are, and support on their backs an alabaster basin richly carved and ornamented, out of which rises a smaller basin. While the pipes were kept in good order, a great volume of water was thrown up from the latter, which fell down into the larger basin, and, passing through the lions, issued out of their mouths into the large reservoir, which was of black marble, thus forming a perpetual and refreshing cascade. From this reservoir, the limpid stream was diffused by means of marble channels through various apartments, and supplied the jets d'eau which were constantly playing there. This noble fountain is supposed to have been executed in imitation of the brazen sea, placed by King Solomon in the Temple at Jerusalem. Some of the stucco-work in this court, as well as in the Patio del Agua, is a modern and very inferior imitation of the Arabic, being coarse and dirty, and is rapidly mouldering to decay. The ancient work, on the contrary, which is out of the reach of hands, is beautifully white, clean, and sharp. Not a single spider's web, or insect of any kind, could the author discover in any part of the court; while the stucco work, executed by order of later kings, was covered with cobwebs in various parts. The wooden work of the Arabs also continues free from worms and insects of every kind.

PLATE XXXV.

PLAN OF THE BASON OF THE FOUNTAIN OF LIONS.

The form of this noble reservoir is a dodecahedron; the inscription around it is executed in elegant characters, and is engraved at length in Plates LXXXIII. and LXXXIV. infra. It is also given in modern Arabic characters, accompanied with a literal translation by Professor Shakespear, in the "History of the Mahometan Empire in Spain," Appendix, No. 2. Many of the characters are much defaced by the injuries of time.

PLATE XXXVI.

SIDE ELEVATION OF THE LIONS' COURT AND FOUNTAIN.

This plate exhibits a correct view of the proportions of the Lions' Court, together with a section of the Fountain itself. The clumsy shape of the lions presents a striking contrast to the general harmony that pervades the fountain. The mosaic ornaments in this plate are delineated at large, in Plates L. and Ll. infra.

PLATE XXXVII.

ENTABLATURE IN THE COURT OF THE LIONS.

A careful examination of this engraving will convey a more precise idea than any description can possibly give, of the exquisite taste and skill displayed in the ornaments: which are scattered in such rich profusion throughout the superb court and fountain already delineated. It will, therefore, suffice to observe, that these ornaments are here given in their full size; and that the height, from the bottom of the architrave [with the inscription] to the bottom of the rafters, is exactly two feet nine inches and a half, of English measurement.

PLATE XXXVIII.

HALL OF THE TWO SISTERS.

From the Lions' Court we pass into the Sala de dos Hermanas or Hall of the Two Sisters, so called from two large and singularly beautiful pieces of marble, which form part of the pavement, and are to be seen on either side of the fountain. They measure fifteen feet in length by seven and a half in breadth, and are entirely free from flaw or stain. The eye is lost in contemplating the rich assemblage of ornaments, which appear in every part of this noble hall.

From the pavement to the beginning of the arches, the walls are decorated with elegant mosaic: the pannels between the arches are filled with a very delicate ornament, which at a little distance has the appearance of a plain mass; and the ceiling, which is carefully preserved from the injuries of the weather, is composed of stalactites in stucco, and is finished in a style of equal elegance. The distribution of the various parts of this noble apartment is truly enchanting. The four balconies above were occupied by musicians; below sat the women; and a jet d'eau in the centre diffused a refreshing coolness through the hall. The windows in the back ground are finished in a similar style, and look into the little myrtle garden of Lindaraxa, which, being neglected like the rest of the palace, is no longer the lovely spot it was in the time of the Arabs. The exquisite mosaics in this Hall are delineated at large in Plates LII. LIII. and LIv. infra; and two panel ornaments, with three of its circular Cufic inscriptions, in Plate LXXXVI. infra.

PLATE XXXIX.

HALL OF THE ABENCERRAGES.

Opposite to the Sala de dos Hermanas, is the Sala de los Abencerrages, or Hall of the Abencerrages, so called from the massacre of that illustrious tribe; which is said to have been here perpetrated by Boabdil, the last king of Granada. The Abencerrages were one of the noblest tribes in that city, and objects of envy to the Zegris and Gomelas, by whom they were falsely accused of treason to the King, and one of them was charged with illicit intercourse with the Queen. In consequence of this charge, the monarch beheaded eighty-six
of the Abencerrages (some statements say thirty-five) in one day: the Sultana committed her defence to four Christian knights, her champions, who each overcame the accuser with whom he fought, and vindicated both her character and that of the Abencerrages. The eyes of the vulgar can still perceive, in the alabaster bason which is in the centre of this apartment, traces of the blood of those brave men, whom they consider as the martyrs of envy: but the unanimous testimonies of enlightened travellers assert, that these indelible bloody spots are nothing more than the effects of time and exposure to the air.

The Hall of the Abencerrages appears to have been a central saloon communicating with the other apartments of the palace. Every possible variety of combinations, which can be devised by ingenuity or patience, is employed to decorate the walls and ceilings; and is executed in the most exquisite manner that can be conceived. The lines regularly cross each other in a thousand forms; and, after manifold windings, return to the spot whence they first begin. An inspection of Plate LV, in which one of these admirable mosaics is delineated, will give a more correct idea of the taste and beauty which pervade them, than could be obtained from a mere description, or from a minute examination of the present engraving. These uncommon designs appear again in different parts, and were probably formed by pouring prepared gypsum into moulds; and, after applying it to the walls, by painting it with gold, azure, and purple. The ceiling itself is equally extraordinary, and worthy of admiration: it presents a series of grottos, from which depend stalactites, painted of various colours.

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PLATE XL.

A PERSPECTIVE VIEW OF THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

This magnificent apartment, by the Arabs termed the Golone Saloon, from the profusion of gold ornaments which it contained, was appropriated to the reception of ambassadors: hence they further called it the Hall of Audience, and from the same circumstance the Spaniards have given it the appellation of the Sala de los Embajadores, or Hall of Ambassadors. It is situated in the lofty tower of Comares or Comaresch (See Plate XII. fig. 13, and page 8, supra): is thirty-six feet square, and sixty feet four inches high from the floor to the highest part of the cieeling. The walls are, on three sides, fifteen feet thick, and on the fourth side nine: the lower range of windows is thirteen feet in height.

The grand entrance into this noble hall is through an arched door-way, admirably finished, and embellished with flowers and arabesques in stucco: they were blue and gold, but the gilding is now almost entirely effaced. From this entrance our view was taken, as affording the best view of this "Proud Saloon," as the Arabian writers term it, and which is admirably adapted to the display of Moorish grandeur. Over the principal door is an Arabic inscription, which appears to have been executed in a style corresponding to the splendour of the rest of the edifice: it is taken, with the exception of the concluding sentence, from the Koran, Sura, (or chapter) 91, Ayat (or verse) 1-7. "By the sun and its rising brightness; by the moon, when she followed him; by the day, when he sheweth his splendour; by the night, when it covereth him with darkness; by the heaven, and him who created it; by the earth, and him who spread it forth; by the soul, and him who completely formed it; there is no other God but God." On each side of this door is a small niche, in which the Moors left their babouches or slippers, before they entered the royal presence: these niches are likewise decorated with their respective inscriptions.

On entering the Hall of the Ambassadors, the eye is lost in astonishment, at the variety of ornament, the elegance of execution, and exquisite taste, which characterise every part of it: and, if thus superb even in its present deserted state, how resplendent must this "Golden Saloon" have been, when the sovereign, arrayed in all the pomp of Oriental magnificence, assembled his brilliant court to give audience to the representatives of the neighbouring monarchs! by comparing the following description with our plate, the reader may be enabled to form a present idea of this costly apartment. The whole floor is inlaid with mosaic: the same kind of ornament, but of different patterns, covers every part of the walls, interspersed with flowers and Arabic inscriptions, executed in porcelain with exquisite skill, so as to unite and harmonize exactly with the stucco ornaments which every where abound. On the cornices above the mosaics, and beneath the usual inscription, "there is no God but God," the piety or superstition of the modern Spaniards has led them to introduce the crucifix: it is however so dexterously inserted as not materially to injure the general effect. The height and boldness of its arched ceiling are particularly worthy of observation: and the almost innumerable chilgon mosaics, knot and other ornaments, must be seen, to form a tolerable idea of their splendour. Gold, silver, azure, purple, and other brilliant colours, all seem to strive which shall appear most conspicuous on the stuccoed facets. Inscriptions occur every where, so that the Alhambra in general, and this apartment in particular, has not improperly been called a collection of fugitive pieces. Such of these inscriptions and mosaics, as have best survived the ravages of time and neglect, are engraved in some of the following engravings, and by comparing them with the perspective view given in the plate just described, the lover of antiquities may be enabled to form some faint idea of the departed glories and splendours of the Hall of the Ambassadors.

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* The reader may see a translation of a Moorish narrative relating to this event, in M. Peyron's "Essays on Spain." (Burgess's Manuscript Notes) Vol. iv. pp. 167—169.
+ It is generally supposed, that the beautiful stucco-work of the Alhambra was composed of gypsum mixed with whites of eggs and oil.
PLATE XLII.

A Moorish Battle-piece, from a Painting in the Alhambra.

At the extremity of the Court of the Lions, and contiguous to the apartments occupied by the curate of the Alhambra, are three historical paintings, fixed in the ceiling of a recess: they are finished with a considerable degree of strength, and much stiffness prevails in the figures and countenances. Mr. Swinburne is of opinion, that they are not the work of a Moorish artist, but were executed by some Spanish painter shortly after the conquest of Granada: he rests his conjecture chiefly on the anathema denounced by the Koran against all representations of animated beings. But it is well known that the Spanish-Arab Khalifs disregarded this prohibition: the lions, which support the celebrated fountain that bears their name (See Plates XXXIII. and XXXIV.), are a proof full in point; and, in addition to this evidence, we know that one Khalif placed the statue of a favourite mistress over the magnificent palace which he had erected for her use; while others, in defiance of the Prophet’s mandate, caused their images to be stamped on their coins. There is, therefore, every reason to believe that the paintings in question, are really the work of an Arabian artist.

As to the subject of our plate, nothing certain is known: it forms the larger half of one of the paintings, and is evidently a tournament or battle-piece; but on what occasion it took place, it were useless to conjecture. It is, however, valuable, in common with the other paintings, as shewing the costume of the Spanish Arabs, during the zenith of the Mahometan Empire in Spain.

PLATE XLIII.

A Lion Hunt, from an Arabian Painting in the Alhambra.

This plate is part of a large picture, representing lion and boar hunting. In the original, the horseman is accompanied by two or three ill-shaped dogs, which are here omitted, as we have selected only those parts which are in the best state of preservation.

PLATE XLIV.

A Boar Hunt, from a Painting in the Alhambra.

This subject is part of the same painting: the compartment adjoining, which, being somewhat decayed, we have not copied, represents the boar as killed, and in the act of being tied on the back of a horse by four attendants, previously to its being carried off.
PLATE XLV.

AN ARABIAN COUNCIL, FROM A PAINTING IN THE ALHAMRA.

This is supposed to be a Divan or Council: it forms part of another painting which is somewhat impaired. The principal personage is easily recognized, by the splendour of his apparel.

PLATE XLVI.

MOORISH COSTUMES, FROM AN ARABIAN PAINTING IN THE ALHAMRA.

This engraving is copied from a painting in the north side of the lower recess, abovementioned. It is supposed to represent the entrance of some princess; and the Cicerone of the Alhambra invariably refers it to the story of the Sultana and her four Christian Knights (see page 13, supra). The men are young and comely; the women are young and handsome, with simple countenances. The horse is superbly caparisoned; his harness being studded with gold, and what is designed for the stirrup, being composed of the same precious metal. The dress of the principal female is very elegant and costly.

PLATES XLVII. AND XLVIII.

ARABIAN VASES AND NICHEs, PRESERVED IN THE ALHAMRA.

These precious memorials of Arabian skill and taste, were discovered in the vaults beneath the royal apartments, contiguous to the Plaza de los Aigües, or Square of the Cisterns. They are of porcelain richly enamelled with gold and azure foliages and characters: the vase in Plate XLVIII. is further decorated with two antelopes. The inscription on the vase, delineated in Plate XLVII. is the same which occurs, times without number, in every part of the edifice: viz. Wa la ghallū illā ilāh, that is, "And there is no Conqueror but God." The inscriptions on the vase in Plate XLVIII. are one sentence frequently repeated: but as the discriminative points are invariably omitted, this sentence cannot be determined with certainty. Perhaps it may be 'Wala khalsat lahu,--"(There are) no likenesses to Him" (viz. to God).

PLATE XLIX.

MOSSAIC PAVEMENT IN THE DRESSING ROOM OF THE SULTANA.

The apartment, which is paved with this elegant mosaic, is usually called El Tozador, or the Dressing Room of the Sultana: it is a cabinet about six feet square, with a window on each side, surrounded with a balcony three feet broad, whose roof is supported at intervals by columns of white marble. The prospect which this closet commands is truly enchanting. In one of its corners, there is a large square marble flag, perforated with holes, through which, it is said, the fragrant essences ascended from the chamber beneath, to perfume the person of the Sultana. By some antiquarians, however, this room is supposed to have been the oratory of the palace, from the inscriptions which decorate it, and also from the circumstance of the principal window fronting the east. But, whatever was the real design of the present apartment, the effect of its mosaic pavement is very rich: the gold, black, scarlet, green, and blue colours, are admirably combined.

PLATE L.

MOSSAIC ORNAMENT IN THE NORTH SIDE OF THE LIONS' COURT.

PLATE LI.

MOSSAIC ORNAMENT IN THE SOUTH SIDE OF THE LIONS' COURT.

These mosaics are in the jambs of recesses on the north and south sides of the Lions' Court: their effect is extremely beautiful. The colours are black, blue, gold, green, scarlet, and white.

PLATE LII.

MOSSAIC IN DAO OF THE HALL OF THE TWO SISTERS.

The characters on the shields, introduced in this plate, are the often repeated inscription, "There is no Conqueror but God." The colours are gold, black, blue, scarlet, and green.

PLATE LIII.

MOSSAIC IN DAO OF THE DOOR OF THE HALL OF THE TWO SISTERS.

PLATE LIV.

MOSSAIC IN DAO OF RECESS IN THE HALL OF THE TWO SISTERS.

Gold, white, black, purple, blue, and green, are here intermixed in gorgeous beauty: the appearance of these mosaics is truly magnificent.

PLATE LV.

MOSSAIC IN THE HALL OF THE ABENACERRAGAS.
PLATE LVII. AND LVIII.
MOSAICS IN DADO OF WINDOW IN THE GOLDEN SALOON.

The ornament round the mosaic in Plate LVIII. is in stucco, the colours are gold and green on a black ground; and produce a neat effect, when contrasted with the rich and variegated display of the other mosaics in this splendid apartment.

PLATE LIX.
MOSAIC IN DADO OF BALCONY IN THE GOLDEN SALOON.

PLATE LX.
CEILING OF GALLERY IN THE GOLDEN SALOON.

PLATE LXI.
MOSAIC IN DADO OF WINDOWS, IN THE NORTH SIDE OF THE GOLDEN SALOON.

PLATE LXII.
MOSAIC IN DADO OF THE EAST SIDE OF THE TOWER OF COMARES.

The prevailing colour of this mosaic is green, intermixed with yellow on gold, blue, white, and black. For an account of the Tower of Comares, see Plate XII. fig. 15, page 8, supra.

PLATE LXIII.
MOSAIC IN PORTICO OF THE GENERALIFE.

The royal villa of Al Generalife, or Generalife, as it is very frequently written, is delineated in Plates LXXXIX. to XCV. infra: this mosaic is introduced here, in order to bring together the various specimens of Arabian skill in the mosaic art. It is not too much to affirm that, for variety of combination and delicacy of tints, they are fully equal, if not superior, to any Roman mosaics which have come down to our times. The stars, in our present engraving, are alternately scarlet and yellow, and scarlet and black; and the hexagons are white, the intermediate spaces being gold, black, green, blue, and white. The stucco ornament, which surrounds this mosaic, is gold and green, on a black ground.

PLATE LXIV.
A MOSAIC DADO, FROM A FRAGMENT IN THE ALHAMRA.

It is black and white; the effect, though simple, is uncommonly striking.

PLATE LXV.
VARIOUS MOSAICS, FROM THE ALHAMRA.

The prevailing colours in these mosaics, which are collected from different parts of the Alhamra, are gold, blue, white, and black. The border in the lower part of the plate, is copied from a dado in the south side of the Golden Saloon.

PLATE LXVI.
AN ARABIAN ORNAMENT AT THE ENTRANCE OF THE TOWER OF COMARES.

The ground of the letters, in this plate, is blue; the ornament in the circle is also blue, and the principal lines are gold. This ornament occurs in the side of the door at the entrance of the tower aforesaid. The translations of the inscriptions are as follow: on the left at the top, and on the right hand at the bottom of this plate,—" THE KINGDOM is God's," on the right hand, at the top,—" THE Power is God's," And on the left hand, at the bottom,—" Durability is God's."

PLATE LXVII.
ORNAMENT IN THE WALL AT THE ENTRANCE OF THE TOWER OF COMARES.

The ground is light blue; the foliage, green; and the broad foliage, gold. The effect of the whole is superb.

PLATE LXVIII.
ORNAMENT IN THE SIDE OF DOORWAY, AT THE ENTRANCE OF THE TOWER OF COMARES.

PLATE LXIX.
PANNEL ORNAMENT IN THE SIDE OF DOORWAY, AT THE ENTRANCE OF THE TOWER OF COMARES.

The ground of these ornaments is light blue in the broad parts, and red in the narrow parts. The inscriptions in Cufic characters are,—" Glory to our Lord the Sultan, Aba Abdillah."
A DESCRIPTION OF THE ALHAMRĀ AT GRANADA.

PLATE LXX.
A CEILING IN OUTLINE, IN THE TOWER OF COMARES.

The wonderful combinations of the Arabian artists are here exhibited to great advantage; the inscriptions around the ceiling are the same which present themselves in other parts of the edifice, times without number; the circular ornaments disposed around the ceiling, are white upon a blue ground.

PLATE LXXI.
AN ARABIAN ORNAMENT IN THE TOWER OF COMARES.

The dark shaded parts in this ornament are red; those marked thus n→n are red and white; the rest is white upon a light blue ground; and the effect of the whole is truly beautiful.

PLATE LXXII.
ORNAMENT IN THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

This ornament occurs on the wall of the Golden Saloon; the ground of the inscriptions, which have already been repeatedly given, is light blue; some parts of the ornament are red, and others are coloured with vermillion.

PLATE LXXIII. AND LXXIV.
ORNAMENTS IN THE WALL OF TWO WINDOWS, IN THE NORTH FRONT OF THE GOLDEN SALOON.

PLATES LXXV. LXXVI. AND LXXVII.
ORNAMENTS IN THE SIDES OF WINDOWS, IN THE GOLDEN SALOON.

All these ornaments are gold, upon a light blue ground.

PLATE LXXVIII.
A PANEL ORNAMENT AND ARABESQUE IN THE ALHAMRĀ.

Fig. 1. Is a panel ornament, from the Golden Saloon, similar in execution to those delineated in the immediately preceding plates.

Fig. 2. Is an elegant arabesque, copied from the side of a square fountain, placed against a wall in the Alhambra near the Torre de la Vella (see Plate XI. fig. 5). The animals are lions, tigers, and badgers, executed in stone, and in a style highly honourable to the Arabian artist.

PLATE LXXIX.
A PANEL ORNAMENT AND INSCRIPTIONS IN THE ALHAMRĀ.

Fig. 1. Is one half of a panel on the side of a door in the Court and Fountain of Lions.

Fig. 2. Is an inscription of very frequent occurrence in this edifice. The import of the middle compartment is: "Glory to our Lord the Subhān Allah Abū Abdillāh, son of our Lord the Subhān Allah Abū l-Hajjāj." The translation of the compartment at each end is: "And there is no Conqueror but God!"

Fig. 3. Is an inscription, from the wall of the first court of the Moorish palace; the ground is white, and the letters are black. The translation of the central compartment is: "Prosperity and power, and splendid victory to our Lord Abū Abdillāh, Commander of the Faithful." The sentence at each end is: "And there is no Conqueror but God!"

Fig. 4. Is an inscription in the window in the middle of the Golden Saloon; the translation of it is as follows:

"There is no God but God, the Sovereign, the True, the Manifest. Muhammed is the just, the faithful, messenger of God. Flee to God for protection from Satan, the pelted with stones. In the name of God, the merciful, the forgiving: there is no God but He, the living, the eternal: deep is the slander which He has in the heavens, and whatever is in the earth: who is there who shall intercede with Him except by His permission? He knoweth what is before them and what is behind them: and He comprehendeth whatever is in the earth: truly, righteousness is distinguished from error. He, therefore, who believeth in the (idle) Tagiit, and believeth in God, hath taken hold of a sure handle, which cannot be broken. God heareth, knoweth, The truth of God."

This inscription consists of various detached sentences and verses from the Korān; so that, notwithstanding part of it is obliterated, as expressed in our engraving, the deficiency is supplied by referring to that book. The foliage in the centre of this inscription is very elegant.

PLATE LXXX.
CUTIC INSCRIPTIONS IN THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

Transliteration of these Inscriptions.

Is the centre is the common motto of the edifice—"And there is no Conqueror but God!" It is in letters about sixteen inches high, in the frieze over the upper windows in the Golden Saloon. The letters are white: the ornament, light blue; and the back ground is vermillion. The foliage is that of the Tribulus terrestris L., or small caltrop, a plant indigenous in Spain; and the effect of the whole is very rich and beautiful. The inscription at the right hand extremity of the plate is—"Praise to God for the blessing of Islamism!" That, on the end to the left, is—"Praise to God alone—Praise to God!"

The lines at the top and bottom of the plate, consist of six verses, forming the poem which surrounded the throne of the empire in the Golden Saloon. For a translation of this poem, see the "History of the Mahometan Empire in Spain," Appendix, No. 10.

PLATE LXXXI.
CUTIC INSCRIPTIONS, AND ORNAMENT, IN THE GOLDEN SALOON.

The ornament in the centre, is of a similar description with some of those delineated in the preceding plates; the translations of the inscriptions are as follow.

At the top, on the left hand—"The power [belongs] to God." The inscription at the top, on the right hand, is
doubtful, and is perhaps to be read different ways, "To Him," that is, to God.

At the bottom, on the left hand side,—"Glory to our Lord the Sultan Abu Abdallah Alghani Billah!" And at the bottom, on the right hand side, is—"God is the best protection: and He is the Merciful, the Forgiving. God, the Almighty, hath truly said."

PLATE LXXXII.
CUTIC INSCRIPTIONS IN THE GOLDEN SALOON.

Translations.

On the lower edge of the first scroll,—"O God, Thine the praise for ever! O God, and Thine the thanks for ever!" On the upper and lower edge of the second scroll, regarding it on either side, may be read alike, "O God, Thine the praise (for ever, O God)!" There is, however, some doubt as to the correctness of the words included in the parenthesis in this second scroll.

On the lower edge of the third or last scroll,—"Praise to God for the blessing of Islamism!"

PLATE LXXXIII.
THE FIRST SIX VERSES OF THE INSCRIPTION ON THE BASON OF THE FOUNTAIN OF LIONS.

PLATE LXXXIV.
THE LAST SIX VERSES OF THE INSCRIPTION ON THE BASON OF THE FOUNTAIN OF LIONS.

For a view of the Bason of the Lions' Fountain, see Plates XXXIV. and XXXV.; and for its description see pages 12, 13, supra. For an entire translation of these inscriptions, see the "History of the Mahometan Empire in Spain," Appendix, No. 2, page v. The characters of these, as well as of the following inscriptions, are Cufic, and of the most elegant forms.

PLATE LXXXV.
CUTIC INSCRIPTIONS IN THE TOWER OF COMARES.

The first four lines in this plate are the third, fourth, fifth, and sixth verses of the Arabian poem; which is given in the "History of the Mahometan Empire in Spain," Appendix, No. 11, page xiii. The inscription itself occurs on the south side of the Golden Saloon, or Hall of Ambassadors. The last three lines are the second, third, and sixth verses of the poem, No. 15 in the same Appendix, page xvi. They have been copied from the space over the resemblances of two windows in an alcove on the outside of the Tower of Comares.

PLATE LXXXVI.
PANEL ORNAMENTS AND INSCRIPTIONS IN THE HALL OF THE TWO SISTERS.

Figures 1. and 2. are panel ornaments, from the Sala de las Hermanas, or Hall of the Two Sisters, of which a view is given in Plate XXXVIII, page 15, supra.

Figures 3, 4, and 5, are respectively the sixth, tenth, and eleventh verses of the poem No. 12, in the Appendix above referred to, page xvi. They are copied from three of the elegant circles which adorn the Hall of the Two Sisters.

PLATE LXXXVII.
MISCELLANEOUS PARTS AND ORNAMENTS IN THE ALHAMBRA.

These are copied from various parts of this noble palace, and will convey to the eye a better idea of the minute and diversified elegance which characterizes its almost innumerable ornaments. The line of Arabian ciphers is particularly interesting, as exhibiting the primitive forms of those figures, for which we are indebted to the Spanish Arabs.

PLATE LXXXVIII.
CORNICES, CAPITALS, AND COLUMNS, IN THE ALHAMBRA.

Figures 1, 3, 4, 5, &c. in this plate, are fragments of capitals and columns, &c. from the Palacios de Leones, or Lions' Fountain, which is delineated in Plates XXXIII. to XXXVII, supra.

Fig. 2. is the splendid column and frise of the Loggia of the Generalife, which appears in Plate XXXII. supra. The effect of this is very rich. The line of Arabic characters is black, on a white ground; the dotted line beneath that, in black and white; the space below is red, and the line of curls is black and white; the filigree is grey, relieved with white, on a red ground, and the middle line is white. Below that is a line of black cord, on a white ground, which is followed by a line of red ornaments on a white ground. Rich stucco-work succeeds to this, and below it are the characters of the first line repeated, consisting of the favourite motto—"There is no Conqueror but God." The effect of the whole is very rich.

Fig. 6. is a canopy over a door in the Lions' Court.

Fig. 7. is a beautiful mosaic column, that supports the circular roof in the interior of the Zacatuecos, or Sanctuary of the Caria; the gate of which is delineated in Plate VI. supra. The colours are black, white, and a faint yellow or gold. The effect is grand.

Fig. 8. The words TATO MOTA (Tasto Monte), represented in this figure, are very frequently repeated on stucco, in relief, in the Palacio de Leones, or Lions' Fountain, which is supposed to have been repaired in the time of Ferdinand and Isabella. These words may be interpreted equality; for the latter anxiously maintained, that her power in the exercise of the royal authority was equal to that of Ferdinand. Perhaps it is not saying too much of that princess, that she deserved it; and that her wisdom and courage confirmed the right which she derived from her birth.
A DESCRIPTION OF THE ALHAMRÁ AT GRANADA.

PLATE LXXXIX.
A VIEW OF THE ROYAL VILLA OF GENERALIFE AT GRANADA.

The way from the Alhamrā to the Generalife is by a very low gate, which favoured the escape of Abu Abdillah, the last Moorish sovereign, on the capture of Granada by Ferdinand, misnamed the Catholic. The signification of the Arabic term Al Generalife, or Generalife, as it is very frequently written, is, the House of Love or of Pleasure, a name very appropriately given to this charming edifice. It is situated on the side of a lofty mountain opposite to the Alhamrā (whence our view is taken),—a spot favoured by nature and improved by art. Concerning the precise time when this villa was founded, historians and antiquarians are by no means agreed: but it was probably erected about the seventh century of the Hijra, corresponding with the thirteenth century of the Christian Era. The situation of the Generalife is healthy, and the prospect it commands, is truly delightful. The distribution of the edifice, and of the gardens annexed to it, is admirably adapted to the shelving ground: externally, nothing more than mere convenience appears to have been considered: but, internally, the decorations are in no respect inferior to those of the Alhamrā. For additional particulars relative to the architecture, &c. of the Generalife, the reader is referred to the "History of the Mohammedan Empire in Spain," page 199.

PLATE XC.
A GROUND PLAN OF THE GENERALIFE AT GRANADA.

Explanation of the Letters of Reference.
A. Advanced Parts.
B. The Inner Gallery, commanding the view of the gardens, which is given in Plate XCV.
C. C. C. C. C. C. Terraces and Aqueducts, built by the Arabs in the open air.

PLATE XCII.
ELEVATION AND GROUND PLAN OF THE PORTICO OF THE GENERALIFE.

PLATE XCV.
A FRONT VIEW OF THE PORTICO OF THE GENERALIFE.

These two plates exhibit a correct view of the symmetry which marks the Portico of the Generalife. The inscription, which runs along the top, is the same which has already occurred so frequently, viz. "And there is no Conqueror but God." The columns are of white marble: all the ornamental work over the arches is composed of limestone, one foot and three quarters thick, and is hollow in the inside, which makes the perforated parts of a deep black. The five circular beaded windows in the middle, are also hollow. The mosaic at the bottom, reaches about four feet from the ground, and has a rich effect: it is delineated on a large scale in Plate LXIII. supra. The colours, which are black, blue, gold, scarlet, and green, have a very rich effect. There are thirty-three steps to the top of the floor over this front: the mezzanine over it, is eight feet two inches in height. It is probable, that this front was formerly like that of the Arcade, with two stones and a mezzanine, in the Pateo del Agua, of which we have given engravings in Plates XXIX. XXX. and XXXI. supra. Just before the author drew the present view, the whole had been white washed!—a barbarous modern improvement, which has completely destroyed the sharpness of the ornaments.

PLATE XCIII.
A TRANSVERSE SECTION OF THE ROYAL VILLA OF THE GENERALIFE.

The interior structure of the pile is here seen to considerable advantage. In addition to the observations already made, it may be remarked, that the wood-work and stucco-decorations, are exactly of the same design and workmanship as those of the Alhamrā. The wood-work is made of maguey, or Spanish chestnut: the decay of three hundred years is not visible in it. It is probable that the Moors coated their wood with a composition, obnoxious to insects: the author was informed at Granada, that the composition employed was calze and Amaqu, that is, size or glue, and a reddish earth resembling the Etruscan colour, which is exactly the colour of the plain part of the wood. The black lines, which ornament the wood-work, as represented in this and other plates descriptive of the Generalife, appear to have been traced with a hot iron: it is not unlikely, that the Moors charred all the wood they made use of, in order to render it more durable. The larger mosaics, which appear in the lower part of this plate, are similar to that represented in Plate XLIX. supra.

PLATE XCIV.
A CEILING IN THE GENERALIFE.

This is a chef d’oeuvre of Arabian workmanship; as the observations on the preceding engraving are applicable to this plate, a careful inspection of it will convey a better idea of the delicacy and taste of the artist, than any additional description can possibly offer.

PLATE XCV.
A PERSPECTIVE VIEW OF THE GARDEN OF THE GENERALIFE.

This view is drawn from the spot marked B. in Plate XC. at the bottom of the canal which waters the garden. It conveys an accurate idea of the place, of the beauty of its
A DESCRIPTION OF THE ALHAMBRA AT GRANADA.

architecture, and of the fertility of its vegetation. Nothing can be conceived, better adapted than the gardens of the Generalife, to promote the enjoyment of all those refined gallantries and luxuries, for which the Moors were so celebrated.

The gardens are planted in the Chinese style; cypress trees appear in various parts; and many of them, venerable for their age, now afford to the Christian inhabitants of Spain that shelter which they formerly offered to its Moorish sovereigns. A river, the same which supplies the Alhambra with water, runs through these gardens; on each side of its banks trees are planted at intervals, whose tops are joined like arches. In the middle of the gardens is a lofty circular summer-house formed of canes, nearly thirty feet in height, and somewhat resembling a dome. The excellence of these covered ways depends upon their being lofty and spacious. In all the Moorish bowers, which the author has seen, the same rule is observed: they are lofty and spacious, while ours are low and narrow. These broad bowers have a very noble effect: that of the Generalife, with the water, is indeed enchanting; it imposes upon the sight, making the space appear longer than it really is. At the side of the gardens is planted the blooming laurel, a tree to which the Moors were extremely partial, while box fences inclose beds of roses. The whole is in perpetual bloom, as most of the trees are evergreens, sheltered on three sides, and exposed to a southern aspect.

The prospect from the windows, which are seen at the end of the Garden in our plate, is truly sublime. Beneath, flows the river Darro; at the foot of the Generalife rises the quarter of the city of Granada, called the Alhabyzin; and, further on, appears the beautiful, extensive, and fertile Vega, or Plain of Granada, encircled by clusters of dusky mountains.

PLATE XCVI.

ELEVATION OF THE CASA DE CARBON, OR HOUSE OF CHARCOAL, AT GRANADA.

PLATE XCVII.

PLAN OF THE CASA DE CARBON.

The Casa de Carbon, of which these two engravings present the elevation and plan, as its name imports, appears to have been a warehouse or mart for the sale of charcoal. It is situated in the city of Granada, and offers a favourable specimen of the architecture of the private Moorish edifices: on this account, it may form an appropriate conclusion to the present work, in which the author has endeavoured to draw aside the veil of Oriental secrecy, and admit the English reader into all the privacies of Arabian life. The beloved motto of the Moslems—"And there is no Conqueror but God"—is introduced wherever the artist could possibly find a place for it.
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