

do the same. They have made casts of some of the ornaments, and these are sold at Granada, and are almost as interesting. At the four angles of this court are alcoves for divans, exquisitely finished with blue and white honey-combed, stalactite roofs. (I will for the future call this kind of roof stalactite only.)

The construction, says Mr. Jones, is remarkable for simplicity. Over the columns, which are of white marble, are built brick piers, with a breast-rummer of timber extending from end to end; the spandrels of the arches are filled in with tiles placed diagonally, to which are attached the perforated plaster ornaments, giving a singularly light and elegant appearance to the arches, and at the same time admitting currents of air, and distributing delicious coolness through the courts. A few traces of the gold only remain, but the effect of the blue and white colouring is very pleasing. The tower is partly covered with mosaic dados. To the Moors the inscriptions must have afforded endless delight, being well-known quotations from their Koran, and trite, flowery, sacred sentences, having to them all the charm of proverbs; while some are poems in praise of their beloved Alhambra and its founders.

These inscriptions are translated by Monsieur Gayangos, the best Spanish-Arabic scholar, and were published by Mr. Jones in his splendid work on the Alhambra; but as the great size, the necessary high

price of that accurate and gorgeous volume, and its exclusively architectural character, will prevent its being seen by many, though all who care for art, and can afford, should purchase it, I copied most of them from his work before leaving England, and inserted them in the description I wrote at Granada, Others may perhaps be glad to know the nature of the inscriptions which cover the walls of this beautiful palace, and which in truth are so numerous that the best Arabic scholar would not have time to make his own translation, unless his visit to Granada exceeded greatly the usual length.

“Go and tell the true believers, that Divine help and a ready victory are reserved for them.”*
 “Glory to our Lord, Abu Abdillah.”† “There is no God but God, and Mohammed is His Prophet.”‡
 “And there is no conqueror but God.”§ “Blessing comes from God.”|| “I am like the nuptial array of a bride, and endowed with every beauty and perfection. Look at this vase, and you will understand all the truth of my assertion. Examine also my tiara; thou wilt find it resembles the bright halo of the full moon. In truth, Ibn Nusr is the sun of this orb, (shining) in beauty and splendour.

* On the bands over the mosaics and round the windows and doorways. † On the spandrel of the arch. ‡ Between the side windows. § Between the windows at the angles. || On the escutcheons at the side.

May he continue in the (noontide) altitude of his glory, secure (from all attacks), when the time for declension (is arrived). I am an honour to blessing; I am a sign by which felicity (itself) is enhanced. Thou might imagine the vase within to be like a (devout) man, always standing to perform his prayers, who has no sooner said one than he hastens to repeat it. Truly, through my Lord, Ibn Nusr, God has ennobled His servants, since he made him the descendant of Said Ibn Obadah, the chief of the tribe of Khazrej.”* “Blessed be he who entrusted to thee the command of his servants, through thee to extend and benefit Islam.” “For how many cities of the infidels camest thou to in the morning, whose inhabitants saw thee in the evening sole arbiter of their lives?” “When thou didst put on their necks the yoke of the captives, that they might appear in the (ensuing) morning, building thy palace in servitude.” “Thou conquerest the island by force of arms, thereby opening to victory a gate that was shut (before). And before that exploit, thou subduest twenty fortresses, making all (things) within, a prey to thy warriors. Indeed, had Islam a choice in what it most desires, it would certainly choose that thou live and be safe (for ever). Since such are the fires of excellence that

* Round the small niches in the jambs of the doorway.

shine at thy door, that generosity itself smiles whilst looking at them with a complaisant eye. Excellence whose traces are visible in every action (of thine) more transparent and bright than the pearls when threaded. O son of eminence, prudence, wisdom, courage and liberality, who surpasses (in the height of these virtues) the altitude of the stars in the regions of the sky. Thou hast risen in the horizon of empire (like the sun in the vault of heaven), mercifully to dissipate the intervening shadows of injustice and oppression. Thou hast secured even the tender branches from the breath of the summer gale, and frightened the very stars in the vault of heaven. For if the planets quiver (in their orbits), it is only through dread of thee; and if the boughs of the Oriental willow bend, (it is) to be perpetually thanking thee.* “And there is no conqueror but God.”† “Praise be to God! His is the power. Thanks to God! His is the majesty. Durability is God’s; and there is no conqueror but God. Blessing!”‡

It was a hot day, but the shady side of this court was deliciously cool. It was not merely the water, but the construction, so light and elegant, admitting the air to play along the corridors, which made this court so delicious. It reminded me somewhat of

* Over the mosaic under the gallery. † On the capitals of the columns and round the arches, inscribed in Cufic. ‡ In the medallions and round the border of the arches.

the Pasha of Egypt's garden at Shoobra, where he used to amuse himself with rowing his harem ; and it is exactly the form of the pieces of water represented in some of the paintings of the ancient Egyptian gardens. The entrance into the Comares gallery retains more of the gilding than any part of the Alhambra, and the gallery itself is exquisitely beautiful. The rich stalactite pendentives in the angles sparkle still with gold ; and slight columns, partly embedded in the walls, support the arches at each end of this gallery, forming alcoves for divans, and at the doorway there are two niches for slippers.

The custom in Egypt is to leave the red slippers at the door, generally on the floor ; but in Barbary they have often similar niches to these. The oval roof of wood is of a very intricate pattern, and so numerous are the different ornaments on the walls, that hours may be spent delightfully in tracing out the different designs. We then went to the Mezquita, near the entrance of which is an elaborate and beautiful niche—El Mihrab, for the Koran—ornamented with inscriptions containing the name of Abu Abdillah. This little mosque was turned into a chapel by Charles V., and sadly is it spoiled by his expensive gilded additions and the white plaster on the walls ; but the beautiful inlaid roof of pine remains, and the columns supporting the beams are very elegant. The ante-gallery is very ela-

borately ornamented, but these walls are also spoiled with whitewash. The carved roof is very exquisite, resembling tortoise-shell work, and still sparkles with gold. From the window is a striking view of the Albaicin, where the Moors lived after the conquest. We then returned to the gallery of the Comares tower, and entered the Hall of the Ambassadors, which is a square of thirty-seven feet, and seventy-five feet high (Mr. Ford says) from the floor to the centre of the dome, and is wonderfully fine, though I think the gallery leading to it still more beautiful. At the doorway are recesses for slippers. There are three exquisite alcoves opposite the entrance, formed out of the extreme solidity of the walls, which are ten feet thick. Similar alcoves ornament each side, and were all doubtless for luxurious divans, and above them are inscriptions and elaborate ornaments, but perhaps less beautiful than in the other courts; and the roof of inlaid wood, of the time of Ferdinand and Isabella, is dark, and not equal to the general richness of the chamber.

The alcoves are deserving of careful examination, each differing from the other. Some have mosaic dados, and columns and capitals, ornamented with inscriptions. Nothing can be more beautiful than the azulejos in the alcove opposite the entrance; and among other decorations, I observed particularly the pretty ornament formed of little columns. In the

centre of the hall are square mosaic dados, with Arabic inscriptions. The ornament under the roof, was done after the Conquest, by Moors, or perhaps Spaniards, for, according to Mr. Stirling,* the vivid painting and beautiful stucco-work of the Moors, which had long been adopted in Christian palaces, began to be executed by uncircumcised artists even before the fall of Granada. Cean Bermudez gives a contract, dated 1476, by which one Garcia del Barco and another painter became bound to ornament with Moorish work the corridors of the Duke of Alba's castle at Barco de Avila, for the sum of five thousand six hundred maravedis.

The inscriptions on this hall are interesting.

“O God, Thine is the praise for ever, and Thine are the thanks for ever.”† “May Divine help, solidity of empire, and splendid victory, fall to the lot of our Lord, Abu-l-Hajaj, Commander of the Moslems.”‡ “O God, Thine is the praise for ever; O God, Thine are the thanks for ever;” alternating with “Praise be to God for His bestowing on us the benefits of Islam.”§ “Praise be to our Lord, the Sultan and warlike King, Abu-l-Hajaj. May God render him victorious.”|| “The best praise (be given) to God. I will remove all the effects of a malicious eye upon (our master) Yusuf, by

* Vol. I, p. 84. † Over the mosaic dado, in Cufic characters. ‡ On the cornice over the doors. § On the band under the stairs. || On the band under the windows.

repeating these five sentences, which are like (so many) verses of the Koran. I flee for refuge to the Master of the creatures. Praise be to God, the only One. Thanks to God; He is eternal; He is the power.”* “By the sun, and its rising brightness; by the moon, when she followeth him; by the day, when he showeth its splendour; by the night, when it covereth him with darkness; by the heaven, and Him who built it; by the earth, and Him who spread it forth; by the soul, and Him who completely formed it (and inspired into it wickedness and piety), there is no Deity but Allah!”† “From me Thou art welcomed, morning and evening, by the tongues of blessing, prosperity, happiness, and friendship. That is the elevated dome, and we (the several recesses) are her daughters; yet I possess excellence and dignity above all those of my race. Surely members (we are all of the same body), but I am (like the heart) in the midst of them; and from the heart springs all energy of soul and life.”‡ “True, my fellows here may be compared to the signs of the zodiac in the heaven (of that dome); but I can boast of that which they are wanting (among them), the honour of a sun. Since my Lord, the virtuous Yusuf, has decorated me with the robes of glory and excellence without

* On the right niche of the doorway of the principal entrance.

† On the left niche.

‡ Over the mosaic dado in the centre recess of the wall opposite the entrance on the right.

disguise, and has made me the throne of (his empire), may its eminence be upheld by the Master of Divine glory and the celestial throne.”* “There is no Deity but Allah, and Mohammed is his messenger.”† “Whatever you possess of good things in this world, comes from God.”‡ “Durability is God’s. Glory to God.”§ “He whose words are good, and whose deeds are illustrious.”|| “Let thy words (when thou meetest him) be preceded by salutation.”¶ “Praise be given to God, for his bestowing on us the benefits of Islam.”** “And there is no conqueror but God. Glory to our Lord, the Sultan, Abu-l-Hajaj. God help him. Glory to God. God is eternal; God is our refuge in every trouble.”††

Some of the inscriptions are in very large characters, and look very ornamental. The mosaic azulejos between each recess are admirable; and the view, looking back to the Patio de la Alberca, is exquisitely beautiful. It might be the palace of Aladdin, the work of fairies, so charming is every part. Nature and art here rival each other, for not less beautiful are the prospects from the windows.

* On the left. † On the capitals of the columns supporting the arches, right column. ‡ On the left. § On the cornice over the mosaic dado. || On the capitals of columns in the centre recess. ¶ Left column. ** On the capitals of columns in the centre recess, each right and left. †† On the ornaments on the walls and in the ovals in the cornices.

“Ill-fated the man who lost all this,” said Charles V., when he saw these views.

We then went to a window, where Ayesha let down Boabdil in a basket, to save him from the enmity of her rival, Zoraya. It is said that he was confined in the adjoining tower. Then, retracing our steps, we passed through some of Charles V.'s clumsy work, and a Moorish colonnade, the columns of which are very elegant, to the Tocador de la Reyna, or dressing-room of the Queen; but a room with so many open windows is not likely to have been used as a dressing-room, more likely a *boudoir*. It is about nine feet square, and painted in the style of the loggie of Raphael, by Julio and Alessandro, pupils of Giovanni da Udine, who are said to have introduced fresco painting into Spain, in the time of Charles V. Some of the ornaments are well done, but the architecture is more beautiful than the painting. There are three small arched windows opposite the entrance, and three others on each side; the centre one of the three double the width of the others. The chamber is paved with azulejos, but few of them are old.

The views from the windows, and from the exquisite portico which environs this little room, supported by light elegant marble columns, are charming, of the beautiful hills rising immediately behind the ancient town; the Generalife, with its gardens and white-sparkling buildings; the river

Darro, and its banks lined with poplars; the verdant Vega, and the Sierra Nevada, with its snow-clad summits.

In the interior of the Tocado is a slab, with sixteen holes, said to be for incense to rise through. We saw a plain marble fountain in a court we passed through, on our way to the Garden of Lindaraja, which is full of orange, lemon, standard peach-trees in blossom, and other shrubs, and contains a still more beautiful fountain, with an Arabic inscription round it. Afterwards passing through a small whispering gallery, made by Charles V., to amuse the children, we came to the Baths, which are very similar in their arrangement to those now used in the East. The saloon at the entrance is small, but very pretty. This leads into the vapour bath, thirty-three feet by eighteen, paved with white marble, and ornamented with eight columns, which support the dome, in which are small openings like stars, which light the bath. The domes of the hrará'-rahs in the East have similar apertures, which are always glazed. The recesses formed by the columns, had probably divans, where the manipulations were performed. A door to the left leads to another room, which is smaller. There are two marble baths, one, said to be for the King, twelve feet by eight, at the end of the room, in a pretty recess ornamented with circular pedestals for lights. There is another marble bath in this room more

retired, in a recess in the thickness of the wall, said to be for the Queen; but in the East males and females never go to the bath together, and these were probably the hot and cold baths, usual in the hán'-a-feè-yehs of the East. The rooms are lined to the height of about seven feet, with azulejos, the designs of which are large, but the effect good. The room for reposing in after the bath was closed for repairs, and a gallery above is supposed to have been for musicians to amuse the bathers reclining in their luxurious divans after the fatigue of the bath, during that period of delicious lassitude which all feel after an Oriental bath.

The baths had also their inscriptions. Besides the usual ones in honour of God, we have "May Divine help, solidity of empire, and splendid victory over his enemies, fall to the lot of our Lord, Abu Abdillah, Commander of the Moslems."* "Glory to our Lord, Abu-l-Hajaj Yusuf, Commander of the Moslems. May God Almighty render him victorious over his enemies."† "And what is mostly to be wondered at, is the felicity which awaits in this delightful spot, those who like our Sultan Abu-l-Hajaj, place their reliance in Divine help, and the splendid victory which is the gift of God.‡

* On the beams which support the galleries of the saloon.

† On the ovals over capitals of columns. ‡ Round the niches in the inner chambers.

We afterwards passed the Carcel de la Reyna, where Juaña the Fool, the only surviving child of Ferdinand and Isabella, is said by the guides to have been confined. There may be as little ground for supposing it to have been the prison of Ayesha.

CHAPTER XII.

THE COURT OF THE LIONS—SALA DE LOS ABENCERRAGES
—SALA DE LAS DOS HERMANAS—TORRE DE LA VELA—
SPLENDID VIEW.

THE Court of the Lions, in spite of the whitewash on the walls and the vile tiled roof, and notwithstanding the mischief bad taste and the destroyer man (worse enemies in this climate than time) have accomplished in disfiguring this patio, it is still wonderfully perfect. In a court one hundred and fifty feet by fifty, one hundred and twenty-eight exquisite white marble columns glitter in the sun, supporting the elaborate and beautiful arches of a portico which surrounds the court, and a pavilion at each end. The columns are arranged with little order, and yet the effect is admirable. To give an idea of the confusion : on the side near the entrance, there is at

each angle a cluster of four columns, then two columns stand singly, then a cluster of four columns, then one of two, then two single columns as before, and then another cluster of four. Clusters of light columns, when greater strength is required, are infinitely more elegant than columns double or treble the diameter, which would of course appear to want height—there could not indeed be a more beautiful illustration than these, that union is strength.

At the door near the entrance, and opposite, two pavilions advance into the court. The columns in the length of the court are sometimes single and sometimes double, and are about eight or nine feet high, with beautiful capitals, similar in outline but different in design, and over each are inscriptions, and the most exquisite, the most elaborate decorations. The arches are very lofty for the breadth, which varies. They are generally circular, with the most delicate stalactite ornaments. The pendentives at each angle, with similar ornaments, are very beautiful. The domed roofs over the pavilions are of pine wood, elaborately carved, and well preserved. The roof of the portico is much injured, but sufficient remains to be able to appreciate the tasteful pattern. The pavilions have three stalactite arches on each side, and are most delicately and wonderfully decorated inside and outside. They have three columns at each angle, and two single columns between each cluster,

but the weight supported by single columns only, is always proportioned. The space between the arches is double the width when the spandrels are supported by two columns that it is when they are supported by one only, so that the columns, light and elegant as they are, never look too thin.

In the centre of this magnificent court, is the Fountain of the Lions, celebrated, it is said, for sanguinary deeds, and for none worse than for the murder of his children, by Muley Abu-l-Hasan, to satisfy the ambition of his wife, La Zoraya (the light of the dawn), who wished to see her own son on the throne of Granada. The fountain consists of a splendid alabaster basin, in form dodecagon, supported by twelve marble lions, quaintly sculptured. The lion was in all ages, in the East, the type of power, the favourite ornament of kings and princes, the emblem of strength and durability. The ancient Egyptians reclining in their splendid chairs, leant their arms on lions. Seats, sofas, and tables were made there of that form. The Lombardians had this animal and others, as bases for their columns. These are rudely executed, and yet look well, the outline being tolerably correct, but the Moors do not seem to have excelled in sculpture as in architecture, and the art of painting and decoration. The colouring, like that of the most ancient Egyptian sculptures consisted generally of the primitive colours—blue, red and yellow. The blue

being a metallic colour, has frequently become green, especially in the grounds of the mosaic dados, which also exhibit other colours—purple, brown and orange. The capitals of the columns consisted generally of a red ground, with blue leaves, and other ornaments on the surface, and all the bands and inscriptions were in gold. Mr. Jones thinks the shafts were gilt, but although I know the pains he has taken to make himself master of this subject, having met him at Athens, where we traced the colours on the temples there, and having met him again in the Valley of the Nile, yet I cannot think these beautiful white marble shafts were coloured; I searched and found no traces of colour, and the poem in the Hall of the Two Sisters, calls them blocks of pearl, which expression would be applicable to white marble, but not to gilded columns, and many of the inscriptions show they fully estimated the whiteness and transparency of marble. The azulejo dados in the different halls are remarkable for their beauty; and intricate as these interlacings sometimes appear, they are formed, says Mr. Jones, on the simplest rules. If a series of lines be drawn equi-distant, and parallel to each other, crossed by a similar series at right angles, so as to form squares, and the spaces thus given set off diagonally, intersecting each alternate square, every possible combination may be obtained, or an

equal variety will result by drawing equi-distant lines diagonally, and setting off the spaces at each square, at right angles.

The inscriptions are:—" May power everlasting and imperishable glory, be the lot of the owner of this palace."* " There is no conqueror but God."† " Glory to our Lord, Abu Abdillah."‡ " Glory to our Lord, the Sultan, Abu Abdillah."§ " Glory to our Lord, the warlike and great Sultan, Abu Abdillah."|| The inscription round the basin of the fountain is: " Blessed be he who gave the Iman Mohammed a mansion, which in beauty exceeds all other mansions. And if not so, here is the garden containing wonders of art, the like of which God forbids should elsewhere be found. Look at this solid mass of pearl glistening all around, and spreading through the air its showers of prismatic bubbles, which fall within a circle of silvery froth, and then flow amidst other jewels, surpassing everything in beauty, nay, exceeding the marble itself, in whiteness and transparency. To look at the basin, one would imagine it to be a mass of solid ice, and the water to melt from it; yet it is impossible to say which of the two is really flowing. Seest thou not how

* The inscription on the band round the spandrel of the arch, in Arabic. † In Cufic and Arabic characters. ‡ On the capitals of the single columns. § On the double columns. || Over the triple columns.

the water (from above) flows on the surface, notwithstanding the current (underneath) strives to oppose its progress. Like a lover whose eyelids are pregnant with tears, and who suppresses them for fear of an informer. For truly, what else is this (fountain) but a beneficent cloud, pouring out its abundant supplies over the lions underneath? Like the hands of the Khalif, when he rises in the morning, to distribute plentiful rewards among (his soldiers), the lions of war. O thou, who beholdest these lions couching, fear not. Life is wanting to enable them to show their fury. And O thou, the heir of the Aussar! to thee, as the most illustrious offspring of a collateral branch—belongs that ancestral pride which makes thee look with contempt on the kings of all other countries. May the blessing of God for ever be with thee. May He make thy subjects obedient to thy rule, and grant thee victory over thy enemies.”

Two beautiful arches lead from this court into the Sala de los Abencerrages. The alcoves are formed by a light elegant pillar, supporting two charming arches. The stalactite-domed roof is exquisite, beyond description—blues, light and deep, and brown, red and gold, I traced in the dome; at the sides, green, which seems to have been the colour originally, but I suppose it is changed from a blue. With the back to the wall, there is a charming

view, looking over the fountain in this court, through the three arches to the fountain in the Court of the Lions ; the vile roof of the latter is then scarcely seen. All is the work of the Moors, and truly exquisite. The people might well imagine that their King who built this beautiful palace was skilled in the occult sciences, and furnished himself with gold and silver for the purpose by means of alchymy. The inscriptions add to the richness as much as the variety of ornaments, which however appear to have been restored. Amongst the latter I observed the *fleur-de-lis*. It was at the fountain in this charming court that the Abencerrages who had espoused the cause of Zoraya, are said to have been slain by Boabdil ; and the guides show the stain of blood on the marble, no doubt as authentic as that of Rizzio's at Holyrood ; but never was murder committed in so unsuitable a place. The natural influence of such a scene would lead to joy and peace ; one can imagine luxurious divans, black-eyed houris, clothed in rich garments, and sparkling with jewels and gold, soft wild music, groups of dancing girls, and the energies of King Boabdil lost in soft dalliance and sensual delights ; but not deeds of blood and violence, in such a spot. In this hall, which has been often restored, there are few inscriptions ; and what there are, are said to have been transferred from the Hall of the Two Sisters.

We then went back to the Court of the Lions, and entered the Sala de la Justicia, which is a corridor on the eastern side of the Court of the Lions. It is ornamented with six stalactite arches, rising from small columns. The roof is beautiful, and indeed the whole of the corridor is tastefully and elaborately decorated; and the traces of colouring are more frequent, especially on the roof, than in any part of the Alhambra, being less exposed. Over three deep alcoves there are some interesting paintings, on concave wooden cupolas, embedded in fret-work of stucco. The centre one represents ten bearded Moors, supposed to be sitting in judgment; hence the name given to this corridor. The painting is in flat tints, says Mr. Jones, without shadow, and first drawn in outline in a brown colour. They are painted on the skins of animals, sewn together, and united to the wooden dome, a fine coating of gypsum forming the surface to receive the painting. The dress of each one differs more or less from the others, but all of them have swords in one hand, whilst the other is raised as laying down the law. They are probably the sheiks of different provinces, and are hard and stiff, though the expression of some of the figures is good. The ground is gilt, and decorated with stars.

The other pictures are interesting. One represents a fountain, surmounted with a dog vomiting a flood of water; and in the basin are some small

figures, and over each side of it leans an elegant female. On one side is an animated representation of a boar attacking a Christian knight on horseback, the horse worse executed than the cavalier, while dogs of different sizes are attacking the hind-quarters of the animal. A boy, drinking out of a gourd, is perched up in a tree, safe from danger. Then follow two Christian knights contending with a lion: one of them, on horseback, has pierced it with his spear, and the other has both hands on the handle of his sword, and is in the act of giving the animal a cut with all his strength. The next two figures have bows and arrows, and the Christian knight is represented dismounted from his horse, and humbly kneeling, presenting the dead boar to his mistress, an elegant-looking lady, attended by her maid. The figure of the Christian knight is almost destroyed. The other side of this picture represents a Moor spearing a boar; others of the same nation with spears; and a picturesque group loading an ass with the dead animal; then the Moor is represented laying the boar at the feet of his mistress; but he is painted standing, the respect of the Moslem for women never in any age extending to the bending of the knee. The lady is elegant, and her dress and ornaments are different to the other. They are standing on each side of a castellated fortress, surrounded with trees, filled with various kinds of birds and apes; and aquatic birds are sporting in the

fountain. Two entrances are represented as leading into the interior ; one is guarded by a woman, and the other by a man, perhaps representing a eunuch ; the firmament is represented by yellow stars, on a red ground. In the other picture, a knight (almost entirely destroyed) and a lady are under a tree, full, as usual, of birds, with a chess-board between them. Their valet and maid are apparently watching their lord and mistress out of two of the windows of a castellated building behind them.

On one side of this group is a spirited representation of a Moor spearing a stag, and two of his dogs attacking it. On the other side, a Christian knight, on foot, is contending with a lion, I think, but it is much injured ; and a graceful figure of a Christian, with no other armour than his sword, is fighting with an animal which has flown at the neck of his horse. The Moor is then represented killing a Christian, and a lady, in a castellated building, with uplifted hands, is interceding for him. On the other side, a strange-looking hoary savage (an African, perhaps) is grasping an elegant female, who has a chain in her hand, which is attached to a sleeping lion. A Christian knight, on horseback, is rescuing the lady, and spearing the savage. In this painting, also, are palms and cypress-trees, full of birds.

If these pictures were done after the Conquest, the first may be an allegorical representation of the

customs and manners of the two nations, drawn to induce the vanquished Moors to conform to the habits of their more civilised conquerors; and the other picture may be descriptive of the long wars—the Moors killing the Christians, the Christians killing the Moors; but the lion of war is at last chained, Africa conquered in Spain; and the reverse of the picture depicts domestic happiness, only disturbed by the dangerous, but manly chase of wild animals.

The Koran forbids the representation of animated beings; and if the lions in the court prove they were not strict in complying with the law, the very exception shows they were not capable of executing such pictures as these. It is said they might have been done by Christian renegades or prisoners (and it is possible they may have been so, while the Alhambra was the palace of the Moorish kings); but I think it is more probable that the most exquisite rooms of the Alhambra were selected by Ferdinand and Isabella for their abode, and these paintings then executed.

In this gallery may be seen, close together, three different styles of work. The first, by Abu-l-Hajaj, rather rude; the second, by Abu-l-Hasan, the father of Abdillah; the third, by Abu Abdillah. The azulejos columns of the arch at the end are beautiful.

The central entrance into the corridor from the