

cried out—"I saw another skull of Peter on my way hither." "No doubt you did," said the relic shower, but what you saw was the cranium of Peter, the fisher boy; what I hold up is the head of Peter the full grown apostle!" In any view of the matter, what was the Dutch Columbus who had not yet embarked, to him who had crossed and re-crossed the mighty deep, bearing Christ to the Indies, and the Indies to Christendom. But critics are now agreed that there is no likelihood that any portrait whatever of the great discoverer was painted before his great discovery.

In 1821, Peschiera, commissioned by the city of Genoa to carve a bust which was to stand on a shrine inclosing various autograph papers of Columbus, according to Irving, discarded all portraits known to him, and drew his ideal from ancient descriptions of the great admiral. His effort gave no permanent satisfaction. His handiwork was ere long supplanted by a second bust, and that in a few years by a third. This three-headed Columbus deserves the name of Cerberus—at least consecutive, if not a simultaneous, Cerberus.

Disgusted with counterfeit presentments of Columbus, which were counterfeits indeed, the authorities of Genoa wishing to erect a worthy monument of its greatest son,¹ sought all through the world for his most authentic likeness in order to show forth at the entry of its gates, and in its chief place of concourse, the man himself, and not a mockery of him. The results of this research are worth our noting, and the more as they have not yet appeared in English. After long deliberation the Madrid Historical Society advised the Genoese to model their statue not according to any likeness in Spain, as national pride might have dictated, but by the Florentine painting from which Jefferson's copy was made, as well as according to an ancient woodcut, and an engraving, which had been early derived from the same source with that painting.²

What was that source? It was the museum of Paolo Giovio, on the site of Pliny's villa, by the Lake of Como. About the

¹ Carderera *Preface, Boletín*, vol. i, p. 244.

² *Boletín* i, p. 253. No vacillamos en presentar el retrato de Florencia, y el grabado de Capriolo, como los tipos que pueden suministrar mas datos para reproducir la imagen del insigne Genoves. Carderera p. 11.