

discover, at least, to judge by the following translation :

Glory of the kings who have vanished from the earth, honor of those who shall succeed thee ! If thou wert compared with the stars, how would they be obliged to humble themselves ! If brilliancy and glory were wanting to thy dignity, thy person alone would give it lustre sufficient. Thou art the depository of the memorable books, which have purified the faithful, and which will bear a testimony that shall never be contradicted. How many nations of former times, how many of those which now exist, have been saved by thy zeal ! Thou displayest sublime ideas ; and thy virtues are so necessary, that thy end ought never to arrive ; they have all sought an asylum in thy bosom, but above all clemency and the oblivion of injuries.

“ The following inscription is on the window in the middle of the hall :

May God, who stoneth the devil, assist me ; may he be with Mahomet and his generation ; may he preserve us from the anger and the snares of the wicked, that we may be at enmity with hell. May he deliver me from the adversities that are accompanied with dishonor, and may he prevent the injury which the envious man would do me, at the moment when envy first takes possession of his heart ! There is no God, but God : praise, eternal praise, be to the ruler of ages and of the world !

“ On the right-hand window is this inscription:

I am like the sweet exhalation of the plants, which regales, delights, and enchants thee. Look at the vase which I support, and in its purity thou wilt see how just my words are. If thou wouldst give me such another, thou wouldst find it only in the moon, when she is at the full; and Nazar, who is my master, is the luminary that communicates to me his resplendence; while he continues to watch over me I shall never be eclipsed.

“ This inscription was doubtless designed for an eulogy on the court and the basin upon which this window opens.

“ The following is on the window to the left of the hall.

It is but just that they should give me a sublime name, for I am happy and magnificent; this transparent and liquid deposit which appears before thine eyes, will quench thy thirst if thou chusest; but if the water should cease to flow, and no longer replenish its fortunate banks, it will still proclaim the praises of Nazar, that monarch generous beyond measure, whom no person quits without obtaining relief for the necessities which brought him.

“ The small cornice above the windows has also an inscription. It is to this effect:

*Praise be to God, to the prophet, to Nazar, who gave empires; and to our king *Abi-Abu-Alla*, peace, glory, and felicity!*



“The moulding of the principal door contains the following words:

By the sun and his splendour, by the moon which shares it, by the day when it appears in all its pomp, by the night which enshrouds its beauties, by the heavens and the being who created them, by the earth and him who gave it existence, by the soul and him by whom it was predestined, there is no God but God!

“On the sides of the entrance are two short inscriptions. That on the right runs thus:

My peace is with God; to him I am attached; I have placed myself under his guidance.

“On the left is the following:

There is no true grandeur but in God, the great and just judge.

“The small niches in which the slippers were put, have also their maxims.

God is our strength in tribulations. The nourishment which our food contains is derived from God.

“Round the niches we read:

Glory and duration to our king Abulgagbegh, king of the Moors; may God guide his steps, and give lustre to his empire.

“And above are thrice repeated the words:
Praise be to God!

“In visiting this abode of magnificence, the spectator is surprised at the mixture of architecture and poetry which he meets with at every step. This palace might justly be deno-

minated, a collection of fugitive pieces. I have a few more to transcribe, and if the simplicity of the early ages; if ideas, sometimes sublime, though expressed in language rather inflated; if manners differing from ours and impressed with the seal of many ages, are capable of exciting the curiosity of my readers, they will pardon me for entering into the minute details which I have thought fit to introduce, and they will share the regret I feel on account of my inability to clothe these flowers of the imagination of a valiant and voluptuous people with their native grace and beauty.

“ On the outside of the window to the right of the hall is this inscription:

Praise be to God, because my beauty gives life to this palace; and with the circle which crowns me, I attain the height of the most lofty plants. My bosom contains springs of pure water; I embellish these prospects, delightful of themselves; those who inhabit me are powerful, and God protects me. I have perpetuated the memory of the laudable actions of those who believe in God, and whom he calls to himself. The liberal hand of Abulghagegh adorned my contours. It is a moon at the full, the resplendence of which dispels the darkness of the heavens, and is diffused at the same time over the whole surface of the earth.

“ The characters on the inside of the same window signify:

Praise be to God alone, who, with his five mighty fingers, removes every thing that can injure Juseph, and say with me, that God protects us from the effects of his wrath. Praise be to God! let thanks be given to him!

“ On the other window is inscribed:

Praise be to God; my architect has raised me to the highest pitch of glory. I surpass the bridal bed in beauty, and am sufficient to afford a just idea of symmetry and of conjugal love. Him who comes to me with complaints upon his lips, I avenge without delay. I give myself up to those who wish for my table; I resemble the bow of heaven, and am adorned like it, with the colours of beauty. My light is Abulgaghegh, he who in the paths of the world, is ever watchful over the temple of God, who encourages the pilgrims and loads them with favours.

“ The inside of the window is occupied with the following words:

Praise be to God! Praise him who delivered Juseph from danger with the five precepts, and may God thus deliver me from his wrath. Praise be to God!

“ On leaving the hall of Comarès, you ascend a small modern stair-case of great simplicity: the old one, which corresponded with the beauty of the place, has been destroyed. You pass through a gallery part of which is enclosed with an iron grating. This kind of cage is called the *queen's prison*. Here, according to

report, was confined the wife of the last king of Grenada. The Gomels and the Zegrís, men of distinguished rank at court, falsely aspersed her virtue, and caused a great number of the Abencerrages, another powerful family in the kingdom of Grenada, of whom they were jealous, to be put to death. We are still shewn in the Alhambra, the hall of the court of lions, where thirty-five of them had already been beheaded, when a party being formed against their persecutors, and against the king himself, saved the rest of the family. The queen, on whom a cruel death was about to be inflicted, was delivered by the victory gained over her accusers by some christian knights, who undertook her vindication. The end of the Moorish monarchy in Spain very soon followed this conflict, the Abencerrages having, it is said, facilitated the conquest of Grenada by Ferdinand the Catholic.

“ But to return to the queen’s prison. The railing and the corridor have a modern appearance, in comparison of the rest of the palace. This gallery conducts to four apartments, built during the reign of Charles V. on a groundwork of Moorish construction. (Plate XX. No. 4.) Here are to be seen incessant repetitions of the following initials:—I. C. K. V. H. R. A. P. F. I. which signify: *Imperator Cæsar, Karolus V. Hispaniarum Rex Augustus, Pius,*

Felix, Invictus. The ceilings of these apartments are adorned with inlaid work. The finest specimen is that of the *fruit-room*, as it is called, where in several octagonal compartments fruits of every kind are painted with inimitable freshness of colour.

“ From these apartments, now empty, you proceed to the superb Belvedere, denominated the *queen's dressing-room*. It is a closet six feet square, with a window on each side, surrounded with a balcony three feet broad, the roof of which is supported at intervals by columns of white marble. In one of the corners of this closet is a large square of marble, perforated with several holes, through which ran the fragrant essences and perfumes used by the Sultana. From the inscriptions which decorate this charming spot, some authors have maintained that it was the oratory of the palace, and a circumstance which seems to give weight to this opinion was, that the principal window fronted the east. The inscription upon the cornice which runs round it is as follows:

In the name of God, who is merciful! God be with our prophet Mahomet! Health and happiness to his friends! God is the light of heaven and of the earth, and his resplendence is like himself. It is a luminary with many branches and many lights, but producing only one general refulgence. It is the lamp of lumps, a brilliant constellation nourished with

eternal oil. It is neither western nor eastern; once illumined, it diffuses light for ever, without being touched, and with this light God guides those whom he loves; and he gives proverbs to nations.

“In the court of *Los Arrayanes*, is a vaulted hall, distinguished by the appellation of the *hall of secrecy*. It is constructed with great art. The quarter of a circle formed from the floor to the centre of the vault is about sixteen feet high. This hall, of an octagonal form, is built in such a manner, that a person placed at one of the angles, hears distinctly what is said even in a whisper, not only at the opposite angle, but even at any of the others to which he holds his ear. It is, however, to be feared, that this hall which is very damp, will, in a few years, be no longer in existence. (This was written in 1778.)

“The court most worthy of notice in the *Alhambra*, is that called the *Lions' Court*.* It is paved with white marble, and adorned with sixty elegant columns, of an order of architecture totally different from all the orders that we are acquainted with, and which might be termed the Arabic order. At the two ends are two charming cupolas in Mosaic, painted with gold and blue, terminating in lanterns, and wrought in the same manner as the needles which decorate the fronts of *Notre Dame* at

* See Plate XXI. of the Atlas.

Paris, the cathedral of Rheims, and Westminster Abbey; but the ornaments of these cupolas were much more delicate and highly finished; and the brilliancy of the colours with which they were covered could not fail to add considerably to the beauty of their appearance. At the extremity of the court there is a kind of vault, or ceiling, where are preserved the portraits of some of the Moorish monarchs. The *Cicerone* does not forget to inform you that these paintings represent the history of the king Chico, who imprisoned his queen, accused of adultery. Close to it there is seen a cross painted on the wall: it marks the spot in which the first mass was celebrated after the conquest of Grenada by king Ferdinand the Catholic.

“ This magnificent court is surrounded with basins of white marble, which form a kind of cascade, adorned with fountains; but its principal monument, that from which it derived its name, is an alabaster bowl, about six feet in diameter, supported by lions.* It was made, we are told, after the model of the brazen sea which Solomon placed in his temple. It is of a single piece, adorned with arabesques and an inscription; but it is impossible to behold without regret so beautiful a piece of work-

* See Atlas, Plate XXII.

manship abandoned to the ravages of time and filth. The inscription consisting of twenty-four Arabic verses is to the following effect:

O thou who beholdest these lions fixed in their places, consider that they want nothing but life to be perfect; and thou who inheritest the kingdom and this palace, receive them from the hands of the nobles without making use of violence. May God preserve thee for the sake of the new work which thou hast performed in order to embellish me, and may thine enemy never revenge himself on thee. May the happiest praises dwell upon the lips which bless thee, O Mahomed our king, for thy soul is adorned with the most amiable virtues. God forbid that any thing in the world should surpass or equal this charming performance, the image of thine excellent qualities: but it is thou that embellishest it; it is limpid water that glistens in my bosom, and that bubbles up like molten silver. The whiteness of the stone, and that of the water which it contains are equal. Examine attentively this bowl, if thou wishest to distinguish the water; for it will appear at first sight, that both are liquid, or that both are solid. As a captive of love, whose face is bathed with the tears extorted by the envious, so the water appears jealous of the stone which holds it, and the bowl, in its turn seems to envy the crystal water; but nothing can be compared with that which issues from my bosom, and is projected bubbling into the air by the generous hand

of Mahomed. He is more liberal than a lion is strong and valiant.

“The walls of this court are covered with moulded figures, and short inscriptions very often repeated, which may be called the creed of Mahometans, such as: *There is no conqueror but God—I place my trust in God—Praise be to God for the welfare of the faithful, &c.*

“The Lions’ Court leads into three halls; the two principal are called *Las dos Hermanos*, or the Two Sisters, and the hall of the Abencerrages. The first has received this appellation from two pieces of white marble, above two yards long, which form part of the floor. The roof is of the same kind of workmanship, and we might almost say, of the same order of architecture, as the little cupolas in the court. It grows smaller by degrees, till it terminates in a point, and is covered with delicate work, which must have required not less patience than skill. On the cornice of the north wall is this inscription: *A long reign; the favour and assistance of God be with my master; there is no conqueror but God.*

“At the entrance of the hall is a short inscription to this effect:

Yonder garden gives thee life. The harmony which resounds in its thickets conspires with the perfumes of the flowers to enchant thy soul. And thou,

charming vase, which embellishest it, thou shalt be compared with a king adorned with crowns and chains of gold.

“ This inscription is a eulogy on the garden called Lindaraxa, which is overlooked from the windows of the hall ; but it has lost its charms from the little care bestowed on it, though it is still adorned by its handsome fountain.

“ In two circles to the right of the entrance of the same hall is the following inscription, which in my opinion is not remarkable either for elegance or poetic ideas :

I am an abode of pleasure, a compound of all possible charms; pleasure and the graces have made me their storehouse. No work can vie with me in beauty. A single look is sufficient to give a notion of my delights. A tranquil heart cannot find coolness more delicious than mine. I contain an exquisite alcove, the design and principles of which are pure. The sign of the twins may afford an idea of the perfect symmetry of my workmanship. The moon in the firmament likewise imparts to me considerable lustre; 'tis by means of her that the fair females belong to me. If the orb of day were to stand still in his course, to contemplate my charms, you ought not to be surprized at it. Simple apartment that I am, every thing that is beautiful may receive new attractions from me, and he who considers me may do it without fatigue; for I exhibit to him a seat of pleasure. I am likewise adorned with white pillars of great value, the

form of which is elegant and delicate; the shade which they cast may be compared with light, and they are covered with pearls that are not to be matched. He who constructed me cannot find his equal. His magnificence and his glory have exalted him above all mankind. If the setting sun casts his beams upon me, you will behold me quite covered with diamonds, which in brilliancy and beauty of figure exceed all others: but what renders me still more delightful is, the zeal of the faithful which breathes in my bosom. That alone comprises all my charms.

“ Between the two circles we read the following:

The perfection and the beauty which are in me emanate from Mahomet, my lord. He surpasses in virtues the beings which have disappeared, and those which are to come. Of the five stars, there are three that must give place to him. If the atmosphere is heavy, it can obtain serenity of my master. The stars of heaven are dying of love for him, and he can communicate to them the exquisite fragrance of the plants and of the virtues. They would come to him if they were not afraid of suspending their functions, that is, the illumination of the horizon. At his command the stones receive a solid basis; under his influence they are embellished with delicate workmanship and by his virtue, they are rendered immovable. The marble grows soft at his voice, and the light which flashes from his eyes dispels the darkness. Where is to be found a more lovely garden? It sur-

passes in verdure, in fragrance all that exist, and it diffuses coolness to the very centre of the palace.

“The alcove in the same hall is not without its inscription:—

Thou surpassest in beauty the beds of the most voluptuous; thou hast numberless attractions which might be borrowed of thee without thy sustaining any loss, and the moon, when she penetrates to thee, is convinced that thou hast no equal.

“The following inscription is continued on the opposite windows. The words are supposed to be spoken by the hall itself.

I am not alone; I am connected with a window which is to me a field of light. This it communicates to me with such care that it never permits the shade to approach me. This whole admirable work celebrates the glory of Nazar, who has always made friends for the prophet and the Koran.

“The two windows by the side of the entrance also have their pieces of poetry. The longest is as follows:

The coolness of the air, impregnated with perfumes, pervades this place, and its agreeable odour is accompanied with health. This window by its pleasantness announces that it is the work of a master, just, generous, and magnificent.

“Over the little window we find:

Look at the beauty of this glass, and observe how it colours and softens the light, with what perfection it represents the figures and their charms. He who

beholds it might say that light and colour are but one and the same.

“ This window was in all probability composed of painted glass, which no longer exists.

“ The hall of the Abencerrages received its name on occasion of the punishment inflicted on that unfortunate family. The eyes of the vulgar can still perceive in the basin of alabaster, which is in the midst of this apartment, traces of the blood of those brave men, whom they consider as the martyrs of envy. Some even assert, that when dying, they were converted to the Christian faith. I have examined with care this vase of alabaster, and could find on it no other spots than those of time. For the rest this hall is truly superb on account of the beauty of its dome and the exquisite finish of the ornaments with which it is embellished.

“ The inscriptions which cover its walls, consist merely of short sentences, or of some of the eulogies which have been already transcribed.

“ The door which you see in this hall, and which is kept fastened, communicates with the habitation of the curate of the Alhambra. He lives in a kind of fortress, where we are told, the most extraordinary things are to be seen. Sometimes apparitions assemble by night, and open the ball in one of the apartments adjoining to the hall of the Abencerrages; at others

a long procession of Franciscan friars, with tapers in their hands, salute the curate lying on a mattress in the midst of an apartment, and jump one after another over his bed. From time to time also, deep groans and confused screams are heard in the Lions' Court. These proceed from the Abencerrages, whose spirits walk, and complain of the unjust fate to which they were doomed. Other parts of the Alhambra are the theatre of other prodigies, not less surprising. Near the ramparts of this palace is a large round tower, where the Moorish monarchs are said, to have for a long time deposited their treasures. It is seven stories high; the lowest is considerably under ground, but no person could ever get below the fourth. Here is heard the din of arms, and here too, if you look sharp, you may even perceive a company of Moorish soldiers, ready to massacre all who have the temerity to attack them. They are stationed here to guard prodigious treasures, and they have two or three terrific monsters to assist them in this duty. The most formidable of these monsters is a horse without a head. They have been seen by several persons now living (in 1778); and there is even a soldier who has conversed with them.

“The inhabitants of the Alhambra dream of nothing but gold and silver. If they happen

to find a piece of musty parchment with Arabic letters upon it, they think their fortune made at once.

“ The other hall, which likewise looks into the Lions’ Court, is now totally neglected and full of rubbish and filth. After the conquest it was used for thirty years as a church. You here find a repetition of the same sentences which I have frequently quoted. On its walls are also to be seen more modern inscriptions, far inferior in merit to those of the Arabs.

“ You are conducted to the bathing-room by a dark, winding corridor, perfectly adapted to the coolness and the seclusion which it requires. The basins are of white marble, and covered with vaulted roofs of stone perforated at intervals with holes, forming the figures of stars, flowers, or crescents, which admit a soft and skilfully managed light into this voluptuous retreat. This apartment is in good preservation, but no more attention is there paid to cleanliness than in the rest of the palace. Here are still to be seen stoves, beds, or at least what they were laid upon, and boxes for the musicians.

“ The closet belonging to the baths is adorned with a common-place inscription; but which, from an allusion to the history of Mahomet deserves to be recorded here. It is repeated on the four walls, and is as follows:

*“ He who places his trust in God will be successful in his undertakings. Created beings have neither strength nor breath, but what they receive from God, the most high and mighty, who covered the just with verdure.**

“ From the baths you proceed along a gallery which conducts to the *hall of nymphs*. This appellation it has received from two statues of females as large as life, and executed with great skill and truth in white marble. The kind of cellar in which they are preserved, likewise contains several capacious urns, in which the Moorish monarchs formerly deposited their treasures. The archbishop of Grenada, apprehensive lest the sight of such beautiful statues should prove dangerous to his diocesans, has removed them from public view, and even taken away the key of the place in which they are kept. It is not agreed to what artist these master-pieces ought to be ascribed, but it would appear that they are the work of an Arabian statuary.

“ Before we quit the Alhambra, let us say a

* This alludes to the most extravagant of the miracles which the followers of Mahomet ascribe to their prophet; who, having urgent occasion to satisfy the grossest of wants, and happening to be in the midst of a bare field, summoned the trees around him to meet and intermingle their foliage, that, thus skreened from view, he might with decency pay his tribute to nature.

few words concerning some other monuments which have been destroyed, but the memory of which has been preserved by tradition. The convent of Franciscans, (Plate XX. No. 17) which stands near the palace of Charles V. is erected upon Moorish ruins. It was built when Philip V. and queen Isabella, his consort, visited Grenada. The monks, without the least respect for these ancient marbles which attested the magnificence of the Moorish monarchs, mixed them with the other materials employed for the purpose of transforming a voluptuous palace into an asylum of gloomy fanaticism. Among the inscriptions which were buried or mutilated, the two following are worthy of being preserved:—

God be with my king Abulgagegh and with thee Juseph, my king, my protector and my master: share the admiration and the praises, which the beauty, the elegance, and the finished execution of my work command. In times past, I served as a place of pleasure for thy noble ancestors; shall I be less agreeable in thy sight? My fame and my charms are heightened; they have embellished me with new inventions. Thou hast removed fear from me; thou hast made a rampart which protects me; thy glory continues to increase; time engraves thy exploits still deeper than ever. Thou art called the triumphant monarch; kings and mighty men strive to please thee; every one places himself under the shelter of thy pros-

perity, and I more than all the rest. I smile at the plans which thou formest for my embellishment, because I become a witness of thy magnificence: thou, Jusepb, knewest how to embellish me. The riches of thine imagination were poured forth upon me; thou hast made me the subject of the praises of all. Thy clemency and thy bounty constitute my glory; from my fountain issues a pure and salubrious stream; it seems to fly into the air, and its murmur is a sweet and tender melody; its fall is a way of paying thee homage; the tremblings to which I am subject are marks of respect; they express my fear, but it is not accompanied with the wish to avoid thee. Juseph is my support, he is my defender: in all that I say in my praise, reason is my guide. I delight all those who behold me, and the sight of me is a reward. O generation of nobles, bestow on me your admiration! Ana ye, brave and valiant heroes, be not less zealous to sound forth my praise while your eyes are fixed upon my beauties. Let my praise be sublime, because all that I contain is sublime. O Juseph, my lord, and my king, living image of the prophet, thou hast accomplished thy promises to me, and thou hast shewn me all thine affection.

“ The second is to this effect:

Abode of delight, I am pleased with the places which resemble me; they would excite my envy, if they were as perfect as myself. Consider this reservoir which embellishes me, and thou will find it more brilliant than the polished and burnished blade of steel. To my beauty are added the favours of Juseph;

his affection diffuses around me that pure and delicious air which thou inhalest. This basin resembles a handsome cup finished by the hand of art, and from which the lips of beauty sip the liquid that gives them freshness and charms; but the water rushes upwards, it spreads in undulating sheets; the glistening drops commingle and conceal a mysterious heart, which contains secret wonders; and thou, Juseph, the purifier of the sect and of the faith of the believers, the sublime point in which all kinds of glory are concentrated; thou who livest like the best of kings, as the setting sun, which plunges below the horizon and reascends into the heavens with renovated splendour, so thy name, which was declining, has resumed its lustre in this garden. All the nations have come to admire my pomp; it shall last to eternity. O Juseph! O my master! thou art the file of the law, and the refuge of those who practise it! Thou art a fertile meadow, which, from its abundant juices, gives nourishment and life to the plants and to the flowers. Thou art a tuft of aromatic herbs; thou impartest the enjoyment of happiness and life.

“ The Arabs never neglected an opportunity of paying a compliment to water; almost all the apartments of the Alhambra are provided with basins and cascades, so that in summer it must have been a delightful retreat. Water, on account of its clearness and purity, is always taken in the Koran, as an emblem of a docile and sincere heart.

“The church of the Franciscans was formerly a mosque. This is demonstrated by a marble tablet, which was placed against the walls of the ancient convent and contained the following lines in Arabic :

*Say, there is no God but God; let the words be upon thy lips, as well as in thy heart. God, in thy favour and at the intercession of his prophet, reduced the number; * diminish it not; pardon is at the place of prayer.*

“The way from the Alhambra to the Generalif is by a very low gate, which favoured the flight of Abdali when Grenada was taken by Ferdinand the Catholic.

“The signification of the Arabic term, *Generalif*, is, we are told, the house of love, of dancing, of pleasure. It was built by Omar, a prince who was so fond of music, that he retired to this palace, that he might abandon himself entirely to this his ruling passion.

“The situation of the Generalif is the most agreeable and picturesque of any in the environs of Grenada. It stands upon a mountain of considerable height. Numberless springs there pour forth their currents, and form charming

* This is explained by one of the passages in the nocturnal journey, in which Mahomet relates, that God would have enjoined the true believers to pray one hundred times a day, but that, by his remonstrances, he prevailed upon him to reduce the number to four.

cascades in the courts, the gardens, and the apartments of this ancient palace. These gardens are laid out in the manner of an amphitheatre, and many of their trees, venerable for their age, now afford that shade to Christians which they formerly did to the Moors. I seated myself at the foot of two cypresses, whose furrowed bark, whose grey colour, and whose great height, attest their antiquity. They are still called the cypresses of the Sultana Queen; and it is asserted, that beneath these trees the perfidious Gomel attained the virtue of that princess and of the Abencerrages. They are said to be near four hundred years old.

“Generalif is a place highly favoured by nature. If a countryman of Sterne and Richardson were the proprietor of it, it would probably surpass all that the fertile imaginations of novel writers have ever conceived. Its present possessors have no relish for its beauties. Who can behold without regret, palaces coldly symmetrical, bordering the superb and natural terraces of these enchanted gardens; and this beautiful spot, once the abode of Asiatic voluptuousness, overrun with reeds and creeping plants, like the grounds of a Capuchin convent. The purity of the air of the Generalif, the Moorish architecture, and simple style of its buildings; the limpidity and abundance of its

waters; led me back in imagination to the time when Grenada was one of the most flourishing cities in the world. It is now dreary and deserted. A change of masters, manners, and government, has effaced its former glory.

“ Let us enter the palace, and examine what yet remains of this edifice. The corridor leading to the apartments presents the following inscription :

May God be my help against that tempter the devil. God is great, wise, powerful, and just: he will torment those who multiply God, and who make him ugly; he will cast them into the abyss where they must dwell for ever. Believe in God and his prophet; he is sent that ye might praise him, and that ye might honour him night and day. Sing his praises: to whomsoever salutes you, return the salutation; and in the name of God, touch your beard, and let it be done with affection. If any one would disturb your tranquillity, may his own be disturbed: and whoever adds to the duties which God prescribes, shall receive for it a great reward.

“ In the first apartment, are two inscriptions upon the window. That on the right is as follows :

Israel is the elder, the great, the highly favoured. God gave him glory and an establishment. If thou contributest to his greatness, thou shalt be honoured like the kings who are descended from him. He giveth

life to those who are athirst ; he uniteth and upholdeth the faithful.

“ The other inscription is more elegant.

The window which is at the entrance of this happy palace, is designed to contribute to the pleasures of the noble. The charming view which it presents, delights the eye and elevates the soul. Give thanks to God; and this fountain which you behold pleases the eyes of its king, and seems to receive additional beauty from his looks.

“ On leaving this hall, you find yourself beneath the arcades which run all round the court, called the court of the pond. They are adorned with an inscription, which is one of the best of its kind.

Charming palace ! thou appearest with great majesty ; thy splendour equals thy extent, and thy light is diffused on all around thee. Thou art worthy of all praise ; for thy embellishments have something divine. Thy garden is decorated with flowers, which rest upon their stems, and emit the sweetest perfumes : a breeze shakes the orange tree, and wafts far around the delicious fragrance of its blossoms. I hear voluptuous music intermingled with the rustling of the leaves of thy groves ; all is harmony ; all about me is covered with verdure and with flowers. Abulgali, thou best of kings, protector of the faithful and of the law, thou art the object of my esteem. May God preserve thee, and confirm thy noble hopes : thou canst

give lustre to the meanest works. This apartment, which is dedicated to thee, possesses such a degree of perfection and solidity, that it may compare its duration with that of the sect itself: it is a triumph, a prodigy of art.

“The Moors had an university and academies at Grenada. There were among them excellent physicians, famous astrologers, celebrated botanists, and mathematicians; some good painters and skilful statuaries; but the science in which the Arabs had made the greatest progress, was theology.”

This long extract from the *Recent Travels in Spain*, by M. Peyron, leaves little to be added respecting the kingdom of Grenada, and its renowned capital in particular. We think it will not prove uninteresting, accompanied with the plates which will afford some idea of the most curious relics of Moorish magnificence still existing in that city and its vicinity. By causing engravings of these precious monuments to be executed,* the Spanish government has rendered an important service to literature and the arts. It is to be hoped that it will not confine itself to this first specimen of the curiosities of Spain. That kingdom exhibits monuments of every kind: it contains vestiges still

* Plate XIX of the atlas represents the frontispiece of the Spanish work. It exhibits the entrance of the Alhambra, with the modern repairs.

perceptible of its Carthaginian conquerors; masterpieces of gothic architecture; Roman antiquities;* monuments of Moorish magnificence, scarcely injured by the hand of time; and picturesque situations, in the midst of rocks, grouped in the most singular manner. On the summits of the hoary mountains, in the labyrinths of the valleys, on the banks of the torrents of the kingdom of Grenada, on the shores of the ocean and of the Mediterranean, in the gardens and the environs of St. Ildefonso, in the interior of the Escorial and around that gloomy palace, in the charming dale of Aranjuez, in a thousand places, Spain awaits the pen-

* The abbé Pons, in his work entitled *Viage de España*, in 17 volumes, the last of which appeared in 1792, and which death prevented him from bringing to a conclusion, has, it is true, already taken a step towards the accomplishment of the wish that we have here expressed. Among the numerous engravings which accompany his work, we find representations of most of the Roman monuments in Spain; as the aqueduct of Segovia, the amphitheatre of Saguntum, the bridges of Alcantara and of Merida, the remains of a Roman temple at Talavera, those of a building reputed to be Roman, at Barcelona, &c. But the *Viage de España*, is not we believe translated into any other language; its details are perhaps too minute to interest in their original form any other than Spanish readers; besides which, the engravings which it contains are so diminutive, as to be unworthy of the monuments which they delineate. These Roman antiquities certainly deserve to be exhibited on a larger scale, and more carefully executed, to the curiosity of the literati and of artists.

cil of the artist. We have *Picturesque Tours of Greece, of Italy, of Sicily*. They excite in the amateurs of the arts, in the lovers of antiquity, a wish that another might be added to the number. It is in the power of Charles IV. to shed lustre over his reign, by accomplishing this wish of enlightened Europe. He would then have no reason to envy the monarch who has left him so great an example, by recovering from the bosom of the earth and restoring to the living the treasures of Herculaneum.

From this digression, into which I have been led by the kingdom of Grenada, let us return to the route to Cadiz.

From Cordova to Ecija is a distance of ten leagues, along a road which stood in great need of the repairs that it has recently received. The country itself has been peopled within the last thirty years by new colonists, whose habitations are scattered by the side of the road.

After changing horses at the new detached *venta* of Mango Negro, you proceed to Carlotta, a pretty village, built for the same purpose and nearly at the same time as Carolina. It is the chief settlement of the new colonists of Andalusia. Both these establishments are under the jurisdiction of one governor. - La Carlotta, the principal place of the second colony, had only sixty inhabitants in 1791; but the district contained six hundred.

Luisiana, another colony beyond Ecija, had no more than two hundred and forty. Lastly, a little further on, Fuente Palmera, another chief place of these new establishments, comprehended in its district three hundred and fifty habitations.

These colonies, the creation of humanity and wisdom, present a spectacle highly gratifying to the philanthropist. We cannot but be surprised, however, at the slowness of their progress. Can it proceed from some radical vice, from that want of energy and perseverance, without which nothing but imperfect results are produced ; or is it solely owing to the repugnance of the Spaniards to leave their native place, and their aversion to changes, even though for the better ? Why have not a greater number of colonists been induced, by the hope of bettering their condition, to repair from other and more populous provinces of Spain, and even from foreign countries, and to settle with eagerness on a soil so fertile as that, especially in the vicinity of Ecija ? We are assured, that corn there yields a forty-fold return ; and that the kitchen gardens, which occupy in great numbers the banks of the Xenil, produce three or four crops a year.

Ecija is situated between Carlotta and Luisiana. It is a pretty large place, and one of the most pleasant in Andalusia. Many of the houses, and even some of its churches, are painted

on the outside, in a truly ridiculous manner. It contains about six thousand hearths. Fragments of marble columns, trunks of statues, stones covered with inscriptions, attest its ancient splendor. Its situation between two hills on the west bank of the Xenil, which traverses a prodigious plain on its way to Grenada, renders it subject to intense heat and frequent inundations. This town and its territory possess all the principles of prosperity. Plantations of olive trees, fertile corn fields, vineyards and extensive meadows, supply their inhabitants with abundance. But they are almost utter strangers to that industry by which they were formerly distinguished. At the entrance of the town the traveller may, by the way, remark, but cannot admire, on the one hand the venerated image of St. Paul, the patron of the town, and on the other the statues of Charles III. Charles IV. his queen, and the infant Don Louis.

From Ecija may be seen the town of Estipa, situated at the distance of five leagues, on a hill, from the top of which you have a view of a prodigious and very fertile plain, covered with plantations of olive trees,

Three leagues beyond Ecija you come to Luisiana, a new colony, the houses of which began some years since to fall to ruin. The traveller meets with the same painful spectacle a league further on, at the last place belonging to these