

Campana Morta (the dead bell),¹ few traces beyond the name survives. The sea-tower which occupies its site is evidently of a much later date. These towers were garrisoned by the town guard of 127 men, who were chosen by lot from the citizens every month, and increased in times of danger.² Other towers were built at intervals along the walls, and their defence was entrusted to the private families whose houses they adjoined. Of these the most important was the Torre Menze or Minčeta, one of the most beautiful features of the city. Its erection was decreed on July 3, 1319, but it was entirely rebuilt in the fifteenth century, and considerably altered in the sixteenth. It stands on one of the highest points of the town on the Monte Sergio.

Of the other buildings of this time there are some important remains, from which we may desume a fair idea of Ragusan architecture under the Venetians. Its characteristic note at all times is the fact that early forms were preserved here, as in other parts of Dalmatia, down to a much later date than in the rest of Europe. The style is a mixture of Italian with an Oriental touch, and occasionally, according to Mr. Jackson, even a German element. During the Venetian age traces of Byzantine art still survive, and in buildings of the fourteenth century, a time when Italian Gothic was most flourishing,

¹ So called because its bell was tolled to announce an execution of a criminal, a proclamation of exile, or the approach of a hostile fleet (Gelcich, *op. cit.*, p. 278).

² In 1346 forty additional sentries were added and distributed among the posts, and an extra body of archers was enrolled (*Lib. Ref.*, i., March 24, p. 229). Of course when military expeditions were organised a much larger levy was made both in the city and in the territory.