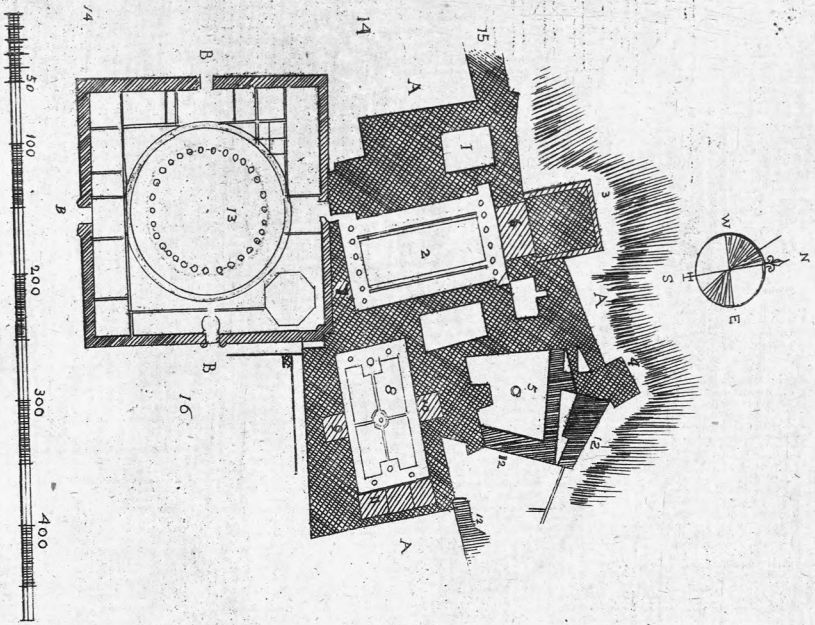


is thought, he intended to fix his chief abode here; but his volatile temper, continual wars, and frequent absences from Spain, made him give up all thoughts of Granada, long before he had finished the plan. It stands between the rivers, on a very high hill, that projects into the plain, and overlooks all the city; the road up to it is through a narrow street, called *Calle de los Gomeles*, from a great family among the Moors. This brings you through a massive gate, built by the Emperor, into the outward inclosure of the Alhambra. You then continue to ascend by a very steep avenue of elms, which soon encreases to a wood, intersected in many directions by wild, neglected walks, where streams of clear water, finding their passage obstructed by the rubbish of their old channels, spread over the whole road. A large fountain adorns the platform near the top of the hill. The water, diverted from its proper conduits, has been suffered to run at random for such a length of time, that it has destroyed most of the sculpture and embellishments, which were in a very good taste. Here you turn short to the left, and come under the walls of the inner inclosure. Its appearance is that of an old town, exhibiting a long range of high battlemented walls, interrupted at regular distances by large lofty square towers. These have one or two arched windows near the top, and a precipitate slope from the bottom into a dry ditch. The whole is built with round irregular pebbles, mixed with cement and gravel. Some

parts

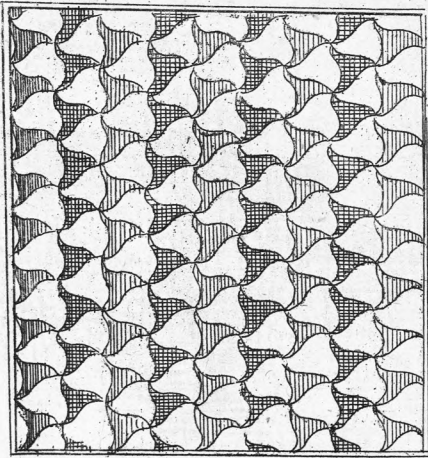
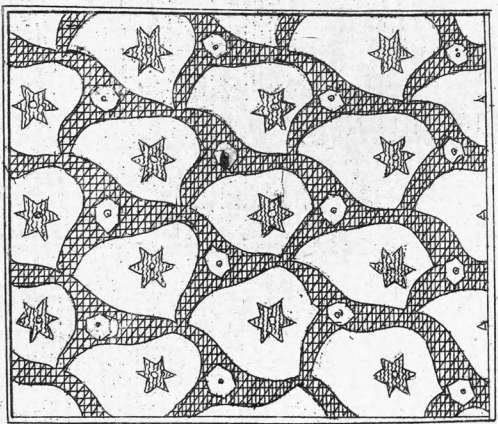
References

- A. Moorish Part.
- B. Part built by Charles V.
- 1. Chapel & Governor's House.
- 2. Commune.
- 3. Torre de Commares.
- 4. Trocador of the Sultana.
- 5. Garden of Lindarara.
- 6. Hall of Embassadors.
- 7. Gallery of communication.
- 8. Court of the Lions.
- 9. Hall of the Abencerrages.
- 10. Torre de dos Hermanos.
- 11. Stall of the Pictures.
- 12. Additions by y.^e Emperor.
- 13. Circular Fortico.
- 14. Court of the Cisterns.
- 15. Court of the Church or Old Mosque.



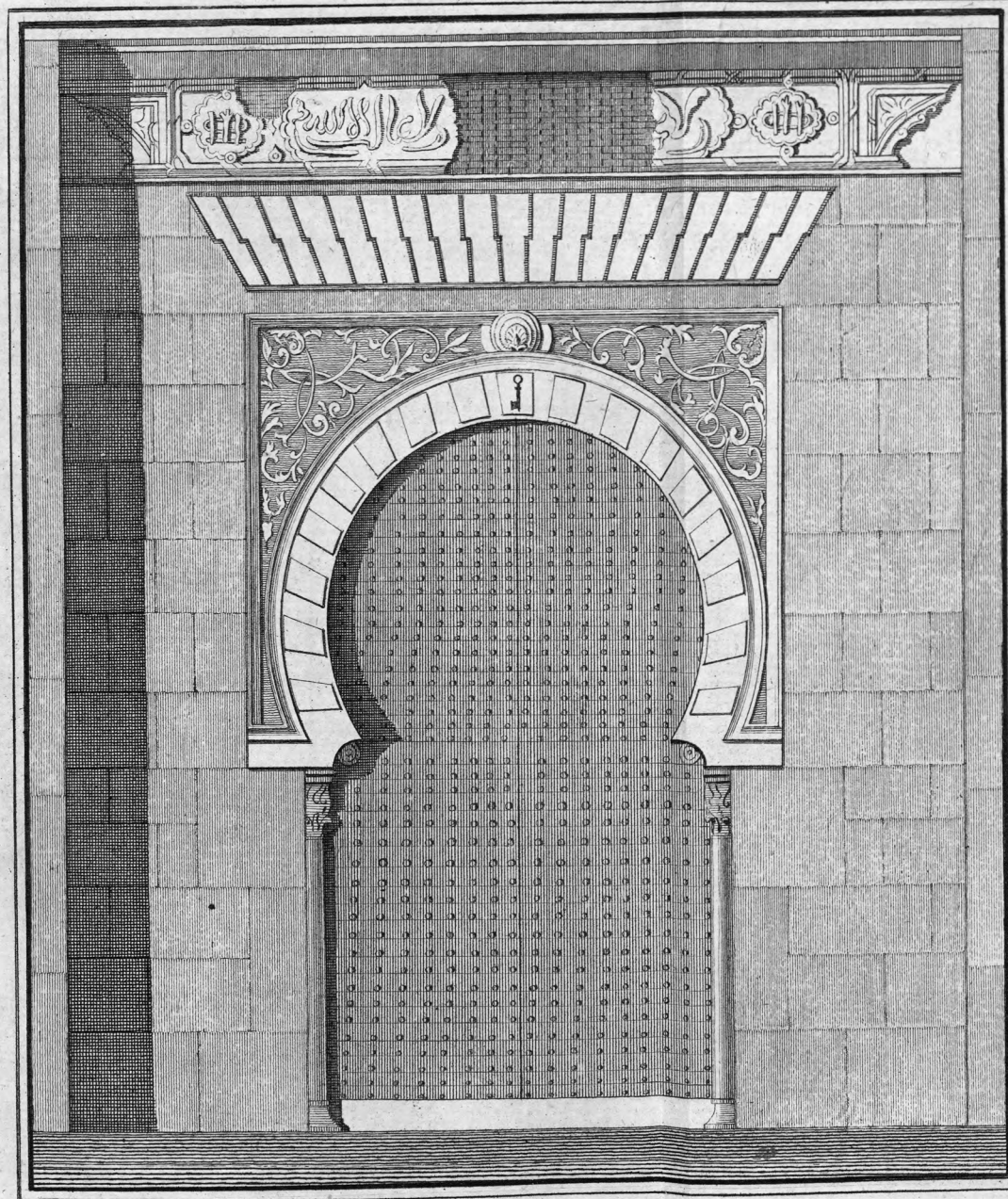
PLAN OF THE PALACES
 of
 Charles the fifth, and of
 the Moorish Kings
 in the Alhambra of Granada.

PIECES OF MOSAIC
 on the Walls of the Commune

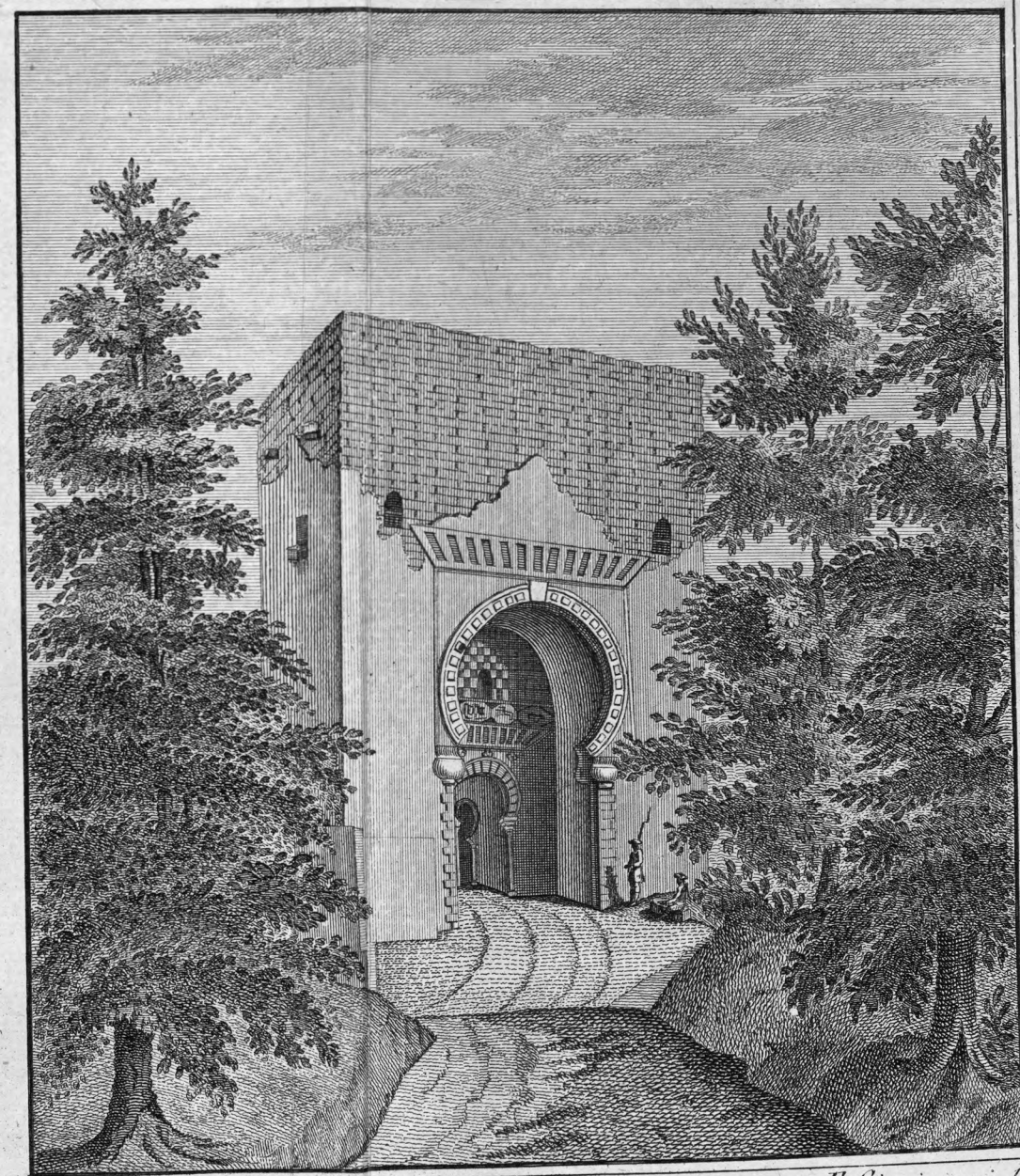


Pl. 8. del. et aulp. 1773

GATES OF THE ALHAMBRA.



H.S. del 1775. PUERTA DE LOS SIETE SUELOS.
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22
Pies Castellanos.



F. Giomignani. sc.
 PUERTA DEL JUICIO.



parts are covered and smoothed over with a thick coat of plaister ; in other places, mortar has been laid in between the stones, leaving as much of them uncovered as came to the level ; then the trowel has been carefully drawn round, forming about them triangles, half-moons, &c. Just before you, stands the present principal entrance into the castle, a square tower built by the king Jusaf Abuhagiagi, in 1348, as an inscription informs us : from its being the place where justice was summarily administered, it was styled *the Gate of Judgment*. You pass through it under several arches (each of which is more than a full semicircle, resting upon a small impost, the ends of the bow being brought towards each other in the form of a horseshoe.) On the key-stone of the outward arch, is sculptured the figure of an arm, the symbol of strength and dominion : on that of the next arch is a key embossed, the armorial ensign of the Andalusian Moors. Above it, the wall of this partition is covered with a beautiful blue and gold mosaic, in the middle of which they have placed an image of the Virgin Mary. As this is not a gate ever used for carriages, the passage winds through several turns, full of images, indulgences, and altars, before you get through, out into a narrow street, between a row of shabby barracks on the right, and on the left the castle wall, supposed to be built by the Phœnicians. I examined the work very narrowly, and found it consisted of a layer of cement one or two inches thick, upon
which

which is placed flatwise a stone of the same thickness, chisselled on the face into a kind of a chequered design. This is the regular method employed from top to bottom. This lane ends in the great square, or *Plaza de los Algi-bes*, so named from the ancient cisterns, that undermine it from end to end, and are constantly fed by a supply of running water. The prospect from the parapet-wall is wonderfully grand, over the vale of Dauro, the Albaycin, and down the Vega. On the very brow of the hill, hanging over the city, stand the *towers of the bell*, a groupe of high square buildings, which now serve for prisons. Below them, on the south-side, on a slip of terrace, is the governor's garden, a very pleasant walk, full of fine orange and cypress trees, and myrtle hedges, but quite abandoned. The view it commands is incomparable. Two large vases enamelled with gold and azure foliages and characters are the only ornaments left: these were taken out of the vaults under the royal apartments. On the right hand of the Plaza de los Algi-bes, is a solitary gateway, formerly the entrance into some of the outward quadrangles thrown down by Charles the fifth, to make room for his superb palace, which stands facing the *Torres de la campana*. This edifice is a perfect square of two hundred Spanish feet; it has two orders of pilasters, Doric and Ionic, upon a rustic base. The whole measures sixty-two feet from the top of the upper entablement to the ground. Three of the
fronts

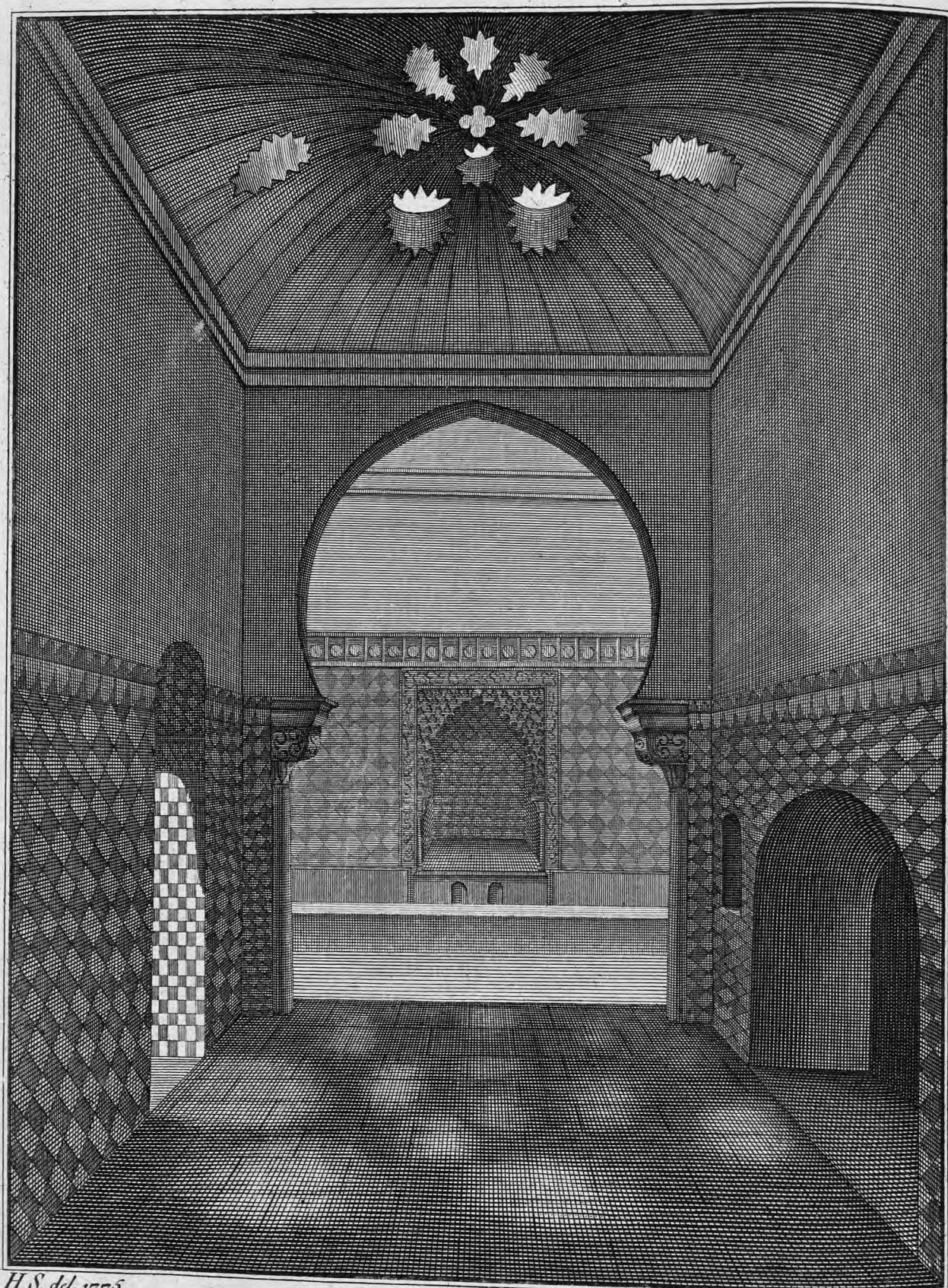
fronts are free from all other buildings; the fourth (that to the north) is joined and connected with the ancient palace of the Moorish kings. It was never finished, which is much to be regretted by all lovers of the fine arts, for there are few edifices more deserving of their admiration. The architect was Alonzo Verruguete, a native of Paredes de Navas, near Valladolid. In this work he has discovered a most transcendent genius, grandeur of style, and elegance and chastity of design. How different from all that has been done for a century past in this kingdom! The doors are designed in a great manner; the bas-reliefs, figures, festoons, medallions, &c. are of excellent invention and execution; the ornaments of the cornices, windows, and capitals, are delicate, and suitable to the general effect. On the pedestals of the columns, that support the entablement of the great door, are reliefs on dark marble, that for polish might pass for bronze at a little distance; the Doric door in the south side, called *El Zanguenete*, pleased me greatly, as there is something simply elegant in the taste, and new in the ornamental part; the pediment is filled with a scroll thrown with great ease, on which is inscribed *Plusoutre*, the motto of the Emperor, which he never failed introducing into every public work he undertook. You come, through an oblong vestibule, into the court which forms the center of the palace. It is an

exact

exact circle, of one hundred and forty-four feet diameter, round which runs a Doric colonnade, or portico, of thirty-two columns, supporting an upper gallery of an equal number of pillars, of the Ionic order. They are all of them of one entire block of reddish marble. The portico is nineteen feet wide, and serves as a communication with the stair-case, and the intended apartments, which are disposed round the court in various forms and proportions. The roof of the gallery is crumbling away very fast, and many of the columns are much damaged. The apartments never had any other covering than the sky; and nothing but the matchless temperature of the climate could have saved this beautiful work, so many years, from total ruin. The magnificence, the unity of this whole pile, but, above all, the elegance of the circular court, quite transported me with pleasure, on the first view, and I have ever since found my admiration encrease in proportion to the number of my visits.

Adjoining (to the north) stands a huge heap of as ugly buildings as can well be seen, all huddled together, seemingly without the least intention of forming *one* habitation out of them. The walls are entirely unornamented, all gravel and pebbles, daubed over with plaister by a very coarse hand; yet this is the palace of the Moorish kings of Granada, indisputably the most curious place within, that exists in Spain, perhaps in Europe. In
many





H.S. del. 1775.

GREAT BATH OF THE ALAMBRA.

F. Giomignani sc.