

tribune, but the seat of honour was still reserved for the representation of the Saviour, whose head was depicted in the curve of the apsis in the centre of a cross enclosed in a blue nimbus containing the Greek name of the Redeemer, the alpha and omega and the words "Salus Mundi". This head of the Saviour was of fine outline. The divided hair which fell nobly down on the shoulders and a long beard inclosed a face of regular features. The hand of the Lord pointed downwards from the key of the arch, and seemed to issue from a red circle studded with precious stones. On each side of the cross Moses and Elias hovered in a golden heaven studded with clouds. S. Apollinaris, nimbed and with outstretched arms, presented himself colossal in the space between the curve of the apsis and the windows of the tribune and looked up reverently to heaven. At his sides the space was divided into three courses, the first containing a Christian flock of twelve sheep, the second rocks and trees, the third three sheep symbolizing apostles, separated from each other by trees. Between the four windows of the apsis stood the figures of the four bishops Ursinus, Ursus, Severus and Ecclesius, the head of the latter being amongst the best preserved in the whole basilica — all of them standing under niches with a little dais over the heads. To the right of the windows, the sacrifices of Abel, Melchizedek and Abraham were represented in one picture. Melchizedek, sitting gravely behind the table, whilst Abraham presented Isaac, and Abel, the firstling lamb in the presence of the Lord whose hand, as usual, appeared above the scene. The figure of Abel, now ruined by restoration was similar in movement to that in S. Vitale.

To the left of the window, the tender of its privileges to the church of Ravenna was depicted. An archbishop to whom the name of Maximian has been given stood in the centre of the mosaic, whilst in front of him one, in purple and white, handed a scroll bearing the words *privilegia* to another in ecclesiastical robes. To the right of the latter were three priests bearing fire, incense and a censer. To the left of the former, three figures in yellow drapery, all of them in stiff and motionless attitudes and overlapping each other as in the glorification of Constantine at S. Vitale. This scene is now supposed to represent S. Maximian, in presence of Constantine. The archbishop and the four figures to his right have nimbi painted on stucco. A modern painted inscription declares that Constantine, Heraclius and Tiberius "*imperatores*" are present at the ceremony, and