

execution than the three classical ones in the centre. The *Æsculapius* is a very interesting piece of work. It represents an old man seated with an open book in his hand, a number of alembics, retorts, and other scientific instruments by his side, and two men standing beyond, one with a fowl in his hand. It is evidently intended to represent an alchemist or physician giving advice. The capital next to this one is considered by Jackson to be the finest of all: "The tender rigidity of the foliage, the delicate pencilling of the fibres, and the just proportioning of light and shade in this lovely piece of sculpture can hardly be surpassed."<sup>1</sup> The columns themselves are all by Onofrio, and the wall belongs to the same period, as is proved by an inscription recording the erection of the Palace in 1435.

The three middle capitals, all the heavy abaci, and the round arches which they support are the work of Orsini. It is extremely probable that the original arches of Onofrio were pointed, but that they and the middle capitals were so injured by fire that new ones had to be provided, and Orsini, wishing to give the building as much of a Renaissance character as possible, built round arches in the place of pointed ones. But to do this he had to supply the heavy abaci which we now see in the place of Onofrio's shallow ones, so as to make the arches high enough to support the vaultings. It is curious that the upper story, above the restored Renaissance arches of the loggia, should belong to the earlier period. According to Mr. Graham Jackson, the explanation lies in the fact that in the restoration the old materials—

<sup>1</sup> Jackson, ii. 336.