

having ordered champagne, he had been served with *vin ordinaire*. The steward took the bottle—saw that it bore the words *vin ordinaire*, and acknowledged the mistake. He then called a waiter to bring a champagne label, and pasted it on in place of the words objected to, saying, “You now have, sir, what you ordered, and as good champagne as we ever furnish.”

About thirty years ago, Judge Ira Barton, a member of the American Antiquarian Society, in Worcester, Massachusetts, seeing in the picture gallery at Naples a portrait by Parmigiano which was called Columbus, obtained a copy of it, painted by an Italian artist named Scardino, and gave it to the Society for hanging in its hall. But the painter was only three years old at the death of Columbus; and so even in the view of its donor this painting was only an ideal likeness. In truth, it is not so much as that. According to Professor C. E. Norton, of Cambridge, “it is no longer held by any competent critic to be an authentic likeness.” The Spanish painter and investigator, Carderera, goes further, and in disproof of its pretensions discourses as follows:

“We now come to notice the famous portrait which hangs in the Royal Museo Borbonico at Naples, attributed to the elegant pencil of Parmigiano. As this celebrated painting has of late misled very respectable persons, and has been reproduced in engravings at Naples, as well as in France and England,¹ it seems necessary to subject it to a careful analysis. Bechi, who has described this beautiful work, confesses that the eminent artist had to paint the portrait from imagination. M. Jomard, of the French National Library, is of the same opinion, and yet advised the Genoese nobles commissioned to raise a statue of the great man that their artists should inspire themselves at this notable printing. We must, in many points, differ from the opinions of the two distinguished persons we have just mentioned. Having carefully examined the portrait in Naples, we have come to doubt whether the Parmesan artist intended it to be a likeness of Colum-

¹This Neapolitan likeness was reproduced as the frontispiece in one of the volumes of Prescott's *Ferdinand and Isabella*. It was engraved in 1882 by George E. Perine, expressly for the *American Eclectic Magazine*. It was an odd blunder to make a misnomer of the subject of so fine a work of art.