

aisle, and inside, on the first of the left-hand bays. The campanile itself is of no great beauty or interest save for its bell-chamber, whose parapet, octagon and cupola are of really fine Renaissance design. The interior is a simple nave of five bays and two aisles, each ending in an apse. The capitals of the angle responds display the signs of the four evangelists; that of the right-hand corner, near the altar, bears the Lion of S. Marco. In the Piazza del Salizzo is the usual Venetian loggia, and close by the landing-place stands a quaint little lion, dumpy, but attractive, on a stumpy little column, waiting to watch and welcome those who come by sea.

The Curzolani are said to keep up many of their old customs: they still dance the "Moreška", a sort of pantomime show; the King of Spain carries off the wife of the negro king, Bula; in carnival time they elect their king, whose rule runs to Ash-Wednesday; they still act their Chevaleresque drama of "Compagnia", which resembles the "Alka" of Sinj, or the "Marinarezza" of Cattaro, about which we shall have something to say when we reach the Bocche; and I can remember, when I first came to Venice, I saw the "Manfrina" danced, which undoubtedly has its origin in the "Monferina" of Curzola.