

town while actually living in it; but in this case he may have done so because the Ragusans were so used to having their pictures painted by foreigners, that when a native of the town actually painted them the fact was worthy of being especially recorded. But it is mere conjecture, as there is no mention of him or of his work in any known document. Perhaps some day a record of his life may be found in some forgotten MS., or obscure municipal entry, or in the list of the pupils of some Venetian master. Professor Eitelberger says that these pictures "bear some resemblance to certain paintings in the Marca of Ancona; it is not impossible, however, that even from Apulia some influence may have reached the Ragusan painters, but we have too little information to enable us to express an opinion as to the connection between the Ragusan school and that of Italy."<sup>1</sup>

Appendini says nothing about Raguseo, although he speaks of some other native artists whose works are nearly all lost. It will be sufficient to recall the names of Pietro Grgurić-Ohmučević, who painted some pictures at Sutjeska<sup>1</sup> and flourished about 1482; Vincenzo di Lorenzo, who in 1510 decorated a church and monastery at Trebinje; Biagio Darsa, author of a pictorial globe and some studies of perspective; and Francesco da Ragusa, one of whose works is said to be in Rome, and another at Brescia (1600-1620). We may also mention the handsome altar in the Franciscan sacristy, the work of a painter and a sculptor, both unknown; it is constructed in the form of a press or cabinet, and is adorned with some excellent gilt carving and a number of paintings, of which

<sup>1</sup> Eitelberger von Edelberg, *op. cit.*, iv. 357.      <sup>2</sup> In the Herzegovina.