

coli in Venice. Both the façade and the roof are built in the same manner as those of the cathedral of Sebenico. The interior consists of a nave and rounded apse, divided into three bays by classic pilasters. There are some traces of Gothic in the vaulting and narrow side windows adorned with plain tracery. The cornice is arcaded, but each arch contains a Renaissance shell.<sup>1</sup> With regard to the authorship of the building, the acts of the Grand Council mention architects summoned from Italy in 1520, whose names, however, are not given, and one Paduan working at Sebenico. The latter seems to have been Bartolommeo da Mestre, described in the deeds of a Sebenico notary as "protomagister fabricæ Sancti Jacobi," who was in that town between 1517 and 1525, but absent at Ragusa in 1520. This would explain the similar roof construction in the two churches.<sup>2</sup>

Among the other chapels, that of the Santissima Annunziata deserves mention. The front is unadorned, but in the tympanum of the Gothic doorway is a group of three figures in high relief, representing St. John the Baptist and two other saints. There is much dignity about the figures, but the execution as usual is somewhat rough. This chapel and the one next to it, from which it is separated by a wall space with a rectangular sixteenth-century doorway, are almost under the lee of the town walls, which at this point make an abrupt outward curve, so as to include the Dominican monastery.

Close by is the church of St. Luke, with some good Renaissance decorations and an elaborate tympanum. More important is the church of the Confraternità del

<sup>1</sup> T. G. Jackson, ii. p. 380.

<sup>2</sup> *Ibid.*