

shall find to be, at not distant Cattaro, all but equal to that of the Western Roman Church,—and from the deadly enemy of both, Islam, never very far away across the Herzegovinian border.

At the farther end of the Stradone we see the clock-tower in the main piazza of Ragusa, and passing down that broad street, flanked by its picturesque, arched shop fronts, we soon come to the heart of the city. On our left is the custom-house, the *Divona*, in Croat, called the *Sponza*, which means just a loggia, looking out on the farther side, to the ancient harbour of Ragusa, the Porto Cassone, whose quays can be reached by a passage under the clock-tower. The *Sponza*, or a large part of it, belongs to the early fourteenth century. It is an admirable specimen of Venetian Gothic, consisting of three stories built round a courtyard. The façade on the piazza has an open, round-headed arcade on the ground floor; on the first floor a fine triforo, or triple-lighted Venetian ogee window, flanked by two Gothic windows with tracery in the lunette; square-headed windows in the attic, and a cornice crowned with machicolations, reminiscent of the Ducal Palace at Venice or of the Ca' d' Oro.

Close by the clock-tower is the Onofrio fountain, named after its creator, Onofrio da la Cava, near