

UNITED IN DIVERSITY? A DISCOURSE ANALYSIS ON THE SELECTIVE
REPRESENTATION OF THE ISLAMIC PAST IN SPANISH AND PORTUGUESE
TOURISM

BY

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THESIS

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ABSTRACT

A famous EU slogan claims that the supra-nation is “united in diversity,” but there exists a tension between this idea of an inclusive, diverse, cosmopolitan European identity and the lack of representation that Europe’s Islamic past receives in tourism websites. Being historically relevant, I have chosen to look at the representation of the Islamic past in Spanish and Portuguese tourism and have identified two comparable national monuments, the Alhambra in Granada, Spain and Silves Castle in Silves, Portugal. Both are located in what was the territory of al-Andalus, they were the last capital cities under Islamic control, and they are considered to be very well preserved national monuments today.

Although these sites have the potential to legitimize and include Islam in European identity, the way in which they are represented promotes its exclusion. This exclusion can be seen in the way that tourism texts for the Alhambra and Silves castle cleanse and erase the Islamic past as a means to create a specific image of them as the ‘other.’ Because the majority of Spanish and Portuguese tourism comes from the European Union, I conclude that, paradoxically, the otherization of the Islamic past is a means to attract European tourists to the sites. Thus, as the EU attempts to be inclusive, its citizenry remains exclusive of the Islamic past.

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CHAPTER I: INTRODUCTION

A famous EU slogan claims that the supra-nation is “united in diversity,” but there exists limitations to who and what is included in its identity. The term diverse generally refers to the combination of unlike qualities (Diverse), and in the context of the European Union, diversity is defined and understood as having a ‘common historical past’ and sharing political values. The EU makes a noteworthy attempt to promote an identity that is defined by diversity, but sentiments of its citizenry are not as inclusive.

In this work, I specifically shed light on the tension between the idea of an inclusive, diverse, cosmopolitan European identity and the lack of representation that Europe’s Islamic past receives in tourism websites today. The way in which the EU markets itself through slogans and defines its values demonstrate an attempt to be inclusive, but this is not translated to what is occurring on the ground in the tourism sector. It seems that the EU citizens perceive Islamic past in regions of the EU as being a temporary detour to its Christian roots; if the Islamic presence was a detour in Christian history, then it has no legitimacy in current identity. This ideology of exclusion can be found in tourism discourse today because it is what sells to EU tourists and appeals to their desires. Although the EU has the ultimate goal of promoting as many identities as possible, it is challenged by its citizenry’s exclusiveness.

My college experiences as both an undergraduate and a graduate student at the University of Illinois provoked my interest in minority identity studies, and my interest in studying the Moorish past of Spain began during a summer study abroad trip to Granada, Spain in 2009. After visiting, I had a desire to understand the historical relevance of Islam in a country that presented itself as having always been Catholic. This study trip encouraged me to further explore this issue through a senior honors research thesis on the expulsion and commemoration of the Moriscos in

Spain. During my graduate career, I continued to research the Moorish identity in Spain. My research throughout my undergraduate and graduate careers has compelled me to continue to explore the social and political positions of minority identities in the European Union, and I have chosen the Iberian Peninsula as a place to do a case study.

Being both most familiar to me and as a historically relevant site, I have chosen to use the Iberian Peninsula as a case study for the representation of minorities in the European Union and will specifically look at the representation of the Islamic past of tourism sites in Spain and Portugal. I have chosen this comparison for two reasons: first, because the capitals of the Islamic empires in the nations were locations where the meeting and mixing of Christian, Jewish, and Muslim culture occurred during the medieval ages, and they can be considered landmarks of cosmopolitanism in medieval Europe. The European Union desires to represent diversity and be cosmopolitan, and there is no better place to see if these values are being transmitted to the EU population than to look at the representation of the medieval sites of cosmopolitanism in Spain and Portugal. The second reason I chose these nation-states is because they are similar in many ways: they were once part of al-Andalus; are part of the same geographical region; and have large tourism industries (Badcock). In 2009, Spain was the third highest visited country in the European Union and Portugal was not far behind it in tenth place (Europeans and Tourism). Worldwide, Spain is also the second largest recipient of tourism and Portugal ranks twentieth (World's Top Tourism).

I have identified two comparable national monuments, the Alhambra in Granada, Spain and Silves Castle in Silves, Portugal, for my research. These are particularly compelling sites because they have the potential to legitimize and include Islam in European identity, yet the way in which they are represented promotes its exclusion. First, they are both located in what was the

territory of al-Andalus. Second, both these cities are located in traditional Moorish territories of their respective countries; Andalucía in Spain and the Algarve in Portugal. Third, both these cities were the last to be conquered by Christians during the Reconquest. The Alhambra is located in the city of Granada, Spain, which was the capital of the last Muslim kingdom in Spain. Silves Castle is located in Silves, Portugal, which was the last Muslim capital in Portugal. Fourth, both these structures are very well preserved national monuments. The Alhambra attracts between two and three million visitors a year (Monumental Complex of the Alhambra), and Silves Castle is the largest and the best-preserved castle in the Algarve (Silves: Moorish Castle).

To demonstrate the ways in which the Iberian Peninsula's Moorish legacy has been selectively represented, and at times excluded from, tourism texts, I first present a concise overview of the historical past of al-Andalus, the 'Reconquest' of the Iberian Peninsula, and the expulsion of the Moors, which covers the years of 711 to 1609. The lack of representation is due to the historical reimagination of the Moorish expulsions and the separation from the Islamic past during the creation of the nation states. This reimagination of the past occurred differently in Spain and Portugal; Spain places much more emphasis on its historical Islamic past and Portugal places more emphasis on its Jewish past. One would assume that the way in which they represent the Islamic past in tourism texts would be different, but they are strikingly similar, and this alludes to the tension of citizenry not wanting to remember the Islamic past. Thus, by providing an accurate understanding of history, the way in which tourism texts repackage history can be understood as a means to attract tourists rather than to commemorate the past.

Second, I provide a context about the tourism market and identity in the European Union, Spain, and Portugal. Here, I discuss tourism history and regulations in the EU while also providing details about the Spanish and Portuguese markets. And in terms of identity, I discuss

its EU definition as well as Spanish and Portuguese sentiments of belonging to their respective nations and the supra-nation. This portion of the paper grants insight into the current tourism and identity situation in the European Union, Spain, and Portugal today.

Third, I provide literature for tourism and identity studies. I present what tourism is, approaches to researching it, how it is strategically advertised, the impact of Islam on tourism destinations in the world, and the role of tourism in 'ethnic' neighborhoods in the West. In terms of identity, I present the evolution of the concept, the way that a collective Cosmopolitan European identity does not exist, criteria for belonging to the EU, the role of Europeanization and its impact on the nation state, and the problem of national identities in the EU. Here, I demonstrate the way that history is repackaged to attract tourist and how the Islamic past is presented as an opportunity to experience the 'exotic other.'

Although I do not believe that the European citizenry has a goal of completely eliminating its Islamic past, I do believe that tourism discourse represents the existence of certain ideologies that do not include Islam in its definition of identity. I question the definitions of European identity to press into the issue to who is and is not included in the definition of what is European, and demonstrate the ways that the Islamic past is excluded.

Fourth, I show the ways that this ideology is present in tourism discourse. I present the most common themes in tourism websites for the Alhambra and Silves castle. After presenting the common themes, I demonstrate the similarities and lack of difference in the representation of the Islamic past of these two sites, and concluded that tourism websites have intended to create an accessible Orient in the Occident in both Spain and Portugal, which clearly demonstrates that Islam is not really European - but rather a European tool for having oriental other that European tourists can experience.

CHAPTER II: RESEARCH SIGNIFICANCE

THE PROJECT'S OVERALL IMPACT

Islam is on the rise the world today, including in the European Union, and the way that its historical past is represented must be looked at because its representation has implications for its inclusion/exclusion in European identity today. In 2009, 6.73% of Europe's population was Muslim, which made up of 3% the world's total Muslim population. It is estimated that the world's Muslim population will increase at 1.622%, which is 0.455% more rapid than the projected world's population growth (Kettani). Although the Islamic population in the Europe Union is growing, the reimagination of its historical relevance and current legitimacy in European identity is very limiting and rather cleansed.

In terms of their Islamic past, Spain and Portugal are rather unique cases because of the existence of al-Andalus in the Iberian Peninsula. Because of this, these locations have the potential to be a portal in which Islamic identity could gain legitimacy within the European Union; it would demonstrate historical legitimacy within Europe due to the fact that Muslims ruled in the Iberian Peninsula for nearly eight centuries. By comparing these two national monuments, I hope to demonstrate the ways in which tourism media repackages these sites' Moorish historical legacy today to appeal to EU citizens. Because ideas of who is and is not European have been so ingrained into Europe's industries and citizens, there are certainly exclusive elements of identity - which is seen by the way that the Islamic past is orientalized in tourism texts.

This research contributes to the development of tourism and identity studies in the European Union. Its relevance is rooted in the fact that the EU is an identity builder facing the tremendous challenge of implementing its inclusive ideologies on the ground because of its

citizen's on sense of identity. I unveil how this tension exists by the way that the Islamic past is 'orientalized' for European tourists today.

DEFINITIONS AND PERSPECTIVES IN EUROPEAN UNION STUDIES

Before I begin discussing the context of tourism and identity in the European Union, I would like to address the question of whether or not this research should be categorized as European or European Union studies. In short, my answer is both. When discussing modern Europe, one cannot fail to recognize the European Union, and when one speaks of the European Union, one must recognize the region's past. It is important to understand the differences between European and European Union studies, but it is equally important to look at the ways they intersect and compliment one another. I am proposing that a broader definition of European Union studies is needed, and this type of research will offer a humanities approach to studying the European Union.

I recognize that there are differences among European and European Union studies including the way that they approach topics, scholarship, funding, and publishing, but I hope to find the ground where they work together to offer a humanities approach. What is clear is that in order to have the most complete understanding of what is occurring in Europe today, these two fields need to be studied together, rather than being seen as mutually exclusive categories - both are partial when apart. McGowan states that although European and European Union studies are two distinct fields, they are intertwined, and do not exist in isolation from one another. McGowan also believes that European Union Studies evolved from European Studies. When studying contemporary Europe, one must look at the way it's past has influenced it's present and the impact that European Union policies have today. And although European studies are rooted in humanities and social sciences and European Union studies focus on political science,

economics, law, and history, their differences must be reconciled. He claims that by reconciling the two, there will be a wider depth and breadth of disciplines and perspective (McGowan 548-9).

While each field addresses its own important questions, both are useful to understand the evolution of Europe (McGowan 557). If one only looks at the EU from traditional disciplines, he or she is missing out on the importance of the complex ways that the EU has affected all levels of society. In the case of my research, the EU can be understood as an inclusive and cosmopolitan identity builder, but it's own vision of identity is at odds with it's citizen's concept of who does and does not belong. But this question cannot be answered through traditional disciplines within the European Union studies. Therefore, a broader definition of European Union studies is necessary for my research on the cleansing and exclusion of the Islamic past present in tourism media for the Alhambra and Silves Castle - without it, this work would be impossible.

CHAPTER III. METHODOLOGY

My methodological approach is a critical discourse analysis of tourism media for the Alhambra and Silves Castle. This qualitative research style has the basic assumptions that reality is a social construct and that people are the product of their social interactions. Parker states that a critical discourse analysis highlights the ways in which discourse reinforces ideologies and relations of power within a specific context (cited in Santos 1003). This approach allows the researcher to unveil the ways that texts demonstrate and reinforce social inequalities in a society (Fairclough & Wodak cited in Santos 1003). Van Dijk states that dominant groups use language to ‘reinforce their attitudes and values’ (cited in Santos 1003), and in Santos’ study, she demonstrates that “tourism, and its attendant language and organizing frameworks, can serve as a vehicle for power relations” (Santos 1003). When doing a discourse analysis, one must understand that it is a process of interpretation, and that the themes that can be understood from this research style are not “permanently correct” (Santos et al. 1007). The goal of this approach is to begin and keep the discussion of these themes going on in order that they continue to be researched and discussed.

In my research, this method helps reveal the ways in which the historical Islamic past of Spain and Portugal have been reinvented in tourism as a means to demonstrate the ways in which Islam is excluded from belonging to the European Union’s citizens’ sense of belonging. In order to prove the fact that the Islamic past of these nations has been selectively represented, and at times excluded, from historical representation in tourism, I look at the way it is discussed in websites. I chose to only look at tourism websites because “...travel and tourism has become the single largest category of products/services sold over the Internet and the proportion of business being transacted through this medium is constantly growing” (Daniele). Today, many individuals

find that the Internet is a help and even “essential” tool for planning trips; tourists have the ability to choose lodging, find places to visit, and learn basic facts about what they can do in the destination (Travelers’ Use of the Internet cited in Travel Facts and Statistics). By choosing to only look at tourism websites, I am focusing the data and actually making it more comparable.

In order to do this research, I collected data from 29 websites for the Alhambra and 38 for Silves Castle. These sites have been reinvented for the purpose of tourism promotion. I selected the sites based on the order that they came up on Google, because these are the most visited tourism media available to the public. Because these are the most common sites, I will analyze what the public is learning about these places based on what the text says. I looked up data in English, Spanish, and Portuguese, but only choose to compare and contrast these differences from one site because there is generally not a great disparity between the three languages.

After looking at these websites, I looked for the most common themes discussed. The Alhambra is generally discussed in terms of the Islamic past of the region and the Christian ‘Reconquest’ of Spain; the national and global importance of the site; the importance of its location; the memory of the building itself in terms of color, as representing paradise, as an example of Islamic art, architecture, and décor; and significant places within the fortress. Silves castle is discussed in terms of pre-Christian Portugal, the national importance of the castle, its location, its principle purpose being for leisure, and the memory of the building in terms of it being red, highlighted areas, and being a defense system.

These themes allowed me to find commonalities between the representations of the two sites. Both claim the sites date back to the Roman era; emphasize that the buildings dominate the town and are imposing; highlight the physical dominion of Christian empires; emphasize the

color of the buildings rather than the individuals who built and occupied them; represent the Moors in terms of their utilitarian skills; differentiate the history of the Moors from the history of the Spanish and the Portuguese; and make *no* mention of the forced conversions and ethnic cleansing that occurred in either country. And after I discuss these commonalities, I present the way in which the Islamic past has been used as a means to bring an appealing taste of the 'Orient' to the European tourism market.

CHAPTER IV: HISTORICAL OVERVIEW

In this section, I provide a concise overview of the historical past of al-Andalus, the ‘Reconquest’ of the Iberian Peninsula, and the expulsion of the Moors in order to provide a basis to compare tourism texts to. As I mentioned in my introduction, an accurate understanding of history is important when analyzing tourism media because the past is often diluted for people of the present. This section gives the reader an understanding of the Moorish history of both Spain and Portugal and concludes by contrasting their similarities and differences.

SPAIN

It is critical to discuss the significant role that Muslims played in Spain’s historical past in order to understand how it is being played out in modernity. Remarkably, Muslims ruled in the peninsula for nearly eight centuries. By 714 Muslims ruled the entire Iberian Peninsula after invading only a few years earlier in 711. Their rule lasted until 1492 when Isabel of Castile and Ferdinand of Aragon overtook the last standing Muslim Kingdom, Granada, during the Reconquest of Spain (Lapeyre 65). Shortly after the Kingdom of Granada fell, the “Morisco” identity was formed, the term given to Muslims after they converted to Catholicism (Harvey, *Political* 201-02). The years following this would lead to the eventual expulsion of the Spanish Moriscos with the five most crucial years being 1501, 1526, 1566, 1570, and 1609.

In 1501 capitulations were created to govern the Moriscos, which gave them three options: to remain in Spain and accept baptism; to remain, refuse baptism, and become a slave; or to leave the country and become a refugee in an Islamic one. Almost immediately, the Spanish crown began the process of removing Islam from Spain and began enforcing Catholic religion and culture. This would lead to Charles VI meeting with a group of theologians in La Capilla Real of Granada in 1526 to discuss whether or not the capitulations were effective. The idea was

that to be Spanish was to be Catholic as well and adapt to a set of cultural practices identified as such. To be sure that the State was attaining this goal, the Inquisition came to Granada to reinforce the stated regulations and had the ultimate goal of eliminating the use of Arabic, traditional Arab clothing and jewelry, and the Arab baths (Harvey, *Muslims* 101-06). During the following years, Phillip II ordered that all Muslims convert to Christianity and forget their Muslims identity (Harvey, *Muslims* 222).

In 1566, under the rule of Phillip II, Pedro de Deza created a committee from Madrid that enforced the banning of Arabic, Arab names, Moorish clothing, and anything that would prevent the Moriscos from being 'good Christians' (Harvey, *Muslims* 211). This led to the second war of the Alpujarras in 1570, which resulted in the Moriscos of Granada being perceived as a threat and led to their disbursement to other Spanish regions (Harvey, *Muslims* 234-37).

On April 4, 1609 a final decision to expel the Moriscos was concluded (Harvey, *Muslims* 308). It was said that the expulsion was a way for Spain to become a world power and to tuck away an "unimportant minority" (Harvey, *Muslims* 305). Yet the expulsion was problematic because it started in 1609 but did not conclude until 1614. It was calculated that roughly 300,000 Muslims were expelled, although no one has an exact calculation, and this figure does not account for the individuals that re-entered the country (Harvey, *Muslims* 230-31). What is clear is that Spain was adamant about removing this minority from their national identity, and the expulsion period most clearly demonstrates the ways in which Spain dissolved the physical, cultural, and ethnic ties that Islam had in order that Islam would appear to no longer have any place in Spanish society.

During the time of the expulsion, propaganda against the Moriscos was being created and distributed, and this heavily contributed to this group being branded as the 'other' in Spain. One

example of such propaganda states,

They are a vile people, careless, enemies of the arts and sciences...
They raise their wild children like beasts without rational instruction
or healthy doctrine... They are disgraceful in their reasoning, beasts in
their discourse, barbaric in their language, ridiculous in their dress...
They are brutes about their food, always eating on the ground
(because that's how they are), without a table.... (*my translation*)

[E]ran una gente vilísima, descuidada, enemiga de las letras y
ciencias ilustres... Criaban sus hijos cerriles como bestias, sin
enseñanza racional y doctrina de salud [...] Eran torpes en sus
razones, bestiales en su discurso, barbaros en su lenguaje, ridículos en
su traje [...] Eran brutos en sus comidas; comiendo siempre en tierra
(como quienes eran), sin mesa...(Dadson 15-16).

This piece of propaganda is especially problematic because it denies that Islam had any positive influence within the Iberian Peninsula, when in fact, the opposite is true. Edward Said would say that the creation of the 'other' is a European invention that allows the West to define itself by what it is not through the comparison of an image, personality, and experience, and that is exactly what one observes Spain doing in this situation. Said also claims that Europeans have strengthened their identities by contrasting themselves against the ideologies that describe the East. Said claims that in all the interactions of the East and West, the Occident never loses its power of the Orient (87-90). One sees this piece of propaganda speaking about a people who were highly advanced in science, mathematics, and literature and reduces them to a level that only parallels animals. It is because of this type of propaganda that I say that these five years were critical in creating Muslims as the 'other' because it was created on the basis of being the opposite of how Spaniards saw themselves as means to maintain power. If to be Spaniard was to be delightful, thoughtful, well educated, Catholic, rational, and proper, then of course this threatening minority would have to be represented as vile, careless, uneducated, Muslim, irrational, and barbaric because the State was defining itself by what it was not.

PORTUGAL

What is interesting about the Spanish expulsion when compared to the Portuguese expulsion is the fact that there is much less information about its occurrence in Portugal. There are almost no recorded texts of what happened to individual Portuguese Moors during this time, whereas there are an abundance of sources for this in Spain (Harvey, *When Portugal Expelled its Remaining Muslims* 13). But there exists some records of what occurred to the population during the expulsion that I will present.

By the end of the fifteenth century, Portugal no longer permitted religious and ethnic freedoms for individuals outside the Catholic faith. The biggest indicator of this is the event that occurred in 1497 when Portugal began to expel Jews and Moors simultaneously (When Portugal Expelled its Remaining Muslims 2). At this point in Portuguese history, there was a shift occurring from three monotheistic religions, also known as “medieval toleration,” to one, Catholicism. What this means is that the ruling religion, and in the case, Catholicism, no longer permitted Jews and Moors to worship their God (Harvey, *When Portugal Expelled its Remaining Muslims* 6). One may ask what caused this rather abrupt shift in Portuguese attitudes and policies, and the answer to this question is twofold.

The first deals with the fall of Granada in 1492. Granada was the last Muslim state within the Iberian Peninsula, and it gave Muslims legitimacy and protection. When Granada fell, the protection of Islam in the region was lost, and Muslims found themselves in the hands of the Catholic monarchs with no close power to defend them (Harvey, *When Portugal Expelled its Remaining Muslims* 7). Ironically King Manuel I signed a capitulation that pledged toleration for the minority, but it was short lived because of his desire to marry a Spanish aristocrat.

This brings me to the second and most accepted reason for the expulsion - the fact that

Manuel I wanted to marry Isabel of Aragon. He was willing to alter the socio-economic structure of Portugal in order to marry a woman who would not be with him unless he dealt with the minorities in his state. Her stubbornness on this issue is attributed more to her advisors than to her specifically, but the matter is that she was a heavy influence on his decision to expel the Moors (Harvey, *When Portugal Expelled its Remaining Muslims* 10-11).

In 1496, Manuel I and the Council declared, "...that the Jews should leave the Kingdom with their wives, children and possessions but also that the Moors should also leave in the same way" (Harvey, *When Portugal Expelled its Remaining Muslims* 3-4). Yet the Jews were expelled in a way that was much harsher than the Moors. Jews had their children less than fourteen years of age taken away from them, while the Moors did not. During this time, the belief of the State was that it was acceptable for the Jews to be treated more harshly because they had no homeland. If they had taken the children away from the Moors, who ruled territory in 'Asia,' they were more likely to revolt and seek vengeance on Christians living in that land. Interestingly enough, Moors were allowed to cross into Castile after their expulsion. They did this mainly because maritime ports were chaotic due to Jews trying to leave the country before they became property of the State; their only option was to leave by boat, whereas the Moors had a choice to travel by land (Harvey, *When Portugal Expelled its Remaining Muslims* 3-4). Then Moors that chose not to convert to Christianity moved to Castile where they would be faced with forcible conversion in 1501 (Harvey, *When Portugal Expelled its Remaining Muslims* 12).

DIFFERENCES OF HISTORICAL REPRESENTATION IN SPAIN & PORTUGAL

In terms of historical representations and perceptions, Spanish and Portuguese pasts have been reinvented in rather different ways. The most striking and relevant difference between these two histories is the amount in which they remember the expulsion of the Jews and the Moors.

Spain expelled the Jews in 1492 and the Moors from 1609-1614, and Portugal expelled them both in 1497. Interestingly enough, Spain remembers and emphasizes its Moorish past much more than it does its Jewish past, while Portugal emphasizes its Jewish past instead - in fact, there are no real debates about the Moorish past of Portugal that exist today.

The fact that these nations reinvent their Islamic pasts differently has implications for the fact that one could expect to find these differences represented in the tourism discourse of the Alhambra and Silves Castle, but this is actually not the case. The way in which they represent this past is strikingly similar and has implications for the fact that Islam is excluded from belonging to either of these nations. Thus, the representation of the Islamic past can be understood as an attempt to create and 'exotic other' that appeals to and attracts European tourists.

CHAPTER V: CONTEXT OF TOURISM & IDENTITY IN THE EU, SPAIN, & PORTUGAL

Before I can begin any sort of analysis as to the way in which contemporary tourism media selectively represent the Islamic past of the Iberian Peninsula, it is necessary to provide contextual information on tourism and identity in the European Union, Spain, and Portugal. In broad terms, I will discuss the history and regulations of tourism in the European Union and more specifically, the Spanish and Portuguese markets. In terms of identity, I will discuss the how it is defined by the European Union and provide data for the ways in which the Spanish and Portuguese define themselves as members of their nation state and as members of the European Union.

TOURISM HISTORY AND REGULATION IN THE EUROPEAN UNION

Tourism is a significant player in the economic activity of the European Union; it greatly impacts employment, economic growth, and socioeconomic integration of rural and under developed regions (Tourism: Introduction). Because the European Union economically benefits from the tourism sector in such a large way, it is important to discuss tourism regulations.

As such, in November of 1995, the Council of the European Union mandated that each member state provide regular and detailed statistical information on its tourism, and in December of 1998, the Commission decided to implement certain aspects of this directive. From 2004-2006, certain amendments were put into place that dealt with the EU enlargement and changes in the tourism market. Most recently in July of 2011, the European Parliament and the Council of the European Union agreed upon new regulations for the collection of tourism statistics (Tourism: Introduction).

I would like to go into further details of the 2011 regulations to discuss the ways that the European Union calls on the member state to cooperate with the supra-nation in terms of data

collection. First, it clearly defines tourism as:

the activity of visitors taking a trip to a main destination outside their usual environment, for less than a year, for any main purpose, including business, leisure or other personal purpose, other than to be employed by a resident entity in the place visited....
(Regulations 19)

Member states are asked to provide data for many areas of tourism such as domestic tourism, inbound tourism, outbound tourism, national tourism, and internal tourism in order that the European Union can regulate the market (Regulations 19).

The text continues and states that tourism is an important industry because of its rather large potential for employment, and because of this, a greater understanding of the sector is needed. It calls for annual and monthly analysis of the volume, characteristics, and profile of tourism and tourists; it also asks for each member states' economic expenditures and benefits. The goal of this regulation is to allow for the macroeconomic assessment of tourism on the economy and job market.

Micro-data is also needed in order for the European Union to examine the large economic and social issues in the tourism sector, as well as the development of specialized research. This article claims that

Social tourism allows as many people as possible to participate in tourism, and moreover, it can contribute to combating seasonality, strengthening the notion of European citizenship and promoting regional development, in addition to facilitating the development of specific local economies. To assess the participation of various socio-demographic groups in tourism and to monitor the Union programmes in the area of social tourism, the Commission needs regular data on participation in tourism and on the tourism behaviour of those groups. (Regulations 18)

This is significant because it seems that the European Union is very interested in marketing locations in order to promote tourism. Its large sector is critical to the economy and job market. This data will help the European Union learn what types of people are tourists to certain location, while also showing when they do not travel. They have the potential to use this information to

their advantage in order to promote tourism in the off seasons, if they can target the demographic of tourists to specific locations.

TOURISM IN THE EUROPEAN UNION

A 2006 Euro Stat analysis claims that Europe is the most important place for tourism in the world in terms of being a destination and a source. In 2006, the EU-27 area earned 243.2 billion Euros from its tourism sector, which was a +3.3% increase from 2005 (Panorama on Tourism 9). From 2000 to 2006, the amount of tourism nights spent by residents and non-residents in the EU 27 increased by +1.3%. In 2006, hotels and other accommodation establishments hosted 525 million nights in the EU-27; Spain was responsible for 16.4% of these nights and has an annual growth rate of 1.6%, while Portugal was responsible for 2% of these nights and has an annual growth rate of 1.4% (Panorama on Tourism 4). In terms of international tourism from 2000-2006, the European Union grew +1.2% each year (Panorama on Tourism 7).

Spain was among top ten actors in international tourism, tourism spending, and tourism destination in the European Union from 2000-2006, while Portugal was in the top 20. In terms of international tourism, Spain ranked sixth; in terms of tourism spending, Spain ranked seventh; and in terms of being a leading tourism destination, it ranked first (Panorama on Tourism 10-11). Because Portugal was not among the top ten, the 2000-06 study did not provide detailed data for its rank in international tourism, tourism spending, or as a tourism destination, was provided in this text, but data from the *World Economic Forum* provides some. In 2011, Spain ranked 8th and Portugal ranked 18th out of 139 countries in the world in terms of travel and tourism competitiveness. In terms of regional competitiveness, Spain ranked 7th and Portugal ranked 13th (Blanke 17-18). I will go into further details of the tourism market of both countries in the following sections.

TOURISM IN SPAIN

In 2006, Spain accounted for 23.5% of the total international nights of tourism in the European Union. Non-residents spend 59.9% of the total nights in Spain, and nearly 89% of these came from the European Union, which demonstrates the importance of “intra-area” in the market. The main markets in Spain are the United Kingdom and Germany; together they accounted for 58% of the total international nights in 2006. France was in third at 6.2%; the Netherlands in fourth at 5.6%; Italy in fifth at 4.4%; Belgium in sixth at 3.1%; and together, these countries accounted for 77% of the total tourism in Spain in 2006. The impact of international tourism on the country’s GDP was high compared to other members of the European Union at 4.2%, which confirms that Spain is growing as a “country of origin of international tourism” (Panorama on Tourism 53).

TOURISM IN PORTUGAL

In 2006, Portugal accounted for 3% of the total international nights of tourism in the European Union. Non-resident tourists spent 59% of the total nights in Portugal, and nearly 88% of these came from the European Union, which demonstrates the importance of “intra-area” in the Portuguese market. Like Spain, Portugal’s main markets are the United Kingdom and Germany; together they accounted for 43.1% of the total international nights in 2006. Spain was in third at 13.1%; the Netherlands in fourth at 7.5%; France in fifth at 5.8%; Italy in sixth at 3.8%; and together, these countries accounted for 73% of the total tourism in Portugal in 2006. The impact of international tourism on the country’s GDP was also high compared to other members of the European Union at 4.3%. The difference between the two is that “Portugal’s ratio of tourism receipts to expenditure did not reach the same level” as Spanish expenditure abroad (Panorama on Tourism 65).

THE PROBLEM OF COLLECTIVE IDENTITY IN THE EUROPEAN UNION

I will now provide background information on the way in which the European Union has defined its identity and the ways in which its members claim to be part of both nation states and the supra-nation. I chose the Parliament's definition of the European Union's collective identity because it is the EU institution that is directly elected by the people every five years, and its work is divided into committees that influence many policy areas. It also drafts legislation that directly affects the lives of EU citizens (Welcome to the European Parliament). The European Parliament conducts surveys through EuroBarometer as a way to monitor 'people's perceptions of its work and that of the European Union generally' (Eurobarometer). These surveys are helpful to understand attitudes about elections, the Parliament, and integration in the European Union (Eurobarometer). For my research, the Parliament's definitions and the surveys are helpful to understand attitudes towards identity and belonging in the EU.

In the explanatory statement of a European Parliament draft report, European identity is described as "diverse," and it makes the claim that the European Union manifests its values through certain cultural expressions (Schaake). Identity and culture have been loosely defined by the Parliament of the European Union to be the most inclusive; the more limiting the definition, the more exclusive the identity. European culture and values have been defined politically as,

...fostering and embodying European values, that evolved historically; [Stressing] that democratic and fundamental freedoms such as freedom of expression, press freedom, access to information and communication, freedom of worship, freedom from want and freedom from fear, and freedom to connect, online and offline, are preconditions for cultural expression, cultural exchanges and cultural diversity (Schaake).

By having a loose definition of identity, the EU allows for almost anyone to belong. This text continues and states, "...European culture,' [amounts] to more than the sum of Member States' own individual cultures. Cultural diversity, as manifested in European [democratic] values,

strives to ensure the widest range of choice and freedom for the individual” (Schaake). Again, the European Union defines its identity in the broadest and most inclusive terms, but there still exists a tension between how the EU defines itself and how it is understood at the nation state level.

Eurobarometer data produced by the European Union itself demonstrates that there seems to be little sentiments of EU citizens belonging to the European Union (Eurobarometer 68: Public Opinion in the European Union). In 2008, a Eurobarometer analysis concluded that 91% of the European Union’s population felt like they belonged to their nation state, where as only 49% felt like they belonged to the European Union. Spain, at 53%, and Portugal, at 52%, were in the top 9 nation states that had the greatest sense of belonging to the European Union, which is higher than the EU’s average (Eurobarometer 68: Public Opinion in the European Union). This data lays grounds to explain the tension between the EU attempting to create a cosmopolitan Europe and its citizen’s sentiments about belonging; the citizens relate more with nationalistic ideologies than the super-national ones, and the tourism industry appeals to them. Yet the nation states’ identity has surely been impacted by its EU membership. This is significant because it shows that the EU is not responsible for the exclusions occurring in tourism promotion, but rather that it is a representation that European tourists are attracted to.

CONTEXT SUMMARY

In this section, I provide a background on tourism and identity in the European Union, Spain, and Portugal. First, I discuss the history and regulations of tourism in the European Union, Spanish, and Portuguese markets. The history, regulations, and statistics provided for the tourism in the EU show its concerns about this industry. The EU collects so much data on the market and has identified that the number one tourism consumer for these sites are other

members of the EU, but the super-nation has not used these sites to their advantage. If the EU recognized the potential that these sites have in representing a place of pre-EU cosmopolitanism, it could help promote the inclusive identity that it has in mind, but at this point, the EU has not taken advantage of this opportunity. Second, I discuss the how identity is defined by the European Union and provide data for the ways in which the Spanish and Portuguese define themselves as members of their nation state and as members of the super-nation. This is significant because it shows that the EU is not actually promoting the exclusion of the Islamic past, but rather that this representation is what EU citizens desire to see, which has implications for who is and is not considered European.

CHAPTER VI: LITERATURE REVIEW

Just as I needed to provide a context for the tourism sector and the European Union's discourse on identity, it is necessary to review the literature for both tourism studies and identity studies in the European Union. This literature review permits me to frame and support the claim that contemporary tourism media repackages the Islamic past of Spain and Portugal as a means to create an accessible 'Orient' for European tourism. To review tourism literature, I will discuss what tourism is, present a background on tourism research, look at advertising strategies in tourism, discuss the impact of Islam on tourist destinations, and discuss the role and impact of tourism in ethnic neighborhoods. To discuss European identity, I will present the definition and evolution of identity in Europe, cosmopolitanism, and the stickiness of national identities in the European Union.

TOURISM

A. What is Tourism?

David Crouch claims that the purpose of tourism is to fill a desire to escape normal reality and experience something different or more exotic; this can be seen in the ways in which tourism media represent tourism destinations (Crouch 247). With this in mind, there is a significant link between tourism and media. Tourist destinations are promoted by media, and the way that they are represented should be analyzed and addressed. Crouch says that when analyzing tourism media, it is important to keep in mind the *tourist imagination*, which is capable of "capturing the mobility of relationships between tourism and the media" (Crouch, Jackson, and Thompson cited in Crouch 248) The concept "designates the imaginative investment involved in the crossing of certain virtual boundaries within the media or actual boundaries within the physical process of tourism" (Crouch 248).

But he also argues that theories of the ‘tourist gaze,’ and even more so the ‘post-tourist gaze,’ tend to overemphasize the sense of sight, which presents tourists as “embodied only through their eyes.” I reference Claudia Bell and John Lyall who state that,

...in short, that the more advanced media technologies ‘the tourists’ get hold of, the more chances ‘they’ can have for creating evidence of having visited a certain place: ‘Whatever tourists might see, they always require a picture of themselves as well’ (cited in Crouch 249).

Ironically, a lot of tourists want to take pictures of particular tourist destinations that are created by the tourism industry to satisfy their desire.

What can be concluded from this research is that the tourist destination is created based on what tourists want to experience. If the tourism promotion is markets towards the tourists’ desires, then it is safe to say that the sites’ discourse has more to do with attracting tourists than necessarily presenting the historical reality of the space.

B. A New Approach to Tourism Research

In general terms, tourism research has been “unevenly dispersed, inter-disciplinary and multi-disciplinary manner with no fixed methodological, epistemological or paradigmatic” scope (Botterill cited in Picken 246). Tourism is a wide spread practice and despite attempts to organize tourism research, there remains a constant “humanist preoccupation with tourism” (Picken 246). An innovate approach to tourism research is to include “material relations with non-humans” (Picken 246). In order to accomplish this, one must look at a tourism object to note the ways that it has “contributed to the performance of tourism development in a tourism place” (Picken 246).

The best way to conduct this approach to tourism research is to explain background information and answer a series of questions. First, it is important to explain the particular relevance of the cities where the sites are located. One must explain the natural landscape of the

space and any consensus among the human and non-human actors (Pickens 257). Second, one must explain the site; this includes the buildings, its original purpose, and its purpose or role today. This will allow readers to understand the way in which the site acts as an actor merely by existing. Third, one must identify whether or not there originally was tourism planning at the time of the site's construction. Fourth, one needs to consider whether the sites are seen as either solutions or problems (Picken 248-9). In terms of solutions, how have the sites maintained "authenticity" and what were the tourism planning schemes for the sites? In terms of problems, how do they fail to maintain authenticity? What have these sights done that they were not created to do (Pickens 250-3)?

Pickens notes that the most important thing to understand about this type of research is that it assumes that the tourism object is alive. The goal of this approach is to call on what is not human to explain what is, and there are three ways to analyze these "mute guests" (Latour cited in Picken 255). First, they can be seen as material infrastructure. Second, they can be understood as a stage for human performance. Third, they can be understood as a reflection of human meaning (Picken 255). Overall, this type of research has the goal of demonstrating the ways in which the humans and non-human actors share the same space in tourism (259).

As I compare and contrast the differences in the representation of the Alhambra and Silves castles, this approach will allow for a greater understanding of the ways in which the representation of these sites contribute to the cleansing and exclusion of the Islamic past in tourism. It calls the researcher to question the area around the sites themselves, their original purposes, and role today because tourism promotion will always appeal to the consumer; the tourism sites claim to be authentic, but their authenticity can be tested by historical and empirical evidence. By comparing promotional tourism texts with historical and empirical evidence, it can

be the sites are marketed to tourists and do not represent reality. The questions described above are beneficial to help understand the impact that this contribution plays on the negotiation of their historical Islamic pasts.

C. Advertising Strategies in Tourism

As I previously stated, tourism is created for the tourist; the site and the discourse that surrounds the site is altered in a way that would be appealing to them. This can very easily be understood as strategic advertising for the tourism destinations. Tourism media is tailored to the audience that it is trying to reach, and this can be explained by basic tourism advertisement strategies. Norm White states that advertising has three basic objectives: “to *inform* customers about new products, experiences, [and] services...; to *persuade* customers to purchase a destination or product; to perceive a destination or product differently...; or to *remind* customers about a destination or product, where it may be purchased or how it may be purchased.”

There are many factors that contribute to the success of a tourism advertisement. In order to be successful, the advertisement is tailored to what the consumer wants to hear in an attractive way. If the advertisement appears within print media, it needs to be adapted for the target market that that source is read by, and this market must prove to have a demand for the destination (White). The Internet also plays a very important role in tourism advertising; the most important systems for Internet advertisement are websites are local, regional, and state tourism, which are funded by local, regional, and state tourism organizations. The Internet is important because consumers will evaluate the overall appeal of a place based on what they can find on it. Consumers often have no other references available to them, and if a site does not report well on a destination, then they will be less likely to visit. Ultimately, the goal of tourism media is to persuade consumers to visit the place that it is marketing (White).

If intra European Union tourism is the largest market making up 89% of Spanish tourism and 88% of Portuguese tourism, then it is critical to understand the values and desires of European tourists; one must take into account that the representation of the Islamic past of the Alhambra and Silves Castle has been altered to meet the EU citizens' tourist gaze.

D. Islam and Tourist Destinations

When speaking about tourism media in what was once al-Andalus, it is important to look at the ways in which Spain and Portugal have dealt with representing their Islamic past. I say that it is important because Islam is one of the world's major religions and a powerful political and social force, but Henderson claims that there is potential for conflict when it interacts with the western style of international tourism (135). In the tourism industry, Islam has been studied in specific case studies through the analysis of official documents, which are available to the public (Henderson 135).

Henderson claims that there is a clash between the Muslim and non-Muslim world that has caused negative stereotypes to be reinforced, and has made individuals more anxious about traveling to these locations, as well as attaching a negative connotation to these sites (137). Henderson also noted that it is also important to understand that Islam has been associated with terrorism in most of the West and that some of this association needs to be overcome and addressed to put people at ease. Henderson sheds light on the belief that the Islamic world does not fit in with the West, and this is helpful in the sense that it allows the reader to understand the type of ideology that exists in the world - Islamophobia.

Islamophobia exists in the world and among European Union citizens today. In a study on Islamophobia in the European Union, it was stated that,

“Some [Muslim] interviewees observed that the construction of a European identity that marginalised or rendered invisible the contribution of Islamic society

and culture to world civilisation provided a powerful ideological underpinning to current expressions of Islamophobia. Respondents argued that some writers have portrayed Islam as a rather ethnically exotic and under-developed culture. Respondents noted that this perception of Islam, as primitive, backward and inferior, rather than ‘equal but different,’ can be found even among those who are trying to be helpful...” (Perceptions of Discrimination 43).

This piece of evidence was distributed by the European Monitoring Center on Racism and Xenophobia, and it helps the reader understand that Europe citizens see Islam as ‘backwards,’ and this quote suggests that European citizens believe that Islam is excluded. The idea that Muslims are inferior can also be seen through the comments of locals, and most notably seen through one Muslim Italian interviewee’s remarks that “They [Christians] would say ‘we have to give them time, because even our Christian society needed time to arrive to this level, so they will reach it, but let’s give them [Muslims] time’. This approach is based on the idealization of the present western way of life” (Perceptions of Discrimination 43). What these two quotes show is that Islamophobia exists today among EU citizen, and that Muslims are seen as being inferior to non-Muslims in this Europe.

Keeping in mind Henderson’s claim that the Islamic world is perceived to be inaccessible to the West, it makes sense that the west would try to create an orient within itself as a means to provide tourists with an exotic experience. By selectively representing the Islamic past, tourists can experience the orient at the Alhambra and Silves castle in an accessible and can be understood as a means to attract European tourists

E. Tourism in Ethnic Neighborhoods

Santos et al. state that culture and its products, such as tourist and tourism discourse, are critical in the development of tourism in world cities today. In the specific case of tourism to ethnic neighborhoods in the West, the goal is to provide tourists with the ‘gaze’ of the ‘others’ that they desire to experience while abroad (1002). Narratives for these ethnic communities are

written and rewritten in a way that the other is not threatening in order to attract consumption; the ethnic neighborhood should rather be presented and constructed as a friendly place where diversity is celebrated - or at the very least demonstrate exaggerated difference.

Santos et al. quote Conforti who says that “ethnic urban neighborhoods have always been places where members of the dominant society can go to see ‘some what alien places that are quasi-foreign, where interesting food can be found, exotic people can be observed, and even a lurking danger can be sensed’” (Santos et al. 1004). The authors demonstrate that in the case of Chinatown, the city’s tourism industry promotes slogans that present the idea that the orient can be experienced within the destination (Santos et al. 1004).

My project builds on the foundation that Santos et al. have created; I look at the specific ways in which tourism to the Alhambra and Silves Castle can be termed ‘ethnic.’ By analyzing the tourism discourse for these sights, I uncover the ways in which their historical Islamic past has been renegotiated to fit with what tourists would like to see and understand about the sites, as well as looking at the ways in which the Islamic past has been negotiated in these cities.

IDENTITY IN THE EUROPEAN UNION

The claim that the history of these sites has been repackaged to fit with what European tourists want to experience is clearly framed by my explanation of tourism research. At this point, what may be less clear is the claim that Islamic identity at and around these sites function as the ‘exotic other’ of Europe rather than being considered European. To provide a framework for this argument, I will discuss the impact that the definition and evolution of identity in the European Union, cosmopolitanism, the role of Europeanization, and the stickiness of national identities in the European Union. These areas will be helpful for readers to understand the ways in which Europeans are defined and the ways in which Islam is excluded from these definitions.

A. Identity

Paul Gillespie and Brigid Laffan believe that the best way to understand the concept of identity is to think about it historically because the connotation and understanding of the term have evolved over time (134). Four principle beliefs that define identity are:

Identity is social and relational rather than solitary or atomized; it is not immutable or unchanging, but continually constructed and narrated; it is multiple, not singular; and in its national setting it is having to adapt to changing circumstances in which new transitional identities may emerge. (Gillespie & Laffan 135)

This definition demonstrates that identity is a social construction that is impacted by relationship. Similarly McCall and Simmons state that, “*Social* identities are sets of meanings that an actor attributes to itself while taking the perspective of others, that is, as a social object” (cited in Robinett 2). To further explain this concept, Wendt states that

In contrast to the singular quality of corporate identity, actors normally have multiple social identities that vary in salience. Also in contrast, social identities have both individual and social structural properties, being at once cognitive schemas that enable an actor to determine ‘who I am/we are’ in a situation and positions in a social role structure of shared understandings and expectations (cited in Robinett 2).

It is always narrated and never homogenous, and inside nation states identity is fluid because the setting is constantly changing.

When studying identity, it is also important to note that it “...is a new term, as well as being an elusive and ubiquitous one. It came into use as a popular social-science term only in the 1950’s” (Gleason 910). But the history of the question of identity dates back to the 1800’s.

During this time state sovereignty was rising and politics began to take the place of religion in terms of defining the rules of society. Gillespie & Laffan state that in the 1800’s,

Identity largely took the form of nationalisms and the creation of nation-states. As documented by a rich literature on theories of nationalism, identity became associated with the pursuit of bureaucratic homogeneity, economic standardization, linguistic uniformity, state sovereignty and cultural monomania. The great changes washing over the contemporary world, which might be described as a transition from hard to soft

identity, from modernity to post-, or at least late, modernity, a transition in which the EU's pooling of sovereignty is a prime example, must also be accommodated in use of the term. (134)

Jurgen Habermans believes that political identity came to mean a collective identity that brought about civic solidarity among people who had never met at this time (cited in Gillespie & Laffan 135); and identity discourse changed from "I" to "we" when political communities were described (McKenzie cited in Gillespie & Laffan 135).

Many efforts to differentiate national identity from political identity began in the early 1990's in light of transformations occurring at the international level such as globalization and regional integration (Gillespie & Laffan 135). Gillespie & Laffan state that political identity can be classified in four ways: as a classical nation-state, as a post World War II Western European state, as a federal state, or a multileveled polity such as the European Union (137). The classical nation-state is defined by self sameness and homogeneity, whereas the post World War II Western European state is where the 'other' is reflected upon and there is a recognition that there is growing interdependence in the world that demands the need for intergovernmental cooperation. The federal state would prefer to shift the political power from the national to the supranational level, and the multileveled polity model sees the European Union "as a non-state...defined by the degree of autonomous political authority it enjoys... in terms of sense and belonging, identification, ... [and] citizenship..." (Gillespie & Laffan 140).

This section demonstrates the evolution of the term identity of the past 50 years as well as demonstrating the tension between exclusive national identities and the EU's attempt to be inclusive. Today, within the context of the European Union, one can see it as an identity builder by the way it has tried to create a supranational identity. First, the European Union has impacted political order in the nation state. Second, it created a normative framework for integration that

was based on peace. Third, it created symbols of belonging to alter its perceptual framework, which act as the mechanisms that demonstrate the Europeans are going through social and political change (Gillespie & Laffan 142-3). During the 1980's, The Adoninno Committee, began to imagine a European identity and to bring it to life, it created an EU hymn, flag, and an annual EU day (Neumann), which demonstrate a clear attempt to be cosmopolitan.

B. Cosmopolitanism: a Reality in the European Union?

A way to understand the EU's approach to identity is through the theory of cosmopolitanism. The goal of cosmopolitanism is to appreciate and embrace difference and can be described as both "pre-national and post-national" (Beck 603). Daniele Archibugi states that the three defining characteristics of cosmopolitanism are "tolerance, democratic legitimacy, and effectiveness" (cited in Beck 603). It is a social science approach to deal with cultural difference in an interconnected world and is a way to deal with the "dualities of the global and the local, the national and the international..." (Beck 603). Supporting this idea, Münch states that

Europe is not so much formed from individual nations, their collective solidarities and their national cultures, but more from the strongly differentiated cooperation of individuals which, in turn, is formed by an ever growing number of associations. The individualisation of responsibilities pushes the uniform collective organization of social life through the nation-state into the background thus giving way to the more varied and differentiated coordination of action within Europe. European society evolves as a multi-level network society (cited in Robinett 10).

Thus cosmopolitanism is an ideology that seems to define the European Unions approach to its collective identity.

Cosmopolitanism is different from all nationalistic societies that are based on superiority and subordination. In nationalistic societies, Beck states that

one denies 'the others' the status of sameness and equality and perceived them in a relation of hierarchical subordination or inferiority. At the extreme, the others count as 'barbarians' devoid of rights. Not only have premodern societies tried to deal with differences in this way; the modern construction of colonial empires from the sixteenth

century onwards also followed this principle... even the postmodern constellation itself is susceptible to a hierarchy of difference. (Beck 604)

Nationalism is defined as being more exclusive and based on the “either/or” principle, while cosmopolitanism is more inclusive and based on the “both/and” principle (Beck 604).

Nationalism in the European Union is threatening because it standardizes difference as a natural phenomenon, and at its core, it aims to “promote uniform norms” rather than to promote diversity and heterogeneity (Beck 604). On the other hand, cosmopolitan attempts to dissolve difference and is rooted in the assumption that there are and can be universal norms to justify and normalize ways in which all peoples would be treated as equal (Beck 604). In other words, it is seen as tolerant of difference and “... namely preceding others as different *and* at the same time equal” (Beck 604).

The European Union’s approach to identity is cosmopolitanism, but the reality is that there still exists a large amount of nationalistic ideologies within it. This nationalistic discourse is seen in tourism texts because the majority of the European Union’s citizens identifies with its nation-state more than the supra-nation. Nationalism can be dangerous because it is very exclusive, but it exists in Europe. Münch agrees with Beck and states, “... a European collective consciousness is arising with a simultaneous weakening of national identities...” (cited in Robinett 22). But this is not actually occurring on the ground.

In theory, cosmopolitanism is a good way to deal with identity tensions that exists in Europe today, but it is not a reality because it is in competition with the EU citizens’ sense of national identity. In terms of my research, this is best understood as the ways in which tourism discourse renegotiates and sanitizes the Islamic past of Spain and Portugal in such a way that it is considered the ‘exotic other’ of Europe - not being part of Europe’s past, but rather its own

Islamic one. A new cosmopolitan identity in the European Union would not define this religious group as other, but rather call it its own, and this is simply not present in tourism websites today.

C. The Stickiness of National Identities

During the past century and a half, the nation state has been the most powerful unit in terms of politics (Neumann), and “European identity’ [is seen] as directly at odds with their own, superordinate national identities...” (Wilson 208 cited in Robinett 24). Thus I make the claim that nationalism is more common than cosmopolitanism, and I would like provide further explanation for this. One of the most important findings of Gillespie & Laffan’s research is the fact that most people identify first with their country and then with Europe. As I mentioned in my context section, just less than 50 % of the population of the European Union felt like they belonged to the EU, whereas over 90% felt like they belonged to their nation state (Eurobarometer 68: Public Opinion in the European Union). Anderson says that nationalism should be seen as something real instead of an ideology, and that it should be thought of as something more like religion than the idea of liberalism (5). By this he means that the sense of belonging exists within ones mind, and that it is very real to the individual; if it is seen as an ideology, it is abstract. He states that the nation is imagined because all the citizens of the nation will never meet each other yet there still exists a common brotherhood among the people (6). This is present at the national level, yet lacking at the supra-national one.

Anderson continues to say that that nation is imagined as limited because it is confined to the geographical boundaries of the country, and that the world will never consider itself as one nation or identity (7). This supports my claim that if each nation state has its own national identity and the population claims to be attached to it more than the EU, it can be deducted that identity in the European Union is more clearly understood at the nation state level.

D. Nationality in Spain

Manzano Moreno and Pérez Garzón state that “that the [Spanish] nation-state established during the nineteenth century had sufficient strength to support cultural nationalism” (261) by the way that it created capitalism and used it to fit the agenda of the ruling classes. At the end of the eighteenth century, the idea of a unified Spain in terms of politics and culture came about. These ideas were largely spread through newspapers and the education system (Manzano Moreno & Pérez Garzón 261). Granting the right to vote to a select group of property owning or professional males enforced political nationalism. The impact of this right was the legitimization of an institution that would pave the way for Spanish capitalism (Manzano Moreno & Pérez Garzón 262).

During the nineteenth century, the State created a national heritage through the imagination of a collective memory. This was done through the arts, by academics, and in both archeological and historical museums. A clear example of how the State created a collective memory is through the paintings that decorated the Senate conference hall; they included artwork by Muñoz Degraín that portrayed the conversion of the Visigoth kings to Catholicism, *The Surrender of Granada* by Francisco Padilla, and *Roger de Flor's Assault on Constantinople* by Moreno Carbonero (Manzano Moreno & Pérez Garzón 263). Yet, the place where nationalistic propaganda was promoted the most was in the school system. The youth were pumped with the ideology of a collective memory in Spain that was created by the State (Manzano Moreno & Pérez Garzón 263).

Manzano Moreno & Pérez Garzón state that

The references we find in scholarly works of the nineteenth century to the people's indifference, lack of culture and ignorance in matters relating to the conservation of their heritage points to the paradoxical fact that the nationalist political discourse which justified this meritorious labor of conservation was in no way a spontaneous

manifestation of popular sentiment emanating from the people but an ideological construction that has so completely triumphed that today it is taken for granted...this ideological articulation needs a discourse, and this discourse is fundamentally political (Manzano Moreno & Pérez Garzón 265-6).

This quote demonstrates the fact the formation of the Spanish identity was not a bottom up process; rather the State had a political agenda for imagining and defining the nation. The individuals and ideologies that were included into what it meant to be Spanish were by no means an accident.

One of the ways that they did this was to demonstrate the idea that Spain had always been a monarchy and was always Catholic (Manzano Moreno & Pérez Garzón 267). The Spanish saw themselves as Catholic missionaries to the new world, which legitimized the claim that Spain had always been a Catholic nation. Spain was attempting to claim that its Catholic leadership and conquest of the Americas was the divine will of God, but this type of ideology is often created so that individuals with political power can maintain their status (Manzano Moreno & Pérez Garzón 279). Spain was not successful at separating out the differences between the State, Catholicism, and the Crown, therefore, “any attack on this faith should be interpreted as an attempt to cast doubt on the nation itself” (Manzano Moreno & Pérez Garzón 271).

If we fast-forward to the Franco era, Spanish nationality was defined by Catholicism and did not allow for other religions to be publicly exercised. The 1958 Law of the Principles of the National Movement stated that, “The Spanish Nation Considers as a badge of honor its adherence to the Law of God according to the doctrine of the Holy Roman and Apostolic Church, the only true faith inseparable from the national conscience, and inspiration for me legislation” (Abend 137). This emphasis on the Catholic faith under the Franco regime was largely contrasted to the idea that under communist rule, the nation would have been a godless

place. The religion was used as a means of social control to enforce its ideals of morality and social codes. Abend states that, “ethnically, racially, and religiously, most Spaniards still perceived their nation as an almost entirely homogenous, Catholic place” (137). If Spain was and is considered a homogenous nation, then Islam did and does not actually belong to this society. This ideology implies that Spain’s Islamic past had to be repackaged over time and that the presence of Muslims there today has to be negotiated.

E. Nationality in Portugal

There is much less research for Portuguese identity when compared to Spanish identity. In fact, it was difficult to find research that looked only at Portuguese identity; most of the research I found encompassed both Spain and Portugal and termed it “Iberian identity.” Even when certain articles discussed an Iberian identity, Spain is emphasized more than Portugal.

The histories of Spain and Portugal overlap in the sense that Spain once ruled Portugal. In the seventeenth century, Portugal received its independence after thirty years of war. There are several linguistic and cultural similarities between Portugal and the northeastern Spanish region of Galicia, and this has caused a conflict in finding the distinction of what is Portuguese and what is Spanish (Flynn 705).

Although the work of Rueda Hernanz attempted to claim the differences amongst the two nations, certain political groups in Spain contemplated the idea of reclaiming Portugal as part of Spain in the nineteenth century (Flynn 705). Pridham states, “the Portuguese national identity was complicated in that it suffered from... a fear of Spanish dominance” (cited in Flynn 706). What has helped Portugal be more open to the idea of partnering with Spain is their membership in the European Union; through membership they were able to recognize their “mutual interests and complementary identities” (Flynn 705-6). But again, this definition of what it means to be

Portuguese is rather lacking. According to the bibliography used in this research, Portugal is usually presented as not having its own identity - as if it were as an ex-colony or little brother of Spain.

LITERATURE REVIEW SUMMARY

This portion of the work allows me to create a framework for my claim that contemporary tourism websites repackage the Islamic past of Spain and Portugal as a means to create an accessible ‘Orient’ that appeals to EU tourists. First, I discuss tourism literature which included the ways in which tourism is defined; presented common tourism advertising strategies; discussed the impact of Islam on tourism destinations; and discusses the role and creating of tourism in ethnic neighborhoods. Second, I discuss the evolving definition of identity in Europe; the EU’s claim of having a cosmopolitan identity; and the sticky situation that national identities present to collective European identity. The first portion of my literature review demonstrated that the historiography of these sites has been repackaged to fit with what European tourists want to experience is clearly framed by my explanation of tourism research, while the second portion discussed the way in which Islam as represented at these tourism sites could function as the ‘exotic other’ of Europe rather than actually being considered European.

CHAPTER VII: DATA PRESENTATION

INTRODUCTION

In this section, I provide data on the most common tourism representations for the Alhambra and Silves Castle and explain the ways in which this discourse repackages the historical Islamic past of both nations. First, I present promotional tourism I have collected for the Alhambra. The most common themes in these websites are the Islamic past of the region and the Christian ‘Reconquest’ of Spain; the national and global importance of the site; the importance of its location; the memory of the building itself in terms of color, as representing paradise, as an example of Islamic art, architecture, and décor; and significant places within the fortress. Second, I present the data for Silves Castle. The most common themes are pre-Christian Portugal, the national importance of the castle, its location, its principle purpose being for leisure, and the memory of the building in terms of it being red, highlighted areas, and being a defense system. All of these representations are a way in which the regions’ historical pasts are produced as an accessible version of the ‘Orient’ for European tourism consumption.

THE ALHAMBRA

I will first present how tourism representation of the Alhambra portrays the Islamic past of Spain. The most common themes present in the data speak of a diluted versions of the Islamic past and ‘Reconquest’ of Spain; the national and global importance of the site; the importance of its location, the memory of the building itself in terms of color, as representing paradise; as an example of Islamic art, architecture, and décor; and significant places within the fortress.

I would like to begin by discussing the way in which the Islamic past and the Christian ‘Reconquest’ of Spain is portrayed in the data. At bare minimum, most texts recognize that the Alhambra was “the home of Spain’s last Muslim rulers, the Nasrid dynasty...,” (Alhambra

Palace, Granada, Spain) demonstrating the historical reality that they did inhabit the land. It is noteworthy that only two texts produced by the *Patronage of the Alhambra and Generalife*, differing in the language of transmission as well as content of what transpired after 1492, go into a more detailed description of what the Islamic past of Spain was like by providing a brief history of the 9th to 15th centuries.

Both texts claim that during the 9th century, Muslims are believed to have "...respected the [preexisting] Roman cities and roads, making them bigger by adding new constructions..." (Know the Alhambra: A Brief History) while also stating that Arab texts point "to new constructions inside the Alhambra, although it is thought that some kind of construction was built during the Roman period and even earlier (Know the Alhambra: A Brief History). These statement accomplish two things with the first being that they demonstrate that there were pre-existing civilizations before the Arab's conquered the peninsula, which indirectly claims that the artifacts attributed to Moorish Spain are not only Moorish; rather, they are the result of the Moors building upon the previous work of the Roman Empire. In some ways, it takes the credit of the splendor and majesty of the Moorish fortress and shows that it is not fully theirs. Secondly, it is a way to connect Spain to Rome, which inherently ties Spain to having Christian roots before the Moors conquered the peninsula. If Spain had roots in Christianity before the Moors overtook the land, it validates the Christian 'Reconquest' of Spain, and also creates room to rationalize ethnic cleansing as a means to just bring Spain back to its allegedly 'true' origins.

During the 11th century, the Alhambra was intended to represent the powerful influence of Islamic culture in Granada. One text states that,

As soon as he [Yusuf] became sultan of Al-Andalus and emir of Granada, he set his capital for his state in this city. Therefore, he ordered to build a royal city, a impregnable and thoroughly fortified sealed residence upon al-Sabika hill. The building work began in 1234 and the Andalusian Sultan Muhammad, personally inspected its progress. As the last

Muslim state in the Iberian Peninsula he needed a collection of fortresses that dignified his dominion as soon as possible (La Alhambra, the Most Important Monument in Europe).

The royal city was built in what is today the Alhambra and it acted as a space that demonstrates the dominion of the Islamic State.

The text continues and states that the Caliphate of Cordova Civil War caused the capital to be moved from Elvira to Granada under the Zirid Dynasty (Know the Alhambra: A Brief History). In 1238,

Al-Ahmar, the founder of the Nasrid Dynasty, took up residence at the Old Alcazaba of the Albayzin..., though he felt attracted by the ruins on top of the Alhambra hill. Thus he embarked on the reconstruction of the building for the residence of his Court as we know it now (Know the Alhambra: A Brief History).

Again, one sees the way in which the discourse presents the idea that the Alhambra is ultimately a product of the Romans merely reinvented by the Moors. It also implies that what one sees the Alhambra, he or she sees the same fortress that one would have seen during the reign of Al-Ahmar, which is not the case. The fortress has undergone many transformations; it is historically recognized as being “a palace, a fortress and a citadel; the residence of the Nasrid Sultans and top government officials, [and] court servants and the royal guard” until the Nasrid kingdom fell to Christian Rule in 1492 (Know the Alhambra: A Brief History), and through out time, keepers were assigned to watch over it and make improvements. After this point in the history that the *Patronage of the Alhambra and Generalife* present, one finds that English and Spanish versions tell slightly different stories.

The English version stops at 1492 and fast-forwards to 1631, which is problematic because it erases the expulsion of the Moriscos from its history. As I previously mention, 300,000 people were forced to leave the country and many more were forced to convert to Christianity, but this is not even hinted at in this tourism text. Instead, the text points the reader

to the reality that the Venegas family had custody until 1921 when the State took it over (Know the Alhambra: A Brief History).

Although incomplete, the Spanish version of the text provides a more detailed history in terms of what occurred after the Kingdom of Granada fell in 1492. It briefly explains the repairs to the fortress, the construction of the palace of Charles V on the grounds, the impact of the Napoleon era, and the way in which it became a national monument - but again fails to recognize the reality of the expulsion. In terms of repairs and the construction of the palace, the text states,

...the Alhambra was established as a Royal Palace with jurisdiction charge by the Count of Tendilla. The Catholic kings ordered intensive repairs and were greatly served by Morisco artisans. The emperor Charles V decided, in 1526, the construction of the a palace named after himself, along with other very significant projects within the Roman Renaissance style (My translation - Conoce la Alhambra)

...la Alhambra quedó establecida como Casa Real con jurisdicción exenta a cargo del Conde de Tendilla. Los Reyes Católicos ordenaron intensas reparaciones sirviéndose en gran medida de artesanos moriscos. El Emperador Carlos V decide, en 1526, la construcción del palacio que lleva su nombre, junto a otras construcciones muy significativas de gusto renacentista romano (Conoce la Alhambra).

Keeping in mind that the Alhambra represents the preservation of Arab culture, this statement provokes two questions. The first deals with the assumption that the Alhambra needed lots of work in 1492, but what remains unclear is what kind of repairs were needed and why. The *Encyclopædia Britannica* states that, “immediately after the expulsion of the Moors in 1492, their conquerors began, by successive acts of vandalism, to spoil the marvelous beauty of the Alhambra” (The Alhambra). Were these repairs a means to fix the damage that conquerors had created, or was it a means to ‘modernize’ or ‘Europeanize’ the fortress to align more with Western Europe at that time and demonstrate the Christian conquest? The texts leave these questions unanswered.

The second deals with the fact that Charles V chose to build a palace in the same space as the Alhambra, which can clearly be interpreted as an attempt to physically dominate a traditionally 'Moorish' space. In the early 1530's, Charles decided to build a palace that would access the Court of the Myrtles and the Court of the Lions because he enjoyed them the most. He granted that 50,000 ducats be used for the construction, and this money was funded from the annual tributes that Moriscos paid to maintain some of their traditions (Brothers 84). Charles did not spend much time at this palace, and it was never fully completed. What the palace demonstrates is physical domination of the Alhambra, and thus domination over Arab culture in Granada. If the Alhambra represented the preservation of Arab culture, then the placement of a Catholic king's palace would demonstrate that Catholicism now ruled.

The Spanish text continues and claims that,

The Napoleon occupation represented a negative chapter for the Alhambra, for the bombings that occurred in 1812, to the retreat of the French army. Only the bravery of a Spanish soldier could avoid total destruction. A stage of reinventions of the state of the monument, actively supported by Washington Irving (1783-1859), produced a growing interest in the society for the gardens of the Alhambra and Orientalism that evoked the romantic imagination, which is reflected in the visual arts of the time. With the revolution of 1868, the Alhambra was detached from the Crown and was passed to the legislation of the State, which declared it a national monument in 1870. At the beginning of the twentieth century, the care of the Alhambra was entrusted to a Committee (1905), replaced in 1913 by a Board that in 1915 became dependent on the Department of Fine Arts. In 1944 he created a new Board that is held until the transfer to the Autonomous Community of Andalusia of state functions and services on culture (Conoce la Alhambra). (*My translation*)

La ocupación napoleónica supuso un episodio negativo para la Alhambra, por la voladura producida en 1812, al retirarse el ejército francés. Sólo el arrojo de un soldado español pudo evitar casi su total destrucción. A una etapa de reivindicaciones acerca del estado del monumento, secundadas activamente por Washington Irving (1783-1859) se suma un creciente interés de la sociedad por los jardines de la Alhambra y el orientalismo que evoca en el imaginario romántico, muy bien reflejado en las artes plásticas del momento. Con la revolución de 1868 la Alhambra queda desligada de la Corona y pasa al dominio del Estado, declarándose en 1870 'monumento nacional.' Con la entrada del siglo XX, el cuidado de la Alhambra se confía a una Comisión (1905), sustituida en 1913 por un Patronato que en 1915 pasa a depender de la Dirección General de Bellas Artes.

En 1944 se crea un nuevo Patronato que se mantiene hasta el traspaso a la Comunidad Autónoma de Andalucía de las funciones y servicios del Estado en materia de cultura (Conoce la Alhambra).

This excerpt demonstrates that large parts of the fortress were actually destroyed, and it implies that they had to be reinvented under Spanish rule. This reinvention created an increasing interest in the Orient and was heavily influenced by romantic imagination. Additionally, the fortress was in the care of many different individuals and organizations throughout time, and this had a large impact on its structure, care, and preservation. Thus, when the English and Spanish texts claim that Al-Ahmar's court of 1238 remains "as we know it now," we can understand that this is a misconception. What we see today is not purely the product of the Moors, but rather the Christian reinvention of what once represented Moorish power in the Peninsula.

This brings me to my second point that the location of the Alhambra is examined in most tourism texts. The Alhambra

...is located at the top of the al-Sabika hill, on the left bank of the Darro river, to the east of the city, in front of the Albaicin and the Alcazaba neighborhoods. Its strategic position, from which it dominates all of the city and the Granada's plain, suggests that construction began before the arrival of the Muslims (Historical Overview). (My translation)

...está situada en lo alto de la colina de al-Sabika, en la margen izquierda del río Darro, al este de la ciudad, frente a los barrios del Albaicín y de la Alcazaba. Su posición estratégica, desde la que se domina toda la ciudad y la vega granadina, hace pensar que existían construcciones anteriores a la llegada de los musulmanes (Introducción Histórica).

In this quote, there is an attempt to show that the Alhambra is not purely the work of the Moors, and that construction began under the Roman Empire. Its strategic placement offers a way in which it would be protected and preserved throughout time, and it demonstrates the power of the Moorish kingdom in the land.

Another text says that Granada

...is divided by the [river] Darro which runs underground in the city centre. On the right lies Albaicín, the city's oldest quarter; on the left rises the imposing Alhambra. To the south the city is bordered by the Río Genil into which the Darro flows... (The Alhambra).

Again, we see the location as important. It was naturally protected by its placement and had access to water, which is necessary for survival. Additionally, the Darro and Genil rivers intersect could signify the way that cultures meet and mixed under Moorish rule.

The way in which the Alhambra has been reinvented and represented is significant to my third point of the national and global importance of the site throughout time. The Alhambra became a Royal Palace after the fall of Granada in 1492, and was abandoned and partially destroyed during Napoleonic rule. After this period of time, the Alhambra was declared a national, historic, and artistic monument in 1896 by the Royal Order of June 11, 1896 (*La Alhambra y el Generalife: Patrimonio Mundial*). The fortress has been reinvented over time and caused an increase national interest in the Orient and in the site itself (*Conoce la Alhambra*). After many transformations had taken place, interest was generated and the site was declared an historical, cultural, and artistic national monument. Not only does this recognition and honor demonstrate the significance of the site, it also paves the way for future tourism.

In 1984, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) included the Alhambra in the World Heritage sites list for being "...indisputably the most well-known monument of the city and one of the most visited in Spain" (*Alhambra*). This honor demonstrates "...the international commitment that Spain has demonstrated in preserving and protecting this monumental site and its surroundings in an especially careful way" (*my translation - La Alhambra y el Generalife: Patrimonio Mundial*). This event occurred just two years before Spain joined the European Union, and it allowed the fortress to be internationally

recognized. In order to demonstrate the impact of this honor, it is important to explain the criteria that allowed it to be chosen.

In 1984, UNESCO's criteria for becoming part of the Heritage List included:

[representing] a unique artistic achievement, a masterpiece of the creative genius; or [exerting] great influence over a span of time or within a cultural area of the world, on developments in architecture, monumental arts or town-planning and landscaping; or [bearing] a unique or at least exceptional testimony to a civilization which has disappeared; or be an outstanding example of a type of building or architectural ensemble which illustrates a significant stage in history; or be an outstanding example of a traditional human settlement which is representative of a culture and which has become vulnerable under the impact of irreversible change; or be directly or tangibly associated with events or with ideas or beliefs of outstanding universal significance...; and meet the test of authenticity in design, materials, workmanship or setting (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture) (Operational Guidelines for the Implementation of the World Heritage Convention).

The Alhambra meets much of this criteria: Spain recognized that the Moorish elements inside the fortress contribute to it being a unique artistic achievement; it exerted a great amount of influence due to the many roles it played as hosting the Moorish Sultan and converting to a Royal Catholic Court, while also providing very unique landscape in the patios and Generalife garden; it bears a testimony that Muslims did inhabit and rule the land (although it neglects that they forcefully disappeared); it illustrates the significant stage in history when Granada was the last Muslim capital in the Iberian Peninsula; and it is representative of a culture that went through irreversible change, which can be understood by the way the Spanish State attempted to strip away anything that resembled Islam in the country and forcefully expelled over 300,000 people.

What is less clear is the way in which the Alhambra is shown to be intact in the same way that it was previous to the Christian Reconquest. Perhaps this is why it is said to be a site that evolved with time and thus the point in which it preserves is post-'Reconquest.' I say this

because the original artists names are not known and the interior décor is attributed to Yusef I who died in the mid fourteenth century. After the ‘Reconquest’ of 1492, the Alhambra was vandalized and some areas and items were destroyed. Under Charles V, the fortress was rebuilt and modernized to fit within the Renaissance style while adding his own palace, while Philip V “Italianised the rooms” (The Alhambra - *Encyclopædia Britannica*). In 1812, the French blew up some of the surrounding towers “while the whole building narrowly escaped the same fate” (The Alhambra - *Encyclopædia Britannica*), and in 1821, the area was hit by an earthquake that damaged the Alhambra. After this point, the restoration work was taken up by the notable architect José Contreras in 1828, which was eventually continued by his son and grandson (The Alhambra - *Encyclopædia Britannica*). What this history shows is that this national monument was not always such a prized possession of the Spanish State. One has to ask, what point in history is the Alhambra representing today? The texts do not make this explicit.

Today, the Alhambra is known to be one of Spain’s most visited Islamic sites. One text claims that,

Together the Alhambra and the Generalife create the most emblematic, known, and visited monument of Granada. A city, fortress and palace of the kings of the Nasrid dynasty, its rooms and gardens are the finest expression of Muslim art in Europe...” (My translation)

...el conjunto de la Alhambra y el Generalife es el monumento más emblemático, conocido y visitado de Granada. Ciudad, fortaleza y palacio de los reyes de la dinastía Nazarí, sus salas y jardines son la máxima expresión del arte musulmán en Europa... (10 Cosas que no puedes perderte en Granada: 1. Visitar la Alhambra y el Generalife).

There exists a pride about this renowned and highly visited site, but when one takes into account the many transformations that occurred, can the Alhambra still be perceived as an expression of Muslim art when non-Muslims were completing the majority of the renovations and reinventions? These articles do not demonstrate what the Alhambra was actually like it was prior

to the 'Reconquest,' and because of that, one can not accurately assess the way in which they capture the Islamic past. One has to question what is actually being remembered by the Alhambra: does it really remember the Islamic Past of Spain, or does it have a different goal? I would argue the latter.

Fourthly, tourism texts remember the fortress itself in terms of color; as representing paradise; as an example of Islamic art, architecture, and décor; and significant places within the fortress. In many ways, the Alhambra is a "mute guest" (Latour cited in Picken 255) and is one of the only remaining testaments to the Islamic past of Spain.

The first way that one sees tourism texts remembering the building itself is by referring to the Alhambra principally as the 'red castle.' One text states that the Alhambra was named because of its reddish walls "qa'lat al-Hamra'," or red castle (Introducción Histórica). Here, one sees that the Arabic name literally meant that it was red; our understanding of its redness has to do with this association. On a similar note, another text states that, "Due to the reddish colour, the peasants of the valley of Granada (La Vega) called it 'al-kalat al-hamrá' (the castle made of red earth) deriving it to its current name: La Alhambra" (La Alhambra, the Most Important Monument in Europe). This text shows that it received its name from peasants, which follows the linguistic trend of bottom up language change; language change can only occur at the level of the lower class and rise up, and it does not occur from the upper class downward (Hualde). The most significant point of this section is to demonstrate that the discussion of the Alhambra is in terms of color and the mention of the Moorish peasants is not to recognize them, but to present the way they contributed to a local name. By speaking of the Alhambra in this way, those who constructed and occupied it are not mentioned.

A second way in which the fortress itself is remembered is by referring to it being a representation of Paradise. The Alhambra represents ““Harmonic balance between nature, and most of all, a heavenly isolation from its immediate surroundings”” (Navarro cited in La Alhambra, the Most Important Monument in Europe), which shows that it is a very tranquil and peaceful place. The Alhambra is a place where “nature and architecture were to coexist in a serene and sacred harmony” (La Alhambra, the Most Important Monument in Europe). The Generalife gardens are the home to “water sounds, floral scents, beautiful visions and inner balance” (Spain’s Top Attraction - Alhambra Palace) and reflect a “Koranic description of Paradise” (Spain’s Top Attraction - Alhambra Palace). The Koran promises that Paradise will be a place of eternal peace (The Holy Quran, 6:127). It can also be understood as inheriting a rich and fertile land, or inhabiting a garden (The Holy Quran, 47:15). It is a place without sadness, weariness, or fatigue (The Holy Quran, 35:34). Through these Koranic verses, one can understand why the Alhambra can be compared to the Islamic version of heaven. The comparison in itself is not very threatening because it is similar to the Christian concept of paradise - a place of peace, delight, and joy.

A third way one sees the memory of the building itself is in the form of referring to the Alhambra as an example of Moorish advances in water systems, architecture, and art. One text states that,

Water, being very scarce in northern Africa, where the origins of the Nasrid dynasty are from, is present in the main rooms of the monument: the famous Patio of the Lions, the equally well-known Court of the Myrtles, the Hall of Two Sisters, that of the Abencerrajes, the royal bathrooms themselves... (10 Things you can not miss in Granada: 1. Visit the Alhambra and the Generalife). (*My translation*)

El agua, bien escaso en el norte de África, de donde era originaria la dinastía Nazarí, está presente en las principales estancias del monumento: el famoso Patio de los Leones, el no menos conocido Patio de los Arrayanes, la Sala de dos hermanas, la de los Abencerrajes,

los propios Baños reales... (10 Cosas que no puedes perderte en Granada: 1. Visitar la Alhambra y el Generalife).

First, the text claims that Islam in Spain has its origins in North Africa, which lays grounds to rationalize that they were not really Spanish, but rather African. Secondly, water is emphasized as a means to boast its abundance as compared to the scarcity that existed in Africa and other parts of Europe. Before the Moors reached Spain, the Hispano-Romans introduced aqueducts, public baths, and sewage systems to the Peninsula, but the Moors contributed to the development of the hydrology technology water system. Water was taken down from the top of the snow capped Sierra Nevada mountains, and a six kilometer water channel was built. From here, it was taken to the capture point of the canal where it would pass until it reached a water well that would push it through the aqueduct and spread through flat land. After some time, this system was spread out so that the water supply would reach the Generalife, the Alhambra, and its systems (The Alhambra Granada Spain Water Technology and its Importance). The Moors build this system to create necessary water supplies in order that the Alhambra could be maintained, and it was a strikingly unique feature that this Spanish city offered. It took advanced mathematics and science to develop such a system at this time, and it was extremely innovative. The Moors should be praised for the abundance of water that exists in Granada because they accomplished what North Africa and Western Europe could not at this point.

In terms of architecture, “The greatest concern of the architects of the Alhambra was to cover every single space with decoration, no matter the size of the space” (Artistic Introduction), which allows readers to understand that architecture and art go hand in hand. When speaking about the Alhambra, one text states that,

No decorative element was enough. Most of the interior arches are false arches, with no structure; they are there only to decorate... The Alhambra was built with its own special type of column, which is not used in any other building. This column has a very fine

cylindrical shaft, the base of which has a big concave moulding and is decorated with rings on the top part. The capital is divided into two bodies and the first one, cylindrically shaped, has a very simple decoration and a prism with a rounded-angled base and stylised vegetal forms as decoration (Artistic Introduction).

These texts demonstrate that most of the architectural structures inside the palace are not actually to support the structure, but rather, were added as decorations.

In terms of interior decorations, the

Walls are covered with beautiful and extremely rich ceramics and plasterwork. And the coverings have wooden frames that have been exquisitely carved, etc. Even though the Muslim art bans the representation of figures, the decorating themes in the Alhambra are quite varied. The classical calligraphic decoration is used, in particular cursive and kufic inscriptions, which reproduce the words of Zawi ben Ziri (founder of the Nasrid dynasty): ‘Only God is Victor,’ and poems written by different poets of the court. The decorative elements most often used by these architects were stylised vegetal forms, interlacing decoration and the nets of rhombuses (Artistic Introduction).

The goal was to have whole fortress covered in design and art; this recognizes the role that Muslims were the artists. Another piece of data states that the “...carved stucco decoration of the Alhambra was once richly painted and gilded. The walls were covered with colourful tilework decorated with intricate repeating designs. Silk curtains and other textiles added more colour and pattern” (Alhambra Palace, Granada, Spain).

The Moors were skilled at stucco, tile, silk, and textile work; all of these utilitarian services are considered to be admirable because of their intricate and detailed artistic nature. Another text states that,

One of the most impressive decorative elements used in the Alhambra is the mocarabe vault, formed by little cells or alveoluses placed one on top of the other one and which may be admired in the Hall of the Abencerrajes and the Hall of the Two Sisters (Artistic Introduction).

This shows the unique décor that existed in the Alhambra. Again, the Moors are praised for their artistic service.

The Alhambra is generally presented in two, three, or four parts in tourism texts. Rick

Steve's offers the most concise description of the four areas of the Alhambra:

...Charles V's Palace (Christian Renaissance palace plopped on top of the Alhambra after the reconquest, free entry), [the] Alcazaba (empty old fort with tower and views), [the] Palacios Nazaries (exquisite Moorish palace, a must-see), and [the] Generalife (Steves).

These are some of the most common areas in tourism texts, and they are spoken about in very vague terms such as their location on the grounds, their artistic detail, and that much of what can be seen there today is attributed to the Moors of Spain.

In this section, I explain tourism promotions' representation of the historical Islamic past of Spain at the Alhambra. The first theme that I present is representation of the Islamic past of the region and the Christian 'Reconquest' of Spain in the text, where we see the way in which the Moors are represented as building upon the foundations that Romans had laid. This is significant because it shows that these structures are not originally and purely Moorish, while also tying Spain to Christian Rome. This section also brings us to the understanding that the Alhambra was created with the intent to demonstrate the power of the Islamic state during the 11th through 15th centuries, but what is problematic is that it is represented as being the same as it was in 1238. This historical representation is also problematic in the sense that it completely erases the ethnic cleansing, forced conversions, and expulsion of the Moors that occurred from the years of 1492 to 1614. And the final problematic issue within these texts include the way that they present the sites needing renovations, but the reality is that the Alhambra needed renovations because of Christian vandalism, attempts to modernize, and to demonstrate the power and presence of the Spanish State.

The second theme is the importance of the Alhambra's location. Again, readers can see an attempt to tie the origins of the Alhambra to Rome, which minimizes its attribution to the Moors as well as drawing itself near to Christian Rome. The texts also demonstrate that

placement of the site is rather important for the preservation of the culture and the way the water flows around the building is a way in which culture has the potential to meet and mix.

The third theme is the national and global importance of the site. I begin by discussing the ways in which the Alhambra has been reinvented over time, and question the authenticity of its current representation claiming that the Alhambra we see today does not represent the same exact space that would have been seen in the 13th and 14th centuries, but rather the renovations and reinventions that have been conducted while under Christian rule.

And to conclude, I discuss the memory of the building itself in terms of color, as representing paradise, as an example of Islamic art, architecture, and décor, and significant places within the fortress. These texts demonstrate the way in which the Alhambra is a physical space that speaks of itself, and its builders are generally understood in utilitarian terms for what they contributed to its elaborate construction. By emphasizing the Alhambra itself, while cleansing and even ignoring the history of the Moors, the discussion of their power and influence can be neglected.

SILVES CASTLE

I will now present common themes represented in the promotional tourism for Silves Castle. The most common themes in this data speak of pre-Christian Portugal, the national importance of the castle, its location, its principle purpose being for leisure, and the memory of the building in terms of it being red, highlighted areas, and being a defense system.

First, I will explain the way that pre-Christian Portugal is presented in tourism texts. One text claims that Muslims developed Silves in the fourth and fifth centuries, but it was originally a Roman and Visigoth site (Silves Town), and that the castle was “Built by the Almoravid Arabs

in the 11th Century” acting as “... a reflection of the splendour attained by the Moors in the Algarve” (Castelo de Silves - *visitalgarve.pt*).

The text continues to state,

In the year of 1060, Fernando I, King of Leon and Castile seized this magnificent castle built from red sandstone blocks and taipa; a Moorish mixture of mud and sandstone that hardens out like stone and held it for a short time. It was later retaken by the Moors. In 1189, with the help of foreign forces from England, Germany and a contingent of Flemish crusaders, Portuguese forces, attacked the town destroying everything outside of the town's walls. It took the combined armies six weeks before the Moors surrendered, after an agreement was reached with the Portuguese King Sancho. The Moors along with all their belongings were allowed to leave unharmed. After leaving the safety of Silves castle with the knowledge that their passage to safety was assured, a group of mercenary Crusaders violated the agreement struck with the King of Portugal and every last man was slaughtered. On top of this atrocity the town was ransacked. In 1190, a Moorish force lead by Yacub Ben Yussuf tried in vain to retake the castle. His attempts were thwarted due to the town being stoutly defended by Christian forces with the help of Richard the Lionheart. A more successful attempt was made a year later. The rollercoaster ride for ownership of the castle at Silves was again brought to the fore when it was retaken by Sancho I, in 1198 with the help of German Crusaders. This time around Sancho was unable to keep the castle from falling into enemy hands and gave the order for it to be dismantled. 1242, Silves was finally conquered by the Master of the Order of Santiago; Don Paio Peres Correia, during the reign of Alfonso III, who ordered it to be restored. It is his statue that can be seen just outside the castles gate (Silves Castle).

This text principally deals with the back and forth conflict between the Moors and Christians over the site. In 1060, the castle was first seized by Christians, then it was taken back by the Moors, and finally ‘Europe’ united to overtake Silves from the Muslims. Yet this still was not the end of Moorish-Christian struggle for the land and the back and forth power of the castle went on until 1242, when it was finally conquered by Christian forces for the last time. What is noteworthy is that this text demonstrates that the Muslims did not just surrender, but that they put up a fight for their land; thus the Moors are not represented as being completely weak and inferior to the Christians. The text also points out that the King ordered the Moors to leave the city unharmed, but they were forced to leave and magically slaughtered as they exited, which openly admits some of the faults of the Portuguese state against the Moors. What is relatively

problematic about this text is that it skips from the year 1242 to 1700, and does not acknowledge the expulsion of the Moors at all.

After taking a heavy beating from the constant ransacking of the castle, there was much damage. Beyond this, two earthquakes in the Algarve seriously damaged the castle in 1722 and 1755. It was not until nearly 200 years later in 1940, during World War II, when the castle's restoration began (Silves Castle). In terms of restoration, the most significant castle renovations occurred during the 1940's in conservation projects (Castelo de Silves - *visitportugal.com*), which shows that the modifications have been mainly under Christian rulers. Today, "The central area of the castle has been redeveloped into gardens and there is a new café/centre" (Silves Castle, *carvoeiro.com*), which shows that the castle has been 'modernized' and marketed for contemporary tourism. What Portuguese Kings once tried to destroy because they knew that the Moors were going to invade has ironically been reinvented by the State and has become an important place for tourism.

A second common theme among tourism texts includes that Silves castle is known to be the "most prominent," "best preserved castle in the Algarve," (Silves - Algarve - Portugal) and has gained national importance. The castle became a national monument in 1910 and is considered "the finest monument, and more importantly, the best preserved castle in the Algarve" (Castelo de Silves - *visitalgarve.pt*). Another text reaffirms this quote stating that the castle was "... classified as a national monument since 1910, ... [and] is today the largest, most important and best conserved castle in the Algarve" (The Imposing Moorish Castle of Silves). These quotes present the idea that Silves is and has been the most important and best conserved castle, but its conservation is a relatively new phenomenon. As I previously mentioned, the castle was destroyed in part by representatives of the state while defending it from Muslims and was

nearly destroyed by two earthquakes. It was literally left in ruins for nearly 200 years and meant very little to the state, until 1910 when it was marked a national monument. And preservation did not even start for 30 years after it was declared such. One has to question why it was chosen to be a national monument when 100 years ago it meant little to the Portuguese State and was left to be destroyed.

A third common theme is the way the castle is described in terms of its location. The castle is located on the “top of the hill, surrounded by a curtain of outer walls and eleven turrets” (Castelo de Silves - *visitalgarve.pt*). Another text expresses that, “The imposing castle stands proudly on top of the hill, ringed by its fortified curtain walls and eleven turrets, seemingly functioning as a time machine that carries visitors back to the military fortress that it once so obviously was (The Imposing Moorish Castle of Silves). And another mentions that, “Silves Castle stands majestically on a hill overlooking the town of Silves in the Algarve region of Portugal” (Silves Castle- *guide-to-castles-of-europe.com*). These three quotes all reveal that the castle has a natural protection based on its high location on the top of the hill. They all suggest that it is ‘imposing’ and dominates over the land entire cities landscape, which implies the physical dominion and power that the Moors once had in the land. These quotes also communicate the idea that the castle can act as a time travel machine; by this I mean that they rely heavily on the romantic idea of bring people back to Islamic past in the sense that they are able to see the military portion of the castle and experience its majesty. What is clear is that the Silves Castle visitors see today is not the same castle that existed during the time of the Moors, and even the military area that one can see cannot be entirely attributed to the Moors because Christians also took part in destroying and rebuilding it. Thus, by describing the castle in terms of location, the Islamic past of Portugal is contained.

A fourth common theme present in promotional tourism is that the castle's principal purpose is to act as a place for leisure. One text claims that,

...the imposing and admirable Silves Castle is today a popular place for leisure and recreation, although it still serves as a distinct reminder of the grandeur of the art of the Muslims, reflecting the splendour attained by the Islamic civilisation in the Algarve. It is the ideal space for enjoying a trip into the Portuguese past and for appreciating the fabulous view over the city, countryside and the River Arade below, from what is surely the most beautiful vantage point in Silves (The Imposing Moorish Castle of Silves).

This text clearly portrays that the castle's main role is to provide a place for leisure, yet it reminds tourists of the Islamic past. But it does not go into the details as to what is remembered about the Islamic past - at most, it reminds tourists that this was once a site under Islamic control, but it does not go any deeper than that. The only part of these descriptions that the visitors can actually experience are the majestic views that this text mentions, but they have nothing to do with the Moors.

Which brings me to my second point - this text suggests that the castle's principal role is to provide a place for leisure by the way in which the view is emphasized. Similarly, another text expresses that "No visit to Silves would be complete without visiting the Castle, one of the best viewpoints for looking out over the city and the region" (Castelo de Silves - *visitportugal.com*). What is clear is that it takes little effort to enjoy a view, and that is exactly what these texts offer - a place for leisure and enjoyment.

Beyond just enjoying the views, another text suggests that tourists should, "wear sensible shoes, hold onto the children and scale the walls" (Silves Castle, *carvoeiro.com*)! And another claims that whether tourists prefer the mountains or the sea, they can enjoy "... the scenic lines of houses with whitewashed walls, and the remains of the Moorish castles..." (Silves: A Testament to Portugal's Rich Culture and History). These descriptions of Silves Castle portray it as an interactive family-friendly site where people of all ages and interests can walk, tour, enjoy,

and play. It is attractive because tourists can experience the past in the present whether through enjoying the view, walking around the castle, or climbing the walls; all of which have nothing to do with the Islamic past of Portugal.

A fifth common theme presented in promotional tourism is the memory of the building in terms of it being red, being a defense system, and certain highlighted areas. The building is celebrated and discussed more than the Islamic past of Portugal, and literally acts as a ‘mute guest’ and to its reinvented past. The first way one sees the memory of the building itself and not of the Moors is in the way that the Castle is referred to as being the red, and some texts actually claim that this red stone mixture can be attributed to the Moors (Silves Castle - *guide-to-castles-of-europe.com*) when they are not actually the ones who invented it. One text expresses that Silves was “...built out of the red sandstone of the region and lath and plaster...” (Castelo de Silves - *visitalgarve.pt*), which accurately portrays that the red sandstone came from the region itself, and that the red stone is not an intrinsically Moorish invention. When speaking about the red stone, one text expresses that “The construction is made out of a mixture of argil clay, grit, sand and chalk in addition to the red sandstone typical to the region (Silves sandstone) which provided the reddish tone” (Castelo de Silves - *visitportugal.com*). Again, we see that the color of the castle is important but that it has very little to do with the Moors who ruled there.

Today, “The imposing red sandstone walls dominate the Silves skyline and show the former glory of this city which used to be capital of the Moorish kingdom in southern Iberia” (Silves Castle, *carvoeiro.com*). Another similar text states that, “...The red sandstone castle is a distinct reminder of the Moors, who had once occupied and built Silves into a prosperous town” (Silves: A Testament to Portugal’s Rich Culture and History). What these two quotes demonstrate is that the color of the castle actually serves as a reminder of the Moorish influence

that once occupied Silves, but it does not address the reason why the color of the castle is attributed to them? It appears that the castle is remembered more for its color than for the people who built it - its color is what makes it unique, and merely attributing it to the Moors orientalizes the site thus making it exotic.

A second way one sees the memory of the castle itself and not of the Muslims is by highlighting certain areas, which include the Door of Treachery, the Cisterns located in the citadel, and the statue of King Sancho I. In terms of the Door of Treachery, one text mentions that “Cut into the northern wall, there is a small door, called the ‘the door of treachery,’ which is an object of curiosity not only for its name, but also because it leads directly *out* of the castle” (Castelo de Silves - *visitalgarve.pt*). This door is an interesting discussion point because it alludes to the idea of betrayal between the Christian and Moorish battles over the site, and it provides a tangible way for tourists to feel connected to the history that occurred there.

Another area that tends to be highlighted is the citadel, which is considered to be the castle’s most important area because it is still the home to “...two original cisterns; the storage tanks known as the Moura Cistern and the Dogs Cistern which is said to connect to the river” (Castelo de Silves - *visitportugal.com*). The Moura Cistern is significant because there is a legend that says that, “every year, in St. Johns day a Moorish Girl is heard mourning for a prince to save her” (Silves: A Testament to Portugal’s Rich Culture and History). Another text states that,

The Moorish Cistern, roughly 10 metres high and with four vaulted ceilings supported on columns, and the Cistern of the Dogs, a well 60 metres deep, bring to our mind many of the stories from a Thousand and One Nights. Legend has it that the attentive visitor can hear the wailing laments of the enchanted Moorish maiden, who is still crying over the death of her beloved at the bottom of the well where he committed suicide (The Imposing Moorish Castle of Silves).

What is clear is that tourism texts are not afraid to portray Moorish fables of losing a lover because this emotion is very relatable and actually may allow tourists to enter into a world of fantasy while visiting the site because they can relate to the loss. An additional text relates the two by saying that they “are reminiscent of stories from 1001 Arabian Nights” (Castelo de Silves - *visitalgarve.pt*), which tie them to stories that akin to the Islamic golden age. While these spaces are remembered by their Moorish fables and relation to *1001 Arabian Nights*, their representations do not remember the Moors for who they were in the region. They were much more than just individuals who mourned lovers and they did not live the folk-story lifestyle that *1001 Arabian Nights* portrays.

A third and relevant area that needs to be looked at is the statue located on the castle grounds. There are some differing opinions on whose statue is located outside of the castle; one text states that, “On entering the Castle, there is a statue in honour of king Sancho I who, in 1189, took Silves from its Almohade inhabitants, the final Arab rulers of the city” (Castelo de Silves - *visitportugal.com*). While other individuals have attributed this statue as be of the Master of the Order of Santiago, Don Paio Peres Correia, during the reign of Alfonso III who was the one who finally conquered the castle from the Moors (Heusinkveld). In many ways, it would make sense that the statue would be of Don Paio Peres because he defeated the Moors once and for all in the thirteenth century. But an inscription present on images of the statue is dated 1189, and can therefore be believed to be of Kingo Sancho with the intent to declare Christian domination over the site.

A third way one sees the memory of the building itself and a cleaned version of the Islamic past is the way that the castle is referred to as being the remains of a defense system. One text claims that,

The castle that can currently be see is what remains of a defensive system that included Silves in the Almohade period of Muslim rule (12th to 13th centuries), with some maintenance work carried out by early Portuguese kings after the Christian reconquest in 1242 (Castelo de Silves - *visitportugal.com*).

And another text states that it is “The biggest castle in the Algarve and the most beautiful military monument to the Islamic period in Portugal” (Silves Town). These quotes demonstrate that the site’s primary function in the past was to be a military fortress. Both of these quotes portray the site as only having been a product of the Moors living there, but this is not reality. Not only did Christians defend from inside this castle, there was lots of back and forth in terms of who ruled and reined in the castle. The fact that the first claims that there was only ‘some maintenance work’ in 1242 creates the illusion that nothing happened on the grounds for nearly 800 years, when this is not the case. For example, less than 100 years ago, renovations and the reimagination of the space were occurring, but that does not occur in this text. Because of this, it can be understood that this site does not recognize the original Islamic structure that existed before the Christian ‘Reconquest,’ but rather it presents a space that was created and heavily influenced by the Moors that has been transformed into a Westernized and Christian invention for tourism.

In this section, I explain the most common themes in the Portuguese promotional tourism. First, I discuss pre-Christian Portugal where the Moors are represented as fighting for their land and not just surrendering to Christian rule, while also presenting the problem of the Portuguese expulsion of the Moors not being included in the historical background of tourism texts. In this section, I also speak about the renovations that occurred throughout time and the irony that Portuguese Kings once tried to destroy the castle out of fear that the Moors would reinvade, and today it has been reinvented by the State and has become an important place for tourism. Second, I present the national importance of the castle, where I conclude that the goal of

it becoming a national monument had little to do with creating a space for the Islamic past to be remembered, but rather to create a space that would attract tourists interested in the Orient.

Third, I show that the castle is represented in terms of its location and conclude that by describing it in such a way, the Islamic past of Portugal is cleansed. Fourth, that the castle's principle purpose is for leisure; where I conclude that it is presented as a place for leisure to attract tourists and it appeals to their desire to experience the past in the present, but none of the activities have anything to do with the Islamic past of Portugal. Fifth, I discuss the memory of the building in terms of it being red, its highlighted areas, and as being the remains of a defense system. In terms of associating the red walls with the Moors, the site is orientalized and makes it into an exotic place to travel. By associating the Door of Treachery, the Moura Cistern, and the Dog Cistern, tourists are allowed to feel connected to the history of the space and even relate to some of the emotions that fables tied to these spaces express. Yet the State of King Sancho I is unique in the sense that it just represents Christian domination on the castle grounds. And in terms of being associated with being the remains of a defense system, I conclude that the original Islamic structure that existed before the Christian 'Reconquest,' is not represented; what tourists see today is a structure that was created and heavily influenced by the Moors, but has been transformed into a European invention for tourism.

CHAPTER VIII: ANALYSIS & CONCLUSION

After having presented each of these themes, I will now discuss the similarities and slight differences between the representations of the two sites. I will look at the way the similarities of the sites themselves have “contributed to the performance of tourism development in a tourism place” (Picken 246). These sites act as “mute guests” that are principally understood in terms of material infrastructure and as a reflection of human meaning (Picken 255), which is significant in the tourism industry because its principal goal is to inform, persuade, or remind potential consumers about destinations and experiences (White). The Alhambra and Silves Castle offer tourists a ‘gaze’ of the Orient that European tourists desire to experience while abroad (Santos et al. 1002).

Henderson notes that Islam has been associated with terrorism in most of the West and that some of this association needs to be overcome and addressed to put people at ease because individuals are more anxious about traveling to Islamic nation (Henderson 137). One of the ways in which Spain and Portugal have played on this anxiety is by bringing back to life their ‘dead’ Islamic pasts to make an exotic experience of the Orient without the perceived risks of traveling to Islamic countries accessible. In that same vein, the principal goal of these sights is not to necessarily remember the Islamic Past of Spain and Portugal, but rather use what they could of this past to create spaces where tourism to Orient is accessible to European tourists.

A COMPARISON OF THE COMMON THEMES

The first way that the tourism texts for the Alhambra and Silves Castle are similar is that they both claim the sites date back to the Roman era. Of the Alhambra, it is believed “that some kind of construction was built during the Roman period and even earlier” (Know the Alhambra: a Brief History). One area of the Alhambra, the Alcazaba, is said to have probably been a Roman

fort (Steves). Of Silves castle, its cisterns are attributed to the Romans (Silves Castle - *guide-to-castles-of-europe.com*). And another text claims that

It is one of the biggest and most important [castles] of Portugal and was constructed by the Romans and modified by the arabs (*my translation*).

Es uno de los más grandes e importantes de Portugal y fue construido por los Romanos y modificado por los árabes (Silves: Ruta Turística Silves - Castelo de Silves).

As I have previously mentioned, the emphasis of the Roman empire in the Iberian Peninsula accomplishes two things: it acts as proof that Christianity existed in the land before the Moors arrived, which also supports the claim that the Christians were merely ‘reconquering’ what they had lost to the Moors. By presenting and emphasizing that the sites were both originally Roman, they become less threatening because they are no longer only a symbol of Moorish dominion, which makes the sites accessible to tourists because they prove that there is no potential ‘Islamic-terrorist’ threat today.

The second way that the Alhambra and Silves castle are similar is the way both emphasize that the buildings dominate the town and are imposing. Of the Alhambra, two texts demonstrate the importance that the Alhambra is imposing. The first states that, “There are, however, some more imposing reminders of its past prosperity” (Alhambra, Generalife and Albayzín, Granada). The second presents that, “The Alhambra rises up like an imposing castle with reddish tones in its ramparts that prevent the outside world from seeing the delicate beauty they enclose” (Know the Alhambra). What was once threatening about this image of the Alhambra is that in itself, it represented the preservation of Arab culture in Granada. Outwardly, it would have originally had no sign of being a product of European architecture; rather it was quiet obvious that the Moors built it. The Alhambra can be seen from most parts of the city, and acted as a testament to the dominion and power of the Moors until 1492. At one point, this

threatened the State because it would appear to the naked eye that Islam and Arab culture still dominated Granada. Today, this dominion has been played upon, and because it has been presented as a place for tourism, it is less threatening.

Texts for Silves claim that, “imposing and admirable Silves Castle is today a popular place for leisure and recreation, although it still serves as a distinct reminder of the grandeur of the art of the Muslims, reflecting the splendour attained by the Islamic civilisation in the Algarve” (The Imposing Moorish Castle of Silves). Another text states that, “the imposing castle stands proudly on top of the hill, ringed by its fortified curtain walls and eleven turrets, seemingly functioning as a time machine that carries visitors back to the military fortress that it once so obviously was” (The Imposing Moorish Castle of Silves). And similarly, the image of the Silves castle represented the power of Moorish culture in Silves. The architecture is a testament in itself of the Moorish influence and power; it was a military fortress. It was a place where Moorish-Christian conflict occurred, and it was obviously a threat because the State tried to destroy parts of it. Like the Alhambra, Silves’s dominion has been played upon, and because it has been presented as a place for tourism, it is less threatening.

Because the sites are both presented as being imposing examples of the Islamic past of Spain, a third similarity is that they both highlight the physical dominion of Christian empires. On the grounds of the Alhambra lies the Palace of Charles V. And on the grounds of Silves Castle, a statue of King Sancho I was placed. The addition of these Christian symbols on the grounds of both sites act as a statement that they are no longer under Islamic control, but rather, under Christian rule. These physical signs of Christian domination not only make an interesting place to take pictures for tourists, but they highlight that they are tourists are safe because the spaces are still under non-Muslim control.

A fourth similarity among promotional tourism for both sites is the emphasis placed on the color of the buildings rather than the individuals who built and occupied them. Texts correlate the reddish color of both the Alhambra and Silves to the Moors, but they have little to do with its color. The Alhambra is associated with this color because its original Arabic name, *qa'lat al-Hamra*, literally meant red castle (Introducción Histórica). The correlation between Silves castle and it being red is clearly coincidental; it was the color of the region's material that gave the castle its reddish tone (Castelo de Silves - *visitalgarve.pt*), but attributing it to the Moors orientalizes the site thus making it exotic.

As Henderson notes, Islam has been associated with terrorism in most of the West (137), and in light of this the humanistic qualities of the sites are not brought out, but rather, they are represented as cultural products, which are not threatening because no modern perceptions of 'Muslims' can be attributed to them. If the tourism texts were to claim the influence that the Moorish past actually had on the nations, there would be the potential for increased fear and anxiety to travel there.

Similarly, the fifth way that these sites are similar is that much of the identity of the Islamic past of Spain and Portugal is represented in terms of the individuals' utilitarian skills, and by this I mean the way in which the Moors are primarily represented through their contribution to the architectural and artistic contributions of the sites. What this conveys is that the Moors had no real imprint on society except for the good that they could provide - which is not the case. In fact, their heavy influence on the culture of Granada was very threatening to the State because the Moriscos were not taking steps to assimilate into Spanish culture; they continued to speak Arabic, dress in traditional Morisco clothing and jewelry, and use the Arab baths even after the 'Reconquest' was complete and forced conversions had begun (Navagero

138). The Spanish Crown would have perceived this as a threat because it appeared that the three conversion ultimatums, to remain in Spain and accept baptism; remain, refuse baptism, and become a slave; or exit Spain and become a refugee in an Islamic country (Harvey, *Muslims* 101-06), had no real impact on the eradication of Arab tradition or Islam in Spain. The idea that Spain failed at converting this population probably aroused a sense of failure and shame, which opened the door for further legislation to ensure their conversion - the expulsion. And the perceived threat the Moors presented to the Portuguese State is clear by the 1492 expulsion; therefore, it makes sense that the State would not want to attribute any other cultural influences in Portuguese society to the Moors.

By presenting only the material and therefore utilitarian impact that the Moors had on Spain and Portugal, they are freeing themselves from the potential threat that the late Moorish leaders once presented. It is much less threatening to present the goods that the Moors produced rather than their very dominating presence. This contributes to the tourism because tourists are much more likely to want to consume material culture rather than remember the dominion that the Moors once had in the Peninsula.

The sixth way in which these two sites' representations are similar is the way in which they differentiate the history of the Moors from the history of the Spanish and the Portuguese. The first way the texts show this is by referring to the Islamic past of the Iberian Peninsula as the 'Moorish or Arab' past. By doing this, the texts demonstrate that they are not actually part of the Spanish or Portuguese past, but rather, part of the Moorish, Morisco, Muslim, or Arab past. This creates an exclusionary discourse where 'we' becomes Spain and Portugal and 'them' becomes the Moors. The second way is that the texts present the idea that Islam was never actually part of their societies because of the threat that they presented. Again, this is obvious given the history

of Spain - Moors were forced to convert to Christianity and were eventually were expelled, and in Portugal, they were just expelled. What this implies is that the Moors really never had a place in Spanish or Portuguese society.

The seventh way in which these texts are similar is that they make *no* mention of the forced conversions and ethnic cleansing that occurred in either country. This is problematic because hundreds of thousands of people were forced to change their religion and leave what had been their homes. The expulsion was intended to homogenize each nation, and it was a way in which the State, without penalty, could create whatever type of population that it wanted. By not making this significant detail present in tourism websites, the States do not have to take responsibility to what was done to these people - there is no accountability if no one knows.

CONCLUSION

The European Union can be understood as an identity builder, and this is seen by its impact on political order in the nation states, the creation of peaceful integration, and the creation of symbols for belonging (Gillespie & Laffan 142-3), which include an EU hymn, flag, and an annual EU day (Neumann). On the EU level, there exists a tension between the collective identity and the citizenry's sentiments of belonging; most citizens of the EU identify more with their nation than the super-nation. In terms of resolving this issue at the EU level, the super nation attempts to embrace its very different members by creating slogans such as being 'united in diversity' and defining itself as being cosmopolitan. The EU desires to be 'united in diversity' and cosmopolitan, but it's citizens create a hurdle to achieving the level of inclusivity wanted. EU citizens are much more exclusive than the EU, and this ideology of exclusion can be seen in the way that tourism texts for the Alhambra and Silves castle selectively represent the Islamic past as a means to prove that there exists an 'other' in Europe. The European Union has a very

difficult job to do; the sentiments of its citizens do not match its level of inclusivity, and this will be difficult but necessary to overcome for cosmopolitanism to be a reality on the ground.

In order to support my claim that tourism texts selectively represent the Islamic past of Spain and Portugal, I provided an overview of the historical past of al-Andalus, the ‘Reconquest’ of the Iberian Peninsula, and the expulsion of the Moors. This background is important when comparing what occurred to the way in which it is represented today; one can clearly note what has been watered down and what has been removed completely. This portion of the work is also significant because it demonstrates the rather different ways in which Spain and Portugal represent their pasts; Spain emphasizes its Moorish past and Portugal emphasizes its Jewish past. In the scope of this work, this is important because the way in which the pasts are represented today are similar, although they have historically been emphasized in very different way, and alludes to the existence of the Islamic past being a ‘common other’ among the nations’ citizens.

In order to provide a background for my argument that tourism media selectively represent the Islamic past, I provided contextual information on tourism and identity in the European Union, Spain, and Portugal. First, I demonstrated that the history and regulations of tourism in the European Union and Portugal. Second, I showed how identity is defined by the European Union and how citizens define themselves. If the EU recognized the potential that these sites have in representing a place of pre-EU cosmopolitanism, it could help promote the inclusive identity that it has in mind, but at this point, the EU has not taken advantage of this opportunity.

The literature review allowed me to create a framework for my claim that contemporary tourism websites repackage the Islamic past of Spain and Portugal as a means to create an accessible ‘Orient’ for European tourism. First, I discussed tourism literature which included the

ways in which tourism is defined; presented common tourism advertising strategies; discussed the impact of Islam on tourism destinations; and discussed the role and creating of tourism in ethnic neighborhoods. Second, I discussed the evolving definition of identity in Europe; the EU's claim of having a cosmopolitan identity; and the sticky situation that national identities present to the idea of a collective European Union identity. The first portion of my literature review demonstrated that the history of these sites has been repackaged to fit with what European tourists want to experience is clearly framed by my explanation of tourism research; tourism literature appeals to a target market's desire to experience the exotic, and the tourism space is presented in a way that meets the desires of the target market.

The largest target market is intra European Union tourism making up 89% of international Spanish tourism and 88% of international Portuguese tourism, which accounts for 59% of their total non-resident tourism. The second portion discussed the way in which Islam as represented at these tourism sites could function as the 'exotic other' of Europe rather than actually being considered European; the ways that the Alhambra and Silves Castle are represented are directly connected to providing this population with an exotic experience. To meet this population's tourist gaze, the Islamic past of Spain and Portugal have been recreated in a way that would be desirable to members of the European Union, and the fact that this history has been orientalized demonstrates that Islam does not actually belong to European identity; if it did, these places would no longer be considered exotic. Here, I demonstrate the way that history is repackaged to attract tourist and how the Islamic past is presented as an opportunity to experience the 'exotic other.'

In order to demonstrate the way this occurs in the data, I first present the common themes present in promotional tourism for the Alhambra and Silves Castle. For the Alhambra, these

themes include the Islamic past of the region and the Christian ‘Reconquest’ of Spain; the national and global importance of the site; the importance of its location; the memory of the building itself in terms of color, as representing paradise, as an example of Islamic art, architecture, and décor; and significant places within the fortress. I then discuss the common themes present in data for Silves Castle, which include pre-Christian Portugal, the national importance of the castle, its location, its principle purpose being for leisure, and the memory of the building in terms of it being red, highlighted areas, and being a defense system. All of these representations are a way in which the regions’ historical pasts are produced as an accessible version of the “Orient” for European tourism consumption.

After discussing the common themes, I present the ways in which their representations are similar. First, they both claim the sites date back to the Roman era. Second, they emphasize that the buildings dominate the town and are imposing. Third, they highlight the physical dominion of Christian empires. Fourth, the emphasis placed on the color of the buildings rather than the individuals who built and occupied them. Fifth, much of the identity of the Islamic past of Spain and Portugal is represented in terms of the individuals’ utilitarian skills, and by this I mean the way in which the Moors are primarily represented through their contribution to the architectural and artistic contributions of the sites. Sixth, the way in which they differentiate the history of the Moors from the history of the Spanish and the Portuguese is similar. Seventh, they make *no* mention of the forced conversions and ethnic cleansing that occurred in either country. Today, the Moors are merely mentioned in most texts as the individuals who built these fantastic monuments, but who they were, what happened to them, is not what predominantly appears, which appears to be a very clear indication that this history is not understood as being Spanish or Portuguese, but much less European.

In this work, I specifically shed light on the tension between the desire to have of an inclusive, diverse, cosmopolitan European identity and the lack of representation that Europe's Islamic past receives in tourism websites today. The way in which the EU markets itself through slogans and defines its values demonstrate an attempt to be inclusive is an admirable goal, but it is difficult to achieve because of its citizen's sense of belonging. Neuman states that it is safe to assume that "the integration of a human collective necessarily involves the exclusion of nonmembers. What forms this exclusion takes, how it is performed, and how strongly it is insisted upon are questions for empirical inquiry." Unfortunately in this case, cleansing and exclusions of the Islamic past of Spain and Portugal is what sells to European tourists, and until this is not the case, it will continue to occur.

What is clear is that the Islamic past of Spain and Portugal represented in tourism texts was never to intentionally honor the Moors that ruled in the land. Instead of remembering who they were and their influences, outside of the utilitarian ones, tourism websites have used whatever information is beneficial to them to make an accessible 'Orient' for European tourism. This clearly demonstrates that at the level of EU citizenry, Islam is not really considered to be European, but rather can be understood as a European tool for having oriental other. In terms of my research, this is best understood as the ways in which tourism discourse renegotiates and sanitizes the Islamic past of Spain and Portugal in such a way that it is considered the 'exotic other' of Europe's citizens - not being part of Europe's past, but rather its own Islamic one.

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APPENDIX: DATA PRESENTATION OF TEXT FROM TOURIST SITE WEB PAGES

This appendix includes examples of text drawn from tourism web pages describing two national monument sites that are the subjects of the research in this thesis, Silves Castle in Silves, Portugal, and Alhambra in Granada, Spain.

SILVES CASTLE

1. “Castelo de Silves.” *visitalgarve.pt*. Turismo de Portugal, n.d. Web. 13 October 2011.

Built by the Almoravid Arabs in the 11th Century, the Silves Castle is a reflection of the splendour attained by the Moors in the Algarve. Declared a national monument in 1910, it is today the finest monument, and more importantly, the best preserved castle in the Algarve. This impressive castle - built out of the red sandstone of the region and lath and plaster - is situated at the top of the hill, surrounded by a curtain of outer walls and eleven turrets.

The gigantic main door, facing Medina, is protected by two towers and a guard house. Cut into the northern wall, there is a small door, called the “the door of treachery,” which is an object of curiosity not only for its name, but also because it leads directly out of the castle. Inside, there is an outstandingly restful garden and an underground food store, which used to be granaries in Moorish times, with small openings at ground level. The Moorish Cistern measuring 10 metres high and with four ceilings on columns, and the Dogs’ Cistern, a 60-metre deep well are reminiscent of stories from 1001 Arabian Nights.

A visit not to be missed, full of fragments from history enabling the visitor to imagine life as it would have been a thousand years ago.

2. “The Imposing Moorish Castle of Silves.” *algarve-portal.com*. Emerald Club, n.d. Web. 13 October 2011.

Built by the Almoravid Arabs in the 11th century, the imposing and admirable Silves Castle is today a popular place for leisure and recreation, although it still serves as a distinct reminder of the grandeur of the art of the Muslims, reflecting the splendour attained by the Islamic civilisation in the Algarve. It is the ideal space for enjoying a trip into the Portuguese past and for appreciating the fabulous view over the city, countryside and the River Arade below, from what is surely the most beautiful vantage point in Silves. Having been classified as a national monument since 1910, Silves Castle is today the largest, most important and best conserved castle in the Algarve.

With its red walls - since it was built out of red sandstone and dried mud - the imposing castle stands proudly on top of the hill, ringed by its fortified curtain walls and eleven turrets, seemingly functioning as a time machine that carries visitors back to the military fortress that it once so obviously was.

The enormous main gate, which can be reached through the Medina, is protected by two towers, and the guardhouse, which, although no longer used, seems to cast a wary eye over the visitors as they enter the fortress. Dug out of the wall to the north, a wicket gate known as the “traitors’ gate” draws the attention of the more curious visitors, not only because of its name, but because it provides direct access to the outside.

Amongst the various interesting features inside the walled enclosure are the relaxing garden and the underground food stores, old Arab silos which can be entered through small openings at ground level. The Moorish Cistern, roughly 10 metres high and with four vaulted ceilings supported on columns, and the Cistern of the Dogs, a well 60 metres deep, bring to our mind many of the stories from a Thousand and One Nights. Legend has it that the attentive visitor can hear the wailing laments of the enchanted Moorish maiden, who is still

crying over the death of her beloved at the bottom of the well where he committed suicide.

This is one of the visits that you cannot afford to miss, as it is a trip that is filled with fragments of history and traces of the Moorish presence, allowing you to imagine just what life in the castle must have been like some ten centuries ago.

3. “Castelo de Silves.” *visitportugal.com*. Tourism de Portugal, 2008. Web. 13 October 2011.

No visit to Silves would be complete without visiting the Castle, one of the best viewpoints for looking out over the city and the region. The castle that can currently be seen is what remains of a defensive system that included Silves in the Almohade period of Muslim rule (12th to 13th centuries), with some maintenance work carried out by early Portuguese kings after the Christian reconquest in 1242. The structure was made up of various sections: the citadel, the upper fortified walls, the cuirass, the outer walls and various ditches and barbicans that underpinned the integral construction of the city.

The walls take on the shape of an irregular polygon, strengthened by eleven external rectangular towers. Four of the towers underwent changes in the 14th and 15th centuries with arched rooms and broken arched gothic gates added. There were two exits through the walls; the main double gate leading down to what was then the medina (currently the city) and another smaller gate facing north. This provided direct access to the exterior and became known as the Traitor’s Gate.

The citadel is the most important area still housing two original cisterns; the storage tanks known as the Moura Cistern and the Dogs Cistern which is said to connect to the river. Ongoing archaeological work is seeking to excavate a Muslim residence that is believed to be the “Palace of the Verandas” and home to the master of these lands. There are various references to this in documents from that period.

The construction is made out of a mixture of argil clay, grit, sand and chalk in addition to the red sandstone typical to the region (Silves sandstone) which provided the reddish tone. The most significant restoration work on the castle was carried out in the major conservation projects carried out across Portugal throughout the 1940s.

On entering the Castle, there is a statue in honour of king Sancho I who, in 1189, took Silves from its Almohade inhabitants, the final Arab rulers of the city.

4. "The Gardens." *silvesalgarve.com*. Quintal do castelo, n.d. Web. 13 October 2011.

Silves has always been known for its beautiful and aromatic gardens. It still is. Along the centuries it has inspired many poets. This is a unique place, where the Mediterranean flowers, smells and colors remind us of ancient times. The first thing that comes to mind about the Algarve to any Portuguese is the variety of beaches. They are fantastic. The second is the specific scent. Travelling by car from Lisbon we know that we have reached the Algarve because of the aroma. Coming by plane, a traveler will try as quick as possible to inhale the scent of the Algarve to have the feeling of being home, or on friendly soil. The secret is a tiny, sticky, white plant growing on every slope of the Algarve: the "estevas" (Gum Rockrose). In this garden there is a wonderful collection of almost everything that gives these intoxicating scents: almond and fig trees, "dama da noite" (*Cestrum nocturnum*), jasmine, rosemary, lavender, "nêspira" tree (medlar - *Mespilus germanica*), orange blossom ... a flowering paradise.

5. "Silves." *silvesalgarve.com*. Quintal do castelo, n.d. Web. 13 October 2011.

Silves is a calm and friendly city. It seems as if it stands still in time, and takes us into a distant past connected to an Islamic culture of which the imprint can still be felt. Visiting

the city one feels the soul and the music of the Arab poets and we enjoy the sweet taste of the oranges. The air we breathe is sweetened by the perfume of the almond trees, the fig trees, the orange trees, or the wild plants growing in the surroundings. The colorful local market deserves a visit. There we can buy all the seasonal and local vegetables, or the freshly caught fish. The café under the arches of the Town hall is another place not to be missed: here the typical cakes are here the best, just like the coffee, the garden in front is beautiful the whole year round, and D. Rosa the best of hostesses! And of course there is much more to see, starting with the castle, the museum, the churches, the library ... passing through many different squares and gardens, stairs and corners ... each with its own charm!

6. "Castelo de Silves." *whatsonwhen.com*. Whats on When, n.d. 13 October 2011.

Located at the highest point in town, Silves Castle once formed part of the wall that encircled the city. It was also an important defence when it was the capital and residence of the Moorish kings of the al-Garb. Steeped in history, the castle has a total of 11 towers, some of which have been modified over the centuries, and a set of sandstone walls that have remained virtually intact. A 60 metre-deep well can be found inside the building, as well as a set of vaulted cisterns that still supply the town with water. The castle also hosts events throughout the year.

7. "Silves Castle." *guide-to-castles-of-europe.com*. Guide to Castles of Europe, 2011. Web. 13 October 2011.

Silves Castle stands majestically on a hill overlooking the town of Silves in the Algarve region of Portugal. In the year of 1060, Fernando I, King of Leon and Castile seized this magnificent castle built from red sandstone blocks and taipa; a Moorish mixture of mud and sandstone that hardens out like stone and held it for a short time. It was later retaken by the Moors. In 1189, with the help of foreign forces from England, Germany and a contingent

of Flemish crusaders, Portuguese forces, attacked the town destroying everything outside of the town's walls. It took the combined armies six weeks before the Moors surrendered, after an agreement was reached with the Portuguese King Sancho. The Moors along with all their belongings were allowed to leave unharmed. After leaving the safety of Silves castle with the knowledge that their passage to safety was assured, a group of mercenary Crusaders violated the agreement struck with the King of Portugal and every last man was slaughtered. On top of this atrocity the town was ransacked.

In 1190, a Moorish force lead by Yacub Ben Yussuf tried in vain to retake the castle. His attempts were thwarted due to the town being stoutly defended by Christian forces with the help of Richard the Lionheart. A more successful attempt was made a year later. The rollercoaster ride for ownership of the castle at Silves was again brought to the fore when it was retaken by Sancho I, in 1198 with the help of German Crusaders. This time around Sancho was unable to keep the castle from falling into enemy hands and gave the order for it to be dismantled. 1242, Silves was finally conquered by the Master of the Order of Santiago; Don Paio Peres Correia, during the reign of Alfonso III, who ordered it to be restored. It is his statue that can be seen just outside the castles gate.

Twice during the 1700's the Algarve was rocked by heavy earthquakes which seriously damaged the castle. The first time was in 1722 and the second time was 1755. It was not until the start of the Second World War in 1940, which Portugal played no part in that the castle was restored.

Silves castle was constructed with eleven square towers, two of which are barbicans joined to the ramparts by a supporting arch that holds up the walk way. There were two entrances to the castle grounds; the main gate defended by two towers and a so-called

‘traitors-gate’. During the 14th and 15th century, four of the towers which were modified at the time, have gothic doorways, vaulted halls and stones bearing the marks of medieval masons. Inside the castles walls, nothing remains of the original Moorish buildings but two cisterns; a small one, 60 meters deep of Roman origin, and a larger one. The larger one is called ‘El Moura Encantada,’ after a legend that says you can hear a Moorish princess mourning her beloved at this well where he committed suicide.

8. “Silves Castle.” *tripadvisor.co.uk*. Trip Advisor, n.d. Web. 13 October 2011.

Type: Ancient Ruins; Cost: Free

9. “Silves Castle.” *carvoeiro.com*. Carvoeiro: a Village in the Algarve, n.d. Web. 13 October 2011.

For a taste of the Algarve of old a trip to the castle in Silves is a must. The winding streets of Silves may be beautiful but they are not great for parking so it is best to leave the car where you can and then make the journey on foot up the hill to the castle - as long as you are walking up hill then you are still not there yet! The imposing red sandstone walls dominate the Silves skyline and show the former glory of this city which used to be capital of the Moorish kingdom in southern Iberia. The castle is well sign posted but the actual entrance is a little confusing and it usually looks like it is closed but go in through the large gates and then turn left into the small shop which also acts as the entrance to the castle. You have to pay to go into the main castle but there are various discounts available for OAPs, students, children and for family tickets.

The main draw of the castle has to be the views from the walls, this the place that health and safety forgot so wear sensible shoes, hold onto the children and scale the walls! The castle has very little actually remaining apart from the walls but there are small rooms along the walls with displays, although the explanations are only in Portuguese. The central

area of the castle has been redeveloped into gardens and there is a new café/centre which always appears to be closed whenever I go there, however the toilets are open. If you want to learn more about the history behind the castle it is best to visit one of the museums in Silves as the information within the castle itself is limited but take your camera to capture the views from this privileged vantage point.

10. "Silves - Algarve - Portugal." *silvesuncovered.com*. Algarve Uncovered Lda., 2008. Web. 31 January 2012.

The most prominent monument is Castelo de Silves, which is now the best preserved castle in the Algarve. The castle and the Cathedral beside it are the first buildings you see as you approach Silves, as they sit on the hilltop above the town.

The castle offers spectacular views from the battlements. It has eleven towers, two of which are barbicans, and thick walls that enclose an area of 12,000m². Four of the towers, modified at the time of reconstruction work in 14/15th centuries have gothic doorways.

The castle once sheltered the old Moorish 'alcáçova' which was the residence of the lord of the city. Not much remains of the defensive walls and towers which protected Silves, but one of the four gates remains and is the 'Torreão da Porta da Cidade' (The turret of the City Gate). Inside the tower are two rooms and annexes which now house the Municipal Library.

11. "Silves." *travel-in-portugal.com*. Travel in Portugal, 2012. Web. 31 January 2012.

Today Silves is an attractive, crumbling place of outdoor cafes and scented orange groves dominated by one of the best-preserved castles in the Algarve. The Moorish Fortaleza, which boasts a complete set of sandstone walls and detached towers, occupies twelve thousand square meters on top of the hill that overlooks the town.

12. "Silves: A Testament to Portugal's Rich Culture and History."
top10portugal.com. Top 10 Portugal - Best of Portugal, 2012. Web. 31 January 2012.

The rich mountains and seas, the scenic lines of houses with whitewashed walls, and the remains of the Moorish castles are just some of the attractions that welcome tourists in Silves Portugal region. Situated at the western portion of the Algarve region, it has become the second home to holiday visitors who are looking for an escape from the hustle and bustle of city.

Silves Portugal region is mainly an agricultural center, but many people visit this town for the historic red sandstone castle and red and white cathedral, as well as the town's panoramic hills and the region golden beaches. This modern progressive town reflects its rich and colorful past that has charmed the culturally and historically inclined tourists to explore its every corner.

Silves two most visible buildings, the red sandstone castle and the 13th century cathedral, provide a window to its rich past. The red sandstone castle is a distinct reminder of the Moors, who had once occupied and built Silves into a prosperous town. This castle is located on top of a hill, thus providing visitors a breathtaking view of the neighboring town, the countryside and the Arade River. Another interesting attraction inside the red-walled castle is the Cistern of the Dog, which is a 60-meter deep well, that some believe to be connected to the river. Also there is another Cistern (Cisterna da Moura) where it is said that, every year, in St. Johns day a Moorish Girl is heard mourning for a prince to save her.

13. "Silves Town." *portugalvirtual.pt*. Virtual Portugal, n.d. Web. 31 January 2012.

The dark red of mighty castle walls that loom over the city and the surrounding countryside. The interplay of stone and light on the gothic architecture. Vestiges of the Moorish presence in the city's history. Streets of white houses that reflect the sun and the

blue sky. Herein lies the appeal of Silves where the past merges with the present. Castle - The biggest castle in the Algarve and the most beautiful military monument to the Islamic period in Portugal. It has its origins in the ramparts built around the town during the Moorish occupation, probably on the site of late Roman or Visigothic fortifications (4th /5th centuries). Its eleven towers, two of which are barbicans - joined to the ramparts by a supporting arch that holds up the walk way - and thick walls enclose an area of approximately 12,000 m². The double entrance is gateway defended by two towers and the opening of the 'traitors' gate in the north facing walls still remains. Four of the towers have gothic doorways, vaulted halls a stones bearing the marks of medieval masons.

14. "Silves Castle." *historvius.com*. Historvius: Mapping History, 2012. Web. 31 January 2012.

Silves Castle (Castelo de Silves) is an imposing Moorish stronghold which defended this once thriving Moorish settlement in the twelfth and thirteenth centuries. Following the re-conquest by Christian forces in 1242, Silves Castle was altered and renovated, this work continuing throughout the fourteenth and fifteenth centuries. Today, Silves Castle is a great remnant of what would have been a powerful Moorish settlement. There are some remains of the buildings which were once housed within the walls of Silves Castle and of the Roman fortification on which it was built, mostly in the form of excavated foundations which visitors can wander around. A couple of cisterns from these periods also remain. However, the highlights of Silves Castle are its well preserved defensive walls, turrets and gates.

15. "Castelo de Silves (Silves Castle)." *whatsonwhen.com*. Whats on When Limited, 2012. Web. 31 January 2012.

Located at the highest point in town, Silves Castle once formed part of the wall that encircled the city. It was also an important defence when it was the capital and residence of

the Moorish kings of the al-Garb. Steeped in history, the castle has a total of 11 towers, some of which have been modified over the centuries, and a set of sandstone walls that have remained virtually intact. A 60 metre-deep well can be found inside the building, as well as a set of vaulted cisterns that still supply the town with water. The castle also hosts events throughout the year.

16. "Silves." *algarve-gids.com*. Algarveogids, 2011. Web. 31 January 2012.

The Castle - The sentry path around the ramparts affords good views of the town and surrounding countryside.

17. Rodger, J.D. "Silves Algarve Portugal." *ezonearticles.com*. Ezine Articles, 2012. Web. 31 January 2012.

The Silves Castle is one of the most famous tourist destinations in Silves Algarve Portugal, especially among foreign visitors. The castle was initially put up during the 4th to 5th century and it went through various forms of siege until it evolved into the tourist spot that it is currently known as. Aside from the castle's rich history and architectural design, one of the main reasons why the castle is popular among tourists is that you are treated to a spectacular view of the nearby town and countryside from inside the castle.

18. "Portuguese Holidays: Your Guide to the Allgarve." *slices-of-life.com*. Slice of Life, 2012. Web. 31 January 2012.

The ruins of Silves Castle is over twelve centuries old in some parts and offers stunning views over the town of Silves and costing only a couple of Euros to get in makes it the perfect place to explore for an hour or two. Standing right next door to this beautiful relic is Silves Cathedral with a whole host of stunning artefacts on display, whether you're religious or not it's hard not to feel a little humbled as you're wondering around this Gothic building.

19. "Silves: What to See." *portugaltrails.com*. Portugaltrails - Viagens e Turismo Lda, n.d. Web. 31 January 2012.

The castle dates back to Moorish times and was built on Phoenician or Roman remains. The thick sandstone walls have a reddish hue and a few half-ruined towers are still standing. It is the largest castle in the Algarve.

20. "Very Impressive for a Ruin." *wayfaring.info*. Mobile Network LTD., 2011. Web. 31 January 2012.

Silves Hall was likely built, on the situation of lately European or Visigothic fortifications from the 4th/5th centuries, during the Muhammedan getting, which started around 715, and was construct of the metropolis walls that surrounded the towns people. In 1060 the castle was understood by Fernando I, Businessman of Metropolis and Territory. In 1189 European Christian forces, aided by thousands of Spin, German and Dutch Crusaders on their way to the Spot Sphere, attacked the townsfolk. In 1189, with the helpfulness of adulterant forces from England, Frg and a contingent of Ethnos crusaders, Lusitanian forces, attacked the townsfolk destroying everything extracurricular of the townspeople's walls.

With its red walls - since it was stacked out of red sandstone and preserved mud - the stately hall stands proudly on top of the businessman, decorated by its secure pall walls and squad turrets, seemingly working as a dimension organization that carries visitors sustain to the noncombatant defense that it erstwhile so manifestly was. The large main gross, which can be reached through the Metropolis, is invulnerable by two towers, and the guardhouse, which, although no human victimized, seems to mould a shy eye over the visitors as they enter the fortress. Amongst the various unputdownable features exclusive the walled inclosure are the restful garden and the underground content stores, old Arab silos which can be entered through fine openings at vista steady.

21. "Silves Algarve Castle, Cathedral & Museums." *iknow-portugal.co.uk*. iknow Portugal, 6 September 2011. Web. 31 January 2012.

Hints of Silves' glorious Moorish past can be seen best at Castelo de Silves. It was renovated in 1835, but the Moors built this red sandstone castle to withstand attack and much remains from the original period. Excavations are still going on here, uncovering remains of Roman and Phoenician forts on the same spot. Walk round the castle walls for splendid panoramic views across Silves and the surrounding vast countryside expanse.

Further developments still in progress in March 2007 when we visited are the inclusion of a historical garden, cafe and more museum buildings. Archeological finds here are ongoing.

During the 1189 siege of Silves led by Dom Sancho, the Moors held up here in the castle for 3 months, until running out of water finally forced them to concede! From the perimeter of Silves Castle walls there are superb views down onto the Cathedral and Igreja Misericordia. Note the rather weird external carvings on the Misericordia and striking Manueline doorway.

Silves Castle, Largo do Castelo, Silves, Algarve is open in the Summer from 9am to 8pm, and in Winter from 9am to 5pm. Tel: 282 445 624. A number of delightful cafes are situated adjacent to the castle and cathedral. Enter the Cathedral for free from 8.30am to 6.30pm daily, and the Igreja Misericordia from 9am to 1pm and 2pm to 7pm. The igreja dates from the 16th century, whilst the Se/Cathedral dates from 1189.

22. "Arquitectura Islámica en el Castillo de Silves." *sobreportugal.com*. Sobre Portugal, 2009. Wed. 1 February 2012.

Tal vez uno de los lugares más visitados e importantes de esta población que debes visitar es el Castelo de Silves, o el Castillo de Silves, que se encuentra dominando todo el

paisaje de la ciudad estando sobre una colina sobre el río Arade, cuidando todas las orillas. Este Castillo, que es considerado el más importante de la región del Algarve, es uno de los puntos playeros que más llama la atención.

En este Castillo puedes ver uno de los mejores ejemplos de la arquitectura islámica en Portugal fue construido en una de sus partes en el siglo once cuando se presentó la invasión musulmana a la Península Ibérica y ha sido testigo de la reconquista de parte de los portugueses y unos nuevos intentos de volver a este importante lugar por parte de los musulmanes.

El Castillo de Silves tiene un área de alrededor de 12.000 metros cuadrados y es una de esas edificaciones en las que puedes ver a las perfección la arquitectura militar islámica. Este lugar está construido con piedras de colores marrón rojizo y piedra arenisca entre otros materiales propios de la región que hacen que se vea de un color rojizo en lo alto de su colina.

Durante las vistas a este castillo puedes diferenciar dos espacios principalmente uno es la fortaleza que se encuentra en una posición dominante en la parte más alta del terreno que tiene una murallas que la rodean que están reforzadas por varias torres de planta y que están unidas por varios caminos que puedes recorrer para sentirte en esas épocas de hace varios siglos.

El otro espacio es la ciudad que está única a la fortaleza por una puerta que está reforzada por varias torres. Esta puerta tiene un pasadizo doble en los que puedes ver unos arcos de gran belleza que están protegidos por una torre. En este lugar durante muchos años ha funcionado la Cámara Municipal y desde hace pocas décadas allí puedes encontrar la Biblioteca del Municipio.

23. “Castillo de Silves.” *es.lifecooler.com*. Life Cooler, n.d. Web. 1 February 2012.

El castillo se halla situado en el punto más alto de la ciudad, fue construido de gres rojo y está cerca de las torres de la antigua catedral. Es probable que sus primeras fortificaciones sean de origen fenicio, aunque empezó a tomar forma solo durante la ocupación árabe, época en la que Silves era la capital del Algarve. El castillo quedó bastante dañado debido a sucesivos terremotos, pero en las décadas de 1.930 y 1.940 fue sometido a importantes obras de restauración. Se compone de murallas de tabique y tiene planta de polígono irregular, en la que sobresalen cuatro torres: la del Centro, la de las Mujeres (por haber servido de cárcel de mujeres), la del Homenaje, también conocida por el nombre de Aben-Afan) y la del Secreto (donde se metían a los presos incommunicables). Dentro del castillo existen numerosos vestigios de la ocupación musulmana, tal como una cisterna árabe, mientras que el camino de ronda permite dar la vuelta al castillo y observar los meandros del río Arade, los naranjales y las colinas que anuncian las serranías de Espinhaço de Cão y de Monchique. Destaca también una estatua del rey D. Sancho I. (Monumento Nacional).

24. “Castelo de Silves.” *lifecooler.com*. Life Cooler, n.d. Web. 1 February 2012.

O castelo situa-se no ponto mais alto da cidade, construído em grés vermelho e próximo das torres da antiga sé. É provável que as suas primeiras fortificações sejam de origem fenícia, embora tenha começado a tomar forma apenas durante a ocupação árabe, época em que Silves era a capital do Algarve. O castelo foi bastante danificado por terremotos sucessivos, sendo que nas décadas de 1930 e 1940 foi alvo de importantes obras de restauro. É constituído por muralhas de taipa e tem planta de polígono irregular, na qual salientam-se quatro torres: a do Centro, a das Mulheres (por ter servido de prisão feminina), a de menagem (também conhecida por Aben-Afan) e a do Segredo (onde eram colocados os

presos comunicáveis). No interior do castelo encontram-se numerosos vestígios da ocupação muçulmana, como uma cisterna árabe, enquanto o caminho de ronda permite dar a volta ao castelo observando os meandros do rio Arade, os laranjais e as colinas que anunciam as serras de Espinhaço de Cão e de Monchique. Em evidência tem também uma estátua do rei D. Sancho I.

25. “El Castillo de Silves.” *visitaportugal.com*. Visita Portugal, n.d. Web. 1 February 2012.

El Castillo de Silves, o Castelo de Silves, con su característico color rojo, es el monumento más importante de esta ciudad de marcada herencia árabe. Está considerado monumento nacional y es el castillo mejor conservado de todo el Algarve. Silves fue un punto estratégico durante la ocupación musulmana y llegó a convertirse en una ciudad muy importante del Algarve durante esta época. Su fortaleza fue construída por los Almorávides en el siglo XI a partir de las ruinas de una fortaleza anterior. El castillo está protegido por 11 torres y desde lo alto de sus almenas se puede disfrutar de unas vistas espectaculares de los alrededores de la ciudad. Dentro de sus murallas se conservan restos de antiguas construcciones árabes como la Cisterna da Moura o la Cisterna dos Cães, un pozo de 60 metros de profundidad.

26. “Castillo de Silves.” *visitalgarve.pt*. La Entidad Regional de Turismo del Algarve and Asociación Turismo del Algarve, n.d. Web. 1 February 2012.

Construido por los árabes Almorávides en el siglo XI, el Castillo de Silves refleja el esplendor que la civilización islámica alcanzó en el Algarve. Considerado monumento nacional desde 1910, es hoy el más grande, más importante y mejor conservado del Algarve. Este impresionante castillo, construido en gres rojo de la región y tapia, está situado en la cima de la colina, rodeado por una cortina de murallas y once torreones.

La gigantesca puerta principal, con acceso a través de la Medina, está resguardada por dos torres y protegida por la casa del guarda. Cavada en la muralla al norte, un postigo apodado de “puerta de la traición” llama la atención de los más curiosos, no sólo por el nombre, sino porque tiene acceso directo al exterior.

En el recinto interior, destacan el relajante jardín y los depósitos de alimentos subterráneos, en sus tiempos silos árabes, con entrada por pequeñas aberturas al nivel del suelo. La Cisterna da Moura, con cerca de 10 metros de altura y cuatro bóvedas asentadas en columnas, y la Cisterna dos Cães, un pozo con 60 metros de profundidad, hacen recordar las historias de las Mil y Una Noches. Una visita que no se puede perder, repleta de fragmentos de historia, que permiten al visitante imaginar cómo sería la vida hace diez siglos.

27. “El Castillo de Silves.” *portuturismo.blogspot.com*. Portugal Tourism, 2011. Web. 1 February 2012.

El castillo de Silves fue construido por los Almorávides en el siglo XI, y es uno de los máximos exponentes del esplendor de la civilización islámica en el Algarve. Considerado monumento nacional desde 1910, es el mayor, más importante, e mejor conservado recinto fortificado del Algarve. Este impresionante castillo está construido con gres rojo de la región y tapial.

Se encuentra en la cima de una colina, rodeado por una muralla con once torreones. La gigantesca puerta principal, esta resguardada por dos torres y protegida por la casa del guardia. En la muralla norte, se abre la poterna, también llamada puerta de la traición que proporciona acceso directo al exterior.

En el recinto interior destacan el jardín y los depósitos de alimentos subterráneos, cuyas entradas son unas pequeñas aberturas en el suelo. El suministro de agua era solucionado con la Cisterna da Moura, con cerca de 10 metros de altura y cuatro bóvedas

sobre columnas, e a Cisterna dos Cães, un poço con 60 metros de profundidad.

28. “Algarve 10+1 Authentic Experiences.” *vilavitaparc.com*. VILA VITA PARC, n.d. Web. 1 February 2012.

To provide our guests with an easier and more enjoyable discovery of the real Algarve, an exclusive guide was developed that spreads through a range of authentic experiences covering the history, culture, landscape, natural beauty, traditions, art, crafts and gastronomy of the region. This guide is part of Vila Vita Parc’s commitment to encouraging responsible, sustainable tourism in the Algarve, and to promoting the fact that there is far more to the region than sun, sea and golf.

The Algarve 10 + 1 Authentic Experiences guide is in the form of a beautifully designed fold-out map which includes original illustrations by Algarve artist Ken Mosley, complemented by ten suggestions of places to visit or things to see in each of the ten main regions of the Algarve.

The regions highlighted in the guide are: Sagres, Aljezur, Monchique, Silves, Alte, Faro, the Ria Formosa, Tavira and Guadiana, together with a special feature on Maritime Trips with Vila Vita’s own Yacht.

The “+ 1” section covers Herdade dos Grous, Vila Vita Parc’s award-winning wine estate in the Alentejo, less than an hour’s drive from the central Algarve. Included among the suggestions are: Silves: the castle and gothic cathedral, the museum of archaeology and the Neolithic tombs at Vale Fuzeiros.

29. “Silves.” *voyalalgarve.com*. Voy al Algarve, n.d. Web. 1 February 2012.

A Silves aun llegan bastantes turistas, pese a no estar directamente en la línea de la costa. La verdad es que, quien la descubra, no quedara arrepentido. En el pasado, esta ciudad del interior- situada en la orilla del río Arade, que desemboca en Portimao - llego a ser la

capital de la región, con una historia plagada de batallas entre reyes portugueses y ocupantes musulmanes, algunas veces con cruzados británicos de refuerzo incluidos. De aquellos tiempos, aunque sensacionalmente reformado y conservado, nos queda la principal atracción de la ciudad: su Castillo...

El Castillo merece una visita, especialmente teniendo en cuenta que sus murallas están fantásticamente conservadas y se puede hacer el recorrido del perímetro por sus antiguas almenas teniendo muy buenas vistas tanto del pueblo de Silves como de los campos que lo rodean, llegando casi hasta la sierra de Monchique. En el centro, hay un patio rehabilitado con toques modernos, pero muy agradable para pasear; en una de cuyas zonas destacan las excavaciones que se han realizado para dejar al exterior restos de lo que era el castillo en la época de los musulmanes.

30. "Silves, Antigua Capital del Algarve." *livingviajes.com*. Livingviajes, 2012. Web. 1 February 2012.

No en vano el Castillo de Silves puede ser uno de los monumentos históricos más interesantes de todo el Algarve portugués. Los orígenes de esta fortaleza hay que situarlos en los siglos IV y V, aunque su aspecto actual es mucho más reciente. Imprescindible subir hasta él para contemplar la bellísima panorámica que se abre ante nosotros, con el pueblo de Silves y el valle, disfrutando de sus once torres. Cuentan los escritos de la época que Silves era una de las ciudades mejor amuralladas del sur de la Península en el siglo XII.

31. "Castelo de Silves: Um Castelo de Encantar." *visitalgarve.pt*. La Entidad Regional de Turismo del Algarve and Asociación Turismo del Algarve, n.d. Web. 1 February 2012.

Construído pelos árabes Almorávidas no século XI, o Castelo de Silves reflecte o esplendor que a civilização islâmica alcançou no Algarve. Considerado monumento nacional desde 1910, é hoje o maior, mais importante, e melhor conservado do Algarve.

Este impressionante castelo - construído em grés vermelho da região e taipa -, está situado no cimo da colina, rodeado por uma cortina de muralhas e onze torreões.

A gigantesca porta principal, com acesso através da Medina, é resguardada por duas torres e protegida pela casa do guarda. Cavada na muralha a norte, um postigo apelidado de “porta da traição” chama a atenção dos mais curiosos, não só pelo nome, mas porque tem acesso directo ao exterior.

No recinto interior, destacam-se o repousante jardim e os depósitos de alimentos subterrâneos, em tempos silos árabes, com entrada por pequenas aberturas ao nível do solo. A Cisterna da Moura, com cerca de 10 metros de altura e quatro abóbadas assentes em colunas, e a Cisterna dos Cães, um poço com 60 metros de profundidade, fazem lembrar as histórias das Mil e Uma Noites. Uma visita a não perder, repleta de fragmentos de história, que permitem ao visitante imaginar como seria a vida há dez séculos atrás.

32. “Dia Mundial do Turismo no Castelo de Silves + Almoço Comemorativo no Quartel da Atalaia em Tavira.” *pt-br.facebook.com*. Quinta dos Vales: Vinho e Arte, 2011. Web. 2 February 2012.

Ontem foi mais um dia de grande azáfama para a equipa da Quinta dos Vales, tendo que marcar presença em vários eventos que tiveram lugar por todo o Algarve. O “Dia Mundial do Turismo” foi celebrado em Silves no Castelo, onde aliás se encontra ainda patente a nossa exposição de esculturas-pinturas, com um evento privativo destinado a altos profissionais do sector onde os protagonistas principais foram os “Vinhos de Silves,” considerados um dos elementos dinamizadores do turismo na região, que puderam ser desfrutados no local pelos participantes, cerca de 80 no total. No outro extremo da nossa bela região realizou-se no Quartel da Atalaia, em Tavira, um almoço para cerca de 140 convidados comemorativo dos 363º aniversário daquela unidade onde marcámos presença

com a oferta de uma prova dos vinhos Marquês dos Vales aos seus convidados, que puderam ainda desfrutar das nossas esculturas que por lá se encontram expostas até ao próximo dia 15 de Outubro.

33. “Castelo de Silves.” *cm-silves.pt*. Câmara Municipal de Silves, 2007. Web. 2 February 2012.

O Castelo de Silves situa-se no ponto mais elevado da colina em que a cidade assenta. De acordo com al-Razí, no século X ‘o senhorio de Ocsonoba detinha vilas e castelos, um dos quais é Silves, que é a melhor vila do Algarve.’ A atual implantação da alcáçova de Silves deveria, nessa época, diferir um pouco daquela que conhecemos hoje. A fortificação evidencia dez torres, mas apenas a de forma quadrangular, posicionada do lado esquerdo da entrada, mostra características daquele período mais remoto. As demais torres terão sido obra de alterações posteriores e, pelo menos a segunda de tipo albarrã (ligada à muralha por um arco), posicionada do lado nascente, poderá ter sido construída já em período cristão.

A cerca poligonal, adaptada à topografia do terreno, tem um perímetro de cerca de 12 000m², sendo composta por uma potente muralha de taipa, revestida a arenito vermelho da região. A esta juntam-se oito das torres referidas e, no sector este, posicionam-se as duas torres albarrãs. A entrada neste recinto é feita através de uma porta dupla de átrio, ladeada por duas das torres que a protegiam. A norte pode observar-se uma outra porta aberta na muralha, permitindo acesso direto ao exterior, a qual é habitualmente designada por “Porta da Traição.

Este sistema defensivo encontra-se ligado à muralha da medina por duas das torres e foi residência de governadores, dos seus contingentes militares e de funcionários da administração. Os vestígios de habitações palatinas que se podem observar e percorrer no seu interior são a prova física desta evidência.

Tal como noutros castelos, a presença de uma grande cisterna e silos para armazenamento de cereais é imperativa, de modo a fazer face às restrições inerentes aos períodos de cerco. Aqui, o grande aljibe muçulmano terá sido edificado em torno aos séculos XII-XIII e abasteceu de água a cidade até aos anos 90 do século XX. É muito provável que esta grande cisterna tivesse sido erguida apenas depois da tomada da cidade pelos cristãos em 1189. Dado que a sua capacidade é estimada em 1 300 000 litros cúbicos, o que permitia abastecer aproximadamente 1200 pessoas durante cerca de um ano, se ela existisse durante o cerco, que durou três meses, o poder muçulmano não se teria rendido pela sede.

Imensamente devastado por inúmeros sismos, foi objecto de obras de restauro nos anos 40, mantendo, apesar disso, o perímetro medieval das suas muralhas. No interior do Castelo encontram-se vários elementos dignos de registo, dos quais se destacam, na Zona Norte, o “Aljibe,” grande cisterna de planta rectangular que abastecia de água a cidade. A Sul, encontramos a “Cisterna dos Cães.” Numa vasta área localizada a nascente foram postas a descoberto estruturas de uma habitação do Período almóada (séc. XIII), que se comporia por dois pisos, um jardim interior e um complexo de banhos. Mais ou menos ao centro da alcáçova, existiu um silo (estrutura subterrânea destinada ao armazenamento de cereais, nomeadamente trigo).

O Castelo de Silves tem vindo a aumentar o número de visitantes na última década, atingindo em média cerca de 300.000 entradas por ano, o que comprova a importância deste monumento no contexto do património da região e do país e, com a conclusão das obras, espera-se um aumento da competitividade da atividade turística na cidade, através de novos elementos de atração do núcleo urbano e centro histórico.

Todas as intervenções propostas foram norteadas pelo princípio da reversibilidade, ou

seja, permitindo facilmente voltar ao estado original, tendo o projeto as seguintes componentes: “Arranjo Interior do Castelo de Silves - Restauros,” que consiste na consolidação e reconstrução das Ruínas Arqueológicas, consertos pontuais nas Torres (cobertas), escada de acesso ao Adarve e reconstrução do pavimento do Espaço Polivalente. “Arranjo Interior do Castelo de Silves - Lago, Casa de Chá e Cisterna,” que consiste na implementação de uma construção ligeira sobre um lago (“toalha de água”) e na conservação da cisterna, com consertos pontuais e instalação de um passadiço interior, de forma a permitir a sua visita interior. “Arranjo Interior do Castelo de Silves - Passadiços de Madeira,” que consiste na construção e instalação de passadiços que permitirão aos visitantes passearem através das ruínas arqueológicas dos dois palácios islâmicos. “Arranjo Interior do Castelo de Silves - Betões e Revestimentos,” que consiste na construção e instalação de infraestruturas do jardim islâmico, nomeadamente dos sistemas de caminhos destinados aos visitantes, circulação de água, tanques e canteiros. “Arranjo Interior do Castelo de Silves - Infraestruturas de Águas e Esgotos,” que consiste na construção e instalação de infraestruturas de Águas e Esgotos, nomeadamente para instalações sanitárias, bebedouros, rede de rega do jardim islâmico, “plano de água” da cisterna e Casa de Chá/Cafetaria. “Arranjo Interior do Castelo de Silves - Infraestruturas Eléctricas,” que consiste na construção e instalação de infraestruturas de Eletricidade. “Arranjo Interior do Castelo de Silves - Jardim e Sistemas de Circulação de Água,” que consiste no fornecimento e plantação de árvores, tamareiras e plantas e no fornecimento e instalação dos equipamentos e materiais que constituem os sistemas de circulação de água e de rega.

Esta obra foi enquadrada na proposta do Plano de Requalificação da Cidade de Silves elaborado pela Autarquia, bem como nos objectivos preconizados pelo Plano Diretor

Municipal e Plano Diretor de Turismo elaborado para o concelho de Silves, permitindo, para além de preservar e promover a investigação neste espaço, o desenvolvimento de núcleos turísticos que promovam atividades de recreio e lazer em complemento à oferta das praias da região. Requalificar e valorizar a cidade, melhorando a qualidade do espaço público, dotando-o de mobiliário/equipamento urbano de qualidade que estimule a sua utilização e apropriação pela população e potenciar as condições naturais da cidade, foram considerações prioritárias na definição deste projeto, valorizando Silves como um centro de animação urbano - turístico.

A obra teve início em 2003 e foi executada pela Sociedade POLIS, estando a cargo do Município a musealização do espaço. Durante a sua execução houve necessidade de ajustes permanentes de tempo e do próprio projeto, dada a extensão da intervenção arqueológica, que obrigou a uma sondagem/mapeamento de todo o terreno. Os trabalhos de arqueologia estiveram a cargo da equipa liderada pela Professora Doutora Rosa Varela Gomes. O projeto de arquitetura é da autoria dos Arquitetos Mário Varela Gomes e Pedro Correia da Costa e o arranjo paisagístico é da autoria dos Arquitetos Paisagistas Cláudia Shwartzter e Udo Shwartzter.

34. “Centenário da Institucionalização do Turismo em Portugal (1911-2011).” *cm-silves.pt*. Câmara Municipal de Silves, 2007. Web. 2 February 2012.

A evolução do turismo no Concelho de Silves está intimamente ligada às obras de restauro do seu Castelo, nos anos 40 e ao crescimento de Armação de Pêra, enquanto destino turístico, a partir dos anos 60.

O castelo de Silves, principal impulsionador do Turismo Cultural na cidade, foi classificado como Monumento Nacional a 16 de Junho de 1910. Na época, o antiquíssimo recinto amuralhado apresentava-se praticamente em ruínas e era utilizado como cadeia da

provincia.

A comemoração dos centenários da Fundação e da Restauração da Independência, em 1940, fomentaram uma intensa campanha de obras no castelo, coordenadas pelo Ministério das Obras Públicas, através da Direcção Geral dos Edifícios e Monumentos Nacionais. As obras, efectuadas durante o regime do Estado Novo, foram fundamentais para a consolidação do monumento, procedendo-se nessa ocasião à reconstrução das muralhas e torres.

Nos últimos anos, fez-se uma nova requalificação do recinto, realizada ao abrigo do Programa Polis, inaugurada pelo Presidente da República, a 3 de Julho de 2009. As obras adaptaram-se às novas exigências do monumento, que recebe atualmente mais de 200 mil visitantes por ano, sendo igualmente palco de diversas manifestações culturais.

Em Armação de Pera, o Turismo de Sol e Praia suplantou a actividade piscatória a partir dos anos 60, tendo esta vila sido considerada, nas décadas de 70 e 80, um dos maiores destinos turísticos do Algarve e da Europa. O antigo casino de Armação de Pêra está estreitamente associado à evolução da atividade turística. Foi inaugurado em 1958 e viveu o seu período áureo nos anos 60, com a atuação de grandes nomes da vida artística nacional. A construção do Hotel Garbe e do Chalet dos Caldas e Vasconcelos demonstra que Armação de Pêra era um importante local de atração turística, que acolhia veraneantes, na grande maioria provenientes da cidade de Silves e da burguesia ligada à indústria corticeira.

Recentemente, a Câmara Municipal de Silves realizou importantes trabalhos de reordenamento urbanístico, com as obras de requalificação da Frente de Mar de Armação de Pêra, contribuindo para uma melhoria do ambiente e do conforto de residentes e turistas, reforçando a atratividade desta localidade enquanto destino turístico.

35. “Castelo de Silves.” *igogo.pt*. iGoGo: Guia de Turismo e Lazer de Portugal, 2012. Web. 2 February 2012.

O castelo de Silves é o maior do Algarve e uma das mais notáveis obras de arquitectura militar legada pelos árabes. A estrutura era composta por diversos elementos: a Alcáçova, as muralhas de Almedina, a Couraça, as muralhas do Arrabalde e alguns fossos. As muralhas apresentam uma forma de polígono irregular, constituído por onze torres de planta rectangular. A Alcáçova é a zona de maior importância, onde se podem observar duas cisternas da época de origem, e o poço, chamado de Cisterna da Moura. Escavações arqueológicas colocaram a descoberto uma habitação muçulmana, designada por “Palácio das Varandas,” local de residência do senhor da cidade. A mistura de argila, cascalho, areia e cal com arenito vermelho da região conferem à construção a sua tonalidade avermelhada. Das torres e muralhas do castelo avista-se uma magnífica paisagem sobre a região circundante.

36. “Silves: Ruta Turística Silves - Castelo de Silves.” *aportugal.com*. APortugal, 1999. Web. 2 February 2012.

El Castelo de Silves se encuentra situado en lo alto de una colina ya ocupada en tiempos prehistóricos. Es uno de los más grandes e importantes de Portugal y fue construido por los Romanos y modificado por los árabes. Formaba parte del sistema de defensa que rodeaba la ciudad. Su estructura se componía de varias partes, la Alcazaba, en donde se encuentran la Cisterna de la Mora y la Cisterna de los Perros, las murallas de la Medina y las del Arrabal, la Coraza y varios fosos. Se encuentra rodeado de una gran muralla y reforzada por once inmensas torres desde las cuales se tiene una excelente vista de toda la ciudad y toda la zona. En el interior de las murallas se encuentra un hermoso jardín y varias construcciones subterráneas. Destaca en su entrada un estatua en homenaje al rey D. Sancho I que conquistó por primera vez Silves a los árabes. Está considerado Monumento Nacional

desde el año 1910. Hoy en día se conserva en buen estado y está abierto al público.

37. “Castelo de Silves.” *visitalgarve.pt*. Entidade Regional de Turismo do Algarve and Associação de Turismo do Algarve, 2012. Web. 2 February 2012.

Situado no alto de uma colina, o imponente Castelo de Silves teve origem romana, mas foram os árabes que entre os séculos VIII e XIII edificaram o magnífico castelo hoje existente. Construído com grés de Silves, tem a forma de um polígono irregular e uma porta principal ladeada por duas torres defensivas. Ao longo da extensa muralha o visitante pode percorrer o passeio de ronda que inclui três torreões e sete quadrelas. É o interior do castelo que guarda diversos vestígios da ocupação muçulmana, nomeadamente um silo que servia para armazenar cereais e uma cisterna coberta por abóbada assente em cinco arcos de volta inteira. Apesar de ter sido reconstruído no século XIII, após a conquista da cidade aos mouros por D. Paio Peres Correia, o Castelo de Silves é o melhor exemplar da arquitectura militar árabe existente em Portugal - Aberto ao público (entrada paga) - Horário: de segunda a domingo, das 09h00 às 17h30 - Classificado Monumento Nacional.

38. Marques Pereira, Andreia. “Que bem que ficam estas torres e ameias: Silves.” *fugas.publico.pt*. Público, 2010. Web. 2 February 2012.

É quase impossível esquecer o Castelo de Silves, por muitos castelos que se vejam: a sua cor avermelhada - da pedra utilizada na sua construção, o grés de Silves - fica na retina quando todas as outras memórias se desvanecem. Do mesmo modo, pode ser uma estátua de D. Sancho I, que nos recebe à entrada, mas é impossível esquecer quem fundou o castelo que se tornou definitivamente português em 1253, com D. Afonso III, mas que mantém a arquitectura base.

É uma fortaleza islâmica na sua raiz - e é na reforma do final do século XII, início do século XIII, que ganha o perfil que ainda mantém, explica Mário Jorge Barroca - e quanto

mais se escava mais se desenterram as glórias de Xelb, capital de duas taifas (reinos autónomos).

Desta, destruída em conquistas e reconquistas, o que não há nas ruas, sobra na literatura: Xelb, centro cultural de charneira, pólo de atracção para artistas, intelectuais, músicos, escritores, cidade próspera por cujos bazares passavam objectos de todo o mundo então conhecido (alguns restos podem ser admirados no Museu Municipal de Arqueologia), maravilha arquitectónica coberta de palácios - o mais esplendoroso de todos, o “Palácio das Varandas,” repetidamente referido na poesia árabe, nomeadamente de Al- Mutamid e Ibn Anmar.

Vamos chegar lá depois de passarmos a porta principal da alcáçova, bem no topo da cidade alva, que outrora foi protegida por outros três panos de muralhas - dois sucessivos e uma couraça a uni-los -, abrangendo a almedina (12 hectares), dos quais restam o Torreão da Porta da Cidade e pequenos troços (como o que está na biblioteca municipal). Antes passámos pela sé, que terá sido construída em cima da mesquita, também ela marcada pela pedra avermelhada na sua frontaria.

Duas torres protegem a entrada - que, na verdade, é dupla e alberga a recepção (onde se podem levantar áudio-guias para o castelo e cidade) e loja - e depois de uma pequena rampa chegamos ao enorme pátio. Vêem-se ruínas de um lado, do outro jardins em construção recente, como a tijoleira denuncia - e ambos são resultado da mais recente intervenção no castelo, concluída em 2009. As ruínas são vestígios de construções islâmicas - o Palácio das Varandas é uma das possibilidades, dado o fausto e o requinte que as escavações de Rosa Varela Gomes revelaram - agora arrançados de forma a serem visitáveis. Há um percurso entre elas e uma reconstrução pequena, branco a contrastar com o vermelho

dos originais, do que teria sido um arco do palácio.

É necessário menos imaginação para “ver” os jardins do palácio: o arranjo paisagístico recria um jardim de raiz muçulmana, as cores e os cheiros sobretudo, e por isso agora avançamos em pequenos caminhos entre pimenteiras, romãzeiras, loendreiros, laranjeiras, limoeiros, figueiras, alecrim, mirtilos, hortelã, roseiras e até canas-de-açúcar (cuja plantação foi ensaiada nestas paragens por altura dos Descobrimentos) - hoje não vemos a água, que deveria correr pelos estreitos canais e sob a nova casa de chá, e ainda faltam as placas informativas com indicação dos nomes das plantas, origens e o motivo de estarem aqui.

A enorme tília do outro lado do pátio está aqui desde antes da reconstrução, é emblema do castelo, e fornece sombra às ruínas e a uma parte da muralha, onde subimos. Do caminho da ronda, pontuado por várias torres, vêem-se os laranjais nas traseiras do castelo (e, já na colina, percurso recente que permite a ascensão à fortaleza em passadiço de madeira ziguezagueante), a serra de Monchique de um lado e Portimão do outro, seguindo o curso do rio Arade, que já foi navegável.

E vêem-se sobretudo as torres albarrãs - a palavra de origem árabe é explicativa, “do lado de fora”: as torres estão construídas do exterior e unidas à muralha por um arco. Quem está a defender o castelo faz tiro sobre a muralha - sobre os atacantes, portanto - como se estivesse fora. “Uma solução muito engenhosa,” considera Mário Jorge Barroca.

Engenhosa é também a cisterna: abóbadas impressionantes e alvura imaculada que visitamos sobre água, num piso transparente. Diz-se que tinha autonomia para um ano e até aos anos 90 ainda abastecia a cidade. Diz-se também que todas as noites de São João se ouvem aí os lamentos de uma princesa moura. No segundo monumento mais visitado do

Algarve (a seguir à fortaleza de Sagres), ainda se vislumbra a capital do Garb-Al-Andaluz.

THE ALHAMBRA

1. “Alhambra Tickets.” granadainfo.com. Granada Info, 19 July 2011. Web. 3 October 2011.

The Alhambra is the red fortress, which sits on the hill overlooking Granada and covers an area of approximately 140,000m². Once the residence of the Muslim rulers and their court, it is now one of Spain’s major tourist attractions. There are three parts to the Alhambra: the ornate Nazrid Palaces (you will be given a time to enter these), the Alcazaba (the battlements) and the Generalife (the gardens). Alhambra tickets are valid for a half day if you choose the general visit option.

2. “Know the Alhambra - The Generalife.” *alhambra-patronato.es*. Patronato de la Alhambra y Generalife, n.d. Web. 3 October 2011.

The vegetable gardens were separated by thick walls, the remains of which can still be seen. Their Spanish names have been preserved for centuries: Colorada (Red), Grande (Large), Fuentepuña (Crag Spring) and Mercería (Haberdashery). The boundaries of each one have remained about the same since Medieval times. A meadow surrounded the premises, where horses and farm animals would graze and the sultan hunt.

The provenance of the term Generalife has long been disputed. Some say it derives from “Jardin” (Garden), or “Huerta del Zambrero” (Zambrero’s Vegetable Garden); also “el más elevado de los jardines” (the highest garden); “casa de artificio y recreo” (house of guile and recreation); “Mansión de placer o recreación grande” (Mansion of pleasure and great recreation); and “Jardín del citarista” (Zither player’s Garden); the most commonly accepted being “Jardin or Jardines del Alarife,” in other words, “The builder or architect’s Garden.”

After the conquest in 1492, the Catholic Monarchs assigned a keeper to watch over

the area and make improvements. In 1631 the keeper's charge was given to the Granada-Venegas family, until 1921, when the state, after a long drawn out legal battle, was finally awarded custody of the premises.

There were several access points, with the remains of at least three accounted for. The most direct access connected the Generalife Almunia to the Alhambra through the vegetable gardens. Another access point was the gate where the people who tended the gardens resided, and which can still be seen in the Entrance Pavilion (Pabellón de Entrada). The third access point was located at the Gate of the Rams (Postigo de los Carneros), in the highest area; however, today the official tour commences at point where a line of cypress trees were planted in honour of a visit by Isabel II in 1862.

Built between the 12th and 14th centuries, the Generalife was used as a place of rest for the Muslim royalty. It was designed as a rural villa in the vicinity of the Alhambra, with decorative garden, fruit and vegetable patches, courts and other structures.

The entrance to the Generalife is interesting for two reasons. On the one hand, its exterior part is rural, befitting a country house more than a palace; on the other hand, various courts had to be traversed at different levels in order to reach the interior of the Alhambra palace itself. The vegetable gardens located on the south side of the palace, between the Promenade of the Cypress Trees (Camino de los Cipreses) and the Promenade of the Walnut Trees (Camino de los Nogales), were transformed into landscaped gardens in 1930.

3. "Know the Alhambra - The Alhambra and the Generalife: World Heritage." *alhambra-patronato.es*. Patronato de la Alhambra y Generalife, n.d. Web. 3 October 2011.

The significance of the Alhambra and the Generalife of Granada, and their influence upon the surroundings, has been historically recognized. By order of the Regency of the

Kingdom, 10 February 1870, confirmed by Royal Decree on 21 July 1872, and amplified by Royal Decree on 11 June 1896, the Alcazar of the Alhambra of Granada, as well as their gardens and accessory structures, are declared national-artistic monuments, and Elvira's Gate is declared incorporated.

In the twentieth century, by Royal Decree on 27 July 1943 the gardens of the Alhambra and the Generalife are declared Historical Gardens. More recently, at the UNESCO Convention, which was held in Buenos Aires between 29 October and 2 November 1984, the World Heritage Committee proceeded to officially include the Alhambra and the Generalife of Granada on the World Heritage List

The significance of this is that Spain is now part of an international commitment to carefully preserve and protect the Historical-Artistic Monuments Complex and the surrounding area. It is the responsibility of the Spanish administration and the Administrative Body of the Council of Andalusia, to see that the above mentioned commitment is sustained.

4. "The Alhambra." *tuspain.com*. TUSPAIN - The Historic Alhambra, Granada, n.d. Web. 3 October 2011.

Almost unrivalled for beauty and architectural splendour, the entire city has been declared a national monument. It lies at the foot of Spain's mightiest massif, the Sierra Nevada, and on the edge of an extraordinarily fertile plain. A provincial capital with a university and archaepiscopal see, the city is divided by the Darro which runs underground in the city centre. On the right lies Albaicín, the city's oldest quarter; on the left rises the imposing Alhambra. To the south the city is bordered by the Río Genil into which the Darro flows. This fertile area was already settled in the 5th Century BC and was known as Iliberis in Roman times. The city was founded under the Visigoths, whose domination ended with the Arab victory in 711. 'Elvira' (Granada was just a nearby settlement) was ruled by a

viceroy dependent upon Córdoba until the fall of the Caliphate in Córdoba in 1031.

During the next two centuries Granada was ruled by the Berber dynasty of the Almoravides and then Berber Almohades, until the first Nasrite king, Mohammed I, established a kingdom in 1241. After the capture of Córdoba by the Christian armies in 1236 the town increased in importance, reaching its brilliant zenith under the rule of the Moorish Nasrites, who were tolerated by the Castilian kings. It was the only surviving bastion of Islam in Spain until the last king of Granada had to relinquish the city to Ferdinand and Isabella at the treaty of Santa Fé in 1491. The famous humanist Diego Hurtado de Mendoza (1503-75), who was born in Granada, described the capture of the town. In the same way that the Alhambra palace was built during the Nasrite dynasty and a lively cultural environment was able to develop in the densely populated and wealthy city, so too were the new Spanish powers able to enrich Granada with splendid Renaissance and baroque buildings. However, from 1570, following the expulsion of the Moors who had rebelled against the repressive measures of Philip II, the economical and historical importance of Granada declined. Vital irrigation systems which were destroyed at the time were not rebuilt until the 20th century. In the 17th century the versatile Granada-born artist, Alonso Cano, who was a painter, sculptor and architect, made an important contribution to the appearance of the town. His buildings were of a stylistic importance, which reached beyond the confines of Granada itself. The sculptor Pedro de Mena, who was also born in Granada was Cano's pupil.

5. "Alhambra, Generalife and Albayzín, Granada." *whc.unesco.org*. UNESCO World Heritage Centre, 2011. Web. 3 October 2011.

Unique artistic creations, the Alhambra and the Generalife of Granada bear exceptional testimony to Muslim Spain of the 16th century. They form an exceptional example of royal Arab residences of the medieval period: neither destroyed nor changed by

the alterations of radical restorations, the Alhambra and the Generalife appear to have escaped the vicissitudes of time. Despite the development that followed the Christian conquest, the Albayzín still bears witness to the medieval Moorish settlement, as its urban fabric, architecture and main characteristics (form, materials, colours), were not changed when it was adapted to the Christian way of life, to survive as a remarkable example of a Spanish-Moorish town.

Archaeological excavations have shown that the hill where the Albayzín is now situated has been occupied continuously from as early as the Roman period. In the mid-8th century the region's governor built a fortress where the Plaza de San Nicolás is now located. After the disappearance of the Caliphate of Cordoba (1031), the ephemeral Zirid Emirate of Granada replaced it until 1090: the emirs devoted themselves to the embellishment of their capital, constructed on a site of exceptional beauty. A new defensive enclosure was added and around this a settlement grew up. The town prospered under the Nasrid dynasty and this was reflected by considerable development of the city, but Granada did not become of the important centres of Muslim Spain until much later - in 1238, when Muhammad ibn al Ahmar founded the present Alhambra.

The palace was essentially completed in the 14th century by Yusuf I and his son Mohammed V. It is organized around two rectangular courts, the patio de Los Arrayanes and the Patio de Los Lames, and includes a large number of rooms of a highly refined taste, with marble columns, stalactite cupolas, ornamental works in stucco, gaily coloured *azulejos*, precious wood inlaid and sculpted, and paintings on leather compete with the richness and the delicacy of the natural decor: the water, still and sparkling in immense basins, flows out into the basins of the fountains (the circular fountain of the Court of Lions), glides through

narrow canals, and explodes into jets of water or falls in refreshing cascades.

When the Reconquista was completed in 1492, the emigration of most of the Muslim inhabitants and the baptism of those who remained, together with settlement by a substantial Christian population, had an effect on the development of the quarter. The new late Gothic or early Plateresque churches and monasteries harmonized with the existing architecture. Both fortress and residence, the Alhambra (Arabic 'The Red') incorporates palaces, guard room, patios and gardens as well as workshops, shops, baths and mosque (independently of the church of Santa María built in the 16th century on the site of the royal mosque). It is enclosed by a massive fortified wall with towers, extended to the south-west.

In the 19th century the lower quarters of the town were transformed and lost their artistic qualities. Much of the significance of the Albayzín lays in the medieval town plan with its narrow streets and small squares and in the relatively modest houses in Moorish and Andalusian style that line them. There are, however, some more imposing reminders of its past prosperity. Among them are the Casa de la Reina (the remains of an aristocratic residence), the Corral del Carbón (an ancient caravanserai), and the former hermitage, converted into the church of San Sebastián. After the Reconquista, *Los Reyes Catolicos* honoured Granada in many ways and endowed it with many religious monuments. Diego de Siloé, who was trained in Toledo and was one of the initiators of the Plateresque style, became one of the most important architects working in Granada. Among his many masterpieces there is the Patio de la Chancillería.

At a short distance to the east of the Alhambra, the enchantment is extended to the gardens of the Generalife, rural residence of the Emirs. The relationship between the architectural and the natural has been reversed here, where gardens and water predominate

over the pavilions, summerhouses and living quarters. The massive boxwood trees, rose, carnation and gillyflower bushes, shrubs ranging from willow to cypress, comprise an absolute masterpiece of the art of horticulture by restoring the Koranic image of paradise to the believers.

Source: UNESCO/CLT/WHC

Historical Description - Archaeological excavations have shown that the hill where the Albayzín is now situated has been occupied continuously from as early as the Roman period. In the mid-8th century the region's governor Asap ben Abderrahman built a fortress where the Plaza de San Nicolas is now located (known as the Casbah until the Alhambra was built in the 13th century, when it became known as the Old Casbah). A new defensive enclosure was added by the Zirids in the 11th century, and around this a settlement grew up. The town prospered under the Nasrid dynasty and this was reflected by considerable development of the Albayzín in the mid-14th century; it became the quarter of Arab and Jewish craftsmen and traders.

When the Reconquista was completed in 1492, the population of the Albayzín rose to 60,000. The emigration of most of the Moslem inhabitants and the baptism of those who remained, together with settlement by a substantial Christian population, had an effect on the development of the quarter, but without disfiguring the old Moorish town. The new late Gothic or early Plateresque churches and monasteries harmonized with the existing architecture.

The remarkable expansion of agriculture in the region in the 19th century gave a new impetus to the development of Granada. The lower quarters of the town were transformed and lost their artistic qualities. However, the Albayzín was spared this new urbanization

owing to its hillside location. Today the town is divided into two distinct parts: on the one hand the modern lower town and on the other the medieval town on its two hills, the Alhambra and the Albayzín, which form a coherent whole.

6. “Granada region to region: Granada and its surroundings.” *turgranada.es*. Patronato Provincial de Turismo de Granada: Diputación de Granada, n.d. Web 6 October 2011.

Granada is a city that captivates the senses. The sight, with impressive monuments such as the Alhambra, the Cathedral or the landscapes contemplated from the viewpoint of San Nicolás. The smell with the blossom perfumed streets of the neighbourhood of Albaicín. The hearing with the flamenco celebrations of the Sacromonte. Its history through the touch of the millenian stones and the taste with its cuisine and its tapas. City of kings, Granada is a lot more that can be said. Along with the capital and forming part of the Granada district you can find a number of towns linked by their history to the city of the Alhambra. Places that share their patrimonial wealth and arise in an environment characterized by the green lines of “choperas” and the carefully cultivated fields. Villages like Chauchina, Santa Fe, Fuente Vaqueros (village where Federico García Lorca was born) or Cijuela. The tradition says that in this village the king Alhamar, founder of the Granada kingdom, directed the repairs of the canal system and the irrigated land. The archaeological remains that date from the prehistoric times to the Muslim period link the towns of Vegas del Genil, Cúllar Vega or Churriana de la Vega.

7. *Alhambra de Granada*. La Asociación Pedagógica y Cultural Alhambra, 2011. Web. 3 October 2011.

Know the Alhambra - The history of the Alhambra is linked with the geographical place where it is located: Granada. On a rocky hill that is difficult to access, on the banks of the River Darro, protected by mountains and surrounded by woods, among the oldest

quarters in the city, the Alhambra rises up like an imposing castle with reddish tones in its ramparts that prevent the outside world from seeing the delicate beauty they enclose.

Originally designed as a military area, the Alhambra became the residence of royalty and of the court of Granada in the middle of the thirteenth century, after the establishment of the Nasrid kingdom and the construction of the first palace, by the founder king Mohammed ibn Yusuf ben Nasr, better known as Alhamar.

Throughout the thirteenth, fourteenth and fifteenth centuries, the fortress became a citadel with high ramparts and defensive towers, which house two main areas: the military area, or Alcazaba, the barracks of the royal guard, and the medina or court city, the location of the famous Nasrid Palaces and the remains of the houses of noblemen and plebeians who lived there. The Charles V Palace (which was built after the city was taken by the Catholic Monarchs in 1492) is also in the medina.

The complex of monuments also has an independent palace opposite the Alhambra, surrounded by orchards and gardens, which was where the Granadine kings relaxed: the Generalife.

The Nasrid Palaces - Complex of palaces, the residence of the kings of Granada. Its construction was started by the founder of the dynasty, Alhamar in the thirteenth century, although the buildings that have survived to our time date mainly from the fourteenth century. The walls of these palaces enclose the refinement and the delicateness of the last Hispano-Arab governors of Al Andalus, the Nasrids. Three palaces form these premises:

- The Mexuar
- The Comares, or Yusuf I Palace
- The Palace of the Lions, or of Mohammed V

The intimate concept of the royal palace, closed to curious eyes, harmonises the robustness of the outside stretches of the walls with the fragility inside, where the architectural elements become purely ornamental. The poor materials used to decorate the palaces demonstrate the temporality of the construction compared with the cosmos, the proof of man's transient nature. The patios, continuous allusions to gardens, with elements of Persian and Muslim inspiration, are a taste of paradise, a nomad's oasis, a delight to the senses. Water, the element that shapes the palace, combining the garden with architecture, represents purity. Crystalline water running between the fountains' marble. Life-giving water making the garden lush and fresh, providing aesthetic beauty, the sultan's generosity... a whole world of symbols and stimuli.

Palacio Carlos V - This is one of the emperor's projects for the city of Granada. The choice of the Alhambra for its construction shows the king's awareness of the beauty of the Arab palaces and his interest in preserving them for posterity. The construction of the palace, which was started in 1533, was abandoned years later, as the kings had lost interest and the Court was already fully established in Madrid. It was at the end of the twentieth century when the building's roofing was put in place and the museums were fitted out inside, the Fine Arts Museum on the top floor and the Alhambra Museum on the ground floor.

The building also houses temporary exhibitions, as well as some of the concerts of the Granada Music and Dance Festival in the courtyard. In a Renaissance style, the palace represents the introduction of Italian classicism in Spanish civil architecture. Designed by Pedro Machuca, the concept of the project is extremely original, above all due to the addition of the round porticoed courtyard in the external square block and the harmonious distribution of the strengths. The facades are imposing and the main one, on the west face, is the most

adorned and rich.”

The Alhambra and Generalife: World Heritage - The significance of the Alhambra and the Generalife of Granada, and their influence upon the surroundings, has been historically recognized. By order of the Regency of the Kingdom, 10 February 1870, confirmed by Royal Decree on 21 July 1872, and amplified by Royal Decree on 11 June 1896, the Alcazar of the Alhambra of Granada, as well as their gardens and accessory structures, are declared national-artistic monuments, and Elvira’s Gate is declared incorporated.

In the twentieth century, by Royal Decree on 27 July 1943 the gardens of the Alhambra and the Generalife are declared Historical Gardens. More recently, at the UNESCO Convention, which was held in Buenos Aires between 29 October and 2 November 1984, the World Heritage Committee proceeded to officially include the Alhambra and the Generalife of Granada on the World Heritage List

The significance of this is that Spain is now part of an international commitment to carefully preserve and protect the Historical-Artistic Monuments Complex and the surrounding area. It is the responsibility of the Spanish administration and the Administrative Body of the Council of Andalusia, to see that the above mentioned commitment is sustained.

History: Historical Introduction - The Alhambra was so called because of its reddish walls (in Arabic, (qa’lat al-Hamra’ means Red Castle). It is located on top of the hill al-Sabika, on the left bank of the river Darro, to the west of the city of Granada and in front of the neighbourhoods of the Albaicin and of the Alcazaba. The Alhambra is located on a strategic point, with a view over the whole city and the meadow (la Vega), and this fact leads to believe that other buildings were already on that site before the Muslims arrived. The

complex is surrounded by ramparts and has an irregular shape. It limits with the valley of the river Darro on its northern side, with the valley of al-Sabika on its southern side and with the street Cuesta del Rey Chico on the eastern side. The Cuesta del Rey Chico is also the border between the neighbourhood of the Albaicin and the gardens of the Generalife, located on top of the Hill of the Sun (Cerro del Sol). The first historical documents known about the Alhambra date from the 9th century and they refer to Sawwar ben Hamdun who, in the year 889, had to seek refuge in the Alcazaba, a fortress, and had to repair it due to the civil fights that were destroying the Caliphate of Cordoba, to which Granada then belonged. This site subsequently started to be extended and populated, although not yet as much as it would be later on, because the Ziri kings established their residence on the hill of the Albaicin. The castle of the Alhambra was added to the city's area within the ramparts in the 9th century, which implied that the castle became a military fortress with a view over the whole city. In spite of this, it was not until the arrival of the first king of the Nasrid dynasty, Mohammed ben Al-Hamar (Mohammed I, 1238-1273), in the 13th century, that the royal residence was established in the Alhambra. This event marked the beginning of the Alhambra's most glorious period. First of all, the old part of the Alcazaba was reinforced and the Watch Tower (Torre de la Vela) and the Keep (Torre del Homenaje) were built. Water was canalised from the river Darro, warehouses and deposits were built and the palace and the ramparts were started. These two elements were carried on by Mohammed II (1273-1302) and Mohammed III (1302-1309), who apparently also built public baths and the Mosque (Mezquita), on the site of which the current Church of Saint Mary was later built. Yusuf I (1333-1353) and Mohammed V (1353-1391) are responsible for most of the constructions of the Alhambra that we can still admire today. From the improvements of the Alcazaba and the palaces, to

the Patio of the Lions (Patio de los Leones) and its annexed rooms, including the extension of the area within the ramparts, the Justice Gate (Puerta de la Justicia), the extension and decoration of the towers, the building of the Baths (Baños), the Comares Room (Cuarto de Comares) and the Hall of the Boat (Sala de la Barca). Hardly anything remains from what the later Nasrid Kings did. From the time of the Catholic Monarchs until today we must underline that Charles V ordered the demolition of a part of the complex in order to build the palace which bears his name. We must also remember the construction of the Emperor's Chambers (habitaciones del Emperador) and the Queen's Dressing Room (Peinador de la Reina) and that from the 18th century the Alhambra was abandoned. During the French domination part of the fortress was blown up and it was not until the 19th century that the process of repairing, restoring and preserving the complex started and is still maintained nowadays.

Artistic Introduction - The Nasrid architecture marked the end of the glorious period that started with the Umayyads in Cordoba in the 8th century. The architects of the Cordovan mosque, which was built a long time before the Alhambra, did not influence this architecture. It includes some of the typical elements of the andalusian architecture, such as the horseshoe arch with spandrel (square wide frame which envelopes the arch) and the arch scallops (arch scallop of triangular shape), as well as its own special elements such as the capitals of the columns of the Alhambra.

The greatest concern of the architects of the Alhambra was to cover every single space with decoration, no matter the size of the space. No decorative element was enough. Most of the interior arches are false arches, with no structure; they are there only to decorate. Walls are covered with beautiful and extremely rich ceramics and plasterwork. And the

coverings have wooden frames that have been exquisitely carved, etc. Even though the Muslim art bans the representation of figures, the decorating themes in the Alhambra are quite varied. The classical calligraphic decoration is used, in particular cursive and kufic inscriptions, which reproduce the words of Zawi ben Ziri (founder of the Nasrid dynasty): “Only God is Victor,” and poems written by different poets of the court. The decorative elements most often used by these architects were stylised vegetal forms, interlacing decoration and the nets of rhombuses. The Alhambra was built with its own special type of column, which is not used in any other building. This column has a very fine cylindrical shaft, the base of which has a big concave moulding and is decorated with rings on the top part. The capital is divided into two bodies and the first one, cylindrically shaped, has a very simple decoration and a prism with a rounded-angled base and stylised vegetal forms as decoration. One of the most impressive decorative elements used in the Alhambra is the mocarabe vault, formed by little cells or alveoluses placed one on top of the other one and which may be admired in the Hall of the Abencerrajes (Sala de los Abencerrajes) and the Hall of the Two Sisters (Sala de las Dos Hermanas).

Charles V Palace - The origin of Charles V Palace (Palacio de Carlos V) was the need for a place that would include all the comforts of the time for the Emperor and his family, as the palaces, which were their summer residence, did not cover their needs.

The Emperor ordered the construction of the palace next to the Alhambra in order to enjoy its wonders. The architect in charge of the works was Pedro Machuca, an experienced architect in love with the Renaissance. The works started in 1527 and were totally finished in 1557. The construction went through several stages, the lack of financing resources, revolts that stopped the works, etc. The building was sometimes neglected to such an extent that the

ceilings collapsed.

The palace is square and its main façade is 63 meters wide and 17 meters high. Its circular patio is unique and it is the most important building of Renaissance style in Spain. Only the southern and western façades are completely decorated. The northern and southern sides are not because they are connected to the palaces of the Alhambra.

Nasrid Palace - Mohammed ben Al-Hamar (Mohammed I) was the first king to move to the Alcazaba and no records about a new palace being built are kept until those of Abu l-Walid Ismail (fifth king of the dynasty). A palace was built near the Great Mosque (Gran Mezquita) but only the Mexuar is now left because Yusuf I destroyed it completely. He started some improvements in the Comares Tower (Torre de Comares), the Court of the Myrtles (Patio de los Arrayanes) and the Baths (Baños). These improvements were finished by Mohammed V, who added them all to the Mexuar, extended the gallery that would later be called Machuca and constructed the Palace of the Lions (Palacio de los Leones). These two kings were the most important ones as regards the construction, reconstruction, and decoration of the Alhambra. There are three independent areas in the Nasrid Palaces (Palacios Nazaríes): the Mexuar, which corresponds to the semipublic part of the palace or selamlík, for justice administration and State affairs; the Comares Palace (Palacio de Comares), which was the official residence of the king; and the Palace of the Lions (Palacio de los Leones), which was the private area of the palace, where the Harem was located. Not only were these areas different because of their functions, but also because of their artistic characteristics. The Comares Palace (Palacio de Comares) was decorated in a typically Muslim way, but the Palace of the Lions (Patio de los Leones) presents Christian influences, probably as a consequence of the friendship between Mohammed V and his Castilian

counterpart Pedro I, the Cruel. Since the Catholic Monarchs took the city of Granada, a great number of restorations have been carried out, although the most important works were done under the order of Charles V, when several rooms were added to the Alhambra and the Charles V palace (Palacio de Carlos V) was built. Nevertheless, the Alhambra has always maintained its character of Muslim palace.

The Alcazaba - A fortress, is the oldest part of the Alhambra, as is the case of the Vermilion Towers (Torres Bermejas). It is thought that before it was built and before the Muslims arrived to Granada, there were already several constructions in the same area. The first historical reference to the existence of the Alcazaba dates from the 9th century and it is believed that it was then built by Sawwar ben Hamdun during the fights between Muslims and muwalladins [Christians who converted to the Islam and lived among the Muslims]. The current complex was built by Mohammed I, who constructed the ramparts around the previous castle, defences and three new towers: The Broken Tower (Torre Quebrada), the Keep (Torre del Homenaje) and the Watch Tower (Torre de la Vela). As a consequence, the Alcazaba became a real fortress, where the king established the royal residence. His son Mohammed II also had his residence in the Alcazaba, until the palaces were finished. From then on, the Alcazaba was only used as a fortress for military purposes. When the Christians took the city, they carried out many works to repair the Alcazaba. At different moments of its history, during long periods of time, it was used as a State prison, even during the French occupation. Like the Alhambra, the Alcazaba was abandoned and not cared for during a long time and it was not until the late 19th century and beginning of the 20th century that the restoration, exploration and plumbing works were started.

Generalife - It occupied the slopes of the Hill of the Sun (Cerro del Sol), from which

there is a complete view over the city and the valleys of the rivers Genil and Darro. There are different interpretations of the meaning of its name: the Governor's Garden, the Architect's (alarife) Garden, the Vegetable Garden of the Gypsy Festivity Organiser, etc. The Generalife became a leisure place for the kings of Granada when they wanted to get away from the official affairs of the palace.

Patio of the Cypress of the Sultana - It was built in the 13th century and it was redecorated by the king Abu I-Walid Isma'il (1313-1324), as it is explained by an inscription that dates from 1319. This means that the Generalife was built before the Comares Palace. In spite of it being very close to the Alhambra and the close relationship between the two complexes, it is considered to be outside the city. A rebellion against Mohammed V even broke out in the Alhambra while he was in the Generalife. Nowadays the Generalife is formed by two groups of buildings connected by the Patio of the Irrigation Ditch (Patio de la Acequia). Nevertheless it is difficult to know what the Generalife originally looked like, as it has been altered and rebuilt at different moments throughout the Christian period. These changes were at first necessary due to the sorry state of deterioration and neglect that was the result of the late Muslim period and later on they changed its layout and distorted many of its features.

In the Generalife there is no kind of decorative excess or points of interest in its architecture. Unlike the Alhambra, all the buildings of the Generalife are quite solid, but in general poor and simple. This indicates an intimate and peaceful atmosphere that the kings were looking for when they retired to these gardens to rest. There are only some decorative motifs of plasterwork, which are not very varied, but are exquisitely fine and tasteful.

8. "Know the Alhambra: a Brief History." *alhambra-patronato.es*. Patronato de la Alhambra y Generalife - Consejería de Cultura, 2012. Web. 23 January 2012.

Know the Alhambra: a brief history - Throughout its history, the Alhambra has experienced many transformations, Granada keeping testimonies of each period. The Alhambra was a palace, a fortress and a citadel; the residence of the Nasrid Sultans and top government officials, court servants and the royal guard.

The 9th Century - The Arabs respected the Roman cities and roads, making them bigger by adding new constructions. In the 9th century evidence from Arab texts points to new constructions inside the Alhambra, although it is thought that some kind of construction was built during the Roman period and even earlier.

The 11th Century - After the Caliphate of Cordova civil war, the capital of the Granada province was moved from Elvira to Granada in the 11th century, promoted by the Zirid Dynasty. The Ziries settled their court in the Alcazaba Cadima, or Old fortress, located in the Albayzin district and occupied in the 15th century with the construction of King Dar-al-Horra's Palace. At the slope foot there was an important Jewish settlement, around which the city of Granada started growing. Vizier Samuel ibn Nahgralla renovated and rebuilt the abandoned ruins located on the Sabikah Hill and built his palace there.

The 12th Century - The successive invasions of Almorávides and Almohades in Granada ended with fierce and bloody battles that took place in the Alcazaba del Albayzin and in the buildings of the Alhambra, which became the refuge for the local Andalusians and at times for the North African invaders.

The 13th Century - Al-Ahmar, the founder of the Nasrid Dynasty, took up residence at the Old Alcazaba of the Albayzin in 1238, though he felt attracted by the ruins on top of the Alhambra hill. Thus he embarked on the reconstruction of the building for the residence of his Court as we know it now. The Alhambra was a palace, a fortress and a citadel; the

residence of the Nasrid Sultans and top government officials, court servants and the royal guard. The Nasrid Kingdom became the last Islamic sultanate on the Iberian Peninsula, and its capital Granada progressively received Muslim populations forced to retreat from the Christians. The city grew with the development of new suburbs and extended its walls nearly until it was conquered at the end of the 15th century.

Today - During these more than two and a half centuries, the relationship between the Alhambra and the city was that of a Medina and its Alcazaba (fortress). In Granada, besides the Alhambra, preserved as a symbolic mythic icon, we find many surviving testimonies and buildings of the Moors period despite the unavoidable transformations that it has experienced since the Middle Ages. It is currently an artistic-historical monumental group with four clearly distinguishable zones: the Palaces, the military zone or Alcazaba, the city or Medina, and the villa of the Generalife, all of them surrounded by woods, trees, gardens, parks and vegetable gardens.

Know the Alhambra: Setting - The Nasrid Alhambra was a courtly city, conceived and built to serve the royal court. The urban layout was clearly organized during the two and a half centuries of its development.

The Nasrid Alhambra was a courtly city, conceived and built to serve the royal court. The urban layout was clearly organized during the two and a half centuries of its development, with the logical transformations brought about by the successive architectural styles. A military base for the royal guard in the Alcazaba provided security on the inside to the Sultan, his family and the governing bodies. A military centre, strategically situated with easy access to the rest of the Alhambra, the Alcazaba housed the guards and their families. Like any other municipality, it had a cistern (aljibe) and public baths.

In addition, there was a palatial zone reserved exclusively for the Sultan and his kin. It also had administrative offices, which were situated in accordance with protocol, the more private and courtly ones taking precedence. There were also areas where people came together for readings of the Surah or to hold Counsel of Ministers meetings. The Sultan decided when to celebrate the courtly feasts, which coincided with relevant celebrations in the National or Moslem calendar.

The palatial zone consisted of several palaces. The palaces had the same structure as normal houses did, only they were bigger and more richly decorated as befitted the honour of the residents. The palaces had balconies, courts, gardens and alleys in a setting in which vegetation and water played an essential role.

Each palace included its own baths and small oratories, where the residents complied with their daily mandatory prays. A road providing access to the various palatial locations was also separated from the rest of the Alhambra and off limits to unauthorized citizens.

La Alhambra Medina inhabitants served the court and the palace. The quarter, with a slightly inclined main street that ran west to east, had public baths, a mosque, and shops. Adjacent to the Mosque were the Rauda, or Cemetery of the Sultans, and a school, or Madraza.

In the low lying area, behind the Gate of Wine, the main gate, there were houses, some of which were important, where functionaries and servants to the Court resided. There were small cisterns and public gathering places. About halfway down, on either side of the street, were two large buildings considered to be veritable palaces: the Palace of the Abencerrages and the building that later became the Monastery of San Francisco.

The high area of the city was where small artisan industry was established: glass

blowing, ceramics, tanning, water mills and even coin minting. In this area the King's Canal entered the Alhambra through an aqueduct and a conduit. The canal, parallel with the Royal Road, flowed downward, sending water through a maze of canals covering the entire area. Small roads, alleys and sheds completed the urban scenario of the citadel.

The Alhambra was unassailable, it being totally surrounded by an impregnable wall that was joined to the wall that protected Granada. The Alhambra wall had four main gates: the Gate of Arms and the Gate of the Arrabal, on the north side, and the Gate of Justice and the Gate of the Seven Floors, on the south side

A road that ran around the inner part of the wall connected the different buildings of the citadel, and in case of attack was used as a defensive moat. More than thirty towers and turrets were distributed along the ramparts; some of them housed the main halls and rooms of houses and palaces; others offered a panoramic view that extended into the horizon; and still others were used as strategic points of the complex defensive system of the city. All were different from others in shape and size, thus conferring a singular fortified aspect to each one, which is so characteristic of this Complex of Historical-Artistic Monuments.

The Palatial City: The Alcazaba - It is obvious that the Alcazaba plainly served a military function. The entrance to the Alcazaba was at the foot of the Tower of Homage. At the base of the tower is a slight slope. A simple L-shaped walkway keeps the main gate from being seen from the outside. The gate leads to an inner vaulted space with more turns that, at the end and before reaching the Place of Arms, opened up so that defenders could control all access and respond from above to an attack.

In this covered corridor there are two access points: one leading to the ground and underground floors of the Tower of Homage, and the other to the top of the wall and to the

tower itself through a narrow and steep vaulted staircase. This was not the only entrance to the Alcazaba, but probably the most important one since through it the royal guard patrolled the entire complex of the Alhambra. It also served to link it with the inner wall or the road that bordered the Alcazaba.

The interior of the Alcazaba: The area within the inner wall of the Alcazaba is what is known as the Place of Arms in medieval fortresses. It was devoted to military parades during peace time and to establish the defensive strategy when battles were to be fought. For this reason it is an open and clear space with very few constructions. However, the Alcazaba of the Alhambra, as an enclosure integrated into a larger one, is a residential area for the royal guard of the Sultan who controlled and patrolled the palatial city, and was referred to as the Military District.

It is actually a small city, with an urban distribution similar to that of any district of a Hispanic-Muslim city. A narrow road traverses the enclosure, dividing it into two well differentiated areas. To the north, walls and pavements are grouped following an irregular pattern with houses of different sizes but similar structures: the houses were tenanted by the royal guard that lived in the enclosure with their families.

On the other side, walls similar to those of the houses but were built following a more regular pattern, with larger open courtyards, with evidence of the presence of warehouses or halls for the soldiers and younger guards.

The Palatial City: The Palace of Charles V - Charles V, King and elected Emperor, was a monarch that was travelling throughout Europe when he decided to build his Palace in the Alhambra. His aim was not to establish his capital in Granada but to build another royal residence, significant for its symbolic value and location: a Muslim citadel conquered by his

grandparents, the Catholic Monarchs.

The construction of the Palace in the Alhambra, despite its careful design, changed the aspect of the complex, altering its internal structure and its connection to the city. The original project included a large colonnaded square to the west and a smaller square to the south, thus significantly modifying the accesses to the citadel.

The Emperor decided to build the Palace in 1526 following the “Roman” style, probably influenced by the Governor of the Alhambra and Captain General Luis Hurtado de Mendoza, whose family played an important role in the introduction of the Italian culture in Castile, although the model of the palace could also have been suggested by Baldasare Castiglione, a friend of Rafael and Giulio Romano.

The original project was designed by Pedro Machuca, trained in the artistic circle of the Rome of Lion X, who supervised the works of the palace between 1533 and 1550, the date of his death, completing the palace’s façades except for the west and east façades. Pedro was succeeded by his son Luis who developed the circular courtyard; the works were abandoned for 15 years owing to the rebellion of the Moors in Granada in 1568. In 1619 the construction of the high colonnade of the courtyard was completed and the works continued until they were definitively abandoned in 1637, leaving the roof unfinished.

When Philip IV visited Granada in 1628 he could not stay at the Palace, as it was not inhabitable after 90 years of works. The Palace remained unfinished until Leopoldo Torres Balbas devised a plan to recover the building in 1923. In the formal design of the Palace there was a strong intention of expressing a “Roman-like” architecture through the originality of the ground plant design, a circle enclosed in a square, and the use of the Renaissance architectural language. Noteworthy in the general design is the use of the octagonally shaped

chapel, a geometrical shape that can be considered the second core structure of the Palace, and which was very popular in the Renaissance.

The selection of the Alhambra as the site to erect the Palace manifests the triumph of Christianity over Islam. That is why it was necessary to maintain the old Islamic constructions as a counterbalance to the weight and power of the classic Roman concept of the new palace. Charles V, as the Emperor of the Sacred Roman Empire, stood in the succession line of the Roman emperors of Antiquity.

The Palatial City: the court of the lions - The Palace of the Lions was the architectural pinnacle of the Alhambra. Its celebrated fountain was a symbol of its decorative richness and an example of the complex water system. In addition to its symbolic function the fountain also had a practical purpose. The complex water system allowed the water to flow out in the form of a shallow surface. The central cylindrical unit of the fountain basin allowed the water to flow in and out thus preventing it from spilling out of the fountain. On a small scale, the Fountain of the Lions represents the entire technical concept behind the creation of the Alhambra, a structural conception rooted in human and constructive experiences developed creatively over many centuries.

Muhammad V was responsible for the construction of the beautiful palace during his second mandate, between 1362 and 1391, his first mandate having only lasted five years. During his mandate the Nasrid Sultanate reached its pinnacle: the Palace of the Lions was a synthesis of the finest Moorish artistic styles developed over the years.

The architectural pattern of the Palace of the Lions was similar to that of the Palace of Comares, although with the traditional design of the Spanish-Moorish houses, i.e. a central open air courtyard as the centre of family life was flanked by a number of polyvalent rooms

consisting of a ground floor and at least one upper floor or loft.

The Court had a cross ground floor design with a central fountain, following the same pattern as other earlier and later constructions used in Muslim Spain and elsewhere. The proportional and visual perfection of the surrounding arched gallery supported by columns converted this Court into one of the most celebrated and admired of architectural structures.

Its fame has caused an intense debate over whether the four sides of the cross were originally paved or covered with bushes placed at a lower level than the galleries and walkways. There are examples of both cases in other constructions. Notwithstanding the debate, the magnificence and originality of the courtyard is unsurpassable.

The Palatial City: Palace of Yusuf III - Coming away from the lovely intricacy of the Partal Gardens, the narrow way that connects the two palaces of the Alhambra leads to a snug platform with a handrail extending along the foot of the wall that encloses the Palace of Yusuf III (1408-1417).

Outstanding is the long pool in the central courtyard with a lush garden, on the sides of which are the ruins of some rooms marking the site of a large building, structurally resembling the Palace of Comares. At the front of the courtyard are the remains of what once was the main room of the palace: a tower overlooking a portico in the open patio. The remains of the walls now form a terrace that, as was the case in medieval times, provides one of loveliest views to be had in the Alhambra. Some of the excavated remains are attributed to the work of Yusuf III; however, it has been suggested that the building may have belonged to a previous sultan, Muhammad II (1273-1302), having been subsequently renovated and redecorated.

Discovered during an archaeological dig in the 1930s, it was identified as being the

Palace of Mondéjar, or Tendilla. The palace was given to Mondéjar and subsequently housed the Alcaldes, or the Alhambra keepers. In 1718 the family, famous in political and cultural circles at the time, was stripped of its entitlements by Philip V, and the building was demolished, parts of its structure being sold off.

The Generalife - The Generalife Almunia was ideal for gardening and rest. Most of the buildings were residential and much of land was used for grazing and cultivation. The orographic site was divided into terraces. There are four main vegetable gardens. The vegetable gardens were separated by thick walls, the remains of which can still be seen. Their Spanish names have been preserved for centuries: Colorada (Red), Grande (Large), Fuentepeña (Crag Spring) and Mercería (Haberdashery). The boundaries of each one have remained about the same since Medieval times. A meadow surrounded the premises, where horses and farm animals would graze and the sultan hunt.

The provenance of the term Generalife has long been disputed. Some say it derives from “Jardin” (Garden), or “Huerta del Zambrero” (Zambrero’s Vegetable Garden); also “el más elevado de los jardines” (the highest garden); “casa de artificio y recreo” (house of guile and recreation); “Mansión de placer o recreación grande” (Mansion of pleasure and great recreation); and “Jardín del citarista” (Zither player’s Garden); the most commonly accepted being “Jardin or Jardines del Alarife,” in other words, “The builder or architect’s Garden. “ After the conquest in 1492, the Catholic Monarchs assigned a keeper to watch over the area and make improvements. In 1631 the keeper’s charge was given to the Granada-Venegas family, until 1921, when the state, after a long drawn out legal battle, was finally awarded custody of the premises. There were several access points, with the remains of at least three accounted for. The most direct access connected the Generalife Almunia to the Alhambra

through the vegetable gardens. Another access point was the gate where the people who tended the gardens resided, and which can still be seen in the Entrance Pavilion (Pabellón de Entrada). The third access point was located at the Gate of the Rams (Postigo de los Carneros), in the highest area; however, today the official tour commences at point where a line of cypress trees were planted in honour of a visit by Isabel II in 1862.

Built between the 12th and 14th centuries, the Generalife was used as a place of rest for the Muslim royalty. It was designed as a rural villa in the vicinity of the Alhambra, with decorative garden, fruit and vegetable patches, courts and other structures.

The entrance to the Generalife is interesting for two reasons. On the one hand, its exterior part is rural, befitting a country house more than a palace; on the other hand, various courts had to be traversed at different levels in order to reach the interior of the Alhambra palace itself. The vegetable gardens located on the south side of the palace, between the Promenade of the Cypress Trees (Camino de los Cipreses) and the Promenade of the Walnut Trees (Camino de los Nogales), were transformed into landscaped gardens in 1930.

The Lower Gardens - The Lower Gardens connect with the Generalife Theatre (Teatro del Generalife). The palace of the Generalife - The door has a fairly rich display of craftwork. The entrance to the palace is preceded by the sight of the markings of the traditional symbols of the hand and the key in the arch. The Court of the Main Canal - Also known as the Court of the Estuary, it is a long and narrow court. The Sultana's Court - It is so called because the legendary romantic scenes in the novels written by Genés Pérez de Hita are believed to have been set here. The Water Stairway - It is a small stairway that is protected by vaulting laurel trees, designed in a way that would suit the needs of a medieval sultan. The Romantic Observation Point - The low-lying windows are a characteristic of

Nasrid architecture. The High Gardens - The Generalife High Gardens resemble more the traditional Andalusian house and walled garden in Granada at the time than they do a Muslim farmstead.

9. "Granada's Alhambra: An Oasis of Elegance: Rick Steves' Do-It-Yourself Tour." *ricksteves.com*. Rick Steves' Europe Through the Back Door, Inc., 2012. Web. 6 October 2011.

This last and greatest Moorish palace is one of Europe's top attractions. Attracting thousands of visitors a day, it's the reason most tourists come to Granada. Nowhere else does the splendor of Moorish civilization shine so brightly.

The last Moorish stronghold in Europe is, with all due respect, really a symbol of retreat. Granada was only a regional capital for centuries. Gradually the Christian Reconquista moved south, taking Córdoba (1237) and Sevilla (1248). The Moors held Granada until 1492. As you tour their grand palace, remember that while Europe slumbered through the Dark Ages, Moorish magnificence blossomed: busy stucco, plaster "stalactites," colors galore, scalloped windows framing Granada views, exuberant gardens, and water, water everywhere. Water - so rare and precious in most of the Islamic world - was the purest symbol of life to the Moors. The Alhambra is decorated with water: standing still, cascading, masking secret conversations and drip-dropping playfully.

The Alhambra in Four Parts: The Alhambra - not nearly as confusing as it might seem - consists of four sights clustered together atop a hill: Charles V's Palace (Christian Renaissance palace plopped on top of the Alhambra after the reconquest, free entry), Alcazaba (empty old fort with tower and views), Palacios Nazaries (exquisite Moorish palace, a must-see), and Generalife (fancy gardens).

The Alhambra in Four Parts: Charles V's Palace - It's only natural for a conquering

king to build his own palace over his foe's palace, and that's exactly what the Christian king Charles V did. The Palacios Nazaries wasn't good enough for Charles, so he built this new home, which was financed by a salt-in-the-wound tax on Granada's defeated Muslim population. With a unique circle within a square design by Pedro Machuca, a devotee of Michelangelo and Raphael, this is Spain's most impressive Renaissance building. Stand in the circular courtyard surrounded by mottled marble columns, then climb the stairs. Charles' palace was designed to have a dome, but it was never finished - his son, Philip II, abandoned it to build his own palace, El Escorial. Even without the dome, acoustics are perfect in the center - stand in the middle and sing your best aria. The palace doubles as one of the venues for the popular International Festival of Music and Dance. Inside are two not-so-interesting museums (both free to enter, as is the palace itself): Museo de Bellas Artes (upstairs) and the better Museo de la Alhambra, showing off some of the Alhambra's best surviving Moorish art, along with one of the lions from Palacios Nazaries' fountain (on ground floor).

The Alhambra in Four Parts: Alcazaba: The fort - the original "red castle" or "Alhambra" - is the oldest and most ruined part of the complex, offering exercise and fine city views. What you see is from the mid-13th century, but there was probably a fort here in Roman times. Once upon a time, this tower defended a town (or medina) of 2,000 Muslims living within the Alhambra walls. From the top (looking north), find Plaza Nueva and the San Nicolás viewpoint (in the Albayzín). To the south are the Sierra Nevada mountains. Is anybody skiing today?

Think of that day in 1492 when the Christian cross and the flags of Aragon and Castile were raised on this tower, and the fleeing Moorish king Boabdil (Abu Abdullah in Arabic) looked back and wept. His mom chewed him out, saying, "Weep like a woman for

what you couldn't defend like a man. " With this defeat, over seven centuries of Muslim rule in Spain came to an end. Much later, Napoleon stationed his troops at the Alhambra, contributing substantially to its ruin when he left. To get to Palacios Nazaries, follow the signs down and around to the palace. If you're early, duck into the exhibit across from the palace entry. It's in Spanish, but the models of the Alhambra upstairs are easy to appreciate.

The Alhambra in Four Parts: Palacios Nazaries - During the 30-minute entry time slot stamped on your ticket, enter the jewel of the Alhambra: the Moorish royal palace. Once you're in, you can relax - there are no more time constraints. You'll walk through three basic sections: royal offices, ceremonial rooms, and private quarters. Built mostly in the 14th century, this palace offers your best possible look at the refined, elegant Moorish civilization of Al-Andalus (Arabic for the Iberian Peninsula).

You'll visit rooms decorated from top to bottom with carved wood ceilings, stucco "stalactites," ceramic tiles, molded-plaster walls, and filigree windows. Open-air courtyards in the palace feature fountains with bubbling water like a desert oasis, the Quran's symbol of heaven. The palace is well-preserved, but the trick is to imagine it furnished and filled with Moorish life...sultans with hookah pipes lounging on pillows on Persian carpets, tapestries on the walls, heavy curtains on the windows, and ivory-studded wooden furniture. The whole place was painted with bright colors, many suggested by the Quran - red (blood), blue (heaven), green (oasis), and gold (wealth). And throughout the palace, walls, ceilings, vases, carpets, and tiles were covered with decorative patterns, mostly calligraphy writing out verses of praise from the Quran.

The Alhambra in Four Parts: Court of the Lions (Patio de los Leones) - This patio, the Patio de los Leones, features a fountain that's usually ringed with 12 lions. One of the lions is

on display in the Museo de la Alhambra inside the Charles V palace.

Why did the fountain have 12 lions? Since the fountain was a gift from a Jewish leader celebrating good relations with the sultan (Granada had a big Jewish community), the lions probably represent the 12 tribes of Israel. During Moorish times, the fountain functioned as a clock, with a different lion spouting water each hour. (Conquering Christians disassembled the fountain to see how it worked, and it's never worked since.) From the center, four streams went out - figuratively to the corners of the earth and literally to various apartments of the royal family. Notice how the court, with its 124 columns, resembles the cloister of a Catholic monastery. The craftsmanship is first-class. For example, the lead fittings between the pre-cut sections of the columns allow things to flex during an earthquake (which it has, preventing destruction during shakes).

On the right, off the courtyard, is a square room called the Hall of the Abencerrajes (Sala de los Abencerrajes). According to legend, the father of Boabdil took a new wife and wanted to disinherit the children of his first marriage - one of whom was Boabdil. In order to deny power to Boabdil and his siblings, he killed nearly the entire pro-Boabdil Abencerraje family. The sultan thought this would pave the way for the son of his new wife to be the next sultan. Happily, he stacked 36 Abencerraje heads in the pool under this sumptuous honeycombed stucco ceiling. But his scheme failed, and Boabdil ultimately assumed the throne. Bloody power struggles like this were the norm here in the Alhambra.

The Alhambra in Four Parts: Generalife Gardens - If you have a long wait before your entry to the Palacios Nazaries, tour these gardens first, then the Alcazaba fort and Charles V's Palace. The sultan's vegetable and fruit garden and summer palace, called the Generalife (hen-ne-raw-LEEF-ay), are a short hike uphill past the ticket office. The 2,000 residents of

the Alhambra enjoyed the fresh fruit and veggies grown here. But most importantly, the sultan enjoyed a quiet and handy escape from things in the summer: his Generalife Palace. Walk through the sprawling gardens (planted only in the 1930s - in Moorish times, there were no cypress trees here). The sleek, modern amphitheater has been recently renovated and continues to be an important concert venue for Granada. It sees most activity during the International Festival of Music and Dance. Many of the world's greatest artists have performed here, including Arthur Rubenstein, Rudolf Nureyev, and Margot Fonteyn. At the small palace, pass through the dismounting room (imagine dismounting onto the helpful stone ledge, and letting your horse drink in the trough here). Step past the guarded entry into the most perfect Arabian garden in Andalucía.

This summer home of the Moorish kings, the closest thing on earth to the Quran's description of Heaven, was planted over 600 years ago - remarkable longevity for a European garden. Five-hundred-year-old paintings show it looking essentially as it does today. The flowers, herbs, aromas, and water are exquisite...even for a sultan. Up the Darro River, the royal aqueduct diverted a life-giving stream of water into the Alhambra. It was channeled through this decorative fountain to irrigate the bigger garden outside, then along an aqueduct into the Alhambra for its 2,000 thirsty residents.

At the end of the pond, you enter the sultan's tiny, three-room summer palace. From the end, climb 10 steps into the Christian Renaissance gardens. The ancient, decrepit tree rising over the pond inspired Washington Irving, who wrote that this must be the "only surviving witness to the wonders of that age of Al-Andalus."

Exiting left to the top floor of the palace reveals a stunning view of the Albayzín. Don't climb the Escalera del Agua unless you need the exercise...it only goes up and then

back down. Pass the turnstile (pausing for a view back down into the palace garden) and follow salida (exit) signs as you circle back to where you entered the Generalife.

Your visit to the Alhambra is complete, and you've earned your reward. "Surely Allah will make those who believe and do good deeds enter gardens beneath which rivers flow; they shall be adorned therein with bracelets of gold and pearls, and their garments therein shall be of silk" (Quran 22.23).

10. "Granada-The Alhambra." *andalucia.com*. Andalucia, n.d. Web. 3 October 2011.

The Alhambra - The name Alhambra comes from an Arabic root which means "red or crimson castle," perhaps due to the hue of the towers and walls that surround the entire hill of La Sabica which by starlight is silver but by sunlight is transformed into gold. But there is another more poetic version, evoked by the Moslem analysts who speak of the construction of the Alhambra fortress "by the light of torches," the reflections of which gave the walls their particular coloration. Created originally for military purposes, the Alhambra was an "alcazaba" (fortress), an "alcázar" (palace) and a small "medina" (city), all in one. This triple character helps to explain many distinctive features of the monument. There is no reference to the Alhambra as being a residence of kings until the 13th century, even though the fortress had existed since the 9th century. The first kings of Granada, the Zirites, had their castles and palaces on the hill of the Albaicin, and nothing remains of them. The Nasrites were probably the emirs who built the Alhambra, starting in 1238.

The founder of the dynasty, Muhammed Al-Ahmar, began with the restoration of the old fortress. His work was completed by his son, Muhammed II, whose immediate successors continued with the repairs. The construction of the palaces (called Casa Real Vieja, "old Royal House or Palace") dates back to the 14th century and is the work of two great kings:

Yusuf I and Muhammed V. To the first we owe, among others, the “Cuarto de Comares” (Chamber of Comares), the “Puerta de la Justicia” (Gate of Justice), the Baths and some towers. His son, Muhammed V, completed the beautification of the palaces with the “Cuarto de los Leones” (Chamber of the Lions), as well as other rooms and fortifications.

The Alhambra became a Christian court in 1492 when the Catholic Monarchs (Ferdinand and Isabel) conquered the city of Granada. Later, various structures were built for prominent civilians also military garrisons, a church and a Franciscan monastery.

Emperor Charles V, who spent several months in Granada, began the construction of the palace which bears his name and made some alterations to the interior buildings. These measures were to cause interminable controversy often motivated by political agendas. The remaining Austrian kings did not forget the monument and have left their own more discreet impressions on it.

During the 18th century and part of the 19th, the Alhambra fell into neglect and was to see its salons converted into dungheaps and taverns, occupied by thieves and beggars. “Thus bats defile abandoned castles, and the reality of Spanish criminals and beggars destroy the illusion of this fairy palace of the Moors;” writes Richard Ford. As the crowning blow, Napoleon’s troops, masters of Granada from 1808 until 1812, were to convert the palaces into barracks. During one retreat, they mined the towers and blew up part of them. Two of them, the Torre de Siete Suelos and the Torre de Agua were left in ruins. And so the incredible neglect continued, until 1870 when the Alhambra was declared a national monument. Travellers and romantic artists of all countries had railed against those who scorned the most beautiful of their monuments. Since that date and up to now, the Alhambra, protected, restored, cared for and even improved, has been preserved for the pleasure and

admiration of all. The Alhambra became an UNESCO World Heritages site in 1984.

The Alcazaba - the oldest part of the Alhambra, reconstructed upon the ruins of a castle in the 9th century. The most solid towers are those of the Homenaje situated to the south, and the Quebrada at the northeast angle. The most elaborate interior is the Torre de las Armas. However all are surpassed by the impressive Torre de la Vela. Its bell is rung on special festive occasions by young girls in the hope of warding off spinsterhood - dated though this sounds these days! This is the tallest tower of the walled enclosure, and the panorama seen from here extends towards unlimited horizons. Its silhouette is a significant symbol to the people of Granada. At the entrance of the Alcazaba is the delightful “Jardín de los Adarves,” also called “Jardín de los Poetas.” From its battlements our gaze is drawn to the towers of the hill in the foreground. They are the “Torres Bermejas” (red or crimson towers), the “castle of great worth” of a famous border ballad. Their bewitching name is evoked in the music of Albéniz or Joaquín Rodrigo.

Casa Real - Perhaps the most beautiful part of the famous Alhambra in Granada, Spain, the construction of the palaces (called Casa Real Vieja, “old Royal House or Palace”) dates back to the 14th century and is the work of two great kings: Yusuf I and Muhammed V. It is comprised of several palace groups with a series of courts and structures surrounding them, which were born out of transitory or ornamental necessity. Since the 16th century these “Nasrite alcázares” (palaces) have been designated the “Casa Real Vieja” (Old Royal House) in order to distinguish them from the Christian buildings.

The Alhambra contains the three divisions usually found in a Moslem palace, including a reception salon and the royal apartments Chamber of the Lions. This spectacular chamber is the work of Muhammed V and illustrates the most beautiful possibilities of

Granada Moslem art. Throughout this chamber a subtle air of femininity and daintiness is sensed, in keeping with the function of these private apartments, devoted to the placid enjoyment of home and family life. The Court of the Lions is characterised by its profound originality, a harmonious merging of East and West. It has been compared to a grove of 124 palm trees, most with double columns, around the oasis of the central fountain with its twelve lions. The twelve-sided marble fountain rests upon the backs of the lions. Water, essential as a decorative element, acquires here an exceptional importance. It ascends and spills from the basin, which has been compared with the 'sea of bronze' of Solomon's Temple, to the mouths of the lions, from which it is distributed throughout the courtyard. A lovely "qasida" (ode) by Ibn Zamrak circles the rim of the basin.

The Generalife - The word "Generalife" has been translated as "garden of paradise," "orchard" or "garden of feasts."

After the city was conquered, the Generalife was granted by the Catholic Monarchs to the Granada Venegas family. The promenade leads to the "Patio de la Acequia" which is the most celebrated spot and the heart and soul of the palace grounds. On the western side there is a gallery of 18 arches. The northern portico is called the Mirador and has five arches in front, slender and stylised and three behind made of marble with stalactite capitals. Through the north portico is the "Patio de los Cipreses," with a pool in the centre.

The distribution of the small ponds is charming with their frames of oleander and myrtle. A stone step leads to the Upper Gardens which were once olive groves and today boast a handsome esplanade and modern gardens. Here is the unusual stairway with its cascading waterfalls which was described by Navagiero as early as the 16th century. The stairway leads to a modern, uninteresting edifice of several stories. At the far end is the large

open air stage where the annual International Festival of Music and Dance is performed.

The Generalife became an UNESCO World Heritage site in 1984.

11. "Alhambra Palace - Granada Spain." *spanish-fiestas.com*. Spanish-Fiestas, 2011. Web. 4 October 2011.

The Alhambra was a palace, a citadel, a fortress and home of the Nasrid Sultans, high government officials, servants of the court and elite soldiers of the Nasrid Dynasty (1238-1492), the last Islamic sultanate in the Iberian Peninsula. Together with the Mezquita (Great Mosque) of Cordoba, the Alhambra is one of the most widely known of all Islamic works of art. The Nasrid Sultans chose as the site for their court the Sabika hill, one of the foothills of Sierra Nevada on the plain of Granada, which constituted an excellent site from which to keep watch over the capital of their kingdom and the surrounding area. From the beginning of the XIII century, the small older buildings, mainly watchtowers, some of which dated back to before the XI century, gradually grew into a huge walled site, which clearly intended to be both palace and court. Within this gradual change, different stages of development, grandeur and decadence can clearly be seen through the various works of art and buildings erected over the years. The Alhambra was not a single static construction, built at a specific date, but rather the result of an evolution, successive reforms and extensions.

Today, four groups of buildings can be identified on the Alhambra Palace hill:

Alcazaba (Fortress) - This military fortress was built on the oldest site of the Alhambra and served a purely military purpose as it was situated on the highest part of the hill, watching over the surrounding area. Alcazaba Information

Palacios Nazaríes (Nasrid Palaces) - The highlight of your visit to the Alhambra Palace will be the time you spend in the these Royal Palaces which consist of a number of brilliantly designed and decorated function rooms and courtyards that were used by the

Muslim rulers for different purposes. Nasrid Palaces Information

Generalife Gardens - Literally this means the garden of the architect. The area consists of beautiful gardens, fountains and patios where the Moorish leaders had their summer palace built. Generalife Gardens Information

Medina (town) - The Medina was created to house craftsmen and serve the needs of the court. It occupies the largest part of the walled area within the upper Alhambra and still conserves the ruins of several houses, baths and small workshops on its typical alleys and squares.

12. "El Ministerio de Cultura anima a votar por la candidatura de la Alhambra como Maravilla del Mundo." *Mcu.es*. Gobierno de España: Ministerio de Cultura, n.d. Web. 6 October 2011.

La Alhambra es el único monumento español candidato a uno de los puestos en la nueva lista de las Siete Nuevas Maravillas del Mundo que se decidirá el próximo 7 de julio en Lisboa. El Ministerio de Cultura apoya el voto por este emblema internacional de nuestro patrimonio, declarado Patrimonio Mundial, que, además de ser el monumento más visitado de Europa, constituye un símbolo del encuentro entre culturas y un ejemplo de protección. Los Reyes, el príncipe Felipe, el presidente del Gobierno, José Luis Rodríguez Zapatero, y la ministra de Cultura, Carmen Calvo, ya han votado a favor de la Alhambra en esta iniciativa de la Fundación New 7 Wonders, que establece un sistema de elección mediante sufragio público desde todos los puntos del planeta. La Alhambra recibirá el apoyo del conjunto de miembros del Gobierno.

13. "Europa: Por el diálogo intercultural - Granada 2006." *Mcu.es*. Gobierno de España: Ministerio de Cultura, n.d. Web. 6 October 2011.

La Alhambra fue Palacio, ciudadela y fortaleza, residencia de los sultanes Nazaríes y de los altos funcionarios, servidores de la corte y soldados de élite (siglos XIII al XIV).

Actualmente es un Monumento en el que se distinguen cuatro zonas: los Palacios, la zona militar o Alcazaba, la ciudad o Medina y la finca agraria del Generalife, todo ello en un entorno de zonas boscosas, jardines y huertas.

Integra, además, destacados edificios de distintas épocas, como el renacentista Palacio de Carlos V, donde se encuentran el Museo de la Alhambra, con objetos procedentes principalmente del propio Monumento, y el Museo de Bellas de Artes.

14. "Alhambra in Granada - Palaces, Towers, Building and Gardens."
lovegranada.com. Love Granada, n.d. Web. 3 February 2012.

Alhambra is more than a just a palace; it is an entire walled city within the city of Granada. There are royal apartments, forts, gardens, pavilions, barracks... All this surrounded by an impressive wall.

The Alcazaba consists of buildings dating from the thirteenth century in grounds used solely by the military. The first thing you see when you enter is the Plaza de Armas (Armoury Square), which contained lodgings for the troops. All that remains is the foundations of these buildings, marked with a small wall. In the basement are where the aljibes (water reserves) were kept.

On the left is the Jardin de los Adarves (Garden of the Ramparts) dating from the Seventeenth Century, laid out with cypress trees, flowers and many fountains. Beyond this are the Torre de la Polvora (Powder Tower) and the Torre de la Vela, so named because the Catholic Kings placed a bell in the tower. When the bell was struck, it indicated the beginning of a new shift for the irrigation of the plain of Granada. The best thing about this tower is the view it offers over of the city, from one side, and of the Alhambra from another angle. If you move around the Alcazaba clockwise, you will reach the Puerta de las Armas, the main entrance to the Alcazaba during the Arab period.

Palacio de los Leones - Lions Palace - Upon entering, one is struck by the forest of 124 columns that surround the courtyard. Everything in this garden has a symbolism representing paradise, surrounded by four rivers, while twelve lions at the centre represent the twelve signs of the zodiac.

The Partal Gardens are one of the most beautiful areas in the Alhambra. This land was occupied by the military quarters.

Palacio de Carlos V - Carlos V Palace - This is the great edifice near the entrance to the ticket office, which for many people breaks the delicate harmony of the Alhambra. Despite the above, it is one of the finest examples of Renaissance architecture.

15. "The Alhambra Palace, Granada." spanish-living.com. Spanish-Living, 2010. Web. 3 February 2012.

The Alhambra Palace was one of the greatest architectural wonders of the world when it was created in the 13th and 14th centuries and remains so today. It is unlikely that any future civilisation will ever be able to match the magnificence and mysticism of the Alhambra Palace - truly an extraordinary fairytale palace.

The Alhambra is a unique creation spawned from the gold coffers of Moorish sultans... the creative minds of poets and philosophers and the agony of slave labour. Wars, sieges and years of neglect have failed to detract from the allure of the Alhambra Palace, which continues to attract millions of visitors each year to a hilltop that overlooks the city of Granada. It was the last and most splendid of all the Arabian palaces to be built in Spain during 700 years of Moorish domination. The Moors were vastly superior to their European enemies in all areas of culture and the Alhambra Palace became a glorious symbol of not only their wealth and power but also their unsurpassable artistic and architectural skills. The palace was constructed as both a fortress and royal residence for the sultans after the

Christians recaptured Cordoba, which was the former capital of the mighty Western Islamic empire known as El Andalus.

From the mid-1200s onwards, the Moorish Nasrid Dynasty set about establishing a citadel and palace the like of which the world had never seen before. On the hilltop site of an existing 10th century Arab fortress, the sultans brought together their empire's greatest minds and most talented craftsmen to fashion an exotic array of exquisitely decorated palaces and courtyards within the walls of a castle designed to withstand the might of the Christian armies.

Visit the Alhambra today and you'll still find a mesmerising mixture of the most intricate tilework, filigree decoration and mosaics within its royal rooms and shaded courtyards. A sensual blend of bubbling fountains, dark green pools, white marble floors and enchanting passage ways draw you back through the centuries to a time and place where sultans once ruled and relaxed on silken cushions while naked beauties danced for them (accompanied by blind musicians!)

Jewels in the crown of the Alhambra include the legendary Court of the Lions with its famous fountain, the Hall of the Kings and Hall of the Queens, the royal baths and the magnificent Hall of the Two Sisters lavishly decorated with gold and lapis lazuli.

Within the grounds of the Alhambra lies the most popular Parador hotel in Spain, housed within a 15th century covent, which was part of the Moorish palace before being captured by the Christians in 1492. The hotel houses the former chapel where the crusading Catholic monarchs Isabella and Ferdinand were temporarily buried before being moved to their final resting place in Granada's Capilla Real. Be warned that if you want to stay in this particular Parador you'll probably have to book several months in advance.

In July and August, the Alhambra Palace is the main venue for the annual International Festival of Music and Dance, which attracts some of the world's top orchestras, flamenco performers and ballet companies. If you plan to visit in high season it's worth securing an entrance ticket in advance because this is one of Spain's top tourist attractions and numbers are restricted.

16. "Lonely Planet Review for Alhambra." *lonelyplanet.com*. Lonely Planet, 2011. Web. 3 February 2012.

Stretched along the top of the hill known as La Sabika, the Alhambra is the stuff of fairy tales. From outside, its red fortress towers and walls appear plain, if imposing, rising from woods of cypress and elm, with the Sierra Nevada forming a magnificent backdrop. Try to visit first thing in the morning (8.30am) or late in the afternoon to avoid the crowds, or treat yourself to a magical night by visiting the Palacio Nazaríes.

The Alhambra contains two outstanding sets of buildings: the Palacio Nazaríes and the Alcazaba (Citadel). Also within its walls you'll find the Palacio de Carlos V, the Iglesia de Santa María de la Alhambra, two hotels, several bookshops and souvenir shops - as well as lovely gardens, including the supreme Generalife. There are a couple of cafes by the ticket office, but only the two hotels offer full-scale meals.

The Alhambra, from the Arabic *al-qala'at al-hamra* (red castle), was a fortress from the 9th century. The 13th- and 14th-century Nasrid emirs converted it into a fortress-palace complex adjoined by a small town (medina), of which only ruins remain. Yusuf I (1333-54) and Muhammad V (1354-59 and 1362-91) built the magnificent Palacio Nazaríes.

After the Christian conquest the Alhambra's mosque was replaced with a church and the Convento de San Francisco (now the Parador de Granada) was built. Carlos I, grandson of Ferdinand and Isabella, had a wing of the Palacio Nazaríes destroyed to make space for a

huge Renaissance palace, the Palacio de Carlos V (using his title as Holy Roman Emperor). In the 18th century the Alhambra was abandoned to thieves and beggars. During the Napoleonic occupation it was used as a barracks and narrowly escaped being blown up. In 1870 it was declared a national monument as a result of the huge interest stirred by Romantic writers such as Washington Irving, who wrote the entrancing *Tales of the Alhambra* in the Palacio Nazarías during his brief stay in the 1820s. Since then the Alhambra has been salvaged and very heavily restored. Together with the Generalife gardens and the Albayzín, it now enjoys Unesco World Heritage status.

17. "The Alhambra Granada Spain." *andalucia-andalusia.com*. Andalusia - Andalusia, 2011. Web. 3 February 2012.

Etymology of the Word Alhambra - Alhambra in Arabic signifies "the red one."

Fortress walls of the Alhambra Granada Spain were constructed with locally-made bricks. The sundried bricks were composed of clay and gravel from the surrounding area. Naturally high iron levels, in the soil-content, cause a red-hue reflection.

The Alhambra Symbolized - Identical to the Madinat az-Zahra, the Alhambra, primarily, glorified Islam, the Sultan and God by means of its spectacular Hispano-Moorish and islamic art and architecture. The Alhambra also represented the power of the Sultan in both religion and political matters. And the Alhambra was "home" to its inhabitants.

The Alhambra Plateau - The Alhambra site is on a singular landscape, carved by a fast-flowing river: the river Darro. The above natural plateau was sheared off from the below Albayzin district by a deep ravine.

The plateau area covers 142,000 m², sweeping W.N.W. to E.N.E. View ranges are panoramic, spanning to the heights of the snowy peaks of the Sierra Nevada, over the city, over the Alpujarras in the south and towards the Antequeran vegas in the west.

There were thirteen watch-towers (until Napoleon's troops blew-up a couple of the watch-towers in 1812 AD, during the war of Independence) and fortified walls protected the Alhambra site, which eventually, overspread the entire plateau.

18. Sanders, David. "Alhambra Palace, Granada." *eyeflare.com*. Jack Norell, 2012. Web. 3 February 2012.

While you may have heard tales of the Moorish incursions into Spain, and their resulting impact upon the history of Spain, you may not have heard of The Alhambra Palace. Known as Qalat Alhambra, which literally means 'Red Fortress,' to its original builders this impressive historic fortress located in Granada saw its beginnings as far back as the eleventh century.

Moorish invaders into the southern reaches of Spain were the first builders of this very impressive structure. It was originally completed during the latter half of the 14th century, during the waning days of Muslim rule, by Yusuf I and Muhammad V who were the Sultans of Granada during that time. The fortress was built as a place of refuge for those seeking to escape the many Christian victories that were taking place in the area. Thus, many Moorish poets, artists and intellectuals spent time in the fortress in its early days.

Following the Spanish reconquest of the area and take over of the palace, there then began to be Spanish influence over the continuing building of the structure. The Alhambra in its present day form continued to be added to by its original builders and the subsequent Spanish owners over the course of more than two centuries.

The many and varied styles of art and architecture to be found in the Alhambra, along with its immense size, are a great deal of what has made this fortress one of such historical significance. Influences from the original Moorish owners can still be seen in many parts of the fortress, sometimes right alongside later Spanish influence. The fortress now stands

almost as a testament to the power of culture, both waxing and waning.

When visiting the site you will find much to see, make sure not to miss the following:

The Court of the Lions: An internal courtyard dominated by a fountain containing Muslim lion sculptures at its base, restoration work has recently begun on the stone lions.

The Tower of Justice: The original entrance to the complex, constructed in 1348 by Yusuf I.

The Hall of the Abencerrajes: Contains a beautiful architectural dome of honeycomb-like intricacy.

The Hall of the Ambassadors: The grand reception room, wherein was placed the throne of the Sultans, in just such a location Christopher Columbus was likely to have been received by Ferdinand and Isabella.

These are just a few of the impressive features of this immense structure. The true significance of the Alhambra lies in the fact that it still stands, containing a vast array of historical and cultural influences throughout centuries of use. Anyone with interest in the history of Europe, and especially that of the Moorish influence on Spain, will not want to miss The Alhambra.

19. "Alhambra Tickets - Introducción." *granadainfo.com*. Granada Info, 2011. Web. 3 February 2012.

La Alhambra es una fortaleza roja que se sitúa en una colina que se da a Granada y todo el complejo tiene una superficie de unos 140,000m². Anteriormente la residencia y el corte de los soberanos árabes, ahora es uno de los monumentos más importantes de España. Consta de tres partes: los Palacios Nazaríes con su decoración intrincada (te asignarán una hora para visitar los palacios interiores), la Alcazaba y el Generalife (los jardines). Las entradas para la Alhambra son válidas durante media jornada si eliges la visita general.

20. "Spain's Top Attraction - Alhambra Palace." *adaneinspain.hubpages.com*. HubPages, 2012. Web. 3 February 2012.

The Alhambra of Granada - Less than an hours drive from Costa Tropical in Andalusia you will find Alhambra Palace and Generalife Gardens in the city of Granada in the foothills of the Sierra Nevada Mountains. This is Spain's number one attraction, and actually one of the world's most popular attractions.

The Alhambra Palace and its beautiful Gardens is a UNESCO World heritage site. Furthermore it is one of the finest examples of Moorish architecture in Spain.

With the snow-capped Sierra Nevada Mountains in the back the Alhambra Palace is an exquisite vision of gorgeous buildings decorated with mosaics and separated by peaceful water arrangement and walkways. This is a *must* if you ever set foot on Spanish soil!

Alhambra Royal Palace - Alhambra's interior is a plethora of decoration. Ceilings, walls and floors are decorated with sophisticated geometric patterns - skillfully executed in marble, glazed tiles and alabaster.

Three sections make up the Royal Palace:

The first part is *the Mexuar* where business, government and the palace administration took place. This section includes the Oratory and the Golden Room.

The second section is called *the Serrallo*. This is where the sultans held court and entertained their ambassadors. The Court of the Myrtles is placed in the heart of the Serrallo. It is said that the tiles used here are some of the finest in the Alhambra. The Serrallo is furthermore home to the Hall of the Ambassadors, which has a spectacular carved throne and a domed cedar-wood ceiling.

The third and last section of the Palace is the Harem. In previous time the harem was entered only by the sultan, his wives and concubines, young children and eunuchs. At the

heart of the harem lies the famous courtyard “Court of the Lions.” It is named after the 12 lions, thought to represent the months or signs of the zodiac, which support the fountain at the center.

The Alcazaba - The original fortress of Alhambra is known as the Alcazaba. From the watchtower you have a stunning panoramic view of the city of Granada. Another view is the Royal Baths where the female beauties from the Sultans harem relaxed by the pools.

Alhambra Generalife Gardens - How can you describe something that is beyond words? The video from the Generalife Gardens below, by Eduardo Paniagua, is called “Cancion del Agua” in Spanish - meaning “Water Lyrics,” and that is probably the closest I can think of...using words.

The Generalife Gardens is more a state of mind. It’s a fusion of water sounds, floral scents, beautiful visions and inner balance, and I guess that is why the Gardens are said to have been inspired by the Koranic description of Paradise.

21. “Alhambra Palace, Granada, Spain.” *vam.ac.uk*. V&A, n.d. Web. 3 February 2012.

The Alhambra was the home of Spain’s last Muslim rulers, the Nasrid dynasty. Much of what remains today was built between 1350 and 1400. The carved stucco decoration of the Alhambra was once richly painted and gilded. The walls were covered with colourful tilework decorated with intricate repeating designs. Silk curtains and other textiles added more colour and pattern.

The palace buildings are arranged around open courtyards. The buildings around one of these, the Court of the Myrtles, were used to receive important visitors. A pool runs the length of the courtyard and reflected in it is the tower of the Hall of the Ambassadors. Inside this hall, out of the bright sunlight, the light is filtered and formed into patterns by the screens

across the windows.

A second courtyard is the Court of the Lions. This was a private garden for the sultan and his household. Here, a large central fountain is supported by carved stone lions. The sultan's apartments also included the Hall of the Two Sisters. Its amazingly complex ceiling resembles a delicate lacy honeycomb.

22. "Conoce la Alhambra." *alhambra-patronato.es*. Patronato de la Alhambra y Generalife. Web. 4 February 2012.

Durante toda su historia la Alhambra ha sufrido transformaciones, quedando en ella testimonios de cada una de estas etapas. Historia Breve: Siglo IX – XII - Los árabes respetaron las ciudades y vías romanas ampliándolas y añadiéndole nuevas fundaciones. En el siglo IX existen noticias de construcciones en la colina de la Sabika, donde posteriormente se levantará la Alhambra, aunque se cree que ya en época romana e incluso antes debió haber alguna edificación. Tras la guerra civil que sucedió al Califato de Córdoba (1031), la capital de la hasta entonces provincia granadina, se traslada de Elvira a Granada, con el Reino de Taifa granadino de los Ziríes. Estos establecen su corte en la Alcazaba Cadima o Vieja, situada en el barrio del Albaicín. A sus faldas existía un núcleo de población importante, fundamentalmente judía, en torno al cual se produce el desarrollo de la ciudad de Granada. El primer ministro Samuel ibn Nagrella, reconstruye las abandonadas edificaciones de la colina de la Sabika e instala en ella su Palacio. En el siglo XII, las sucesivas oleadas de Almorávides y Almohades, ocasionan en Granada diversas luchas que tienen como escenario la Alcazaba del Albaicín y las construcciones que existían en la colina de la Sabika, sirviendo ésta de refugio unas veces a los partidarios locales andalusíes y otras a los invasores norte africanos.

Siglo XIII-XV - Al-Ahmar, fundador de la Dinastía nazarí, se instala en 1238 en la

Antigua Alcazaba del Albaicín, llamándole la atención las ruinas de la colina de la Alhambra. Decide así iniciar su reconstrucción e instalar en ella la sede de la corte, comenzando la edificación de la Alhambra que hoy conocemos. La Alhambra fue palacio, ciudadela y fortaleza, residencia de los sultanes nazaríes y de los altos funcionarios, servidores de la corte y de soldados de élite; alcanza su esplendor en la segunda mitad del siglo XIV, coincidiendo con los sultanatos de Yusuf I (1333-1354) y el segundo reinado de Muhammad V (1362-1391). Granada, capital del reino nazarí, va recibiendo paulatinamente poblaciones musulmanas a causa del avance de la conquista cristiana. La ciudad va creciendo, modificándose, creando nuevos barrios y ampliando las cercas y murallas prácticamente hasta su conquista al final del siglo XV.

Siglo XVI-XVIII - Después de 1492, la Alhambra quedó establecida como Casa Real con jurisdicción exenta a cargo del Conde de Tendilla. Los Reyes Católicos ordenaron intensas reparaciones sirviéndose en gran medida de artesanos moriscos. El Emperador Carlos V decide, en 1526, la construcción del palacio que lleva su nombre, junto a otras construcciones muy significativas de gusto renacentista romano. La casa de Austria continuó desde Felipe II (1556-1598) y sus sucesores al cargo de la conservación de la Alhambra, admirada por humanistas y artistas como Andrea Navagiero (1524), embajador de Venecia en la Corte de Carlos V. En las primeras décadas del siglo XVIII, Felipe V (1700-1746) desposee de la alcaldía al Marqués de Mondéjar, heredero del Conde de Tendilla, comenzando una etapa de abandono prácticamente hasta el reinado de Carlos IV (1788-1808).

Del Siglo XIX a nuestros días - La ocupación napoleónica supuso un episodio negativo para la Alhambra, por la voladura producida en 1812, al retirarse el ejército francés.

Sólo el arrojo de un soldado español pudo evitar casi su total destrucción. A una etapa de reivindicaciones acerca del estado del monumento, secundadas activamente por Washington Irving (1783-1859) se suma un creciente interés de la sociedad por los jardines de la Alhambra y el orientalismo que evoca en el imaginario romántico, muy bien reflejado en las artes plásticas del momento. Con la revolución de 1868 la Alhambra queda desligada de la Corona y pasa al dominio del Estado, declarándose en 1870 “monumento nacional. “Con la entrada del siglo XX, el cuidado de la Alhambra se confía a una Comisión (1905), sustituida en 1913 por un Patronato que en 1915 pasa a depender de la Dirección General de Bellas Artes. En 1944 se crea un nuevo Patronato que se mantiene hasta el traspaso a la Comunidad Autónoma de Andalucía de las funciones y servicios del Estado en materia de cultura.

23. “La Alhambra y el Generalife: Patrimonio Mundial.” *alhambra-patronato.es*. Patronato de la Alhambra y Generalife. Web. 4 February 2012.

España y la Junta de Andalucía adquieren un compromiso internacional de conservar y proteger el Conjunto de la Alhambra, como Patrimonio Mundial. La importancia de la Alhambra y el Generalife de Granada y su influencia sobre el entorno circundante ha quedado reconocida a lo largo de la historia.

Así, por Orden de la Regencia del Reino de 10 de febrero de 1870, confirmada por la Real Orden de 21 de julio de 1872, y ampliada por la Real Orden de 11 de junio de 1896, se declara monumento nacional, histórico y artístico, el Alcázar de la Alhambra, en Granada, con su jardines y dependencias accesorias, incorporada la Puerta Elvira. Posteriormente, ya en el siglo XX, por Decreto de 27 de julio de 1943, se declaran Jardines Históricos, el formado por el conjunto de los de la Alhambra y el formado por el conjunto del Generalife.

Más recientemente, en la Convención de la UNESCO, celebrada en Buenos Aires

entre el 29 de octubre y el 2 de noviembre de 1984, el Comité del Patrimonio Mundial procedió a inscribir oficialmente en la Lista de dicho Patrimonio a la Alhambra y el Generalife de Granada.

Esto significa, sobre todo, el compromiso internacional que España adquiere de conservar y proteger este Conjunto Monumental y su entorno de modo especialmente cuidadoso, cuestión que recae tanto en la Administración del Estado como en la Administración de la Junta de Andalucía, en virtud del citado compromiso internacional.

24. “Introducción Histórica.” alhambradegranada.org. Área25 IT S.C.A, 2012.
Web. 4 February 2012.

La Alhambra, denominada así por sus muros de color rojizo (qa’lat al-Hamra,’ Castillo Rojo), está situada en lo alto de la colina de al-Sabika, en la margen izquierda del río Darro, al este de la ciudad, frente a los barrios del Albaicín y de la Alcazaba. Su posición estratégica, desde la que se domina toda la ciudad y la vega granadina, hace pensar que existían construcciones anteriores a la llegada de los musulmanes. Su conjunto, completamente amurallado, posee una forma irregular limitado al norte por el valle del Darro, al sur por el de la al-Sabika, y al este por la Cuesta del Rey Chico, que a su vez la separan del Albaicín y del Generalife, situado en el cerro del Sol.

Se tiene constancia por primera vez de ella en el siglo IX, cuando en 889 Sawwar ben Hamdun tuvo que refugiarse en la Alcazaba y repararla debido a las luchas civiles que azotaban por entonces al Califato cordobés, al que pertenecía Granada. Posteriormente, este recinto empezó a ensancharse y a poblarse, aunque no hasta lo que sería con posterioridad, ya que los primeros monarcas ziríes fijaron su residencia en lo que posteriormente sería el Albaicín.

A pesar de la incorporación del castillo de la Alhambra al recinto amurallado de la

ciudad en el siglo XI, lo que la convirtió en una fortaleza militar desde la que se dominaba toda la ciudad, no sería hasta el siglo XIII con la llegada del primer monarca nazarí, Mohamed ben Al-Hamar (Mohamed I, 1238-1273) cuando se fijaría la residencia real en La Alhambra. Este hecho marcó el inicio de su época de mayor esplendor.

Primero se reforzó la parte antigua de la Alcazaba, y se construyó la Torre de la Vela y del Homenaje, se subió agua del río Darro, se edificaron almacenes, depósitos y comenzó la construcción del palacio y del recinto amurallado que continuaron Mohamed II (1273-1302) y Mohamed III (1302-1309), al que también se le atribuyen un baño público y la Mezquita sobre la que se construyó la actual iglesia de Santa María.

A Yúsuf I (1333-1353) y Mohamed V (1353-1391) les debemos la inmensa mayoría de las construcciones de la Alhambra que han llegado a nuestra época. Desde la reforma de la Alcazaba y los palacios, pasando por la ampliación del recinto amurallado, la Puerta de la Justicia, la ampliación y decoración de las torres, construcción de los Baños y el Cuarto de Comares, la Sala de la Barca, hasta el Patio de los Leones y sus dependencias anexas. De los reyes nazaríes posteriores no se conserva prácticamente nada.

De la época de los Reyes Católicos hasta nuestros días podemos destacar la demolición de parte del conjunto arquitectónico por parte de Carlos V para construir el palacio que lleva su nombre, la construcción de las habitaciones del emperador y el Peinador de la Reina y el abandono de la conservación de la Alhambra a partir del siglo XVIII. Durante la dominación francesa fue volada parte de la fortaleza y hasta el siglo XIX no comenzó su reparación, restauración y conservación que se mantiene hasta la actualidad.

25. “10 Cosas que no puedes perderte en Granada: 1. Visitar la Alhambra y el Generalife.” *turgranada.es*. Patronato Provincial de Turismo de Granada - Diputación de Granada, 2012. Web. 4 February 2012.

Patrimonio de la Humanidad, el conjunto de la Alhambra y el Generalife es el monumento más emblemático, conocido y visitado de Granada. Ciudad, fortaleza y palacio de los reyes de la dinastía Nazarí, sus salas y jardines son la máxima expresión del arte musulmán en Europa. La gran extensión del complejo y la subyugante belleza de sus estancias hacen que la visita dure al menos dos horas y media. Es casi indispensable reservar con antelación la entrada, especialmente en épocas de gran afluencia de visitantes. La visita nocturna es una magnífica alternativa para quienes ya conocen el monumento con anterioridad y desean percibir los inéditos aromas, sonidos e imágenes que la noche despierta en La Alhambra. El conjunto monumental está compuesto por la Alcazaba, ciudad militar amurallada; los Palacios, residencia real; y el palacio y los jardines del Generalife, residencia real de verano. El agua, bien escaso en el norte de África, de donde era originaria la dinastía Nazarí, está presente en las principales estancias del monumento: el famoso Patio de los Leones, el no menos conocido Patio de los Arrayanes, la Sala de dos hermanas, la de los Abencerrajes, los propios Baños reales.... De construcción posterior, pero ya integrado en el conjunto monumental, es el Palacio de Carlos V, iniciado en 1527 por el arquitecto Pedro Machuca en el más puro estilo renacentista. Toda la historia de Granada ha pasado por delante de los muros de la Alhambra. Cuentan que hubo un jardín donde los monarcas, entre flores, perseguían a princesas. Cuentan los muros del Cuarto de los Secretos que no hay nada oculto a sus oídos. Cuenta la Medina que hubo tiempos de paz, y la Alcazaba que los hubo de guerra. La Puerta del Vino que hubo alegría y los calabozos que hubo tristeza. “Dale limosna, mujer, que no hay en la vida nada como la pena de ser ciego en Granada,” han escuchado sus muros. Restaurada día a día, y con esmero, la Alhambra ve maravillarse cada año a más de dos millones de visitantes.

26. "Alhambra." *granadatur.com*. GRANADATUR - Ayuntamiento de Granada, n.d. Web. 4 February 2012.

The Alhambra. Listed under the World Heritage Sites list of the UNESCO is indisputably the most well-known monument of the city and one of the most visited in Spain. It has a defensive area, the Alcazaba, the Nasrid Palaces, named after the Dynasty of the Kingdom of Granada, and the Gardens of the Generalife. In this section you will find all the information related to this Monument Complex.

27. "La Alhambra, the Most Important Monument in Europe." *granadatur.com*. GRANADATUR - Ayuntamiento de Granada, n.d. Web. 4 February 2012.

According to Arabic sources, at the foothills of Sierra Nevada, between the Dauro (golden) and Genil rivers and on the al-Sabika hill, the founder of the II independent dynasty of Granada, Ibn Yusuf bin Ibn Nasr al-Jazrayi al-Ansari was born at the end of the DulhiyaA, year 591, that is, December 1st-5th, 1194. As soon as he became sultan of Al-Andalus and emir of Granada, he set his capital for his state in this city. Therefore, he ordered to build a royal city, a impregnable and thoroughly fortified sealed residence upon al-Sabika hill. The building work began in 1234 and the Andalusí Sultan Muhammad, personally inspected its progress. As the last Muslim state in the Iberian Peninsula he needed a collection of fortresses that dignified his dominion as soon as possible.

The building works of his forbidden city continued day and night uninterrupted. Due to the reddish colour, the peasants of the valley of Granada (La Vega) called it "al-kalat al-hamrá" (the castle made of red earth") deriving it to its current name: La Alhambra.

After the first king of the new Nasrid dynasty, his successors strived on the consolidation and artistic ennoblement and environment of the Red Castle, where nature and architecture were to coexist in a serene and sacred harmony. Sultans Yusuf I and Muhammad V finished the

beauty citadel we can admire today but that, only five centuries ago, was the Forbidden City of La Alhambra.

“Harmonic balance between nature, and most of all, a heavenly isolation from its immediate surroundings” (Text taken from Tomás Navarro’s book *La Alhambra Escondida – “The Hidden Alhambra”*). The Alhambra was a palace, a citadel, fortress, and the home of the Nasrid sultans, high government officials, servants of the court and elite soldiers (from the 13th to the 14th century). Today, the monument is divided into four main areas: the Palaces, the military zone or Alcazaba, the city or Medina and the agricultural estate of the Generalife. All of these areas are surrounded by woods, gardens and orchards. Other notable buildings belonging to a different time period are also included, such as the Renaissance style Palace of Charles V, which houses the Alhambra Museum.

28. “Granada Monumental.” *guiasgranada.com*. Alhambra Valparaíso Ocio y Cultura S.L., 2011. Web. 4 February 2012.

La mejor manera de acercarnos a la Granada cristiana es visitar su Catedral, Capilla Real y Monasterio de la Cartuja. Otros lugares de interés como el Corral del Carbón, antigua alhóndiga árabe actual sede de la Fundación del Legado Andaluzí, y la Plaza de Bib-rambla, famosa por su mercado de flores. De origen árabe también son la Alcaicería, antiguo zoco donde hoy se puede adquirir artesanía regional, y el Palacio de la Madraza, buena muestra de la arquitectura musulmana. La Capilla Real, donde están enterrados los Reyes Católicos, da paso a la Catedral de Granada. De planta gótica, fue terminada en estilo renacentista, según planos de Diego de Siloé, uno de los artistas más representativos de su época.

29. “Alhambra y Generalife.” *guiasgranada.com*. Alhambra Valparaíso Ocio y Cultura S.L., 2011. Web. 4 February 2012.

Se trata de una visita “todo incluido” (Guía + Entradas + Transporte) que sale todas

las mañanas (09.30/10.00) del año de forma regular, en donde descubrirá la única Ciudad Medieval Musulmana, mejor conservada del mundo, la Alhambra, visitando sus Palacios, del Mexuar, Comares, de los Leones, del Generalife; paseando por sus patios...