

group of magnificent Roman building has always attracted, intrigued and fascinated architects and painters from the days of Robert Adam to those of Freeman and Sir Thomas Jackson. And truly it is a marvellous spectacle that greets you as you emerge from the narrow and gloomy passages under the atrium which lead up from the sea to the noble arcade of the peristyle, the massive portico of the palace vestibule, the octagonal mausoleum with its own octagonal peristyle on the one hand, and the richly decorated portal of the temple of Aesculapius on the other. A solitary Egyptian sphinx, obviously mourning its companion, keeps watch now in the first bay of the peristyle, but has been, nearly certainly, removed from the original portico of the mausoleum. One has to regret and forgive the intrusion of the mediæval campanile, planted where the portico of the mausoleum ought to be; a beautiful object in itself, the most beautiful campanile in Dalmatia, perhaps, but out of place amongst all this Roman work.

Freeman, Sir Thomas Jackson and Sig. Rivoira are emphatic as to the peculiarities and the importance of the architectural procedure in the palace at Spalato. Freeman goes so far as to say that it "marks the greatest of all epochs in the history of