

one decorated with an outside frill of small Venetian arches. The campanile was begun in 1424¹ by Fra Stefano, a Dominican, but it was not completed in 1440, for De Diversis says of it, "nondum perfectum, in dies crescit." It has round arches and shafts set back to the centre of the wall.

But as in the Franciscan monastery, the cloister is almost untouched. It is an irregular square, with five bays on each side, each bay being divided by three lights, the head pierced by two irregular lights above. The style is a curious medley "of Gothic and Renaissance, of forms understood and otherwise, as indeed could only occur in a land which, being on the borders of Eastern and Western culture, did not possess the power to create and execute the various styles correctly."² The arches of the bays are round, but the inside work has more the character of Venetian Gothic, especially in the foliage. The shield of the semicircular head is pierced by quatrefoil lights encircled alternately with an ornament of interlacing circles almost Byzantine in character. The Dalmatian architect had doubtless seen Gothic work in Italy, but "had failed to grasp the idea of receding orders in the arch, or consistent mouldings in his tracery."³ The columns with their caps and bases are of a severely antique character. But in spite of all deviations from architectural orthodoxy this cloister, set off by cherry and orange trees and ever-green shrubs, is, after the Franciscan cloister, one of the loveliest monastic buildings in Dalmatia.

The secular buildings, with one notable exception,

¹ Gelcich, *Ragusa*, 17, 23.

² Eitelberger, *op. cit.*, p. 334.

³ Jackson, *ibid.*