that no traces exist at the present day by which any restoration of the building can be made, or its limits defined; but we may judge, from the gallery of two stories at the south end of the Court of the Fish-pond, which still remains, that the part of the Moorish building destined to make way for the Palace of Charles the Fifth, must have been of considerable importance. From a comparison of this edifice with other residences of Eastern potentates, such as the seraglio of Constantinople or Adrianople, we feel convinced that very much is wanting to render this building as perfect in size and grandeur, as that portion of it which remains is in detail: we find no traces of the numerous apartments which must have been required by the guards and attendants; and a most important feature, the Harem, is entirely wanting. This, it is probable, extended in the direction of the Court of the Lions, to the Casa de Sancha and Torre de la Infanta; in both of which is the remains of small and beautiful apartments, which seem to have been destined for the reception of the Moorish Sultanas. The present entrance into the Casa Real is by a small door at the south-west corner of the Court of the Fish-pond, adjoining the Palace of Charles the Fifth, and we enter at once from the Plaza de los Algebes into this enchanted palace.

PLAN DU PALAIS DES ROIS ARABES DANS L'ANCIENNE FORTERESSE DE L'ALHAMBRA.

Cette partie de la forteresse de l'Alhambra, qu'on appelle aujourd'hui la Casa Real, ou Maison Royale, parait s'être qu'une très petite portion de l'ancien palais des Rois Maures de Grenade, lequel sans doute s'étendait sur toute cette partie de la forteresse. Il est à regretter qu'il n'ait existe plus aujourd'hui aucune trace qui puisse servir à en effacer la restauration, ou à en déterminer les limites; mais d'après ce qui reste de deux étages au fond de la Cour de l'Espig, on peut juger de l'importance considérable qu'a dû avoir la partie qui fut détruite, pour faire place au Palais de Charles Quint. En comparant cet édifice avec d'autres résidences des souverains de l'Orient, telles que le sérial de Constantinople ou celui d'Adamgole, nous sommes convaincus qu'il a beaucoup perdu de ses étendues et de sa magnificence, et qu'il manque beaucoup de choses pour le rendre, dans son ensemble, aussi parfait que la portion qui en reste l'est dans ses détails; on ne retrouve aucune trace des nombreux appartements destinés aux gardes et aux personnes de la suite, et cette partie du palais, plus importante encore, le Harem, a entièrement disparu. Il est probable qu'il s'étendait dans la direction de la Cour des Lions jusqu'à la Casa de Sancha et la Tour de les Infantas; car on trouve encore dans ces deux tours ruines des restes d'appartements, petits mais fort beaux, qui paraissent avoir été destinés à la réception des Sultanas Maures. On entre à présent dans la Casa Real, par une petite porte au coin sud-ouest de la Cour de l'Espig, près du Palais de Charles Quint; et la Plaza de las Algebes en est tout d'un coup introduit dans ce palais enchanté.
PLATE IV.

VIEW OF THE COURTS FROM THE HALL OF THE DARK.

The Court of the Fish-pond is separated from the Hall of the Ambassadors by an oblong corridor, called by the Spaniards the Hall of the Fish-pond. A portion of the decoration of its walls, with the principal entrance into the Court of the Fish-pond, is exhibited in this view. The ornaments in plaster, with which the walls of this hall are covered, are in a more perfect state of preservation than most other parts of the palace.

The windows, over the entrance doorway, are formed of ribs of plaster, and were probably filled in with stained glass: no traces of this can now be discovered, but we are led to this conjecture, from the opposite wall next the Hall of the Ambassadors, having blank windows of a similar kind in which the interstices are painted in various colours. Windows of this class also occur in the Court of the Fish-pond and the Court of the Mosque. The portion of the Court of the Fish-pond seen in this view, is the gallery at the south end next the Palais of Charles V.

The inscriptions on this Plate are—On the band over the Monceaux and round the windows, a small number of letters are repeated—

Go and tell the true believers that divine help and ready victory (are reserved) for them. 46b.

On the cornice in the spandrel of the arch—

Glory be given to our Lord Allah and His Prophet—46b.

On the small arches, between the windows at the sides—

There is no deity but Allah—Cf.

Mohammed [i.e.] the messenger of God. 46b.

Between the windows, and at the angles, are four inscriptions of the name of the kings of Granada, with the well-known motto—

"We glorify Allah." And there is no conqueror but God. 46b.

The whole being enclosed within a cyma, formed by the word "Glory," written twice in Cufic, from right to left, and from left to right.

On the sides of the windows is the word, "Blessing" in Cufic, with this peculiarity, that the first two letters, are enclosed within a cyma, formed by the two last, and written from right to left, and from left to right.

In the six inscriptions at the sides may also be read both ways—"Blessing," or, "the Blessing comes from God." Round the small niches, in the jambs of the doorway, is written, on the right niche—

There is [like] the parted veils of a bride, adorned with [every] beauty and perfection.

I am [like] the parted veil of a bride, adorned with [every] beauty and perfection.


This site taken from the cliff of the castle, of which the hill of the Fish-pond is a part, is considered as the residence of the Prophet, who built the Bénédiction, and who prophesied that he should build a palace. On this site he built the palace of the Fish-pond.

VUE DE LA COUR DE L'ETANG PRISE DE LA SALLE DE LA BARQUE.

La Cour de l'Etang est séparée de la Salle des Ambassadeurs, par une pièce oblongue, appelée par les Espagnols, la Salle de la Barque.* Cette vue représente une portion des décomans des murs, avec l'entrée principale dans la Cour de l'Etang. Les ornements de plâtre qui couvrent les murs de cette Salle, sont dans un bien meilleur état de conservation, que tous les autres du palais.

Les fenêtres, au dessus de l'entrée, sont formées de moulures de plâtre, et étaient probablement garnies en verre de couleur. Il n'est resté à la visite actuelle que ce qui nous reste à cette conjecture, c'est que sur le mur en face, se trouvent de fines fenêtres de la même forme, et dont les interstices entre les moulures, sont peints de diverses couleurs. On trouve aussi des fragments de ce genre dans la Cour de l'Etang et dans celle de la Mosquée.

La portion de la Cour de l'Etang représentée ici, est la galerie à l'extrémité méridionale de cette cour, près du Palais de Charles Quint.

Les inscriptions reproduites ici sont—Sur la bande au dessus des Monceaux, et autour des croisées de la porte d'entrée, plusieurs fois répétées—

* Les Espagnols appelaient cette salle, probablement, à cause de sa forme, Cella de la Barca, en hall de la Barque; mais comme le mot Barca, "Bénéédiction", est véritablement dérivé d'une expression, et est probable que l'ancêtre du mot Barca, était en alludant à cette salle, ou à la Fâlla n'Ilham, cela de la Bénédiction, Barca, "la Bénédiction," du mot Barca, "la Fâlla n'Ilham," "la Bénédiction de Dieu."
And if not so look at this vase, and thou wilt easily understand all the truth
of my assertion.

Regardez plutôt ce vase, et tu comprendras aisément toute la vérité de mon
assertion.

Examine, also, my vase; thou wilt find it resemble the bright halo of the
full moon.

Examinez aussi ma vase; tu verras qu'elle ressemble à la brillante auréole
de la pleine lune.

For truly, Ibn Nasr's is the vase of this art (shaping) in splendour and beauty.

Pour vrai, Ibn Nasr* est le solif de cet art brillant de beauté et de splendeur.

May he continue in the (essentiel) altitude of his glory, secure (from all
attacks), when the time for declension (is arrived).

Peut-être, il ne touchera de sa gloire, rester à l'abri de toute attaque, quand sera
venu l'heure du déclin.

On the left niche —

Sur la niche de gauche —

I am an honour to blessing; I am a sign by which felicity (is) enhanced.

Je donne plus de prix à la bénédiction; je suis un signe qui rehausse la
félicité éclatante.

Thou receivest likewise the vase within, to be like a (devout) man, always
standing to perform his prayers.

Tu percevras le vase que je confie, à un homme pieux, toujours prêt
to faire ses prières.

Who so sooner has said one, then he hastens again to repeat it.

Qui le dira tôt, il le répétera de suite.

Truly, through my Lord Ibn Nasr, God has ennobled his servants.

En vérité, par voire Seigneur Ibn Nasr, Dieu a ennobli ses serviteurs.

Since he made him the descendant of Sa'd Ibn Obadah†, chief of the tribe
of Khurej.

Puis qu'il l'a fait le descendant de Sa'd Ibn Obadah,† souche de la tribu
de Khurej.

The Year means not the year, but the descendant of Sa'd, son of Sa'd, from whom the Kings
of Kureysh were named; then kings of Sa'd, they were called Sa'dites. Then saw, however, a King of Sa'dites
named Juraal,† the Pasha, whom Mohammed begins generally designates as his opponent, Sa'd, whom
he calls Sa'd, the descendant of Sa'd. This king,† then, was the father of Ali, the eldest son of Obadah,†
the same who guarded the two gates of the Khurej, to the left, is the son elected to
in this place.

*Ibn Nasr is the son of Juraal, who was the descendant of Sa'd, son of Sa'd, one of the Kings of Kureysh, who was the descendant of Sa'd, son of Sa'd, who was the descendant of Sa'd, son of Sa'd, etc., etc., etc., etc.

† Sa'd Ibn Obadah was the son of the companion of the Prophet.
PLATE V.

PATIO DE LA ALBERCA.

TRANSVERSE SECTION OF THE COURT OF THE FISHPOND, LOOKING TOWARDS THE PALACE OF CHARLES THE FIFTH.

The beautiful arcade, seen in the elevation in this Plate, is repeated on the north side of the Court, but of one story only; the elegant columns which support the arches would appear unequal to the superincumbrant weight, were not the spandrels of the arches lightened by perforated ornaments, shown more in detail in Plate VI.

Immediately over the Mosaic, under the gallery, is found an inscription, in African characters, containing the twelve following verses—

Blessed be He who endowed them with the command of his servants through them, to extend and bestow favors. 

For how many cities of the infidels consist they in the morning, whose inhabitants err then in the evening only as the author of their lives!

When those did put on their necks the yoke of the captor, that they might appear to the morning, morning holding the yokes in servitude.

Thou comprehendedst the island by fomes of arms, thereby opening to victory a gate that was shut [below].

And hence [that explains], then subduest twenty federates, making all [things] visible, a proof to thy warriors.

Indeed, had Allah a choice in what most priests, it would certainly choose that thou live and be sal [for ever].

Sirs such are the foxes of excellence thatelier and thy door, that generally, itself, unseen whilst looking at them with a complacent eye.

Excellence whose traces are visible in every action of [thine], more tranced and bright than the peals when thundered. 

O son of excellence, prosperity, wisdom, courage, and heroism! who art called [in the height of these toters] the altitude of the stars in the regions of the sky.

Thus hast risen in the domains of empire [like the sun in the vault of heaven], necessity to disquiet the intervening shadows of injustice and oppression.

Thus hast ascended even the tender branches from the breath of the severer gale, and frightened the very stars in the vault of heaven.

For if the planets twinkle [in their orbit], it is only through dross [of thee]; and if the boughs of the orient willow bend down, it is to perpetually be bending thee.

With the exception of the above long inscription in African characters, and a few on the capitol of the column, and other parts of the building not seen in this Plate, and which will be transcribed elsewhere, all the others prevent nothing more than the well-known motto:—Ant and there is no conqueror but God."

COUPE TRANSVERSALE DE LA COUR DE L'ETANG, DU COTE DU PALAIS DE CHARLES SEINT.

La belle arcade, vue dans son élévation sur cette Planche, est répétée au nord de la Cour; mais là, â de ce qui, au seul éclat: les élégantes colonnes qui soutenaient les arcs paraissaient trop faibles pour le poids qu'ils supportent, si les tympans des apertures n'étaient pas allégés par des corniches à jour, indiqués en détail dans la Planche VI.

Immediatement au dessus de la Montigue, sous le poêle, se trouve, en caracteres Africains, une inscription qui contient les douze vers suivants—

*Note des auteurs: Alger, ou long temps, nous avons, en fait, dans le doute, dit Alger, en raison du nom de la ville de l'inscription. Il est cependant certain que l'on a écrit Alger à cause de la mariquette. (voir la page 4 de l'Étude sur les Mosaïques de Charles le Tert.)
DETAILS OF THE ARCHES
OF THE
COURT OF THE FISH POND

DETAILS DES ARCOS
DE LA
COUR DE L ETANQ
PLATE VI.

PATIO DE LA ALBERCA.

DETAILS OF THE ARCHES OF THE COURT OF THE FISH-POND.

In this Plate are given parts of the arches forming the galleries at the north and south ends of the Court of the Fish-pond. The construction of these arches is remarkable for its simplicity: over the columns, which are of white marble, are built brick piers, with a breast-summer of timber extending from end to end; the span-drels of the arches are filled in with tiles placed diagonally; to these are attached the perforated plaster ornaments, giving a singularly light and elegant appearance to the arches; and, at the same time, by admitting currents of air, distributing a delicious coolness through the courts.

The inscriptions on this Plate are:

On the oval, immediately over the capital, in Cufic characters,—

"And there is no conqueror but God."

On the other arches of the court, not seen in this Plate—

"Praise be given to God for his [bestowing on us] the blessings of Islam!"

On the Archivolts—

"And there is no conqueror but God."—46.

The inscription, in Arabic characters, is to be read at the top of the Plate, round the great arch, as well as in the small medallions to the left, and round the borders of the arches.

On the band round the left, and in Cufic—

"Praise [be given to God for his] [bestowing on us] the blessings of Islam!"

On the Archivolts—

"And there is no conqueror but God."—46.

"Durable is God's. And there is no conqueror but God. Blessing!"—46.

DETAILS DES ARCS DE LA COUR DE L'ETANG.

Dans cette Planche sont représentées des portions des arcs en brique qui bordent les portiques aux extrémités septentrionales et méridionales de la Cour de l'Etang. La construction de ces arcs est remarquable par sa simplicité! Au dessus des colonnes qui sont en marbre blanc, sont bâties des piliers de brique, avec un grand poivrière en bois qui s'étend d'un bout à l'autre; les tympans des arcs sont garnis de tuiles plantées en diagonale; auxquelles sont attachées les ornements à jour en plâtre, qui donnent aux arcs une apparence toute particulière de légèreté et d élégance; et qui, en même temps des courants d'air, distribuent dans les cours une fraîcheur délicieuse.

Les inscriptions de cette Planche sont:

Sur l'oeuvre, immédiatement au-dessus du chapiteau, en caractères Cufiques,—

"Et Dieu seul est vainqueur."—46.

La même inscription se voit, en caractères Africains, au haut de la Planche, autour du grand arceau, aussi bien que dans les petits médaillons à gauche, et autour des bordures des arceaux.

Sur la bande autour de l'arceau gauche, en Cufique:—

"Louange à Dieu pour nous avoir accordé les bénéfices de l'Islam!"

Sur l'Archivolte:—

"Et Dieu seul est vainqueur."—46.

Sur les autres arceaux de la cour, qu'on ne voit pas dans cette Planche, il y a:—

"Louange à Dieu! A lui est le pouvoir. Grâces à Dieu! A lui est la majesté!"

"L'immutabilité appartient à Dieu. Et Dieu seul est vainqueur. Bénédiction!"—46.
SECTION THROUGH THE COURT OF THE FISH POND AND THE HALL OF THE AMBASSADORS.
Y LA SALA DE LOS EMBAJADORES.
PLATE VII.

PATIO DE LA ALBERCA Y SALA DE LOS EMBAXADORES.

SECTION THROUGH THE COURT OF THE FISHPOND, AND THE HALL OF THE AMBASSADORS.

This plan is taken longitudinally through the centre of the Court, and shows an elevation of the west wall: the roof shown is of redwood planks, but the projecting rafters are partly ancient and partly modern imitations of them. The Mosaic dado no longer exists; but is restored in this Plate from that still to be seen under the north gallery.

The Hall of the Ambassadors, or Golden Salon, is a square of thirty-seven feet, and is sixty feet high from the floor to the centre of the dome, which is largest, as well as the most imposing, of the Halls of the Alhambra, both in arrangement and symmetry of the details, less perfect than Hall of the Two Sisters.

The inscriptions in the Hall of the Ambassadors are as follows—

Sous le ciel de Dieu est donné à l'humanité la gloire.

O God! the praise is for ever. And thine are the thanks for ever.

Alas! no sign of God!—

On the north west door—

May divine beneficence and splendour shine upon (the enemy) fall to the honour of Al-Mohadjiq, the commander of the Moderns.—

On the south east stars—

O God! the praise is for ever. O God! thine are the thanks for ever.—Cf.

Alas! no sign of God!—

Praise (Deus) to God for his bounteous on us the benefits of Islam.

In the centre.—And there is no compulsion,“ Bc.

On the south west windows—

Glory to our Lord Allah, and to His King Al-Mohadjiq. May God render him victorious.

Over the south east—And there is no compulsion,“ Bc.

On the small niches in doorway of principal entrance are the following inscriptions:—

Glorie à Dieu, pour nous avoir accordé les bénédictions de l'Islamisme.

Dans les cœurs;— Et Dieu seul est vainqueur,“ Bc.

Sur la bande au dessus des niches:—

O Dieu! à toi pour toujours est la louange. O Dieu! à toi pour toujours sont les actions de grâces,“ Bc.

Alternant avec:—

Et vous, ô Dieu, sont les actions de grâces.

Glorie à Dieu, pour nous avoir accordé les bénédictions de l'Islamisme.

Dans les cœurs;— Et Dieu seul est vainqueur,“ Bc.

Sur la bande au dessus des niches:—

O Dieu! à toi pour toujours est la louange. O Dieu! à toi pour toujours sont les actions de grâces,“ Bc.

Alternant avec:—

Et vous, ô Dieu, sont les actions de grâces.

COUPE DE LA COUR DE L'ETANG, ET SALA DES AMBASSADORES.

Cette coupe est prise longitudinalement du centre de la Cour, et présente une élévation du mur de l'ouest : le toit est en tuiles ordinaires et modernes, les soleils en sallies sont, partie anciennes, partie modernes, quoique du même style. Le soulèvement en Monastique n'existe plus ; mais nous avons reconstitué dans cette plate d'après celui qu'on voit encore sous la galerie du Nord.

La Salle des Ambassadeurs, ou salon Donor, forme un cur de trente sept pieds, et sa sol au centre du Dôme elle a soixante pieds de haut. C'est la plus grande, comme le plus imposante, des Salle de l'Alhambra, quoique dans l'arrangement et la symétrie des détails, elle est moins parfaite que la Salle des Deux Sour.

Les inscriptions dans la Salle des Ambassadeurs sont:— au don du soulèvement en Monastique, en caractères Cufiques—

التم يرُم ذات الله الاحترام، وليست بالنداء.

O Dieu! à toi pour toujours est la louange. O Dieu! à toi pour toujours sont les actions de grâces,“ Bc.

Alas! no sign of God!—

Puaas la sourcer élue, un empereur solide, et une victoire éclatante (sur son ennemi) tenant en partage à notre Seigneur Abou-Halajjaq, commandant des Croisés?

Sur la bande au dessus des niches:—

Et vous, ô Dieu, sont les actions de grâces.

et vous, ô Dieu, sont les actions de grâces.

Par le soleil et sa clarté radieuse; par la lune quand elle est le plus lumineuse; par le jour quand il ressort sa splendour; par la nuit quand elle couvre sa splendour par le Ciel et celui qui les crée; par la terre et celui qui l'ouvre; par l'air et celui qui le forme complètement et ses souffles on lui la procèved et la pain; il n'y a d'autre Dieu que Dieu.

Il a paroles partie de l'inscriptions au régime données dans les cinq rentes de l'Eixar.

Yala ibn's, "Koran", Chap. vii.
Over the Mosaic dado in the centre rooms of the wall, opposite the entrance—on the right—

There is no Deity but Allah, Mohammed is his messenger.

Left column:

And whatever you possess of the good things [of this world] come from God.

On the columns over Mosaic dado—

Blessing be God!— Cf. Glory to God!—65.

On the capitals of columns in the centre rooms. West. Right column—

Be whose words are good, and whose deeds are illustrious.

Left column—

Let the words [when thou meetest him] be preceded by salutations.

On the capitals of columns in the centre rooms. East. Right and left—

Praise [be given] to God, for he bestowing on us the benefit of Islam.

On the ornaments on the walls, and in the carvings in corners, occur also the following—

God help him!—65. Glory to God! God is eternal!

Dio est notre refugio en toutes mes tribulations.

* From this daring—since several scholars consider in this inscription, as well as in the central portions of the rooms, needle points that are not unlike this such that the Mosaic Kings are seen to be the hall.

Au-dessus du bas-couloir de Monseigneur dans l'alcôve central du mur, en face de l'entrée—à droite—

Sous dieu, nos compagnons que voici peuvent être comparées signes du Zodicae dans le ciel [ou ce dôme], mais je suis en pleine résolution de ce qui suit

Puisque mon Seigneur, le victorieux Yousouf, a dévoué dans la gloire et l'excellence!

Et a fait de moi le trône de [ses emplois]; puis que l'étincelle de tous autres ornements par le maître de la gloire divine et du royaume c'est-

Sur les chapiteaux des colonnes qui supportent les arcs—sur la colonne de droite—

All[a]a il-rahman al-rahim

Il y a à l'Alto Dieu que Dieu, Mahomet est son proi.

Sur la colonne de gauche—

مَا يَكُونُ مِنْ نَعْمَةٍ إِلَيْهِ مَا يَكُونُ

Et tout ce que vous possédez des biens de ce monde veu Dieu.

Sur la corniche au-dessous du bas-couloir en Mosaïque—

الإِسْتِيَارَةُ النَّاُبِيِّ

La dure apparence à Dieu—Cf. Gloire à L.66.

Sur les chapiteaux des colonnes dans la niche du dôme. A l'ouest.

Sur le chapiteau de droite—

مَا مَنْ يَأْمَعُ يَفْرَحُ يَأْمَعُ

Lui, dont les paroles sont justes, et dont les œuvres [l'atteste].

Sur celui de gauche—

وَلَابِنَتِ الْخَمْسَةِ نَشْأَةَ الْأَسْمَار

Que tes paroles [quand tu le rencontreras] soient précédées salutations.

Sur les chapiteaux des colonnes de droite et de gauche dans la niche du centre. A l'Orient.

Glorie à Dieu, pour nous avoir accordé les bénédictions Éternelles.

Sur les ornements des murs, et sur les ouvres à carinches, on rencontre aussi les inscriptions suivantes—

Et Diablese on est vainqueur. Gloire à notre Seigneur le Sultan-ahl-baljlip—45.

Dieu lui vienne en aide!—45. Gloire à Dieu! il est éternel!

الله يغفر لهُ نعمةً

* "See this daring", since several scholars consider in this inscription, as well as in the central portions of the rooms, needle points that are not unlike this such that the Mosaic Kings are seen to be the hall.

* "See this daring", since several scholars consider in this inscription, as well as in the central portions of the rooms, needle points that are not unlike this such that the Mosaic Kings are seen to be the hall.
PLATE VIII.

THE PRESENT CEILING OF THE HALL OF THE AMBASSADORS IS A DOME OF WOOD, ORNAMENTED BY RIBS INTERSECTING EACH OTHER IN VARIOUS PATTERNS, WITH ORNAMENTS IN GOLD PAINTED ON GROUNDS OF BLUE AND RED IN THE INTERSECTIONS.

Similar ceilings occur under the arcades of the Court of the Fishpond, and in the Hall of the Bark; but it is more than probable that the original ceiling of the Hall of the Ambassadors was of plaster of the stalactite form, as described in Plate X., and similar to that of the Hall of the Two Sisters.

It will be seen, on reference to the section, that an arch of brick, originally thrown across this hall, had given way after the completion of the building, and must have carried with it the then existing ceiling, which was afterwards replaced by the present wooden one. This ceiling, however beautiful in detail and ingenious in its construction, appears scarcely worthy to crown this gorgeous hall.
Divan, Patio de la Alhambra
PLATE IX.

DIVAN, COURT OF THE FISH-POND.

Under the galleries at the north and south ends of the Court of the Fish-pond, are four Divans or Alcoves, one of which is here represented.

The ornaments which decorate the surface of the walls are most elaborate and beautiful, well preserved, and still retain much of their original colour.

Over the Mosaic dado is a projecting cornice, above which is a portion of wall that never appears to have been decorated. This circumstance seems to indicate that the cornice was employed (as is still commonly seen in the East) to support flower-vases, or water-vessels, which, concealing the wall behind, rendered its decoration unnecessary.

The inscriptions on the Divan, are:—on the cornice over the Mosaic dado, partly in Cufic, and partly in African characters:—

"Refuge," "Refuge." "Refuge," "Confiance." "Confiance."

In the stalactites:—


The Cufic inscriptions under the stalactites, between the small columns:—

And there is help (as he had) except from God, the Illustrious, the omnipotent.

On the capitals of the columns:—

"Grace."

On the small panels at the top:—

"God is [our] refuge in every trouble."

The well-known motto:—"And there is no conqueror but God," is repeated on the band round the arch in the medallions within the recess; and, in smaller characters, on the stalactites.

DIVAN, COURT DE L'ETANG.

Nous donnons ici un des quatre divans ou alcoves qui se trouvent sous les galeries, du côté nord et du côté sud de la Cour de l'Etang.

Les ornements qui décorent la surface des murs sont d'une grande beauté, bien conservés, et retiennent encore une grande partie des couleurs originales.

Au-dessus de la corniche qui est sur le soubassement en Mosaïque, se trouve une portion de mur qu'il n'a jamais eu été décorée. Ceci nous portera à croire que cette corniche était destinée à recevoir des vases à fleurs, ou des vases pour renforcer l'eau (comme on vait encore aujourd'hui en Orient), et qui cachant ainsi le mur, n'ont pas rendu nécessaire la décoration.


Dans les stalactites:—

"Bénédiction." "Grâce." "Bénédiction." "Grâce."

Les inscriptions en Cufique au-dessous des stalactites, entre les petites colonnes:—
Details of the Great Arches in the Hall of the Bark

Plan of the Pendants in the angle
Plan du Pendants

Details des grands arcs dans la salle de la Barque
THE ceiling of the Hall of the Bark, a wagon-headed dome of wood, of most elaborate patterns, as may be seen in the general section of the Court of the Fish-pond, and the Hall of the Ambassadors, receives its support at each end from pendentives, abutting against the great arches. These pendentives are of a very curious mathematical construction. They are composed of numerous prisms of plaster, united by their contiguous lateral surfaces, consisting of seven different forms, proceeding from three primary figures on plan: they are, the right angled triangle (A), the rectangle (B), and the isosceles triangle (C). In these \((a, a, b, a)\) are equal; \((b, a)\) is equal to \((b, b)\), and the vertex angle of the isosceles triangle \((C)\) is 45°. The figure \((B)\) has one form, in section; the figure \((A)\) three; and figure \((C)\) three; the third \((C-B)\) being a rhomboid, formed by the double isosceles triangle. The curves \((x, x, x)\) of the several pieces are similar, by which it will be seen that a piece may be combined with any one of the others by either of its sides; thus rendering them susceptible of combinations as various as the melodies which may be produced from the seven notes of the musical scale.

The osmal ceilings of the Hall of Justice, Abencerrages, and Two Sisters, of which we here give the plan and section, as well...
in the columns and arches of a similar construction, attest the won-
derful power and effect obtained by the repetition of the most simple
elements. Nearly five thousand pieces enter into the construction of
the ceiling of the Hall of the Two Sisters; and although they are
simply of plaster, strengthened here and there with pieces of reed,
no part of the palace is, in the present day, in a more perfect state
of preservation.

ici le plan et la coupe, ainsi que les colonnes et les arcs d’une con-
struction pareille, témoignent la grande puissance d’effet obtenue
par la répétition des éléments les plus simples. Près de cinq mili-
maux entrent dans la construction du plafond de la salle des
Deux Sœurs, et quoique ce ne soit que de plâtre, renforcé avec des
roseaux, il n’y a point aujourd’hui, dans tout le palais, de partie
mieux conservée.
DETALLE DE LOS ARQUÍTETOS DEL PALACIO DE LA BARCA.

Dibujo no grande más en parte.

Dibujo de la original.
PLATE XI.

SALA DE LA BARCA.


This plate represents a portion of the arch, shown in Plate X., with the bracket and upper part of the column.

The word Barkah or "Blessing" occurs in the capitols of the columns; and "Grace" on the cornice over the bracket.

DETAILS DES GRANDS ARCS DE LA SALLE DE LA BARQUE (AU QUART).

Cette planche représente une portion de l'arc vu dans la Planche X., avec la console et la partie supérieure de la colonne.

Le mot Barkah ou "Bénédiction" se trouve sur les chapiteaux des colonnes et "Grâce" sur la corinthe au dessus de la console.
SALA DE LA BARCA.

LA ALHAMBRA.
PLATE XII.

SALA DE LA BARCA.


The richness obtained by the varied combinations of the several geometrical figures, mentioned in the description of Plate X., which form the pendentives, arches, and roof of the Halls, is greatly assisted by the method of colouring adopted, and the beautiful ornaments painted on their surfaces: those here given are selected from a great variety which are to be found in the Hall of the Bark.

ORNEMENTS PEINTS SUR LES PENDENTIFS DANS LA SALLE DE LA BARQUE (UN TIERS DE L'ORIGINAL).

La richesse produite par les combinaisons variées des différentes figures géométriques, mentionnées dans la description de la Planche X., qui ornent les pendentifs, les arcs, et les voûtes des salles, est grandement relevée par la méthode qu'on a suivie pour les colorier, et par les beaux ornements peints sur les surfaces; ceux que nous donnons ici sont choisis parmi une grande variété qu'on trouve dans la Salle de la Barque.
PLATE XIII.

ENTRANCE TO THE COURT OF THE LIONS (RESTORED).

The Court of the Lions (so-called from the fountain in the centre, supported by these animals) appears to have been the most perfect portion of this royal palace. It is a parallelogram of one hundred by fifty, and is surrounded by a portico, with small pavilions at each end. The portion and pavilions consist of one hundred and twenty-eight columns, supporting arches of the most delicate and elaborate finish, still retaining much of their original beauty: the various orders, however, of the ornaments are wanting. During the repeated restorations which the palace has from time to time undergone, the walls of this Court were defaced by several coats of white-wash, beneath which it is still possible to discover traces of the original coloring.

The entrance shown in this Plate is from the corridor, which separates the Court of the Lions from the Court of the Fish-pond. The inscription round the spandrel and ornaments above, with the Mosaic dado and tile on the pavement, are restored from similar inscriptions and ornaments, which were found at the other extremity of the Court.

The inscription on the band round the spandrel of the arch is thus read—

May power everlasting and imperishable glory be the lot of the owner of this palace.——46.

"This is my conqueror but God" occurs several times both in Cufic and Arabic characters.

ENTREE DE LA COUR DES LIONS (RESTAURÉE).

La Cour des Lions (ainsi appelée de la fontaine qui est au milieu, supportée par ces animaux) paraît avoir été la partie la plus perfecte de ce royal palais. C'est un parallélégramme de cent pieds sur cinquante, et elle est entourée d'un portique avec de petits pavillons à chaque extrémité. Le portique et les pavillons se composent de cent vingt huit colonnes, qui supportent des arcs le plus délicat et le plus parfait, et conservent encore une grande partie de leur beauté primitive; cependant les couleurs variées des ornements ont disparu. Dans les différentes restaurations que le palais a subi, de temps à autre, les murs de cette cour ont été défigurés par plusieurs couches de badgroumage, mais on peut encore découvrir, au-dessous de ces couches, des traces de la couleur originale.

L'entrée représentée dans cette Planché est celle du corridor qui sépare la Cour des Lions de la Cour de l'Eau. Les inscriptions autour du tympan de l'arc et les ornements au dessous, les soussaman- tenant de Mosaïque et les tuiles du sol, sont restaurées d'après des ornements et des inscriptions pareilles, qu'on trouve encore à l'autre extrémité de la Cour.

L'inscription sur la bande autour du tympan de l'arc est ainsi traduite:——

Les seuls défis sont vainqueurs se trouve plusieurs fois en cachettres
Calligraphiques et Arabes.
PLATE XIV.

PATIO DE LOS LEONES.

LONGITUDINAL SECTION OF THE COURT OF THE LIONS.

This section, which is taken through the pavilion at each end of the Court, exhibits an elevation of the side porticoes. The slight irregularity in the arrangement of the columns, which are placed sometimes singly and sometimes in pairs, does not appear to detract from the general harmony; but, on the contrary, a charming effect is produced by this slight capricious departure from uniformity. The capitals of the columns, though similar in outline, offer a great variety in their foliage; and although the same design is more than once repeated in the Court, no attempt appears to have been made towards a symmetrical arrangement. The roof shown here is a modern one, of red tiles; but it no doubt occupied the position of the ancient roof, which was probably of glazed tiles, in various colours.

Over the capitals of the single columns is written:—

Gloire à notre Seigneur, Abou Abdillic.

Gloire à notre Seigneur, Abou Abdillic.

Over the double columns:—

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.

Over the triple columns:—

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.

COUPE LONGITUNALE DE LA COUR DES LIONS.

Cette coupe, prise du pavillon à chaque extrémité de la Cour, donne l'élevation des portiques latéraux. La légère irrégularité dans l'arrangement des colonnes, qui sont quelquefois isolées et quelquefois groupées, ne paraît pas nuisir à l'harmonie générale; au contraire, cette caprice fait partie de l'unité qui produit l'effet charmant. Les chapiteaux des colonnes, bien que semblables dans leurs contours, offrent une grande variété dans leur feuillage; et quoique le même dessin soit répété plus d'une fois, il ne paraît pas qu'on y ait cherché à établir un arrangement symétrique. Le toit qu'on voit ici est moderne et en tuiles rouges; mais il n'est pas douteux qu'il occupe la même position que l'ancien toit, qui était probablement en tuiles vernies; de diverses couleurs.

Au dessous des chapiteaux des colonnes isolées on lit:—

Gloire à notre Seigneur, Abou Abdillic.

Gloire à notre Seigneur, Abou Abdillic.

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.

Gloire à notre Seigneur, le Sultan Abou Abdillic Alghani.
SALA DE LAS DOS HERMANAS PATIO DE LOS LEONES Y LA SALA DE LOS ABENCERRAGES.
PLATE XV.

SALA DE LAS DOS HERMANAS, PATIO DE LOS LEONES, Y LA SALA DE LOS ABENCERRAGES.


The Hall of the Two Sisters appears to have formed a portion of the private apartments of the Moorish kings' sleeping rooms, on either side of the Hall, with the rest of apartments on the upper story, give more the character of a residence, than the Hall of the Ambassadors, which, as its tradition name implies, destined only for public receptions. This Hall, with the corridors and saloons which surround it, are unequalled of the beauty and symmetry of the ornaments; and the stalactite work are the most perfect examples of this curious and interesting kind of decoration. The colours of the ornaments are in general well preserved, and can in all cases be determined with absolute certainty.

The inscriptions in the Hall of the Two Sisters are:

Over the Mosaic door,—

"A todos los que han de pasar por este patio de honor, que el dios de su padre los acierta con esta suerte."
Here are minarets ornamented with every perfection, and the beauty of which has become proverbial: columns.

Which, when struck by the rays of the rising sun, one might fancy, notwithstanding their external dimensions, to be so many blocks of pearl.

Indeed, we never see a palace more lofty (than this) in its exterior, or more brilliantly decorated in its interior, or having more extensive apartments.

Markets (they are), where those provided with money, are paid in beauty, and where the judge of elegance is perpetually sitting to pronounce sentences.

Which, when the breath of the mushaf expires before the moonlight rays, appear surrounded by a light which shines into the whole all other lights.

Between me and Victory, the closest relationship arises; but the most striking reminiscence [between me and the splendor] [see both here].

In the corridor, on the left of the Hall of the Two-Sisters,—

"And there is no conqueror but God," and the other usual inscriptions,—"Praise be to God, the only one."

On the jamb of the doorway, which gives entrance to the above, are the following verses—

Every art has gifted me with its elegance; may this give me all its splendor and perfection.

Those who beheld me take me for a female, addressing this case, whose favour (in her beloved) she wishes to obtain.

Indeed, when the spectator attentively examined my beauty, he will find ready to exceed the most extravagant conceptions of his fancy.

He will see the full moon beam forth among the rays of my light, and its bale leaves me to enter the murmurs of the sky.

This is a palacl of (transparent) crystal: those who look at it conceive it to be a transparent heaven.

The remaining inscriptions in this above are given in the description to Plate XXI.

There are few inscriptions in the Hall of the Almenrages beyond those described in the details of the arches, Plate XXII. It has been repeatedly restored, and many of the ornaments and inscriptions, which now decorate the walls, appear to have been transferred from the Hall of the Two-Sisters.

* Literally: "nose of light."  
* In order to understand this lesson, it is necessary to know that the word "tâbâb" (tears), the generally used in the Koran, with the other synonyms, i.e. "al-haram, qidqid, manjish."
Patio de los Leones.

Detalles del centro arco de la corte de los Leones. 

Casa de los Leones. Detalle de cornisa del Mudejar. 

La Alhambra.
PLATE XVI.

PATIO DE LOS LÉONES.

The columns which support the arches of the Court of the Lions are of white marble; and the arches and spandrels resemble, in their construction, those of the Court of the Fish-pond, described in Plate VI. The enriched frieze and smaller cornice, over the Arabic inscription, are of wood.

In this Plate, there is no other inscription than the well known motto—"And there is no conqueror but God." That which is to be seen immediately over the columns is in Cufic; all the others are in African characters.

DETAILS DE L'ARCADE CENTRALE DE LA COUR DES LIONS.

Les colonnes qui supportent les arcs de la Cour des Lions sont en marbre blanc; et les arcs et les tympans ressemblent, dans leur construction, à ceux de la Cour de l'Etang, décrits dans la Planché VI. La frise ornée et la petite corniche, au-dessus de l'inscription Arabe, sont en bois.

Il n'y a pas d'autre inscription dans cette Planché que la devise bien connue—"Dieu seul est vainqueur." Celle qu'on voit immédiatement au-dessus des colonnes est en Cufique; toutes les autres sont en Africain.
PLATE XVII.

 Fuente de los Leones.

 This beautiful basin, in form a dovecote, is of alabaster, and supported on the backs of twelve lions, carved in white marble, which, notwithstanding that they exhibit the want of development in the art of sculpture amongst the Arabs, possess a certain spirit and primitive grace.

 The inscription round the basin, which has been variously given by different authors, has been read from our copy by Mr. Pascal de Gayangos as follows:*

 Béni Qui Telles En

 And if not so; here is the garden containing wondrous of art, the like of which God forbids should elsewhere be found.*

 Look at this solid mass of pearl, glittering all around, and streaming through the air its showers of prismatic bubbles,

 Which fills within a circle of sylvan firth, and then there succeed (other) peoples surpassing everything in beauty, say, exceeding (the marble sheet) in whiteness and transparency.

 To look (at the basin), one would imagine it to be a mass of solid ice, and the water to melt from it; yet, it is impossible to say which of the two really is freezing.

 So then let not the water (from above) flow on the surface, notwithstanding the current (underneath) strives to oppose its progress!

 Like a lover whose eyes are pregnant with tears, and who apprehends them for fear of an inference.

 For truly: what she in this [fontaine] has benefitted chord putting out its abundant supplies over the least underneath!

 Like the hands of the Khiif when he was in the time to distribute plentiful rewards among (his soldiers) the lives of war.

 Or then who beheld these lines enrolling: four statt. Life is wanting to enable thee to show their fury?

 And O then the hair of the Assay? in these the most illustrious offspring of a collateral branch—belong to that ancestral pride which makes thee look with contempt on the kings [of all other countries].

 May the blessings of God ever be with thee! May he make thy subjects obedient to thy rule, and grant thee victory over thy enemies!

 * Extracted from the Tavernier and Mr. de Gayangos's description of a basin given by the author of that work. The original description of the basin is by an ancient writer, supposed to be from one of the Arabs.
SALA DEL TRIBUNAL.

SECTION OF THE HALL OF JUSTICE (looking towards the back of Gallery)

CUT OF THE HALL OF JUSTICE (looking towards the front of Gallery)

LA ALAMBRACA.
PLATE XVIII.

SALA DEL TRIBUNAL.

SECTIONS OF THE HALL OF JUSTICE.

At the eastern extremity of the Court of the Lions is a long corridor, which gives entrance to three alcoves or divans, and is now called by the Spaniards the Hall of the Tribunal,—from the ancient paintings on the ceilings of the alcoves, the centre one of which appears to represent a tribunal or judgment scene.

The corridor is most elaborately and beautifully decorated, and still retains much of its original coloring; the ceilings present several varieties of the stalactite form mentioned in the description of Plate X.

The inscriptions in this Hall are few and unimportant: they consist of the following, several times repeated:

Glory to our Lord, the Sultan.
May power everlasting and imperishable glory be the lot of the owner of this palace.—Afr.
O God! these are the praise for ever. O God! these are the thanks for ever.

COUPES DE LA SALLE DE LA JUSTICE.

A l'extrémité orientale de la Cour des Lions est un long corridor, qui donne entrée à trois alcoves ou divans, et qui est maintenant appelé par les Espagnols la Salle du Tribunal, à cause des anciennes peintures sur les plafonds des alcoves, dont celle du centre paraît représenter un tribunal ou une scène de jugement.

Le corridor est décoré avec un soin minutieux et conserve encore une grande partie de ses couleurs originales; les plafonds présentent différentes variétés de forme stalactique, décrites sur la Planche X.

Les inscriptions de cette Salle sont peu nombreuses et sans importance; elles consistent dans les suivantes, répétées plusieurs fois:

Glorie à notre Seigneur, le Sultan.
Puisse un pouvoir éternel et une gloire impérissable être le partage du maître de ce palais.—Afr.
Et Dieu seul est vainqueur!—Afr.
O Dieu! a toi est la louange pour jamais. O Dieu! à toi sont les actions de grâce pour jamais.
Sala de las dos hermanas.
PLATE XIX.

SALA DE LAS DOS HERMANAS.

VIEW IN THE HALL OF THE TWO SISTERS.

This view is taken from the Hall of the Two Sisters, looking towards the garden of Lindaraja, and a portion of the corridor, which separates the "Ventana" from the Hall. The translations of the inscriptions will be found in Plate XV.

VUE DANS LA SALLE DES DEUX SŒURS.

Cette vue est prise de la Salle des Deux Sœurs, regardant le jardin de Lindaraja, on peut voir aussi une portion des murs du corridor, qui sépare la "Ventana" de la Salle. La traduction des inscriptions est donnée à la Planche XV.
SALA DE LAS DOS HERMANAS.

LA ALHAMBRA.
In this Plate is given one side of the octagon of the upper portion of the Hall of the Two Sisters. The lattice window gives light to an upper corridor, leading to the apartments appropriated to the women. It was through these lattices that the dark-eyed beauties of the Harem viewed the splendid fêtes in the hall below, in which they could participate only as distant spectators. They are precisely similar in their construction to those which are now seen in the Hareems of all eastern nations.*

With the exception of the following inscription in Cufic, contained in the ovals on the broad band:—“And there is no help (to be had) except from God, the illustrious! the omnipotent!” all the rest are nothing more than the well-known motto, “And there is no conqueror but God.”

The words “Blessing” and “Grace,” in Cufic, written in opposite ways, may likewise be seen on the walls.

* Vide Lane’s “Manners and Customs of the Modern Egyptians.”
LA VENTANA. SALA DE LAS DOS HERMANAS.
PLATE XXI.

LA VENTANA—SALA DE LAS DOS HERMANAS.

WINDOWS IN THE ALCOVE. HALL OF THE TWO SISTERS.

At the upper end of the Hall of the Two Sisters, but separated from it by a corridor, is an alcove, looking into the garden of Linderaja, which appears to be the spot of this enchanted palace, on which the Poets, Painters, and Architects of that day bestowed most of their attention. All the varieties of form and colour which adorn the other portions of the palace have here been blended with a most happy effect. Its chief ornaments are the inscriptions, which address themselves to the eye of the observer by the beautiful figures of the characters; exercise his intellect by the difficulty of deciphering their curious and complex involutions; and reward his imagination, when read, by the beauty of the sentiments they express, and the music of their composition.

On the Band round the windows, in African characters, are the five following verses:

Brilliantly doth [see Sahin, loc. cit.] the full moon of directions, close is the high region of empires. May his princely luster shed on each host, and his radiant light never tarnish!

What for else is he but the sun taking up his abode in this sign, therefore to displace all the shadowy beings?

From me [as from the horizon] to overshadow the court of his empire, whenever he appears on the throne of the Khedive, like a bright luster in the sky.

Let him but direct a glance to the quarter where the sphynx joyfully play, and the fugitive gazes shall instantly return to their usual abode.

Apartments are these cobbled as many wonders that the eye of [the spectator] remains for ever fixed on them; provided he be gazed with a need [to determine them].

The Cufic inscription in the panel underneath the arch:

Glory [be given] to our Lord Salai Abd Al-Mehlib Al-Qishi bi-Allah. May God prosper his empire, and perpetuate his happiness!

The inscription in Arabic, enclosed by the tails of the Cufic letters in the circle:

God is the best of protectors. He is the most compassionate of the compassionate: God Almighty was true [in his words].—60.

In the Oval, on the right:

Praise [be given] to God, for his bestowing [on us] the benefits of Islam.—60.

On the left:

Praise [be given] to God, the only one. Thanks be [therein] to God.—60.

On the two sides of this alcove, not shewn in this plate, are several inscriptions in similar situations to those here described.

On the right wall; on the band round the window:

Wherein the warm gales descend to mitigate the cold of winter, thereby producing a salutary air and a mild temperature.

Yeeds as many are the beauties of every kind that we exhibit, that even the stars in heaven [come down to] borrow their light from us.

And how can it be otherwise; when we are built by the command of a King whose illustrious deeds and memorable actions are [already] recorded [by the historians].

The Cufic inscription over:

May divine help, splendour of empire, and splendid victory [very exalted] fall to the lot of our Lord, the commander of the Moderns!—Cuf.
Dans le carré formé par les enserrments des lettres Cufiques, on trouve l'inscription suivante en Arabe:

"Gloire à notre Seigneur, le Sultan Abou Abdillah Al-Aziz El-Beddi; que Dieu engraisse son âge!"

Sous le manteau de gloire et de célébrité, Allah est arrivé.

Dans l'inscription suivante: S'allonge à Dieu! Avec ses enserrments et ses tiare, je suis pour Allah l'archi-enserrment; ainsi que les fonctionnaires du Zodiaque; et moi vers une bière, là où Allah s'est élevé rassurant.

As-tu pu être réconcilié et réuni au long-temps, que le seigneur d'ici plonge les allégres du maître.

Le dieu à Dieu! Les dieux de l'adoration à l'évocation; et moi, je suis pour Allah l'archi-enserrment.

Le soleil à Dieu! Quelle est la cause de l'aube, l'envolée au-dessus du ciel? et la tiare d'un dieu, qui sont les souvenirs d'ici.

Try outs are designed to help you find a career that suits you. As you can see, some are not impressed, and many are no fun to be at all; it's just a matter of time.

As-tu pu être réconcilié et réuni au long-temps, que le seigneur d'ici plonge les allégres du maître; et toi, que veux-tu de moi?

Du seul AMoun, à l'évocation, ayons la tiare d'un dieu, qui sont les souvenirs d'ici. Le seigneur d'ici plonge les allégres du maître."
PLATE XXII.

SALA DE LOS ABENCERRAGES.

DETAILS OF THE ARCHES IN THE HALL OF THE ABENCERRAGES.

The Hall of the Abencerrages appears to have undergone at different periods several restorations. Many of the ornaments which now cover the walls, have been re-used from other parts of the building, and placed in this Hall, without regard to their original destination.

The arches, however, shown in this plate, appear in their original state, and are most beautiful in general form as well as in their surface decoration. The exquisite manner in which the arches are reversed. In the shaft of the column, is worthy of observation and study.

The inscription on the panel over the capitals of the columns, one of the most difficult in the Alhambra, is engraved in Leonno's work (Plate X.), but the interpretation which that author gives is wholly gratuitous. The lower part is nothing more than the well-known and oft-repeated motto of the Kings of Granada—"And there is no conqueror but God."—in large Cufic letters.

Above, and also in Cufic, may be seen the word Barkah, ١َ١١١١١١ i.e. " Blessing," " Benediction," with this peculiarity, that the two first letters ١ and ١ are placed within a circle formed by the two last ١ written from right to left and from left to right, so as to present an uniform appearance; the same may be said of the word ١١١١١١١ Almanus, "The grace of God." which, for the sake of symmetry, is repeated twice, in contradiction to all the rules of Arabic writing; the initial ١ of being placed at the end of the word (on both sides), and the word itself (on the left) being reversed.

On the jambs of the doorway on each side of the capital—

La Salle des Abencerrages paraît avoir subi, à différentes époques, plusieurs restaurations. Un grand nombre des ornements qui maintenant couvrent les murs, ont été remontés sur d'autres parties de l'édifice, et placés dans cette Salle, sans regard à leur destination primitive.

Cependant les arcs représentés ici paraissent dans leur état original, et sont très beaux dans l'ensemble de leur forme et dans les décoses de leur surface. La manière admirable dont la forme de l'arcs a été graduellement, dans le dernier siècle, est dégagée à l'observation et à l'étude.

L'inscription sur la panneaux au-dessus des chapiteaux de colonnes est une des plus difficiles de l'Alhambra; elle est gravée dans l'ouvrage de Leonno—"Et Dieu seul est vainqueur"—en grand lettres Cufiques. Au-dessus, et en Cufique, on peut voir le mot Barkah, ١١١١١١١١ ١ ١ i.e. "Blessing," "Benediction," avec cette particularité, que les deux premières lettres ١١ sont placées dans un cercle formé par les deux lettres ١ ١ enlevées de la place, sauf le mot ١١١١١١١١ Almanus, "La grace de Dieu," qui, pour la symétrie, est répété deux fois, contrairement à toutes les règles de l'écriture Arabe; l'initial ١ de le mot ١١١١١١١١ est placée à la fin du mot (deux fois), et le mot lui-même (à gauche) étant renversé.

Les meneants de la porte d'entrée, de chaque côté du chapiteau:

God is [our] refuge in every trouble.

La première partie de l'inscription étant en Cufique de chaque côté du chapiteau, et la dernière, en caractères Africains, sur les soubassements.

Sur l'ornement entre l'inscription et le tympan à gauche, est le mot ١١١١١١١١١ "La grâce de Dieu," écrit deux fois en caractères Cufiques, commençant en sens opposé. On peut lire le même mot en le renversant.

Sur la bande en travers du bouclier—"Dieu seul est vainqueur.

Dans le petit espace, sous chacun des écoinçons, ١١١١١١١١ "La bénédiction de Dieu." On peut lire le même mot, quasiment en Cufique, sur le tympan entre les arcs.

* Title: "La perspectiva Arco de España," Part II, p. 18.
FATICO DE LA REZQUITA.

LA ALHAMBRA.

PALACE COURT OF THE MOSQUE.

PALACE COURT DE LA MOSQUÉE.
PLATE XXIII.

FAÇADE, COURT OF THE MOSQUE.

This exquisite Façade is at the present day, much disfigured by the obstruction of a modern gallery, which leads to the apartments of the resident governor of the Alhambra, the court itself forming his poultry yard.

From the portions which still remain, however, the general design may be traced with tolerable certainty; and the restoration of the whole effected, as in the Plate.

The inscriptions are few and unimportant; consisting of the well-known motto,—"And there is no conqueror but God,"—which is repeated in Cufic round the doors; in African characters round the windows; and in Cufic and African characters on the cornice under the stalactites.

Round the archivolt of the windows are the following verses from the Koran:

I flee to God for protection from Satan, the accursed. In the name of God, the merciful, the compassionate: Allah! there is no duty but to serve Him, the living, the eternal, whom neither death nor pintage overcomes.

To Him belongs whatever is in heaven, and whatever is on earth. Who is there on earth who can presume to intimated with him, except with His acquaintance? He knows what is before men, and what is hidden from them; and they comprehend not of his wisdom, except what He pleases. He has extended his dominion [over] the heavens and the earth, yet the protection of these gives him no trouble (whatever). He is the high, the great!

FAÇADE, COUR DE LA MEZQUITA.

Cette Façade admirable est à présent bien disséquée par la construction modérée d'une galerie moderne, qui conduit aux appartements du gouverneur actuel de l'Alhambra, la cour elle-même ayant été transformée en basse cour.

D'après les parties qui subsistent encore, on peut cependant tracer avec assez de certitude le dessin général; et faire une restauration de l'ensemble comme dans la Planché.

Les inscriptions sont peu nombreuses et sans importance; elles consistent dans la devise bien connue,—"Que Dieu soit vénéré,"—reprisée en Cufique autour des portes; en caractères Africains autour des fenêtres; et en Cufique et en Africain sur la corniche qui est sous les stalactites.

Auteur de l'archivolt des cornières sont les lignes suivantes du Coran:

Je cherche refuge auprès de Dieu contre Satan, le bâtiot. Au nom de Dieu, le compatissant, le miséricordieux: Allah! Il n'y a pas d'autre Dieu que lui, le vivant, l'éternel, que je ne reconnaisse ni la souveraineté ni l'assistance. A lui appartient tout ce qui est dans le ciel, et tout ce qui est sur la terre. Qui sur la terre aurait la puissance d'intervenir auprès de lui sans sa volonté? Il connait ce qui est avant les hommes, et ce qui est après eux; et il ne comprend pas de ce savoir que ce qui lui plait. Il a bénit son trône sur les cieux et sur la terre, et suspendant le soleil de leur protection ne lui donne aucun poteau. Il est le haut, le grand!
PATIO DE LA MEZQUITA.

CORNICE TO THE ROOF, COURT OF THE MOSQUE.

La ALHAMBRA.
PLATE XXIV.

PATIO DE LA MEZQUITA.

CORNICHE TO THE ROOF, COURT OF THE MOSQUE.

SCALE, ONE-TENTH OF AN INCH.

In this Plate are given the details of the Court of the Mosque, shown in Plate XXIII. The upper part of the cornice above the stalactites is of wood; and from the form of the barge-board, which still remain, we learn the shape of the ancient tiles which rested upon it.

The inscriptions on this Plate are:—between the rafters, the words "Al-Mann," "The grace (of God)," in Cufic, though written differently, the initial "Alif" being placed in the middle of the word, instead of the beginning:

On the moulding underneath:—"And there is no conqueror but God," alternately with "God is (our) refuge in every trouble."

This inscription is again repeated in the panels under the stalactites.
The private mosque attached to the palace, and which was afterwards transformed into a chapel by Charles the Fifth, retains at the present day but few traces of its destination during the dominion of the Moors. Near the entrance of the chapel, however, is the elaborate and beautiful niche here represented, which was probably the Mihrab, or sanctuary of the mosque. The inscription at the springing of the arch is thus read—

And be not one of the negligent.

The arch itself has inscriptions in its details. In some may be read the word "Blessing," in Cufic; in others, "And there is no conqueror but God," the first half of this motto being contained in one of the ovals, and the last in the next.

In the ornament on the wall shown in the section, is the word "Blessing," in Cufic, repeated and written in opposite ways. In the ornament above, "Glory to our Lord Abü'Abdillah," alternated with "And there is no conqueror but God."

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La mosquée particulière attachée au palais, et qui fut dans la suite transformée en chapelle, par Charles Quint, ne présente aujourd'hui que peu de traces de sa destination pendant la domination des Maures. Cependant il existe près de l'entrée de la chapelle, la belle niche que nous reproduisons ici; c'était probablement le Mihrab, ou sanctuaire de la mosquée. L'inscription au bas de l'ogive est—

Et ne sois pas un des retardataires.

Dans les détails de l'arceau, se trouve le mot "Bénédiction," en Cufique; et la devise, "Et Dieu seul est vainqueur," la première partie étant contenue dans l'un des ovales, et la dernière dans l'ovale suivant.

Sur les ornements des murs indiqués dans la coupe, le mot "Bénédiction," en Cufique, est répété et écrit en sens opposé. Dans les ornements au-dessus, "Glory to our Seigneur Abou Abdillah," alterné avec "Et Dieu seul est vainqueur."
PLATE XXVI.
LOS BAÑOS.

LONGITUDINAL SECTION THROUGH THE BATHS.

The plan and arrangement of these baths is very similar to those now used throughout the East.

From the elegant little saloon at the entrance, where the bathers undressed, and whether they resorted after the bath, we pass by a circumvallation passage, in which are two smaller baths, into the general vapour bath, paved with white marble, and lighted by openings in the form of stars, fixed with glass oculiware. This corresponds with the apartment called by the Arabs the haweruk, and described by Mr. Lane, in the third chapter of his second volume of the "Manners and Customs of the Modern Egyptians," and it was under the graceful arches which support the dome, that the bathers underwent the manipulations of the attendants, from the great Hall we pass into a smaller one, having at each end a marble tank, used for private ablutions. Beyond, in the present day, a hook of reed prevents the recognition of the means adopted for heating the bath, which were placed in this part of the building.

The upper part of the chamber of repos, which is supported on four marble columns, forms a gallery, destined, it is said, for the reception of musicians, who played to the bathers whilst repeating below after the fatigues of the bath. Though beautiful, it was very small, and two persons or at most four, could be accommodated at the same time on its depth; from which it would appear that the bath was strictly private, and confined entirely to the use of the sovereign and his Harem. It has remained up to the present day in perfect preservation. The beautiful mosaics with which the floor is paved, are shown in Plate XLII.

Besides the usual inscriptions,

And there is no conquest, &c. 

The kingdom is God's. Glory to God. His is the kingdom.—Cf. and 46.

We have on the beams which support the galleries of the salons —

May divine help, ability of craft, and splendid victory over enemies fall to the lot of our Lord, Abi `Abdallah, Commander of the Moderns.—46.

[Repeat.]

On the walls, over capitals of columns—

Glory to our Lord, Abi-`Abdallah, Yosif, Commander of the Moderns. May God Almighty render him victories over his enemies.—46.

Round the niche in the inner chambers—

And what is most to be wondered at, is the finery which adorns in this delightful spot,

Those who, like our Sultan Abi-`Abdallah, plait their reeds in dome help, and the splendid victory which is the gift of God

■ This inscription is divided, and the chimeras, which are one of very profusion, are illustrated with the inscription, as the reader is unable to read fully. In this extraordinary manner, however, the inscription is not enough of having united the real meaning.

COUPE LONGITURNALE DES BAINS.

Le plan et l'arrangement de ces bains ressemblaient beaucoup à ceux qui sont maintenant en usage en Orient.

De l'élégant petit salon placé à l'entrée, où les baigneurs se déshabillent, et où ils se retournent après le bain, en passant par un corridor en ciment, où ils se reposent deux bains plus petits, dans le grand bain à vapeur, pavé de marbre blanc, et éclairé par des ouvertures en forme d'étoiles, entourées de faïence. Il correspond avec l'appartement appelé par les Arabes le haweruk, et décrit par Mr. Lane, dans le troisième chapitre de son second volume des "Mœurs et Coutumes des Modernes Egyptiens"; et c'était sous ses gracieuses arcades qui supportaient le dôme, que les baigneurs subissaient les manipulations des serviteurs. De la grande salle nous passons dans une petite pièce, ayant à chaque extrémité un bassin de marbre dont on se servait pour les ablutions particulières. Plus loin, un amas de rares empêche maintenant de reconnaître les moyens adoptés pour chauffer le bain, qui étaient placés dans cette partie de l'édiﬁce.

La partie supérieure de la chambre de repos, qui est supportée par quatre colonnes de marbre, forme une galerie destinée, dit-on, à la réception des musiciens, qui jouaient pour les baigneurs, pendant qu'ils se reprenaient en bas après les fatigues du bain. Quelque belle, elle était très-petite, et deux personnes, ou quatre au plus, pouvaient se tenir à l'aise sur ses degrés; d'où il paraissait que le bain était strictement privé, et réservé entièrement à l'usage du souverain et de ses Harems. Il est resté jusqu'à présent dans un parfait état de conservation. Les belles mosaïques dont il est parlé se trouvent dans la Plaque XLII.

Outre les inscriptions ordinaires,

Et Dieu seul est vanoureur. Grâce.

Le royaume appartient à Dieu. Glorie à Dieu. A lui et le royaume.—Cf. et 46.

Nous avons sur les poutres qui supportent les galeries du salon—

Pâlissent le meconnait, un empire sévère, et une Victoire éclairante sur ses ennemis tambour en parlie à notre Seigneur Abni-Abdallah, Commandeur des Croisants.—46.

[Repeat.]

Sur les ornements, au-dessus des chapiteaux des colonnes—

Glorie à notre Seigneur Abni-Abdallah, Yosif, Commandeur des Croisants. Prie Dieu que nos efforts nous procurent la victoire.—46.

Autour de la niche dans la chambre intérieure—

Et ce qui doit le plus étonner, c'est la fierté qui attend dans ce lieu de bains.

C'est que, comme le Sultan Abni-`Abdallah, plait leur Confiance dans le seigneur divin, et dans une Victoire éclairante qui est le don de Dieu.

■ Cette inscription est divise, et les mosaïques, qui sont d'une très profusion, sont illustrées avec l'inscription, car le lecteur n'est pas capable de lire. En ce cas elle est divisée en une manière extraordinaire, le lecteur n'arrivant pas à lire la traduction de l'inscription. Elle est remplie de ces motifs perpétuels sans signification, la traduction n'étant pas possible s'il n'avait eu le véritable texte.
Details of one of the Arches in the Hall of Justice.
PLATE XXVII.

SALA DEL TRIBUNAL.

DETAILS OF AN ARCH IN THE HALL OF JUSTICE.

Amongst the many beautiful arches which adorn the palace, the one here represented, forming the entrance to the centre above or drum of the Hall of Justice, is perhaps the most remarkable. The exquisite form of the arch, the playful character of the archivolt, and richly ornamented spandrel, with the poetic inscription which encloses the whole, and the slender porcelain columns from which it springs, give it strong claims to our admiration. This arch may be further taken as a good example of the method of surface-decoration observed by the Arabs. The eye is first attracted by the outline of the general forms and masses, and at each nearer view discovers some new object of attention: thus the principal forms which strike the eye in this arch, are the inscription, rosace, and archivolt, and the gold flower on the upper surface of the spandrel carrying the eye off, and uniting the whole. On a nearer view, the blue flowers beneath the inscription and in the spandrel enter into the composition, with the details of the archivolt; on which, again, are painted small flowers, only visible on a close examination.

On the border round the spandrel of the arch—

May power everlasting and imperishable glory be the lot of the owner of this palace!—46.

On each side of the capital seen in the section, may be read the word "Grace" in Cufic, and written opposite ways.

DETAIL D'UNE OIGE DANS LA SALLE DE JUSTICE.

Parmi les nombreuses et belles ogives qui ornent ce palais, celle qui est représentée ici, et qui forme l'entrée de l'altitude centrale, ou divan de la Salle de Justice, est peut-être la plus remarquable. La forme exquise de l'arc, le style gracieux de l'archivolte; la richesse d'ornements des tympans; les poétiques inscriptions qui enseignent le tout; et les légères colonnes de porcelaine d'où elle s'élance; la reçommendent fortement à notre admiration. Cette ogive peut être plus servie d'exemple pour la méthode que les Arabes observaient dans la décoration des surfaces. L'œil est d'abord attiré par le contour des formes générales et des masses, et à chaque vue plus rapprochée, il découvre quelque nouvel objet d'attention; ainsi les formes principales qui frappent le regard dans cet arc, sont l'inscription, la rosace, et l'archivolte; et la fleur d'or qui se développe sur la surface des tympans en unissant le tout. En examinant de plus près, on voit que les fleurs blanches, au-dessous de l'inscription et dans les tympans, entrent dans la composition, ainsi que les détails de l'archivolte, sur laquelle on a peint aussi de petites fleurs, qu'on ne peut apercevoir que de près.

Sur la bordure du tympan de l'arc,

Praise un pouvoir éternel et une gloire imparfaite, être le partage du maître de ce Palais!—46.

Sur chaque côté du chapiteau vu dans la coupe, on peut lire le mot "Grace" en Cufique, et écrit en sens opposés.
PLATE XXVIII.

PATIO DE LOS LEONES.

DETAILS OF AN ARCH—PORTICO OF THE COURT OF THE LIONS.

In this Plate is represented an arch of a totally different character to that described in Plate XXVII, yet still exhibiting the same principles of surface decoration. Over the column on the right of the Plate is written, "Praise to God." In the oval above:

And whatever you possess of the good things [of this world] comes from God.

In the small niches over this is seen "Blessing," alternately with "Grace." To the left of the Plate, on the border in gold letters, "And there is no conqueror but God," followed by the tags of the Kings of Granada.

In the small squares at each end, "Blessing," in Cufic. This inscription may also be read in large Cufic characters in the small niche to the left, only that here it is repeated, beginning at opposite ways.

Above the capital of the column, on the blue ground:

Praise [be given] to God, for his bestowing on us the benefits of Islam.

DETAILS D'UNE OVAIE—PORTIQUE DE LA COUR DES LIONS.

Cette Planche représente une ogive d'un caractère totalement différent de celle qui est décrite à la Planche XXVII, et qui cependant laisse voir les mêmes principes dans la décoration des surfaces. Au-dessus de la colonne, à droite de la Planche, se trouve, "Louange à Dieu." Sur l'ovale au-dessus:

Et tout ce que vous possédez des biens [de ce monde] vient de Dieu.


Au-dessus du chapiteau de la colonne sur un fond bleu:

Gloire à Dieu, pour nous avoir accordé les bénéfices de l'Islamisme.
This spandrel presents another example of decoration on two surfaces; the gold medallion is evidently introduced for the purpose of uniting the ornaments contained within the arch to the square form above, round which, though not shown in this Plate, is the usual inscription—"And there is no conqueror but God."

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Ce tympan présente un autre exemple de décoration sur deux surfaces; et le médaillon d'or est évidemment introduit dans le but d'unir les ornements à l'entablement au dessus. Autour de cette ogive, quoiqu'on ne la voie pas dans cette Plaque, se trouve l'inscription ordinaire—"Et Dieu seul est vainqueur."
PLATE XXX.

PATIO DE LA ALBERCA.

DETAIL OF AN ARCH. COURT OF THE FISH-POND.

This spandrel differs in character from all the others at present existing in the Alhambra; it has the peculiarity of presenting one surface only of decoration, with a principal or guiding figure made out by colours alone. The ornaments appear to be a much nearer imitation of natural vegetation than in the other parts of the palace; and the whole arch has more of the Persian character of ornament; the separate pieces which form the stalactite arches are here seen to advantage.

DETAIL D'UNE OIGVE. DANS LA COUR DE L'ETANG.

Le style de ce tympan diffère de tous ceux qui existent maintenant dans l'Alhambra: il a celui de particulier, qu'il ne présente qu'une surface de décoration, avec une figure principale, qui domine par la couleur seule. Les ornements paraissent être une imitation bien meilleure de la végétation naturelle, que ceux des autres parties du palais; et l'ogive entière tient plus du caractère des ornements Persans: les morceaux séparés qui forment les arcs stalactiques, sont avantageusement développés dans cette Planché.
PLATE XXXI.

PATIO DE LOS LEONES.

COURT OF THE LIONS AND HALL OF JUSTICE.

In this Plate are given specimens of spandrels from various arches, selected from the Court of the Lions and the Hall of Justice. They all present two surfaces of decoration, and are in accordance with the principles exhibited in the foregoing Plates.

COUR DES LIONS ET SALLE DE JUSTICE.

Dans cette Planche sont représentés des tympans de plusieurs ogives, choisis dans la Cour des Lions et dans la Salle de Justice. Ils présentent tous deux surfaces de décoration, et sont conformes aux principes développés dans les Planches précédentes.
PUERTA DE LA SALA DE LOS ABENCERGUES.

WOODEN DOOR
DOOR OF THE ABENCERGUES.

PLATE
PLATE II.

SIAMBR.
SIAMBR.
PLATE XXXII.

WOODEN DOOR TO THE HALL OF THE ABENCERRAGES.

These beautiful doors still existed in their places, at the entrance of the Hall of the Abencerrages, and were as perfect as here represented, till the summer of 1837, when they were removed, and sawn in two by the then resident Governor of the Alhambra, for the purpose of stopping a gap in another part of the palace; and, as they were too large for the openings to which they were applied, the superfluous parts were broken up for fire-wood. They are of deal, with similar mouldings and ornaments, both inside and outside: the folding doors are hung on pivots, forming part of the framing of the door, and let into a socket in a marble slab below, and above into the soffit of the beam which crosses the colonade of the Court of the Lions: this method of hanging the doors is precisely similar to that adopted in the ancient temples, and which is still practised at the present day throughout the East. The manner in which the bolt secures, at the same time, both flaps of the larger doors and the wicket is full of ingenuity.

PORTES EN BOIS DE LA SALLE DES ABENCERRAGES.

Ces belles portes étaient encore à leur place, à l’entrée de la Salle des Abencerrages, et aussi parfaites qu’elles sont ici représentées, lorsque vers le milieu de 1837, elles furent déplacées, et scies en deux par ordre du Gouverneur qui alors occupait l’Alhambra, et celui pour fermer une brèche dans une autre partie du palais; et, comme elles étaient trop grandes pour l’ouverture à laquelle on les destinait, on se servit du reste, comme de bois à brailler. Ces portes sont en bois de sapin, et ont à l’intérieur comme à l’extérieur les mêmes modèles et les mêmes ornements, les pliants sont fixés sur des pivots formant partie des chapiteaux, celui d’en bas est creusé dans un bloc de marbre, et celui d’en haut entre dans la soffite de la porte qui traverse la colonade de la Cour de Lions. Cette méthode de suspendre les portes est celle qui était employée dans les anciens temples, et qu’on observe encore partout en Orient. La manière dont le verrou barre, à la fois, les deux battants et la petite porte est très ingénieuse.
PUERTA DE LA SALA DE LOS ABENCERRAGES

DETAILS OF THE WOODWORK
OF THE DOOR
TO THE HALL OF THE ABENCERRAGES

SECTION OF A B

SECTION OF A B

DETAILS DE LA PORTE
EN BOIS
DE LA SALLE DES ABENCERRAGES

SECTION OF A B

SECTION OF A B

DRAWN, TINTED AND DETAILED BY GROSSE, LONDON, 1879

L. ALCHAMBRA.
PLATE XXXIII.

PUERTA DE LA SALA DE LOS ABENCERRAGES.

DETAILS OF THE WOOD-WORK OF THE DOOR TO THE HALL OF THE ABENCERRAGES.

In this Plate is shewn the construction of the ornaments of the doors described in Plate XXXII., and the manner in which they were coloured; traces of which may still be discovered. The line in the centre of the ribs was of white wood, let in, as shown in the section.

DETAILS DE LA PORTE EN BOIS DE LE SALLE DES ABENCERRAGES.

Dans cette Plaque, avec la construction des ornements qui se trouvent sur les portes décrites à la Plaque XXXII., on a donné, d'après les traces qui en restent, la manière dont elles étaient peintes. La ligne blanche au centre des moulures est en bois blanc, incrusté, comme on le verra sur la coupe.
PLATE XXXIV.

CAPITALS.

A selection from the several varieties of the capitals of columns. They are in all cases carved in white marble; the ornaments on the moldings, which are indicated by a faint line, are painted only, the ground being blue, and the ornament the white surface of the marble; but in some cases, this order is reversed. Few of the capitals retain their colouring perfect, though traces of it appear everywhere; the ground is generally red, with blue leaves on the upper surfaces; all the bands and inscriptions are in gold.

The inscriptions are, on the capital:—
1. "God is our refuge in every trouble."
2. "And there is no conqueror but God."
3. "Salvation."
4. "Blessing." This is repeated twice, beginning opposite ways.
5. The same inscription, but in Cufic.

CHAPITEAUX.

Choix de plusieurs chapiteaux de colonnes. Ils sont tous sculptés en marbre blanc; les ornements sur les moulures, qui sont indiqués par une ligne légère, ne sont que peints, le fond est bleu, et la surface blanche du marbre forme les ornements; mais dans quelques cas, cet ordre est renversé. Bien peu des chapiteaux ont parfaitement conservé leurs couleurs, quoiqu'on en voit des traces partout; le fond est généralement rouge, avec des feuilles bleues, peintes sur les surfaces supérieures; toutes les bandes et les inscriptions sont en or.

Les inscriptions sont, sur le chapiteau:—
1. "Dieu est notre refuge dans toutes nos afflictions."
2. "Et Dieu seul est vainqueur."
3. "Salut."
5. La même inscription, mais en Cufique.
CAPITAL OF THE COLUMN OF THE CENTRE WINDOW.
CAPITAI DE LA COLONNE DE LA FEUILLE DU MILOIR.
CAPITAI DE LA SALLE DES AMBASSADES.

CAPITALS IN THE HALL OF THE TWO SISTERS.
CAPITAI X DANS LA SALLE DES DEUX SOEURS.

LA ALHAMBRA
SALAS DE LOS EMBAXADORES Y DE LAS DOS HERMANAS.

CAPITAL OF A COLUMN FROM THE HALL OF THE AMBASSADORS, AND FOUR SMALL ENGAGED SHAFTS FROM THE HALL OF THE TWO SISTERS.

The colours of blue, red, and gold, are still to be seen on the small capital of the column of the central window of the Hall of the Ambassadors; but no traces of gold or any other colour have been discovered on the shaft. The same thing occurs in the Court of the Fish-pond and the Court of the Lions, but in each case the harmony of the colouring appears to require that they should be gilt.

It is probable that in the restorations which the palace underwent during the residence of the Spanish kings, it was found much more easy to remove the gold from the columns, exposing the white marble, than to incur the expense of re-gilding. That they were allowed to remain white originally, no one can suppose who will for an instant mentally restore the colouring of the parts above.

The inscription on the capital No. III. is:

There is no Deity but Allah. Mohammed is the messenger of Allah.

CHAPEAUX D’UNE COLONNE DANS LA SALLE DES AMBASSADEURS, ET QUATRE PETITS PUTS DE LA SALLE DES DEUX SŒURS.

Dans la Salle des Ambassadeurs on peut encore discerner les couleurs bleu, rouge, et or, sur le petit chapiteau qui orne la colonne de la croisée centrale; mais on n’a découvert sur le fût aucune trace d’or ni d’autre couleur. Il en est de même dans la Cour de l’Etang et dans Celle des Lions; mais l’harmonie des couleurs paraît toujours exiger la présence de l’or. Il est probable que dans les restaurations qu’a subies le palais pendant le séjour des rois Espagnols, on trouva beaucoup plus facile d’enlever l’or des colonnes, en laissant reparaître le marbre blanc, que d’encourir la dépense d’une nouvelle dorure. Que les colonnes fussent dans l’origine destinées à rester blanches, c’est ce qu’on ne pourra supposer, si on rétablit pour un instant dans la pensée la couleur des parties supérieures.

L’inscription sur le chapiteau No. III. est:

Il n’y a d’autre Dieu que Dieu. Mahomet est l’envoyé de Dieu.
Ornaments on the Walls of the Hall of the Ambassadors

Ornements sur les murs de la Salle des Ambassadeurs

LA ALHAMBRA
PLATE XXXVI.

ORNAMENTS ON THE WALLS OF THE HALL OF THE AMBASSADORS.

In the several alcoves or divans which surround the Hall of the Ambassadors, the walls are covered from the top of the Mosaic dados to the ceilings of the alcoves with plaster ornaments in relief, presenting the greatest possible variety, the patterns in each divan being different. The ornament shown in the centre of this Plate is amongst the most beautiful; the word Barkah, "Blessing," is written in Cufic at the base; and the principal line of division in the ornament is formed by the tails of the Cufic letters. The other ornaments in this Plate are selected from the cornices over the dados.

ORNEMENTS SUR LES MURS DE LA SALLE DES AMBASSADEURS.

Les murs des alcoves ou divans qui sont placés autour de la Salle des Ambassadeurs, sont couverts, à partir des soubassements en Mosaïques jusqu'au plafond, d'ornements de plâtre en relief, d'une grande variété de dessins, chaque divan présentant des ornements différents. Celui qui se trouve au centre de la Planche est peut-être un des plus remarquables par sa beauté; le mot Berkah, ou "Bénédiction," est écrit à la base; et le ligne principale de division dans l'ornement, est formée par les queues des lettres Cufiques. Les autres ornements de cette Planche sont tirés des corniches au-dessus des soubassements.
PLATE XXXVII.

DIVERSAS SALAS.

FRETS, FROM DIFFERENT HALLS.

Amongst the several ornaments of plaster which decorate, throughout, the walls of the halls and courts of the palace, those which are formed by the interlacing of lines are remarkable both for their variety of design, and for the simple means by which they were produced. They are formed upon the two principles exhibited in the Diagrams (Figs. I. and II.).

In (Fig. II.), if a series of lines be drawn equi-distant, and parallel to each other, crossed by a similar series at right angles, so as to form squares, and the spaces thus given set off diagonally, intersecting each alternate square, the figures here shown and every other possible combination will be given by the lines. The same figures and the same variety may equally be produced by the principle shewn in (Fig. I.), where the lines are equi-distant diagonally, and the spaces are set off at each square thus given, at right angles.

The frets marked No. 2 on the Plate, are formed on the principle (Fig. I.); and those marked No. 3, on the principle (Fig. II.).

GREEQUES, CHOISIES DANS PLUSIEURS SALLES.

Parmi les ornements de plâtre qui décorent de toute part les murs des salles et des cours du palais, ceux qui sont formés par l'entrelacement des lignes sont très remarquables par la variété des dessins, et les moyens simples dont on s'est servi pour les produire. Ils sont bâis d'après les principes développés dans les Diagrammes (Figs. I. et II.).

Pour la (Fig. II.), en traçant une série de lignes parallèles, croisée par une autre série en rectangle; puis en retaçant diagonalement les mêmes espaces, tirés à l'intersection de chaque second carré, on obtiendra par ces lignes, les figures ici données et tout autre combinaison possible. Les mêmes figures et la même variété peuvent être également obtenues d'après le principe (Fig. I.), où les lignes se trouveront à distance égale diagonalement, et où les mêmes espaces sont tissés à travers chaque carré en rectangle.

Les grecques No. 2 sur la Planche, sont faites d'après le principe (Fig. I.); et celles No. 3, d'après le principe (Fig. II.).
Actual State of the Colors.

Etat Actuel des Couleurs.
PLATE XXXVIII.

ESTADO ACTUAL DE LOS COLORES.

ACTUAL STATE OF THE COLOURS.

In this Plate, an attempt has been made to render the effect which the ornaments produce at the present day, with their colours partly effaced. With one or two exceptions, the ornaments throughout the palace present very much the appearance here indicated; from which it may be seen that the restorations have been effected, in the preceding plates, with perfect certainty. The colours employed were, in all cases, the primitive blue, red, and yellow (gold); the secondary colours, purple, green, and orange, occurring only in the Mosaic dados, which, being near the eye, forced a point of repose from the more brilliant coloring above. It is true that, at the present day, the grounds of many of the ornaments are found to be green; in all cases, however, it will be seen, on a minute examination, that the colour originally employed was blue, which, being a metallic colour, has become green from the effects of time. This is proved by the presence of the particles of blue colour, which occur everywhere in the crevices; in the restorations, also, which were made by the Catholic kings, the grounds of the ornaments were painted both green and purple. These restorations, or re-paintings, are easily discoverable from the original Mosaic work, both from the manner of the execution, and the want of that perfect system, in the balance of colours, by which they were rendered so harmonious by the Moors. It may be remarked, that amongst the Arabs, the Egyptians, and the Greeks, the primitive colours, if not exclusively employed, were certainly nearly so, during the early periods of art; whilst, during the decadence, the secondary colours became of more importance. Thus, in Egypt, in the Ptolemaic temples, we find the primitive colours predominating; in the Ptolemaic temples, the secondary; and also in the early Greek temples are found the primitive colours; whilst at Pompeii every variety of shade and tone was employed.

ETAT ACTUEL DES COULEURS.

On a essayé de rendre dans cette Planches, l'effet que les orna-

ments produisent aujourd'hui, avec leurs couleurs à demi effacées.

A une ou deux exceptions près, ils présentent assez généralement l'apparence que nous avons indiqué ci-dessus; d'où l'on peut voir que la restauration des couleurs dans les Planches précédentes a été faite avec une parfaite certitude. On parfait n'être toujours servis des couleurs primitives; le bleu, le rouge, et le jaune (or); les couleurs secondaires, le vert, le porpre, et l'orange; ne se rencontrent jamais que dans les ouvrages de Mosaique, qui, se trouvant plus près de l'œil, le reposent des couleurs plus brillantes placées au dessus. Il est vrai qu'on trouve aujourd'hui du vert dans le fond de plusieurs ornements; mais on l'examine de près, on verra qu'il était autrefois bleu, mais que cette couleur métallique est devenue verte par l'effet du temps. C'est ce que prouve la présence des parcelles de couleur qu'on rencontre partout dans les crevasses; de plus dans les restorations qui furent faites par les rois Catholiques, le fond des ornements fut peint en vert et porpur; mais ces restorations ou retouches peuvent être facilement distinguées du travail ancien par la grossièreté de l'exécution, et l'absence de ce parfait ensemble dans les couleurs qui dominent dans l'harmonie à la peinture des Maures. On peut remarquer que, pendant les premières périodes de l'art, les Arabes, les Egyptiens, et les Grecs, ont employé, si je puis dire, les couleurs primitives; et ce n'est qu'à la décadence, que les couleurs secondaires ont été plus généralement employées. En Egypte, aux temples des Pharaons, on trouve les couleurs primitives; aux temples des Ptolémées, les couleurs secondaires; de même sur les temples Grecs ou voit les couleurs primitives tandis qu'à Pompeii, on trouve toutes les nuances de couleurs possibles.
SALA DE LOS EMBAXADORES.

The recess or divan containing these beautiful Mosaics, was, doubtless, the throne of the Moorish Kings, as appears to be indicated both by the inscriptions on the walls, and by the care evidently bestowed upon all its ornaments.

These Mosaics are as perfect as when originally executed, and seem, indeed, to be imperishable. They are formed of baked clay, squeezed into moulds of the different figures, glazed on the surface, and bevelled slightly on the edge; thus, they were not only easily withdrawn from the moulds, but when united, they formed a key for the mortar which attached them to the walls.

A method of producing these Mosaics by machinery has recently been invented in this country, by Mr. Henry Pether, and carried into execution with great perfection by Mr. Singer, at Vauxhall Pottery; the separate pieces, instead of being moulded, are cut out of thin layers of biscuit by Mr. Singer's machines, in considerable quantities at once; they are afterwards glazed and bedded in cement upon slabs of slate or stone.
PLATE XL.

SALA DE LOS EMBAXADORES.

MOSAIC DADOS ON THE PILLARS BETWEEN THE WINDOWS OF THE HALL OF THE AMBASSADORS.

The Mosaic dados on the pillars of the Hall of the Ambassadors present a great variety in their patterns, although the component parts are in each the same; but by changing the colours and juxtaposition of the several pieces, the greatest possible variety is produced.

SOURASSEMENTS EN MOSAÏQUE SUR LES PILIERS ENTRE LES FENETRES DE LA SALLE DES AMBASSADEURS.

Les soubassements en Mosaïque sur les piliers de la Salle des Ambassadeurs présentent une grande variété de dessins, quoique les parties dont ils se composent sont semblables dans chaque exemple; mais en changeant les couleurs et la disposition des différents morceaux, on est arrivé à produire la plus grande variété possible.
PLATE XLI.

SALA DE LOS EMBAXADORES.

MOSAIC DADOS ON THE PILLARS BETWEEN THE WINDOWS OF THE HALL OF THE AMBASSADORS.

These Mosaics, though in appearance so different from those of the preceding Plate, will be found on examination to be composed of the same pieces differently combined.

SOUBASSEMENTS EN MOSAÏQUE SUR LES PILLIERS ENTRE LES FENÊTRES DE LA SALLE DES AMBASSADEURS.

On trouvera à l'examen que ces Mosaïques, quoique en apparence si différentes de celles de la Planche précédente, sont composées des mêmes morceaux autrement combinés.
PLATE XLII.

SALA DE LAS DOS HERMANAS.

MOSAICS IN THE HALL OF THE TWO SISTERS.

The beautiful Mosaic in the centre of this Plate is part of the dado of the Hall of the Two Sisters, and is formed upon the principle (No. 2), explained in the description to Plate XXXVII. There is no possible limit to the invention of designs of this description; by the combination of lines and colour they may be multiplied with the greatest facility. In the four sides of the Hall of the Two Sisters, the dado, although presenting the same general form on each side, differs considerably in the filling up of the patterns.

MOSAÏQUES DANS LA SALLE DES DEUX SŒURS.

La belle Mosaique au centre de la Planche fait partie du sou- bassement de la Salle des Deux Sœurs, elle est faite d'après le prin- cipe (No. 2), développé dans la description de la Planche XXXVII. Il n'y a pas de limites à l'invention possibles de pareils dessins; par la combinaison des lignes et de la couleur on peut les multiplier à l'infini avec la plus grande facilité. Le soubassement de la Salle des Deux Sœurs, quoique présentant la même forme générale sur les quatre côtés, diffère beaucoup dans le détail des dessins.
LOS BAÑOS. Y LA MEZQUITA.

Pavement of the Hall of the Baths.

Par de la salle des Bains.

A & 8 times.

A en tierce.

Scale 1/4

Leaflet © 1853 P.M.

Los Alhambra.
PLATE XLIII.

LOS BAÑOS Y LA MEZQUITA.

MOSAICS FROM THE MOSQUE AND THE HALL OF THE BATHS.

The Mosaic dados round the walls of the chapel appear to be the only portions of the ancient private mosque attached to the palace which have been preserved intact in their original situation. The motto of the Kings of Granada, “And there is no conqueror but God,” which appears in the centre of the stars, was replaced by “Nee plus ultra” of Charles the Fifth, when the mosque was converted by him into a chapel.

The beautiful Mosaic at the top of the Plate is placed round the fountain of the Chamber of Repose of the baths, described in Plate XXVI.

MOSAIQUES TIREES DE LA MOSQUEE ET DE LA SALLE DES BAINS.

Les soubassements en Mosaïque qui entourent la chapelle, paraissent être les seules parties de l’ancienne mosquée attachée au palais, qui aient été conservées intacts à leur destination primitive. La devise des Rois de Granada, “Et Deus seuls est vainqueur,” qu’on voit au centre des étoiles, fut remplacée par le “Nee plus ultra” de Charles Quint, quand il convertit cette mosquée en chapelle.

La belle Mosaïque au haut de la Planche est placée autour de la fontaine dans la Chambre de Repos des bains, décrite Planche XXVI.
PAINTED TILES.

The present pavement of the halls and courts of the palace, is either of white marble, as in the Hall of the Two Sisters and Hall of the Abencerrages, or of brick. Nowhere, however, does it appear to be the original flooring, as we see it in several places considerably above the ancient level, concealing the lower part of the Mosaic dados. On the floor of one of the alcoves of the Hall of Justice, are still to be seen the Painted Tiles delineated in the centre of this Plate, which were to suggest a style of flooring more in harmony with the general decoration of the halls and courts, than either those of marble or of brick. It has been objected to this, however, by persons conversant with the manners and customs of the Mo- hammedans, that it is most improbable that these Tiles, on which the name of God is written, should have been trodden under foot; the Mohammedans of the present day being most careful to avoid treading on any piece of paper, for fear it should contain the name of God; but it must be borne in mind, that the Arabs of Spain were less strict in observing the religious injunctions of the Koran,—witness the fountain in the Court of the Lions, and the paintings in the Hall of Justice: it is also difficult to imagine in what other purpose these Tiles could have been applied.

The pattern appears to have been impressed on the clay by moulds, and the colours run in, in a liquid state between the lines.

CARREAUX PEINTS.

Le pavé actuel des salles et des cours du palais, est, ou en marbre blanc, comme dans la Salle des Deux Soeurs et dans celle des Abencerrages, ou en brique. Nulle part, cependant, ce ne paraît être le parage primitif, puisqu'en plusieurs endroits il se trouve au dessus de l'ancien niveau, cachant la partie inférieure des amboîtements en Marbre. Sur le sol d'une des alcoves de la Salle de Justice, on voit encore les Carreaux Peints, représentés dans cette Planche; ce qui semble indiquer un style de parage plus en harmonie que s'est le marbre, ou la brique, avec la décoration générale des salles et des cours. Des personnes versées dans la connaissance des mœurs et coutumes Musulmanes, ont objecté à cela, qu'il était peu probable que des carreaux, où est inscrit le nom de Dieu, aient été placés par terre; les Musulmans d'aujourd'hui évitant avec soin de marcher sur aucun morceau de papier de crainte que ce nom ne s'y trouve; mais il faut se mettre dans l'esprit que les Arabes d'Espagne étaient moins stricts observateurs des injonctions religieuses du Coran,—témoin la fontaine, dans la Cour des Lions, et les peintures dans la Salle de Justice; il est difficile aussi de s'imager à quelle autre destination ces carreaux auraient pu être appliqués.

Il paraît que le dessin était moulé sur le carreau, et que les couleurs étaient, dans leur état liquide, introduites entre les lignes.
This beautiful vase was discovered, "it is said," full of gold, in one of the subterranean chambers of the Casa Real. It is now at present to be seen in a small chamber of the Court of the Fish-pond, in which are deposited the archives of the palace. It is engraved in the Spanish work, "Antigüedades Arabes de España," with another of the same size, which was broken a few years ago, and the pieces sold to a passing traveller.

The vase is executed in baked clay, with the enameled colours and gold, similar to the Mosaics.

On prétend que ce beau vase a été découvert plein d'or, dans les souterrains de la Casa Real. On le voit aujourd'hui dans une petite chambre de la Cour de l'Etang, où sont placées les archives du palais. Il est gravé dans l'ouvrage Espagnol, "Antigüedades Arabes de España," ainsi qu'un autre de la même grandeur, qui fut cassé il y a quelques années, et dont les morceaux furent vendus à quelque voyageur.

Le vase est en terre vernissée, et recouvert de couleurs et d'or émaillés, semblables aux Mosaïques.
PLATE XLVI.

LAS PINTURAS. SALA DEL TRIBUNAL.

PAINTING ON THE CEILING OF THE CENTRE ALOEYE OF THE HALL OF JUSTICE.

Much difference of opinion appears to exist amongst the authors who have described the Alhambra, upon the subject of the three paintings which are found in the domes of the alcoves of the Hall of Justice. It is said by many that they are not the work of the Moors, but executed, posterior to the conquest of Granada, by Spanish painters. This opinion is founded chiefly on the pigments contained in the Koran, forbidding the representation of animated beings; but that this law was disregarded by the builders of the Alhambra is fully proved by the fragments of the Court of Lions, and the bas-relief here given, which forms part of a fountain now in the Alhambra.

There is evidently much more analogy between these paintings and the bas-relief than between them and the works of the Spaniards after the conquest; witness the bas-relief * from the royal chapel of Granada, built by Ferdinand and Isabella, which represent their entrance into the Alhambra, and evidently belong to a more advanced period of art.

The ornaments, moreover, which are introduced into these paintings are entirely of a Moorish character, as may be seen in detail in Plate XLIX: another strong presumption in favour of their being the work of the Moors exists in the construction of the domes; the plaster ornaments round the curve and in the spandrels are original Moorish work, which the Spaniards in their restorations of the palace never attempted to imitate.

The subject of this painting is considered by the Spaniards to represent a tribunal, whereas they have called this Hall—Sala del Tribunal—from the different colours of the beads and design of the figure, they would appear to represent the heads of the tribes of Granada.

These paintings are of bright colours, but in flat tints, without shadow, and were first drawn in outline in a brown colour. They are painted on slabs of animals set together, nailed to the wooden dome: a fine coating of gesso forming the surface to receive the painting. The ornaments on the gold ground are in relief.

* Voir Bas-Relief de la Sala de Tribunals.

PEINTURE SUR LE PLAFOND DE L'ALCOVE (DU MILIEU) DE LA SALLE DU JUSTICE.

Les auteurs qui ont décrit l'Alhambra ne sont point d'accord sur l'origine des peintures qu'on trouve sur le dôme des alcoves dans la Salle de Justice. Il y en a qui pensent qu'elles ne sont point l'œuvre des Maures, mais qu'elles furent exécutées par des artistes Espagnols, après la conquête de Grenade. Cette opinion est fondée en grande partie sur les préceptes du Coran, qui défendant la représentation de tout être animé; mais la Fontaine des Lions, et le bas-relief que nous donnons ici (et qui fait aujourd'hui partie d'une fontaine dans l'Alhambra), prouvent assez que les bâtisseurs de l'Alhambra n'ont pas toujours tenu compte de cette injonction.

Il est évident que les peintures ont beaucoup plus d'analogie avec ces bas-reliefs, qu'avec les ouvrages faits par les Espagnols lors de la conquête de Grenade, témoins les bas-reliefs * de la chapelle royale de Grenade, bâtie par Ferdinand et Isabelle, qui représentent leur entrée dans l'Alhambra, et qui sont aussi d'un style apparemment à une époque de l'art beaucoup plus avancée.

En outre, les ornements qu'on a introduits sont d'un caractère tout-à-fait Moresco, comme on peut le voir en détail dans la Plaquete XLIX: la construction des dômes nous offre d'ailleurs une preuve qu'elles doivent être l'œuvre des Maures; les ornements en plâtre qui entourent les coupoles, et qui se trouvent dans les tympan, sont pur Moresco, style que les Espagnols n'ont jamais cherché à imiter dans leurs restaurations du palais.

Cette peinture est considérée par les Espagnols comme représentant un tribunal, ce qui leur a fait donner à cette Salle le nom de Sala del Tribunal: à en juger par la couleur variée des barbes et des vêtements, on doit supposer que les figures représentent les chefs des différentes tribus de Grenade.

Ces peintures sont très vivaces de couleur, mais de teintes plates, et sans ombre, les contours ayant d'abord été dessinés en couleur blanche. Elles sont peintes sur des peaux d'animaux, cousues ensemble, classées sur les dômes en bois, et revêtues d'une légère couche de plâtre pour former la surface destinée à recevoir la peinture. Les ornements sur le fond d'un sont en relief.

* Voir la "Bas-Relief" dans la Sala del Tribunals.
LAS PINTURAS. SALA DEL TRIBUNAL.

LA ALHAMBRA.
PLATE XLVII.

LAS PINTURAS SALA DEL TRIBUNAL.

PAINTING ON THE CEILING OF THE LEFT ALCOVE OF THE HALL OF JUSTICE. (No. 1.)

It is quite impossible to offer any conjecture upon the subject of this painting, whether it be legendary or historical: one half of the picture appears to represent a boar-hunt undertaken by Christians, and the other half by Moors; the submissive manner in which the Christian knight presents his share of the spoil to his lady on his return may be contrasted with the more commanding attitude of the Moor, as finely exhibiting the estimation in which the women were held by their respective nations: notwithstanding the want of perspective and knowledge of drawing, there is much spirit in the details, and the female figures especially are most graceful.

PEINTURE SUR LE PLAFOND DE L’ALCOVE (À GAUCHE) DE LA SALLE DE JUSTICE. (No. 1.)

On ne peut former aucune conjecture sur le sujet de ce tableau, et décider si c’est une légende ou une scène historique: une moitié du tableau semble représenter une chasse au sanglier faite par des Chrétiens, et l’autre moitié, une chasse par des Moors; la soumission que le chevalier Chrétien montre, en présentant à sa dame sa portion du butin, à son retour de la chasse, contrastée avec l’attitude plus altière du More, et nous indique le degré d’estime que ces deux différentes nations portaient pour les femmes. Malgré le manque de perspective et de connaissance du dessin, il y a beaucoup de sentiment dans les détails, et les figures de femmes surtout sont pleines de grâce.
PLATE XLVIII.

LAS PINTURAS SALA DEL TRIBUNAL.

PAINTING ON THE CEILING OF THE RIGHT ALCOVE OF THE HALL OF JUSTICE. (No. 3.)

It is difficult to connect the several subjects of which this painting is composed into one probable story. The chief group, that of a Moor killing a Christian, may be taken as a strong presumption of the paintings being the work of a Mohammedan artist, as it appears unlikely that it would have been so represented by a Spaniard after the conquest of Granada.

PEINTURE SUR LE PLAFOND DE L’ALCOVE (À DROITE) DE LA SALLE DE JUSTICE. (No. 3.)

Il est difficile de rapporter à une source quelque peu probable, les différents sujets dont se compose cette peinture. Les deux figures principales, un Moro qui tue un Chrétien, peuvent être offertes à l’appui de l’opinion que ces peintures ont été faites par des artistes Mahométans, car il ne paraît pas vraisemblable qu’un artiste Espagnol les eût représentés ainsi après la conquête de Grenade.
DETAILS
OF THE CENTER PAINTING.
1, 2, 3, 4. Full Size.
5. Embossed Ornaments.
PLATE XLIX.

LAS PINTURAS SALA DEL TRIBUNAL.

DETAILS OF THE PAINTING ON THE CEILING OF THE CENTRE ALCOVE OF THE HALL OF JUSTICE.

These details are offered in support of the opinion that the paintings were executed during the dominion of the Moorish kings, and were the work of Moorish artists. Nos. 5 and 6 are embossed on the gold ground.

DETAILS DE LA PEINTURE SUR LE PLAFOND DE L’ALCOVE (DU MILIEU) DE LA SALLE DE JUSTICE.

Nous offrons ces détails à l’appui de l’opinion que ces peintures furent faites par des artistes Arabes, pendant la domination des rois Mores. Nos. 5 et 6 sont en relief sur le fond d’or.
PLATE L.

LAS PINTURAS SALA DEL TRIBUNAL.

This head is traced from the original in the painting of the centre alcove of the Hall of Justice.

Cette tête est calquée sur l'original dans la peinture de l'alcove (du milieu) de la Salle de Justice.
CENTER PAINTING.
HALL OF JUSTICE.
HEAD, FULL SIZE.
PLATE LI.

TORRE DE LAS INFANTAS.

On the north-east wall of the fortress are several towers partly in ruins, which retain traces of beautiful decorations in the interior. The "Torre del Caudillo," the "Torre de la Cautiva," and the "Torre de las Infantas," (represented in this Plate), are the most perfect. They appear to have formed detached habitations complete in themselves; and from their position in this ruined part of the fortress, and the extreme beauty of the internal decorations, with the severe aspect of the exterior, there can be little doubt that they formed part of the hareem; and were, probably, the residences of the favourite Sulaimans. The ruin (shown in the wood-cut below), now called the "Casa de Sanchez," offers also, in the upper chambers, some of the most minute and beautiful specimens of plaster decoration that are to be found in the Alhambra. It consists of a small portion of two stories, with a colonnade, and the remains of a fish-pond may still be discovered, from which we may conjecture that it formed part of an open court, similar to the "Patio de la Alhacena," and was formerly attached to the general mass of buildings which are now called the "Casa Real."

In the Plate here given, the ruinous roof is restored from immediately above the pendentives, which still exist in a ruined state. The ancient roof has entirely disappeared.

The inscriptions are few and unimportant, consisting only of the usual motives.

* The "Casa de Sanchez" is longer preserved the passageway appears above in the wood-cut. In 1886, the whole front was restored and beautified, and the pond converted into a garden by one of the ancient military officers of the fortress.

TOUR DES INFANTAS.

Au nord-est de la forteresse se trouvent plusieurs tours ruines, qui renferment encore des traces de décoration dans l’intérieur. La "Torre del Caudillo," la "Torre de la Cautiva," et la "Torre de las Infantas" (représentée dans cette Planché), sont les plus parfaites. Elles paraissent avoir été des habitations détachées complètes en elles-mêmes; et par leur position dans cette partie ruinée de la forteresse, par la grande beauté de leur décoration à l’intérieur, et l’aspect sévère de l’extérieur, nous ne pouvons pas douter qu’elles fussent parties du hareem, et étaient les résidences des Sulaimans favoris. La ruine (représentée plus-haut), et qu’on appelle aujourd’hui la "Casa de Sanchez," offre aussi, à l’étage supérieur, les plus beaux exemples de décoration de plâtre qu’on trouve dans l’Alhambra. Elle consiste en un petit pavillon de deux étages, avec une colonnade, et on peut encore apercevoir les restes d’un étang; on qui nous fait présommer qu’elle formait partie d’une cour, pareille à celle de l’Etang, et était autrefois attachée à la masse générale des bâtiments qu’on appelle aujourd’hui la "Casa Real."

Dans la Planché, le plafond en stucete est restauré à partir des pendentifs, qui existent encore en état de ruine. Le plafond ancien est entièrement disparu.

Les inscriptions ne sont d’aucune importance, n’étant composées que des devises tant de fois répétées.

* La "Casa de Sanchez" a d’elle plus l’aspect pittoresque, qui nous émeut ici. En 1886, elle fut restaurée et embellie, et l’étang fut rempli et converti en parc, par un des officiers militaires de la forteresse.
TORRE DE LAS INFANTAS