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¹⁰¹beautifully clouded skies, by the air
 currents, it is seldom that some cap
 of cloud is not rolling over into the
 vallies. And the exquisite scent of the
 air, from thyme & wild plants, is enough
 for one to recognise even when in the
 midst of the town. Then from any high
 part there is the gulf of Attica, with the
 mountains of the Peloponnesus behind,
 & misty lights across the water.

I am much surprised at the high civilization
 of Mykenae; and I think that I can now
 date those tombs within 50 years, by
 the Egyptian features. I have got many
 new lights on the matter; & some fresh
 views may result from this. Especially
 it seems to me that the acme of that
 civilization was about 1300, B.C. & thence
 it declined, & decayed before the irruption
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I had no letters last week (mail arriving 17th)
 only 2 Natures & Pub. Op.

Mrs Petrie, 8. Crescent Road,
 Bromley, Kent

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[Page also numbered 1.]

XXIV.

27 April - 15 May.

27 April - 15 May! (writing in train). At the
 Gardner's I met Walter Leaf the Homeric
 scholar (who worked over my Iliad M.S. in
 London); he was going into the Peloponnesos,
 & kindly offered to take me to Mykenae. An
 American professor of Greek - MacLean - also
 joined us. We took train to Nauplia, & stayed
 at the inn there, & it seemed most strange
 to look out at a station & see NEMEA, or
 Tiryns or Mykenae. The way was
 delightful, skirting round the gulf,
 with Salamis & Aegina for a background;
 we changed at Corinth. The canal seems
 almost cut down to sea level, & is a
 most brilliant geologic section 5 or 6 miles
 long, shewing faults & varied beddings
 at every 1/4 mile. We drove over next
 day to Tiryns & on to Mykenae, returning
 to Nauplia. Tiryns to my astonishment
 is not a hill at all, but stands in the flat
 plain, rising about 30 or 40 feet, much
 of which is artificial. I saw the remains of
 the palace on the top; & noted the sawn stones,
 finding chips of bronze & possibly some of
 the cutting jewels (afterwards found to be emery saw teeth) left in a saw cut which
 had not been noticed by Dorpfeld the architect,
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[Page also numbered 2.]

furrow at the bottom ² the use of an invert
outer edge of stone teeth to the tube, the groove
being thus

(103)




The saws were over 4½ feet long, worked from
one end only, & 1/16 inch wide at edge. From
Tiryns we went on to Mykenae, which is
finely seated on a wide spur ³ half way down
the mountain, & almost isolated by a deep
rocky ravine on one side. The great treasury
is a noble piece of work, as you will see
from the photographs I am bringing. I
noticed in it two rows of nail holes in the great
dome, lower than those usually known (Dorpfeld
knew of them) & at irregular distances. These could
therefore have been for ornamental rosettes
as they vary from 41 to 51 ins apart. The distance
is too great for them to support a bronze
lining; hence one comes to the conclusion of
drapery being used, & both these & the
upper rows of nails were to uphold the
draping of the chamber. (There is another
evidence of draped tombs, as I shall notice below)
The nail holes around the inner doorway
of the chamber are close together, evidently
to fasten a coating of bronze, of which traces


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[Page also numbered 3.]

can be seen in the protection of the plated part from weathering. At Mrs Schliemann's (104) treasury, near the great gate, further digging has been done, finding two excellently preserved bases of semicolumns  fluted, on each side of the doorway. These bases are quite plain, a rectangular foot to the fluted shaft. Hence the decorated pieces of roll (such as in B.M.) are certainly the capitals. The great lion gate, & the tombs in the ring were most interesting, but I have nothing to add to what is so well known. At the back of the acropolis a deep passage has lately been cleared, turning several times, & going down for about 100 feet length, evidently to reach a water cistern fed by a subterranean conduit from the well on the mountain. The so called Museum at Mykenae is melancholy; a shanty piled up with heaps of fine things in invisible confusion; 40 large baskets of pieces of painted pottery, pieces of frieze, large leaden & bronze vessels, &c, &c.

Next day we drove to Epidaurus. The theatre is the main thing there, in very good preservation. At present all sorts of views are raging & shifting from day to day about


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the ⁽¹⁰⁵⁾ construction of the Greek theatre of early times; but I found a far more interesting subject in the trap for the sacred serpents, - the tholos of Polykleitos. The plan is thus, -



walls about 8 feet high, sunk in the ground, a little central cave where the serpent could retreat, & a maze for his exercise. So the devout could come & drop him delicacies, without a chance of too much attention on his part. The next day I & MacLean returned to Athens, & Leaf went on further.

From a study of the Mykenae & other things I came to a different view as to their relative history to what is generally held; & much of my ground was from Egyptian comparisons which I could make. Gardner encouraged me, but referred to "my heresy" for some days. When at last I put down all that I say in order, & he read it, he said that he would not but agree with me throughout; & he considered that I had "done more in a week than the Germans had done in ten years to clear up the matter" from my Egyptian basis. He has sent off my paper at once to the Hellenic journal. As he is not naturally at all rash or over enthusiastic his opinion is well worth having.

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

27 Ap - 15 May | The general outlines of my results are those. The Mykenaeen civilization was wide spread, the objects imitated from Egyptian sources are not made in Egypt, but made in Greece, shewing a high civilization there, capable of inlaying metals in several colours, & glazing pottery with elaborate patterns. The cat & lotus on this native work shews the makers to have been familiar with Egypt itself. Then the silver elk or reindeer, & the Baltic amber, shew a northern intercourse: and the evident origin of Celtic ornament in the Mykenaeen, & the Scandinavian custom of draping tumulus-chambers, point to a continuity with the northern European civilization. We deal therefore with a great widespread civilization, & not a local culture. This agrees with the Egyptian inscriptions, which shew the power of the Libya-Aegean league which attacked them. As to dates, many of the things come from Egypt in 1450 B.C. & the designs even from 1650, which is what we might expect if the Aegean was already rising as early as 2500 B.C. The epoch of grand tombs, such as the great treasuries, would be about 1400 to 1200 B.C.; the splendid cups of gold from Vaphio, which shew such high art, being about 1200. Then decadence set in, & is markedly shewn in the great finds of Schliemann of the

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(107) graves in the circle in the ⁶acropolis: these I date about 1150 by various points, mainly the colour of some green glazed things. Then about 1000 B.C. came in the impressed glass ornaments, as they are almost always along with ribbed Egyptian beads of 1000-800 B.C. The tombs of Menidi, Spata, Nauplia, & those lately found at Mykenae all belong to this age. The Doric migration broke up this civilisation then, & a date has just turned up for the "dipylon vases", from two glazed lions in a recent find which cannot be earlier than 650 B.C. As the vases cannot be later, this fixes their date very closely. Their designs are evident imitations of basket patterns, such derived from the earlier ages. The other evidence as to draping the tombs is curious. There were four ties of porcelain green glazed  curved so that they cannot have fitted anywhere but between a wall & ceiling . They must therefore have been attached to the top of the tomb chamber, & ties in such a place shew that there was supposed to be something to tie up, which can hardly have been anything but drapery.

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[Page also numbered 7.]

Have made coloured drawings of these & several other things. I spent about 5 days⁽¹⁰⁸⁾ in the Mykenae room only. On the whole I am much satisfied at the amount of clearance I have made in the subject, for I did not anticipate doing anything, but merely looking on; & I could not have done as ~~much~~ much, by a great deal, two years ago. It is really Gurob that has solved the business.

On my return from Mykenae I called on Mr. Paspatis who had invited me before; & afterwards went & dined there one night. There were Mr. & Mrs. P., Mr. Paspatis who had fled from the Turks to America, & there known Lafayette - a curious link - Mr. P's sister & her daughter, Mrs. Mrs. Psicha; & after dinner Katina & Mr. Dragoumi came in. The latter is waiting until Tricoupis returns to power to get a professorship of physics & mineralogy at the university. Everything in Greece depends on politics. No government dare make a single quay or jetty in any Greek port - not even the Piraeus - for fear of losing the votes of the boatmen. Wherever one asks why improvements are not made it is always one of three answers (1) There is no money, or (2) the votes of the vested interests.

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(109) involved would be lost, or (3) No one can be trusted for fear of jobbery ^{or robbery}. Such is democracy in Greece. A rattling good tyrant, such as they occasionally had in old times, would be the making of the country. Let the German Emperor be autocrat there for 7 years, & Greece would soon shew an improvement. It is even said that troops stop & remonstrate with their officers if they are led down a rough road & know of a smoother. Prussian discipline would soon take that out of them.

After my return to Athens the Gardners kindly pressed me to come up & stay with them. As I could do nothing for 2 days (being Greek Easter holidays) I was glad of it, & as I could work in the library of the Archaeological School, & there I wrote up my results on Mykenae.

I went out to the Menidi tomb, Miss Sellars & a friend going there & giving me a lift. It is a large domed tomb, but of the later period as impressed glass was found in it.

I spent three mornings up on the Acropolis, a magnificent wreck of architecture, which every one knows so well that I need not try to say anything about it. The Museum

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 There are all the archaic statues found in
 digging away the rubbish. They were smashed
 by the Persians, & used for filling up the
 ground for the Parthenon & later buildings.
 I have brought photographs of nearly all. There are
 also the sculptures of a temple of Herakles
 which no one knows anything about historically.

One morning quite unexpectedly up drove
 Prof. Blackie ^{to stay with the Gardners}; a genial hyperborean
 of immense age & equal authoritativeness,
 with whom it is impossible to do aught
 but agree in silence to his harangues,
 as his mind does not readily conceive of
 any different point of view to his own.
 He argued on Greek accent all day with
 all comers, & sang Scotch songs with
 but small provocation. A strong
 personality whom I am glad to have seen,
 knowing his name so well already. (age 82) Next
 day however he was suddenly taken ill, a
 fearful tax on poor Mrs Gardner, who
 had only just shipped off a sick student
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 an Edinburgh doctor had been fetched over
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[Page also numbered 10.]

(111) ^{10.} great surprise I was also knocked over by a stomach attack with inflammation, temperature $2\frac{1}{2}^{\circ}$ up, but down to normal in 18 hours. And I was also thankful to get Dr Porter, to guarantee that I might immediately be off on my journey to Naples before I was well. As Mr Leaf was going, I did not wish to lose the opportunity of a companion; & if one has to fast for two or three days, travelling is the least fatiguing occupation to fill up the time. It was well I did move then as I fell in with students of the American school of archaeology; & one of them Mr. Pickard (who had been excavating in Eretria) was coming to a pension in Naples, so I joined him, & am now settled here, & as well as usual.

This is a flat in a large new block of building about $\frac{1}{3}$ up the hill, out of the old town altogether, looking over the western bay to Capri. It is kept by an Englishwoman, Miss Storey; there are not many people, some 20 if full; & it is very reasonable. So I am in good quarters, & can get all the information

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I want from my "American archaeologists"
here. (112)

I expect that I shall be here ^{Naples} for 8 or 10
days at least.

I got letters & papers at the Gardners
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XXV

14-25 May 1891.

14-25 May 1891^{XXV} From Brindisi to Naples
 we had a brilliant day, & the views going
 through the mountains were very fine. (115)
 I went with Mr. Pickard, the American
 archaeologist, up to the Pension Storey
 where his party were staying, & settled in
 there. It is a little up the hill over
 the west half of the bay. I went
 to the Museum, & - having heard what to
 do from my friends - I got an artist's
 ticket of free admission, which is given
 very readily on shewing passport, & also
 a ticket for Pompei, & other places
 along with it, ^{given with it} as a matter of course.
 I spent six days in the Museum;
 mainly drawing the tools which are a
 splendid collection of Roman age, &
 all dated, being Pompeian. I also got
 photographs of most of them, which do
 not supersede the use of drawings, as so
 many details depend on seeing well
 round a thing. The sculpture is not
 much at Naples, although they brag of it
 in the catalogue; there is not a single
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 is very valuable for dating varieties
 of forms. The same value belongs
 to the pottery, which I mainly saw &
 noted at Pompei. There is thus a
 definite line to be drawn as to the
 age of lamps & vases, as much by
 what varieties are not there as
 by what are found.

I went to Pompei two days: and if
 I were loafing about at any time I
 should go & stop there, as there is
 a clean & cheap restaurant (Suisse)
 close to the gate, where they were
 anxious to take me in at 5 fr a day.
 Having a free admission ticket one can

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stroll in & out as often as one likes, and the air is very sweet there. Of course ¹¹⁵ it was not very impressive for its age, as one looks on all Roman towns as "late stuff" in Egypt: but it is delightful - the perfect quiet of strolling in & out of houses without any guides or interference. One day I went all over it with Mr. Pickard; the second time I went alone, for some quiet sketching which enables one to solidly take in a place better than anything else.

The Pompeian paintings, in the town & at Naples, are mostly very poor, just house decorators' stuff; hardly one to compare with the flute player in the Brit. Mus. nor with the good Hawara portraits. There is only one really fine head, a small full face of a girl considering what to write, (called Sappho, baselessly); that is really able, & I got a good photo. of it.

stroll in & out as often as one likes, and the air is very sweet there. Of course it was not very impressive for its age, as one looks on all Roman towns as "late stuff" in Egypt: but it is delightful, - the perfect quiet of strolling in & out of houses without any guides or interference. One day I went all over it with Mr. Pickard; the second time I went alone, for some quiet sketching which enables one to solidly take in a place better than anything else.

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116
 As the museum is only open from 10 to 4, I had
 sundry spare hours. I went round the
 country somewhat; up Capodimonte &
 round the hills to Vomero; out to Posilipo
 through the tunnel, which is modern, &
 saw the ancient tunnel; round the
 top of the hills over Posilipo, with splendid
 views on each side over the bay of Naples
 & over Pozzuoli. I also went to the Aquarium
 which is I suppose the finest anywhere. The
 excellent arrangement of it in a series
 of groups of various species, makes it the
 more intelligible. There are 30 or 40 separate
 tank windows; corals, anemones, various fishes,
 octopi, medusae, &c, all in groups. The large
 medusa was the most beautiful thing of
 all, transparent in thinner parts & silvery
 over the thick bell, with a purple fringe,
 incessant waving in & out with the
 pulsation. The small medusae & jelly fish
 of other forms, were also exquisite.
 Having done what I mainly wanted in Naples,
 I then left on 25th for Rome, where
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XXVI.

25 May - 2 June /91.

Having done what I most wanted at Naples, I went on to Rome, & settled at Pension Krüger, 181, Via Nazionale, which is in the Palazzo Rospigliosi, at the side of the Aldobrandini Gardens, just under the Quirinal, & well above the low parts of the Forum &c. The main impression that Rome makes is the power of the imperial times shewn in the vast constructions, most of which are merely substructures for buildings which have disappeared. The building-out of the Palatine to form a great artificial platform, supported by galleries & arches 50 or 60 feet high, which run back in two or three tiers interminably into the hill; the underground labyrinth of galleries, rank after rank, which supported Nero's golden house; the vast vaults of Caracalla's baths, & of the basilica of Maxentius; all these were mere unseen superfluities of architectural luxury, & yet <they> are each of them such works as would be creditable for any great purpose in themselves. Such buildings as remain above ground, after the ravages committed by ages of Papal barbarians, exceed in due proportion the greatness of their substructures. The towering masses of Caracalla's baths 80 or 100 feet high, spreading

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(118)

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I have not attempted to see a great part of the usual sights here, but have gone over all that is important to me.

At the Vatican I saw all the ancient sculpture & the bronzes: but it is such a wilderness of mediocrity that the fine things lose their force. The Capitoline museum, & its later part opposite, are perhaps the most pleasing of all; there are some of the very best things there, & all the statues from later excavations exactly as they were found, without the abominable scraping & polishing & patching which has been done at the Vatican. The Lateran collection is mainly of interest for the mass of inscriptions, & some few sculptures. Of all, the Kircheriano in the Collegio Romano, now taken up by government & added to as the prehistoric & ethnographical,

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is the best arranged & the most interesting to me. The Etruscan section is excellent, & contains some superb things; the prehistoric is astonishing for the supply of flint & bronze implements, all geographically arranged, & everything kept together that belongs to the same cemetery or same tomb; the anthropological is apparently all quite recent, but brilliant for variety & excellently in order, with labels giving every tribe ~~from~~ ^{from} whom things ~~can be~~ came; it seems to be mainly fed by Italian explorers, the King, & naval officers. The whole of the anthropological is far in advance of any other museum in management.


The Villa Papa Giulio is a new collection outside Rome, not yet labelled or catalogued; there are many fine things, & sets of objects found in early tombs in this district. I there met Prof. Petersen, talked with him, & at last he asked if I had not ^{in Egypt} been helping — myself! So on exchanging names we became most cordial.


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XXVII
3-9. June, 1891.

3 - 9 June, 1891. Having hastily seen XXVII
(121)
what I most wanted in Rome, I left with
Mr. Pickard who went on a day in advance
of his party. We took train to Chiusi, &
after lunch walked up to the town. On enquiring
we found that there were two museums,
went to one, where we found the custodian
of both, & then on to the other. The things are
nearly all Etruscan, that is before the
Roman dominion, but late, probably 400
- 200 B.C. There were many trays of
black pottery  with small cups
& vases in them from tombs.
Many black vases with figures in
relief, & some with stamped figures
(about 600 B.C.). But there was hardly
a trace of the vandyke or punctured
patterns, shewing that those styles are
prehistoric, as I had supposed from Egypt.
There are some good Greek vases, & some
bronze weapons, &c. The town is finely
seated on the hills, with a splendid
view from the gate far over the
country. The same night we went
on to Perugia. Its situation is finer
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(122)
 above the plain of Lake Trasimenus. The town covers a small valley in the top of the hill with high buildings often connected by arches 30 or 40 feet above the streets! There is an university there with museum of antiquities, plants, minerals, & pictures. We went over the antiquities & saw many good things. The black pottery again was almost all with reliefs if decorated; scarcely a trace of incised dots. There are groups of objects found in tombs, & a very rude incised drawing on a large tomb stone of warriors using lance shaped daggers which shew the use of such forms found in iron. There is a large series of sculptured cists from graves, & a collection of casts of Etruscan inscriptions. After lunch at the inn, which was clean & cheap, (Pickard had a bed 6 ft x 7½ ft!) we left for Cortona. It is on a hill of course, as all these old Etruscan towns are. We had an hour or two for the museum, which is only a lot of "curiosities", good & bad, in a library. There is a magnificent engraved bronze lamp, & the well known painting the "Muse of Cortona".

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As its antiquity has been much argued, I
 looked closely at it, with the Pompeian
 frescoes & the Egyptian wax portraits in mind. (123)
 In every point my conclusion is that it is an
 ordinary oil painting of the XVIth cent. The
 surface is too brushy, not like the ancient; the
 film is too thin & too hard to be wax, but is
oil paint; the colours are not those used in
 Roman work exactly; there is an absence
 of distinct touches of colour, all being
 blended smoothly; the lyre (?) is too
 mechanical; the lights are too detailed, &
 not in blotches as in Roman work; the
 cut in the wood of the lyre  is mediaeval
 not Roman; and the face is inferior to
 the modelling of the breast, whereas
 in Roman work the expression is
 superior to the execution. I cannot
 find a single point in its favour of its age.
 Leaving Cortona we picked up the
 rest of the party in the train & went
 on to Florence that night. Both letter
 & telegram had been delayed, & the pension
 keeper was out, so nothing was ready, &
 it was too late to get a dinner. Bread &
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At Florence the main matter was to see

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the ¹²⁴Uffizi galleries, which are connected by a passage over streets & bridge with the Pitti palace nearly half a mile off. I spent a long morning, & a short one, on taking a hasty view of the paintings & sculptures. Many painters rank differently to what one supposes in London. Lippi rises, & Botticelli stands out first of all, for both drawing & expression. Raffaelli, whom one is warned against judging outside of Italy, does not rise, being almost always marred by the peaked face of Perugino or lost in the wind-bag style of puffy cupids & bulging limbs; I prefer his Michael in the Louvre to anything here. Dürer one hardly knows as a painter; but his power & beauty here is a surprise. Verrocchio, Credi & Francia all advance; whereas Bronzino we have very favourably in the Nat. Gall. & he falls off on the whole. As for Carlo Dolci & such folks, their inanities weary one by the acre. One of the most delightful things I have seen are the glazed figures of infants by della Robbia on the Foundling Hospital. There is some good statuary in the Uffizi of later Greek age, especially the Niobe & children. Also a Roman tomb with a new foot engraved on it, of 16.7 inches.

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¹²⁵ Beside these main galleries I went to the Antica e moderna which contains a splendid number of large paintings of the best period, many Botticelli's, Lippi's & others; also Michael Angelo's David & casts of his other sculptures, where one can see how he pushed intensity to its limits, so that no man could imitate without mere bombast. Also several rooms of modern pictures, of which a few were creditable.

I also went to the National Museum, which is ~~mainly~~ of renaissance things. Armour, mediaeval seals (a fine lot) & many bronzes among which are the grand pieces, Verrochio's David, Giambologna's Mercury, & Donatello's David in bronze (perhaps the best of all) also in marble, & a room of casts of his work. He seems to stand before almost all else for beauty of work; and I can still see now & then, boys in the street of the same type as his exquisite little John Baptist & other child heads.

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(126)
collection, reinforced. In bronzes & small
glazed figures, scarabs, &c, it is not very much,
& there is nothing special. Of funeral stelae there
is a very fine collection mostly XII & XVIII
dyn. Alabaster & stone vases a good number
though none so fine as mine: there are two
small ones however of Unas and Merenra.
There are some good small things, tools, &c,
but the mummies are not grand. A
brilliant red granite sarcophagus of XIIth
dyn is a main piece.

The Etruscan Museum has an excellent
set of black Etruscan pottery, & some good
Greek vases, about six large rooms in
all, arranged in chronological groups.
The most important single piece is the François
vase, with many scenes crowded with figures
(a hundred or more) all named by the painter: it
gives a great cue to other vases. Noticed
ΘΑΦΡΟΔΙΤΗ & some other strange spellings.
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I then went on to Bologna. Mr. Pickard (127) stayed a day or two longer, as he had been delayed by a touch of fever.

I shall probably not write again, as I expect to be at Bromley about 6 p.m. on 15th, or if not - on 16th.

(I duly got letter from P. at Bromley & two papers.

Also letter with Wiedemanns, & one from Bromly^{sic} direct & 3 papers)

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XXVIII

9-13 June, 1891.

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 very fine, but for the tunnels. After
 leaving Pistoia the train winds up among
 the hills & comes out just over Pistoia
 but ~~800~~ 1000 ft or so up, & then
 cuts through the Apennines; the views
 are beautiful whenever the tunnels
 intermit. Bologna is the turning point
 where the north ~~overcomes~~ rises strongly
 against the south. At Florence northern
 influence is very perceptible, every building
 is modified by it, a severity & plainness
 of style is strongly shown. At Bologna
 the north is almost predominant; the little
 nest of churches of S. Stefano, S. Vitale, &c, is
 half northern in features, & quite northern
 in decoration. Then at Milan the north
 triumphs, & the south is hardly to be seen,
 in buildings, in decoration & in the people. There
 is nothing more fascinating in Italy than
 watching the insensible differences; - the purely
 southern Magna Grecia world, changing into
 the Umbrian & Latin, then the Etruscan, then
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At Bologna I went for two long mornings (9-2)
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 The Etruscan & Umbrian sections are the

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(129)
 main matter; & they are arranged according
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 found together; all the contents of one tomb,
 skeleton, bronzes, vases, & all, moved bodily
 on the block of earth into the building;
~~then~~ all the isolated objects, & those
 without a history, are grouped according
 to periods, & all similar things of one
 age put in proper sequence. Then there
 is the room of the foundery, thousands of
 tools, &c, all found together in a bronze
 foundery, & all of one date probably.
 Here I saw to my surprise that the chisels
 of the plain ~~bar~~^{bar}, the deep mortice, & the
 socket, types are all of the bronze age
 in Europe, say 800 B.C. I had thought
 them to have been invented by the iron-
 using Greeks. There is an abundance
 of Etruscan tomb stones of this form
 with low relief sculptures, apparently
 about 600-300 B.C., very well wrought &
 very curious. Some rooms of Greek vases,
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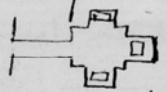


some good tablets, & minor things. Beside these there is a grand roomful of church ⁽¹³⁰⁾ music, & a great quantity of modern musical instruments of various lands. My two mornings were just enough to make a hurried abstract of the Etruscan things, & to draw the tools.


And I went to Ravenna. It is the Roman world still living. The ^{Roman} churches are just like the Roman buildings we know in illuminations or mosaics, the same arched walls, the same little conical tiled roofs; if one met Honorius & his court round the corner it would not be in the least incongruous. Every other place almost has died; Pompeii is dead, & only stands a skeleton; Egyptian temples are dead; even the Pantheon is in a new guise. But here are the churches as Honorius or Theodoric built them, brick for brick; here are the mosaics with which they incrust them exactly as they were put up ~~up~~ while Rome was the world's power, as bright, as fresh, as clear, as when the Emperor passed his approval on them. Not a brick, not a tessera seems to have changed.

some good tablets, & minor things. Beside these there is a grand roomful of church music, & a great quantity of modern musical instruments of various lands. My two mornings were just enough to make a hurried abstract of the Etruscan things, & to draw the tools.

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And they are still living buildings, cared for, used, ⁽¹³¹⁾ & have been never a day out of human hands & attention since Rome was all & northern Europe a wilderness. Being thus always in hand wet has not been allowed to soak into the buildings & to injure the mosaics, & as they are all of fractured glass, not ground or polished, the surfaces retain their brilliancy; the gold is all between glass, with melted glass over it. The rich effect of the great apse in S. Vitale is astonishing, the glow of gold & green, the depth of colour, & the bewildering effect of seeing Justinian & his court, Theodora & her maids, all standing life size, gorgeous in colour. Perhaps more startling is the mausoleum of Galla Placidia  a short passage lined with mosaic, in deep greens & gold from the eye-height upward, leads into a chamber, domed with three deep recesses. It is entirely coated with mosaic, above the plastering of the lower part: not a stone or brick to be seen; all deep blue mosaic with figures. Galla Placidia sat there in her robes, imperially throned, in her coffin for over a thousand years.

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until accidentally burnt up in 1577 by ¹³² a
 candle put through a gap to see her. At
 the two sides rest Honorius in another
 great coffin, & Constantine III. There
 the trio rest, as they were placed, in their
 own mausoleum with the deep rich blue
 & mosaics above them, as they saw it &
 planned it. Other churches I also visited
 with a similar wealth of ~~the~~ mosaic,
 brilliant & perfect. And I went to the
 tomb of Theodoric; the form is the old
 Roman & Etruscan circular tomb, like
 so many on the Appian way: but the Goth
 had impressed his mighty ideas on it, &
 capped the whole by one monolith, a
 cover of 4 or 500 tons, with gigantic
 handles around it, set down on the
 circular tomb, under which he rested as
 his ancestors had rested under cromlech
 masses in their northern land. It is a
 great, & a significant, sight; — neither
 of the Old age nor of the new, but with ^{the} might
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 in peace in their own place, he respected
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"¹³³great" Justinian dragged out Theodoric
 & scattered him from his vast sepulchre.
 Ravenna, from its vitality, & its perfection,
 is a far more moving sight than
 Rome - perhaps the most impressive place
 I have ever seen. It strikes on one as
 if an Ichthyosaurus & Plesiosaurus had kept
 house together in some unworldly nook since
 mesozoic times, & offered to shew off for
 a trifling consideration.

Mr. Pickard came up when I had been 2 days
 at Bologna, & left there with me, turning
 off at Modena for Munich.

Milan is of the north, northern. The cathedral
 is like an icy mountain crowned with a
 forest of snowy icicles. No one who
 had not the north in his very blood could
 ever have thought of it. It is very
 beautiful outside; & inside perhaps
 the grandest effect I have seen after
 the Pantheon. The vast height, the
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 dome on the great gilded crucifix
 hung in mid air in the darkness. The
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 effective, though perhaps as satisfactory,
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I also went to S. Ambrogio. The
 arcade or atrium in front of it, of the
 IXth cent is very pleasing, with quaint
 Latin inscriptions preserved all round it,
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 bronze doors can hardly be those Ambrosius
 shut on Theodosius; they look as late as
 IX cent. by the figures on them.

From Milan the St. Gothard brings one
 to London in 34 hours; & so ends
 about the most instructive two months
 I ever spent.

At Bologna I saw a good case of Ludlam's dog.
 A boy with a barrel organ had stopped where
 a stone was handy at the roadside; sitting
 there he swirled his arm round & round
 grinding the most inoffensive organ I ever
 heard, reading intently a cheap novel
 when not disturbed by looking up at a passer by.

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He arrived at home on the evening of 15th June, after a stormy passage over the Channel -

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