

had painted a Venus, and then received a commission for a Virgin Mary, he passed off his queen of beauty, with some trifling changes for the queen of saints. Nor were Venus and the Virgin more unlike each other than was a finical courtier to any fair setting forth of Columbus.

Equally untrustworthy has one portrait owned by the Duke of Veragua, a descendant of the great admiral, now been proved. Regarding this work, an eminent Spanish artist says: "Its date cannot be earlier than the end of the seventeenth century; it has whiskers and ruffles which were unknown for more than one generation after Columbus. Nothing more than a copy of this modern fancy is to be seen in the archives of the Indies at Seville, or in the grand engraving published by Munoz." A copy of the Veragua portrait was presented in 1818 to the Pennsylvania Academy of Arts, by R. W. Meade. In the light of subsequent criticism, it turns out a less valuable benefaction than was supposed alike by the donor and by the receivers.

No less unsatisfactory is the bust in possession of the New York Historical Society. It is a facsimile of an ideal in the Protometeca of the Capitoline Museum at Rome. There was one picture brought out at Frankfort, in 1595, with two warts on the left cheek, and a full bottomed wig by Theodore Bry, a German engraver, who called it Columbus, and claimed that its original had been executed by order of the Spanish monarchs, when Columbus was about starting on his first voyage. At that early period, however, those sovereigns were so far from caring for his portrait, that they shipped him off beyond the sea to get rid of his presence, which was as vexatious to them as the importunate widow to the unjust judge. Besides, in this painting the physiognomy is totally unlike the delineations by the discoverer's intimates. The nose was flat and snub—not aquiline. This mercantile speculation, for it was nothing else, is a Dutch face, and looks as if a Dutchman made it. It is inscribed *Indiarum primus inventor*. Its pretensions have been exploded by Navarrete.¹

In looking at this Dutch imposture, I am reminded of the tourist, who, when the skull of St. Peter was exhibited in Rome,

¹ Harrissee, *Notes*, p. 163. *Memorias*, vol. viii, p. 18, Boletín I, p. 3, 245.