

bus at all. There is scarcely any point of resemblance between the authentic [word?] portraits of the Admiral which so clearly reveal the frank manner, and a certain courtier-like delicacy and reserve which appear in the Neapolitan canvas.

"Still more noticeable is the contrast between the garb and the austere aspect of our hero, and the exquisite and effeminate decorations of a personage whose physiognomy, very long and lean, differs most widely from the oval and strongly marked face of the Admiral—an aspect noble, clear, and lit up by genius. Neither the hair which adorns the temples of the Neapolitan figure with symmetrical and elegant locks, nor the whiskers and long beard, nor the curls smoothly arranged, were seen, save in rarest exceptions, in the age of Ferdinand and Isabella, either in Spain, or in Italy, or in other civilized regions of Europe; much less up to the first years of Charles V., could any one meet with a slashed German red cap with plume and gold studs. The same may be said concerning other parts of the attire—as the silk sleeves hooped by fillets, lace about the hands, gloves, a finger ring, and other refinements which characterize a finished gallant of the sixteenth century.

It may be said that the medal which adorns the cap in the Neapolitan picture is stamped with a ship steering out beyond the pillars of Hercules. Admit, that it does, may it not be no more than one of these devices then so much in vogue, and concerning which Giovio, Ruscelli, Cappacio, and other ingenious Italians wrote so many volumes. The vice-king of Catalonia bore as a device the sea-compass; Isabel of Corregio, had for hers two anchors in the sea. Stephen Colonna had two columns painted in the deep sea with a band connecting them, and inscribed *His suffulta!* We could cite a hundred examples of picture restorers destroying accessories and legends, as well as cleansing and re-touching audaciously, and for the worse. Who can satisfy us that the Neapolitan portrait has not suffered a similar degradation?"

On the whole, Carderera decides that Parmigiano's painting had no reference to Columbus; but was more probably a likeness of one Giberto de Sassuolo. It may be added, that when Parmigiano