A DESCRIPTION OF ANTIQUITIES AT CORDOVA.

differs from the other, by its height and ornaments. Our view presents a correct elevation of the building: the massive structure of the walls, and the crescent or horse-shoe form of the arch, which mark the first of the three periods into which the Moorish architecture is divided, are here seen to considerable advantage; while the solidity of the whole is relieved by the light appearance imparted by the battlements.

PLATE IV.

A VIEW IN THE GARDEN BELONGING TO THE MOSQUE AT CORDOVA.

The garden, attached to the mosque, occupies an inclosure of about two hundred and ten feet in front of the building,—nearly one-fourth of the entire space appropriated to it.

This garden is surrounded, on three sides, by a portico supported by seventy-two columns: and a refreshing coolness is constantly maintained here by the water of three fountains, with which the Moslems anciently performed their ablutions, as well as by the delightful shade afforded by a great number of cypress, palm, and orange trees. It is, in fact, a kind of garden in the air, raised over a vast cistern. Four or five feet of earth suffice for the support and growth of those beautiful trees; among which, there are numerous orange trees, from thirty-five to forty feet in height, and palm trees, sixty feet high. In the centre of this perpetual verdure, and in front of the mosque itself, which forms the fourth or northern face of the garden, stands a square tower, containing numerous windows, and terminated by a cupola or maidanica. It serves as a steeple. All the apertures in this kind of cloister are created in the Roman style of architecture, and are ornamented with panels of one hundred columns.

This garden is the most agreeable promenade of Cordova: its principal gate, termed the Gate of Pardon, is of modern construction.

PLATE V.

A GENERAL VIEW OF THE INTERIOR OF THE MOSQUE AT CORDOVA.

Nothing can be more striking than the view presented to the spectator, on his first entrance into this magnificent temple: which has, not inaptly, been compared to a forest of columns disposed in the form of a quincunx. The principal lines, or features, of its internal distribution, are formed by the thirty-eight aisles or naves, delineated in Plate I., and described in page 1.

An eye, accustomed to the lofty and imposing appearance of our splendid churches, views with surprise the humility of this mosque: for the height, from the floor to the ceiling, is only thirty-five feet. In the language of fiction, the former might be attributed to a race of giants, and the latter to a generation of peeghies: but the same principle of attention to the interior, regardless of the general external appearance, which marks the other Moorish structures, is here distinctly to be observed. While public utility has studiously been provided for, all that was costly and curious has been reserved for the interior: and the mind, upon examination and reflection, remains satisfied with the appearance of strength, convenience, and grand simplicity.

The columns at present are about eight hundred and fifty in number; and are formed of granite, porphyry, jasper, and other marbles, exhibiting an assemblage of various and brilliant colours. The whole, taken together, presents a scene so truly unique, that the visitor is at a loss, whether to admire most their number, or their richness: but, from the variety of styles prevailing in the different parts of which these columns are composed, it is evident that they originally belonged to different nations and ages. Many of them were taken from Roman edifices; which being of various lengths, the Arabian architect supplied the want of a sufficient quantity of capitals and bases, by imitating those which were before his eyes.

The columns are all nearly of an equal length, being about nine feet between the base and the capital: the thickness of the shaft is pretty equal throughout, being about eighteen inches in diameter. The Capitals were, originally, of the Corinthian order, and were beautifully sculptured, as would appear by the few that are still entire; and such capitals, as were supplied by the Arabian architect, are for the most part imitations of the same order. From these capitals rise arches, which spring from one intercommunication to another, and from their crescent, or horse-shoe form, as well as the arabesques, inscriptions, and other embellishments, present an entirely Oriental character. Above the first arch is placed a second, considerably narrower, and connecting it with the square pillars that support the timber-work of the roof, which is not less curious in its execution than the other parts of the building. It was put together in the time of Abdurrahman I., and subsists to this day unimpaired, though partially concealed by the plaster-work of the modern arches. The beams contain many thousand of cubic feet: the bottoms and sides of the cross-beams have been carved and painted of various colours, principally red, and with different figures; the rafters also are painted red. Such parts as remain the paint, are untouched by worms: the other parts, where the paint no longer remains, are so little affected that the decay of a thousand years is scarcely perceptible; and, what is rarely to be seen in an edifice of such antiquity, no cobwebs whatever are to be traced here. The wood employed for the timber-work, is that of the alerce, a species between the cedar and the pine (the Pino Larix or White Larch, we believe), which is reputed to be incorruptible. The vicinity of Cordova formerly abounded with this kind of trees, a forest of which is said to have stood on the west bank of the Guadalquivir; though not the smallest vestige of it is now to be found. The timber

* Some of these were brought from the ruins of Carthage; and by one of those remarkable instances of mutability, which occur in the history of nations, vestiges of the colony founded by Dido are to be seen, in the sixteenth century, supporting an Arabian temple in Spain.
work of the roof is further covered with lead: and the whole has been executed with such precision and taste, that it may justly be pronounced a chef-d'oeuvre of art, both with respect to the arrangement of its different parts, as well as to the extent and solidity of the whole.

On a slight inspection of Plate V, it may perhaps strike the observer, that the general effect would have been improved, and the perspective heightened, by the introduction of a little more light from above: but, had such a correction been made, our engraving would not have been a faithful representation of the solemn and majestic interior of the Mosque at Cordova. A "dim, religious light" is admitted into it, by the doors on the sides, and from several small cupolas above; which falls upon some parts of this immense edifice, while others are left in awful darkness. Individuals, walking through this forest of columns may, by an ardent imagination, not unaptly be compared to wandering spirits;—their persons may readily be distinguished, but their footsteps cannot be heard.

PLATE VI.

ELEVATION OF THE GATE OF THE SANCTUARY OF THE KORAN.

By the several alterations and additions, which were made at different times by the Spanish Arabs, they had divided the mosque into four parts, marked out by two lines of clustered pillars, crossing each other at right angles. Three of these portions were allotted to the common people and to the women; the fourth, which was in the south-east angle, was appropriated to the Imams or priests and great men. In this last division was the great Kiblah or Sanctuary, better known by the appellation of the Zanjarron, in which the Koran was deposited. Its door was in front of the great gate, at the end of the principal aisle: and the architecture and ornaments of this Sanctuary, as well as the throne of Almansur which faced it, are very different from those employed in the other parts of the edifice; all the skill and taste of the Moors appear to have been lavished on it, in the richest profusion.

Two rows of columns, about six feet in height, rise one above another, and support the screen before this Sanctuary. The columns are chiefly of verd antique, or red marble veined with white; the pilasters are of red or white marble; and the capitals are of white marble, gilt in many places. The arabesques and other ornaments of the timber-work of the roof, as well as those of the pilasters, are very fine, and bear a great resemblance to the sculptures in the Alhambra at Granada.

The Gate of the Zanjarron, of which our plate represents the elevation, is indeed an assemblage of beauties rarely to be equalled. As it very closely resembles the fine specimens of Arabian architecture to be seen in Upper Egypt, and is unquestionably in a different style from the rest of the Moorish architecture, it was probably executed in imitation of the palaces at Damascus and Baghdad: it certainly is the finest specimen, in the whole edifice, of the first of the three periods, into which the history of Arabian architecture is divided.

This gate is of white marble delicately sculptured, and ornamented with numerous columns of precious marble. The arch itself is mosaic, with a blue ground, and the decorations superbly gilt; and its intrados are gold, red, blue, and green mosaics, of singular beauty. Unfortunately, the Arabic inscriptions are at present too much defaced, to be sufficiently legible for the purpose of being transcribed and translated: yet, from their imperfect remains we are justified in stating, that the Cufic characters were distinguished by equal taste and beauty. The two lines, which are at the top and on either side of the arch, are in mosaic on a blue ground with gold letters; and the single line, immediately above the arch, is also in mosaic, on a gold ground with blue letters. The contrast is exceedingly striking in its present comparatively decaying state, and the whole is truly superb: but, when illuminated, (especially on the last ten nights of the month Ramazan) by the massive silver chandelier, which hung down in its centre, the gorgeous beauty of the Zanjarron must have surpassed every thing that we can possibly conceive of splendour or magnificence.

The interior of this Sanctuary is an octagon, only fifteen feet in diameter, into which the light is with difficulty admitted; its walls are covered with ornaments nearly similar to those above described: and the cupola is composed of a single block of marble, said to be eighteen feet in width; which, as Mr. Swinburne has justly remarked, is not only curious for its size and quality, but also for the ingenuity of the architect, by whom it was placed in such a perfect equilibrium, as to remain unshaken during the lapse of so many ages.

The Zanjarron is at present a chapel, dedicated to Saint Peter, and formerly belonged to the Dukes of Alba: it contains the tombs of several grandees of that family, and is now the property of the Conde de Oropesa.

PLATE VII.

EXTERIOR ANGLE OF THE MOSQUE.

Each of the four fronts of this noble edifice presents walls of uncommon solidity, crowned with engraved battlements, and supported by buttresses, which, at a distance, have the appearance of so many towers. Our plate gives a view of the exterior south-west angle of the mosque: the walls are covered with plaster of a greyish colour, which being decayed in some parts, the stone-work becomes apparent; the massive outside pier or buttress, is nine feet and a half in height from the ground to the bottom of the engrailed battlement.

Such is the general character of the building; but it is worthy of remark, that each front differs from the other as to its height and ornaments, in consequence of the Arabian architect being obliged to accommodate the structure to the
versatile taste of the Arabs, who were passionately fond of variety, and also to the inequalities of the soil; which are so great, that in order to reach the edifice, it becomes necessary to ascend thirty steps on the south side, and on the north side to descend fourteen steps. Between most of the projecting piers or buttresses, doors are placed, which are ornamented with fret-work in stucco, of equally delicate and durable workmanship; that has continued unimpaired, notwithstanding, it has been exposed to the injuries of the weather for so many centuries. In some of these ornaments, the Arabs have combined with the stucco a kind of mosaic of baked earth, the introduction of which has contributed greatly to consolidate the whole of the fret-work.

These ornaments are further painted with various brilliant colours; which must have produced a very striking effect before any alterations were made in the edifice.

PLATE VIII.

A Cufic Inscription in the Place appropriated to the Performance of Ablutions, in the Mosque at Cordova.

Translation of the first seven Lines of the Inscription.

"In the name of God, the Merciful, the Forgiving. O ye who believe, when ye proceed to prayer, wash your faces, and your hands up to the elbow, and touch your heads and your feet unto the ankles: and if ye be unclean from sexual intercourse, wash yourselves all over. But if ye be sick, or on a journey, or any one of you should come from the crossing of nature, or if ye have touched women, and find no water, perform the ablutions with good earth, and touch your faces and your hands therewith. God wills that not to impose any difficulty upon you: but he desireth to make you pure, and to accomplish his grace upon you, to the end that ye may be thankful."

Korâin, Surâ III. Ayat 4—7.

This part of the inscription, it will readily be perceived, refers to the performance of ablutions before prayer; which constitutes one of the four fundamental points of religious practice required by Mohammed. A particular account of them may be seen in the "Preliminary Discourse," prefixed to Mr. Sale's translation of the Korâin, pp. 104-106. (4to edition). The characters in this plate present a fine specimen of the Cufic letters without the diacritic points, which were chiefly used for inscriptions on stone. The translations of the inscription in this and the following plate, were executed by Professor Shakespear, of the Hon. East India Company's College, at Croydon.

Translation of the eighth, ninth, tenth, eleventh, twelfth, and thirteenth Lines.

"In the name of God, the Merciful, the Forgiving. Attend carefully to the times of prayer, and to the medital prayer; and stand up to God, supplicating. The Imam Almustansir Billâh Abdullah Alhakâm, Commander of the Faithful, whom God prosper after (impairing) the divine aid, commanded, in respect to what he thought deficient in this sanctuary, to clothe it with marble; which he caused to be introduced with the introduction of [pious works and] excellent water. This he executed by the hands of his minister and Hajjib, Jaâfr, son of Abdurrahman, with whom may God be pleased; and under the inspection of Muhammad son of - - - - - - and Ahmad son of Nasr, and Khalid son of Hashim, commander of the guards, and Mutref son of Abdurrahman, the secretary his domestic, in the month Dhul-l-Hijja of the year three hundred and fifty-four." (A. D. 965). "He, that directeth his face to God and doeth good, hath taken hold of the firm handle. To God is the event [or success] of things."

Of the additional works executed in the mosque by order of Alhakâm and referred to in this and the following page, some account is given in the "History of the Mahometan Empire in Spain," pp. 181-183. The three first lines of this part of the inscription are taken from the Korâin, Surâ XI. Ayat 114. The concluding sentence is also taken from the same book, Surâ XXXI. Ayat 22.

Translation of the last four Lines.

"In the name of God, the Merciful, the Forgiving. O ye who believe, fear God in the truth of his fear, and ye shall not die unless (or till) ye are Moslems (that is, in, safety). And take hold of the bond of God (his religion) altogether; and separate not yourselves (from it). And remember the Grace of God upon you: when ye were foes, then he caused friendship between your hearts, and ye became brethren through his favour; and ye were on the brink of the pit of fire; when he delivered you from it. In this manner God manifesteth unto you his signs (or miracles or verses of the Korâin), that ye may be guided to righteousness."

Korâin, Surâ III. Ayat 102-105.

PLATE VIII. No. 2.

A Cufic Inscription on the Additions made to the Mosque by Order of the Khalif Alhakâm.

The three upper lines of this inscription are on the right hand of the arch; and the three lower lines are on the left hand of the arch.

Translation of both parts of the Inscription.

"In the name of God, the Merciful, the Forgiving. Praise be to God, who hath directed us by the (divine) guidance: for we could not have been guided in the right way unless he had guided us. Certainly the messengers of our Lord came with the truth. The Imam Almustansir Billâh Abdullah Alhakâm, * The words included in the parenthesis in this part of the inscription, are doubtful.
† The proper name of this person is wanting, the translator not being able to ascerten it from the Cufic character.
"Commander of the Faithful, whom God prospered, commanded his minister and chamberlain, Jaafar, the son of Abdurrahman, with whom may God be pleased, to found these two wings among what other structures he raised in piety towards God, and for [the divine] favour. And this was completed in the month Dhu-l-Hijja, in the year three hundred and fifty-four" [A. D. 965].

The former part of this inscription is taken from the Koran, Surat vii. Ayat 44; in which Mohammed is announcing the judgments, which God will inflict on the inhilds, and the rewards and blessings of Paradise, which he will bestow on the faithful. See Sale's Koran, pp. 120, 121.

PLATE IX.

THE BRIDGE OF CORDOVA.

Tradition relates, that there formerly was a bridge over the Guadalquivir, erected on the site of the present structure,

* Literally, shoulders. It is by no means clear, what sort of building is actually intended.

about two hundred years before the arrival of the Moors in Spain; but, this edifice being greatly decayed, the Arabs built the bridge delineated in our engraving, during the vice-royship of Assamh, A. H. 101—A. D. 720 or 721. This noble structure is four hundred paces, or one thousand feet, in length, at two feet six inches each pace; its breadth is twenty-two feet eight inches within the parapet. The passage over the bridge is a straight line, from one end to the other; the arches are sixteen in number; and the buttresses of the piers are much stronger and better adapted for similar purposes, than the modern tri-lateral cut-waters. Nearly eleven centuries have these buttresses withstood the rapid floods of the Guadalquivir, without sustaining any material injury.

In the river are erected several mills, the horizontal wheels of which are worked by the stream. One of them, of Arabian construction, was visited by the author, who observed three pair of mill-stones grinding corn. The terraced roof of the building is supported by crescent arches; and the whole is strongly cemented, and well calculated to resist the pressure of the current.

END OF THE DESCRIPTION OF THE ANTIQUITIES AT CORDOVA.

P. C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

JUNTA DE ANDALUCÍA
PART II.

A DESCRIPTION OF THE ALHAMRÁ AT GRANADA.

The Engraving, which is introductory to the description of the Alhamrā, exhibits a combination of Arabian ornaments, selected from various parts of that celebrated palace.

In the centre of this plate, round the circle, is the motto, which so frequently occurs in the edifice,—"Wa lā ghālīb illa-llāh," that is, "There is no Conqueror but God."

In the left hand corner, at the bottom of the plate, is the reverse of a fine gold coin, exactly of the size represented, which was struck by order of Muhammad Abu Abdillah ELM Yusuf, surnamed Alghalib Billah, a celebrated king of Granada: the coin in question is preserved in the Museum of the King of Spain. Within the square is an Arabic inscription, of which the following is a translation: "In the name of God, the Merciful, the Forgiveing. The Blessing of God on Muhammad and his family.—There is no Conqueror but God." On the segments of the circle round this square, we read: "Your God is one God. There is no God but He,—the Merciful, the Forgiveing."

In the right hand corner, is the reverse of the same coin, containing the following sentences: within the square: "There is no God but God. Muhammad is the messenger of God. Almahady, Prince of the people of Granada." On the segments of the circle round the square: "The Commander of the Faithful, Alghalib Billah Muhammad, Son of Yusuf, Son of Nair, whom God prosper!"

The central line, at the bottom of the engraving, has the following inscription: "Glory to our Lord Abu Abdillah. Glory to our Lord the Sultan."

PLATE X.

THE ROYAL PALACE AND FORTRESS OF ALHAMRÁ, AT GRANADA.

On looking from the royal villa or pleasure-house of Al Generalife, which is described in the latter part of this work, the spectator beholds the site of the palace of Alhamrā, that commands the quarter of the city, called the Albayzin. The massive towers are connected by solid walls, constructed upon the system of fortifications which generally prevailed in the middle ages. These walls and towers follow all the turnings and windings of the mountain; and, previously to the invention of gunpowder and artillery, this fortress must have been almost impregnable. The situation of this edifice is the most delightful and commanding, that can well be conceived.

Wherever the spectator may turn his eyes, it is impossible for him not to be struck with admiration at the picturesque beauty and fertility of the surrounding country. On the north and west, as far as the eye can reach, a lovely plain presents itself, which is covered with an immense number of trees laden with fruits or blossoms, while on the south it is bounded by mountains: whose lofty summits are crowned with perpetual snows, whence issue the springs and streams that diffuse both health and coolness through the city of Granada.

The Alhamrā, usually, but erroneously, denominated the Alhambra, is a vast pile of building, about two thousand three hundred English feet in length; and its breadth, which is the same throughout, is about six hundred feet. It was erected by Muhammad Abu Abdillah, surnamed Alghalib Billah; who superintended the edifice himself, and, when it was completed, made it the royal residence.

For a minute account of this palace, with architectural observations on the disposition of its several parts, the reader is referred to the "History of the Mahometan Empire in Spain," Part I. Chapter V. Sect. II. pp. 193-198.

PLATE XI.

A GENERAL PLAN OF THE FORTRESS OF THE ALHAMRÁ.

Explanation of the Figures of Reference.

1. The Puerta del Justicia, or Gate of Judgment, now the principal entrance to the Fortress.
2. The gate, called Puerta del Vino, or the Wine Gate.
3. Towers.
4. Armoury.
5. Watch Tower (Torre de la Velha.)
6. A Battery.
7. Towers.
10. Palace of the Emperor Charles V.

This grand pile of building, commenced for the Emperor Charles V. was never finished in consequence of his frequent absences from Spain, occasioned by the
A DESCRIPTION OF THE ALHAMRĀ AT GRANADA.

almost perpetual wars in which he was engaged. The spot chosen for its site commands a most beautiful view of the city of Granada, as well as its surrounding Vega or Plain. As a specimen of Spanish architecture, it reflects the highest credit on the artist, Alonso or Alphonso Berenguer, who began to execute it in the year 1526. It is every way adapted to the climate; and its interior, which is of a circular form, suits convenience and splendour. In any other situation but this, the palace of Charles V. would justly excite admiration; but here it is mis-placed, and produces only disgust, especially when it is recollected that its expense was defrayed by part of the money obtained under a false pretence from the unhappy Moors. That oppressed people had presented the Emperor with 80,000 ducats (according to Pedres, but M. Peyrou says 1,000,000 ducats), as a boon for not depriving them of the Arabic language. The artful monarch received their money, and defrauded them with promises that were never fulfilled, and which did not even put a stop to the infamous system of persecution and ravaging them, under the insinuating pretence of effecting their conversion.

11. Parish Church.
13. Towers, flanking the walls of the Fortress.
14. Aqueduct connected with the Generalife.
15. Reservoir Tower.
17. Puerta de las siete suelos, or Gate of the Tower of Seven Stages.

This tower is said to descend seven stories under ground: no person, however, has been able to penetrate lower than the fourth story. Divers marvellous tales are related concerning this tower, in which the Moorish sovereigns are said, for a long time, to have deposited their treasures. Here, according to the vulgar fables, is heard the din of arms, and of soldiers ready to massacre all who have the temerity to present themselves. These soldiers are stationed here to guard immense treasures; and in the discharge of this duty they are assisted by three terrible monsters, the most formidable of which is a horse without a head!!!

18. Prison Tower.
19. Remains of a Building, called the Mutfi's Palace.
20. The Royal Villa of Al Generalife, or Generalife.
22. An Arabian Carren called Baia de las Damas, or the Ladies' Bath.
23. Czech Entrance to the Generalife.
27. The River Darro or Danão.
28. Part of the City of Granada.

The reader is requested to observe, that all the strongly shaded parts, in this plate, represent ancient works.

PLATE XII.

A GROUND PLAN OF THE ROYAL PALACE OF ALHAMARÁ.

The preceding plate exhibits a general plan of the Alhamará, including all the various modern additions: in the present engraving we offer a ground plan of this celebrated edifice, by inspecting which, the form of its different apartments may be the more readily discerned, and the sites of those in particular may be ascertained, of which we have given views.

Explanatory of the Letters of Reference.

A. A. A. A. The Palace of the Moorish Sovereigns, according to its original plan.
B. B. B. B. B. A Fragment; which, being connected with the buildings that still continue entire, has enabled the author to ascertain the original plan of the Alhambra.
C. C. C. C. Modern erections added by the Catholic kings of Spain.
D. D. D. D. D. Horizontal Projection of the Palace of Charles V. which is described in Plate XI. fig. 16.

Explanatory of the Figures in Plate XII.

1. The Outside of the Palace.
2. The Hall of Judgment,—probably so called from the Moorish Kings having sat there to hear and determine the causes brought before them.
4. 4. A Parterre, on each side the great Patio del Agua, A.
5. 5. Parterre on each side of the Parterre.
6. Entrance to the Baths.
7. Roof of Hot Baths.
8. S. S. S. S. Roof of Baths and Apartments belonging thereto.
9. Point whence one View of the Court of the Lions was taken.
10. The Fountain of Lions.
11. The Hall of the Alcázerrgaes.
12. Sala de los Hermosos, or Hall of the Two Sisters.
13. The Tower of Comares or Comaresch, which is one hundred and forty-two feet in height. It is said to have derived this appellation either from the Moorish architect by whom it was erected, or from the workmen employed coming from a place called Comaras, or, according to Pedres, from its superbly executed ornaments, by the Moors and Persians termed Comarjegüe. It is the loftiest and most magnificent tower in the Alhamará: in form, it is a parallelogram: the roof is circular, and the cupola in its centre is most beautifully encased, in imitation of mother of pearl. The Spaniards indeed assert, and believe it to be mother of pearl. The various apartments in this tower are profusely decorated with ornaments and inscriptions, the most beautiful of which are given in Plates LXVI. to LXXI. and LXXXII. infra. The poems, whence these inscriptions are taken, are given at length in "The History of the Mahometan Empire in Spain," Appendix, Nos. 3—14.
14. The point, whence our Perspective View of the Hall of Audience, or of the Ambassadors, was taken: for which see Plate XL infra.

PLATE XIII.

THE PRINCIPAL ENTRANCE TO THE ALHAMARÁ.

This plate exhibits to considerable advantage the massive architecture of the Alhamará: the principal approach to it is through the narrow calle de los Gomellos, or Street of Gomellos, so called from the ancient and powerful Moorish family of that name. From this street, which has retained its original form, after passing through a gate into the outward inclosure of the Alhamará, the road ascends by a winding path through a wood of lofty elms, intermixed with other handsome trees. Wild neglected walks intersect the ascent in various directions; and streams of water, gushing on every side from the moss-covered rocks, frequently spread over the whole road. Near the summit of the hill, is a large and formerly handsome fountain erected by the Emperor Charles V. It is now in a state of very considerable decay, and, like the rest of this magnificent edifice, exhibits a monument of departed splendour. All is verdant, and most beautifully picturesque on this delicious spot.

PLATE XIV.

THE GATE OF JUDGMENT.

This gate, which is now called the Guard-Gate in consequence of some invalids mounting guard at it, was erected by the Sultan Abū-I-Hajjaj Yusuf, an illustrious King of Granada, A. H. 749, or A. D. 1348; as appears by an Arabic inscription over it, above which an image of the Virgin has been placed. The inscription referred to, is given at length, with an English translation, in the "History of the Mahometan Empire in Spain," Appendix, No. 1. The horse-shoe arch,
which is so peculiarly characteristic of Arabian architecture, is particularly observable in this part of the structure. On each side of the above inscription is a block of marble, containing (in Arabic) the following passages from the Koran:—

"Praise be to God! There is no God but God, and Mahomet is His Prophet. There is no strength but from God."

This gate is termed the Puerta de la Justicia, that is, Gate of Law or of Judgment, because it was erected to serve as a tribunal, in conformity with the practice of the ancient Arabs, who as well as the Jews, held their courts of justice at the gates of the cities. It is in consequence of this ancient Oriental custom, that the Court of the Grand Signior is distinguished by the appellation of the Sublime Porte. The marble, with which this gate is constructed, was originally white, but it has now become of a grey or yellowish cast.

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PLATE XV.

ELEVATION OF THE ANCIENT GATE OF JUDGMENT.

This plate we have a nearer view of this noble gate of entrance, and are better enabled to examine its ornaments. The mosaic tiling at the top is about three feet four inches high, and of a pattern that is frequently to be seen in the Alhambra. The inscription beneath is in flourished Gothic characters, and consists of the motto, twice repeated, which occurs in almost every part of the edifice, viz. Wa la khali la Allah, that is, "And there is no Conqueror but God."

Beneath this inscription upon the key-stone of the arch (which is the second or inner arch of the gate), is sculptured a key, a favourite symbol with the Moslems. The Koran frequently mentions the key of God, which opens to believers the gates of the world and of religion. M. Peyron has remarked, that the key, among the Musulmans, is nearly the same as the cross among Christians,—a principal sign or badge of their faith. Among the Arabsians it had functions and power, similar to those attributed to it by the members of the Roman Catholic Church: namely, that of binding and loosing, of opening and shutting, the gates of heaven.

As the key in the scriptures is considered as an emblem of power (see Isa. xxii. 22, with Rev. i. 18, and iii. 7), Pedraza thinks it was therefore adopted as an armorial ensign; and that, in conjunction with the hand, which is seen conspicuously in Plate XVI, it was sculptured on the gate by order of Abi-l-Hajja, to denote concord, or union and power. The door of this gate is of palm-tree wood, with iron bolts; and the capitals of the columns are executed in the same style as those which appear in the Lions' Court. An enlarged view of one of these entablatures is given infra, in Plate XXXVII.

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PLATE XVI.

PORCH OF THE GATE OF JUDGMENT.

In addition to the objects described in the preceding engraving, the present plate affords a clear view of the lofty porch of the Gate of Judgment. The crescent form of the arches is seen to considerable advantage: and on the key-stone of the first or high arch, is sculptured an open hand; which (as well as the key above noticed) was a favourite symbol with the Mahometans. The omnipotent hand of God is very often mentioned in the Koran, as conducting the true believers into the right way.

The mystical import of this open hand has excited much curious inquiry, the discussion of which would be foreign to the design of this work. We may, however, remark, that it had three mysterious significations among the Moors.

I. It designated divine Providence.

II. It was a prototype, or rather epitome of the law, which has five fundamental precepts. As the hand has five parts, viz. four fingers and a thumb. These precepts are: 1. Faith in God and in Mahomet as his Prophet. 2. Prayer (under which are comprehended all those legal washings or purifications which are accounted necessary preparations to that duty). 3. The giving of Alms. 4. Fasting, particularly during the month of Ramadan. and 5. A pilgrimage to the Caaba at Mecca. And each of these precepts is divided into as many modifications as the fingers and thumb.

III. The Arabians, considering the hand as the symbol of their religion, believed it to be a powerful defence against the enemies of the Koran; and that it could even produce enchantments and miracles, by giving to it certain figures, and changing them according to the courses of the stars, constellations and planets. According to this notion (says M. Peyron), when represented open like this hand over the Gate of Judgment, it had the power of weakening the strength of the enemy.

Further, it appears from the account given by Pedraza, the learned antiquary of Granada, that the hand was a symbol of union among those Arabs who remained in Spain, after the conquest of that city by Ferdinand and Isabella. The Moors used to wear, on their breast, a small badge containing the figure of a hand, together with some Arabic characters. At this symbol of their faith and mutual brotherly love in their bondage, the sanguinary Inquisition took alarm: the government became apprehensive for the stability of the Church and State; and, after many consultations with the hierarchy, the use of this symbol was formally abolished by law, among many other national customs of the oppressed Moors.

* For an account of these fundamental principles of Islamism, see Sula's Koran, pp. 71—122, 4to. edition.
PLATE XVII.
A SECTION OF THE GATE OF JUDGMENT.

This engraving will convey some idea of the solid masonry, with which the gate is constructed. After the copious elucidations already given, little remains to be offered respecting it. We may however remark, that
A. is the niche in which the statue of the Virgin Mary is placed, which appears in Plate XIV. In
B. Are placed the benches for the invalids to sit on, who mount guard at this gate.
C. A door-way, opening into other parts of the palace, which is now covered with plates of iron.

PLATE XVIII.
ELEVATION OF THE PUERTA DEL VINO.

The position of this gate may be seen in Plate XI. No. 2. Whence its name, Puerta del Vino, or the Wine-Gate, is derived, we have not been able to ascertain. The door is of palm-tree wood, with iron bolts; and over the gateway is a dwelling, leading from the guard-house entrance to the palace of the Emperor Charles V.

PLATE XIX.
PLAN AND SECTION OF THE GREAT CISTERN.

Consecrated to the Palace of the Emperor Charles V., is the Placa de los Aljibes, or square of the cisterns, which is thus denominated from the ancient cisterns constructed beneath it, and which are constantly supplied with running water, brought from a neighbouring hill, about one league distant. So abundant was the quantity thus conveyed, as fully to answer the demands of the numerous inhabitants who anciently occupied the Alhambra. The largest of these subterraneous cisterns is correctly delineated in our Engraving; and, when the water is discharged from it, it is perhaps one of the most curious objects of attention in the whole palace. It has been formed at a considerable depth below the surface of the ground; is one hundred and two feet in length by fifty-six feet in width; and the whole is inclosed by a wall six feet thick, and arched over. This arch, marked A. in the plate, is forty-seven feet seven inches high in the centre, and seventeen feet five inches below the surface of the ground.

B. B. Are two circular openings, twenty-five feet six inches asunder, from centre to centre of each, and strongly walled. They are three feet six inches in diameter, and are carried up three feet six inches above the surface of the ground, in order to admit both air and light.
C. is a vault eleven feet square; after passing which, the steps D. lead from the surface of the ground down to the bottom of the cistern. Four feet above the second landing place.
E. is the level of the vault C. through which the water passes, and enters the cistern.
F. F. are three openings between the two landing places descending to the bottom. They are six feet in height by three feet in width. The descent of the steps from the surface of the ground to the bottom of the cistern is sixty feet.

G. is a sewer, to carry off the water: for which purpose a man was let down the well, and by a rope. The apparatus for discharging the water was extremely simple, consisting of a brass cock, which was fixed at the extremity of I. a narrow subterraneous corridor.

This immense reservoir is supposed to have been constructed with the design of keeping the water in a state of perpetual coolness,—a luxury, which in hot climates is regarded of the utmost consequence.

PLATE XX.
THE HALL OF THE BATHS.

The further we advance towards the interior of the palace, the more costly and beautiful is the execution of the workmanship, agreeable to the custom of the Moors; who to this day bestow little of external ornament on their edifices; while all that art can contribute to convenience or splendour, is properly bestowed on the inner apartments.

The hall, delineated in Plate XX, derives its appellation from its leading to the baths of the Alhambra: its arches rest on very slight columns; which, as well as the floor, are of white marble. The mosaic tilings reach up to the cornices, and are exceedingly beautiful: the respirators or ventilators are of baked earth, with a green glazing: the form of these ventilators is represented in the upper part of our engraving; and the same shape is preserved in all the apartments belonging to the baths.

PLATE XXI.
A SECTION OF THE HALL OF THE BATHS.

The solidity of the Arabian structure is here advantageously seen, together with the form of the mosaics. The columns are in a style of architecture, totally differing from that of every order to which the European eye is accustomed: notwithstanding their apparent slenderness, they have proved fully adequate to support the superior incumbent weight of the massive stone work above them.

PLATE XXII.
CEILING OF THE HALL OF THE BATHS.

The ceiling of this noble apartment is one of the most superb that can well be conceived: its border is beautifully ornamented; and the ventilators, which are here seen in different points of view, being glazed of a green colour, admit both light and air, and diffuse a most refreshing coolness through the hall.
PLATE XXIII.
THE KING'S BATH.

PLATE XXIV.
THE QUEEN'S BATH.

On account of the frequent ablutions required by the Koran, the baths constitute the most important part of the royal palace; accordingly no labour or expense has been spared, in order to render them magnificent. Passing by what is called the common bath, (which in any other place beside this palace of enchantment, would justify command admiration), we proceed to the baths appropriated to the sovereign and his consort. These apartments are both finished in an exquisitely style, but the Queen's bath is the most richly ornamented with gilding and porcelain. The basins, containing the water, are of white marble; the walls are covered, to the height of the cornices, with beautiful black and white mosaics. The vaulted stone roof is perforated with the ventilators; through which a soft and skillfully managed light is admitted into this voluptuous retreat. The Arabic inscription in the King's bath consists of these following sentences, so often repeated in the Alhambra: "There is no conqueror but God," and "Glory to our Lord, the Sultan Abi Abdillah!"

PLATE XXV.
CONCERT ROOM OF THE BATHS.

Contiguous to the baths was a lofty saloon, in which the royal family listened to the performances of the musicians. These were seated in a low elevated tribune in the centre of our engraving; while the court sat below on costly carpets. The columns that support this noble saloon, are of white marble: the mosaics, which are here in the greatest abundance, are uncommonly beautiful, particularly those between the columns, which are black, green, yellow, and white, set in a green border. The roof is covered with tiles, and the woodwork beneath is richly ornamented, especially the three lattices or windows, and the different recesses, whose complex ornaments exceed every thing of the kind that has been executed in modern times. The Arabic inscriptions, which are so numerous in this part of the palace, are only repetitions of those described in the preceding plate.

PLATE XXVI.
A SECTION OF THE BATHS IN THE ALHAMRA.

In this plate is indicated the relative situation of the different apartments belonging to the baths.

A. A. Is the noble carved hall communicating with the baths and the concert room; it is delineated and described in Plates XX, XXI, and XXII, supra.
B. The King's Bath, see Plate XXIII.
C. The Queen's Bath, see Plate XXIV.
D. The concert Room, or Saloon of Music, see Plate XXV.

PLATE XXVII.
A GROUND PLAN OF THE BATHS IN THE ALHAMRA.

Explanation of the Letters of Reference in this Plate.
A. A. A. Entrances to the quarter of the Palace containing the Baths.
B. B. B. B. B. Passages communicating with the different apartments and Baths.
C. C. Apartments, looking into.
D. D. A court with a fountain in its centre.
E. E. Baths and dressing rooms.
F. F. F. Warm Baths.
G. G. G. The place where the water was heated; the copper vessels anciently employed for this purpose were sold, upwards of thirty years since, by the then Governor of the Alhambra, for the sum of 14,000 reals, about £250 sterling.
From these copper vessels, the warm water was conducted between the walls to the different baths, by means of pipes communicating with them, and which are distinctly shown by the white line.
I. I. I. I. I. Other baths and apartments: the lines a, a, a, a, a, a, a, a, a, a, a, a, a designate steps by which the bathers descended into the water.
K. The great Hall of the Baths, delineated in plates XX, XXI, and XXII.

PLATE XXVIII.
ELEVATION OF A SMALL PORTICO NEAR THE CHAPEL.

After leaving the gate of judgment, and before we reach the Plaza de los Algibes, or square of the cisterns, we pass through a gate, which is now converted into a chapel. Adjacent to this chapel is the charming little portico, of which our Engraving presents an elevation: it is one of the best finished parts of the palace: the delicate execution of its variegated marbles, the elegant form of the Cude characters, which contain the common inscription of the building, ("There is no conqueror but God," the elegant proportion of the pillars, all together present a scene of unrivalled beauty. The window is seen in perspective through the arch; and the prospect from this window is truly grand and picturesque, commanding a view, not only of the villa of Alhucemas, but also over the exuberant Vega or plain of Granada, as far as the distant mountains by which it is circumscribed.

PLATE XXIX.
NORTH SIDE OF THE PATIO DEL AGUA, OR GREAT FOUNTAIN.

PLATE XXX.
ELEVATION OF THE PORTICO ON THE NORTH SIDE OF THE PATIO DEL AGUA.

PLATE XXXI.
A VIEW OF THE SOUTH SIDE OF THE PATIO DEL AGUA.

Nearly in the centre of the palace, stands the noble Court and Fountain delineated in these three engravings. For their relative situation, see Plate XII. fig. 4. 4. p. 8. The cool temperature
of the air, arising from the fountain and the noble sheet of water connected with it, must have been truly delightful. The pavement, with which it is surrounded, is of white marble; and on either side was a perister of flowers, now neglected. The usual inscription is presented in Cufic characters. The windows of the end, and upper part, of the south side, have been shut up in consequence of the palace of Charles V. having been erected. The pent roof in the north front of the Pateo del Agua, appears to be a modern addition: for its projecting rafters are plain, while those on the other three sides are ornamented. It is therefore highly probable, that such addition was made by some of the later kings of Spain, in order to make the four sides look uniform. Some of the stucco work is also modern, and of very inferior execution to that of the Arabs, which for the most part remains unimpaired, while the other is rapidly mouldering away.

PLATE XXXII.

ELEVATION OF AN ALCOVE IN THE PATEO DEL AGUA.

The tasteful ornaments and elegant form of the Cufic characters, which could not be distinctly exhibited in the preceding plates, are here displayed to the greatest advantage. The mossies, which are in excellent preservation, must have been extremely beautiful in the time of the Moors.

The walls of the alcoves in the Court of the Pateo del Agua present various effusions of the muse, which have been inscribed by different travellers, and which of course vary in style and execution. The following is the best of these poetic offerings, and was transcribed verbatim by the author of the present work, on the 20th of July, 1802, from the wall of one of the alcoves:

"When these fan'd walls did Pagan rites admit,  
  Here reign'd unsav'd breathing, science, wit.  
  Christ's standard came, the Prophet's flag unroll'd,  
  And fre't true worship where the false prevail'd:  
  And, such the aul'd imposing function here,  
  Wiz, science, breathing, perished with the Moor."

H. F. Gr—lde, Feb. 7, 1790.

Happily for the honourable author of this severe but just censure on the frivolous bigotry of the Spaniards, it was written in English. Had the reverend fathers of the Holy Inquisition been apprised of its tendency, it is more than probable that the preceding honest effusion of his indignation would have procured him the favour of a residence [for some time at least] within the walls of that merciful tribunal.

PLATE XXXIII.

A PERSPECTIVE VIEW OF THE COURT AND FOUNTAIN OF LIONS.

After passing through the Court of the Baths, which appears to be the grand exterior vestibule of the palace, we enter another court, by the Spaniards termed Quarto de los Leones, or the Lions' Court, than which, nothing more elegant can be conceived: it is, indeed, the most perfect model of Moorish architecture.

The Lions' Court is an oblong square, one hundred feet in length, and fifty in breadth; and is surrounded with a corridor of one hundred and twenty-eight columns that support the arches, on which rest the upper apartments of this enchanting palace. A beautiful portico, not unlike the portals of some Gothic churches, projects into this court at each extremity; the stuccoed ceiling of which is executed with equal perfection and elegance. The colonnade is paved with white marble, and the slender pillars themselves, are of the same material. They are disposed very irregularly, being sometimes single, and at other times in pairs, or clusters of three; but the magnificent coup-d'oeil of the whole is peculiarly pleasing to the eye of the astonished visitor. The columns are about nine feet high, including the base and capital, and eight inches and a half in diameter: the larger crescent arches above them, are four feet two inches in width; and the smaller arches are three feet wide. To the height of five feet from the ground, the walls are ornamented with a beautiful yellow and blue mosaic tiling, with a border containing the often repeated sentence, "There is no conqueror but God," in blue and gold. The capitals of the pillars vary in their designs, each of which is very frequently repeated in the circumference of the Court; but not the least attention has been paid to placing them regularly or opposite to each other.

The arches are further ornamented with a great variety of tastefully designed and exquisitely finished arabesques, in which no trace of animal or vegetable life is to be found, and which are surmounted with the usual inscriptions: and above these arches, an elegantly finished cornice runs round the whole court. From some remaining fragments of tiles, which are varnished and painted of various colours, and with which the building was originally covered, it should seem, that the roof was anciently more lofty than it now is. In the centre of the court stands the celebrated fountain, whence it derives its name, and which is more clearly delineated in the following engravings. The only thing that disfigures the harmony of this noble Court, is the projecting roof of red tiles, which, according to Mr. Swinburne, was put on by order of M. Wall, formerly prime minister of Spain, under whose administration the Alhambra received a complete repair. In a garden fronting the Court above described, four stones were found some years since, containing the epitaphs of four sovereigns of Granada. That of Abú-l-Hajjaj Yusuf is given at length, accompanied by an English translation, in the "History of the Mahometan Empire in Spain," Appendix, No. 15.

PLATE XXXIV.

ELEVATION OF THE FOUNTAIN OF LIONS.

In the centre of the superb Court, above described, stands the Fountain of Lions: the animals, twelve in number,