

The engraving where Columbus holds an octant in his hand, was first published at Cologne, in 1598, by Crispin de Pas [Pasaeus]. When critically examined, it also turns out to be nothing but a free imitation of the Giovian woodcut which came out in Basel twenty years before.¹

The portraiture I have last passed in review are the more reliable, because they show the person of Columbus as we have it described by his own son, as well as by his contemporary, Oviedo; that is, face large and ruddy, cheek bones rather high, nose aquiline, eyes light, hair blonde in youth, but at thirty years old already white.² It would seem, however, from all his pictures, that he must have dyed his hair—or artists of old, as now, may have loved to show a man still at his best and fullest.

In the list of Giovian portraits, copied by Cristofano, Columbus stands between Americus and Magellan. He who disputes the authenticity of Columbus, must push his skepticism further, unless the features of Americus and Magellan are confirmed by other evidence. If they are, they heighten the certainty that the Columbian likeness is likewise truthful. The Swiss woodcut of 1578, antedates all others; yet it is by no means in good preservation. Accordingly, the Roman drawing by Capriolo, published in 1596, with another from Cucarro and the painting in Florence—the original of yours as many critics say—were recommended by Spain to the Genoese as the best models in form and features of the countryman whom they most delighted to honor.

Thanks to these archetypes, somewhat idealized it may be, his native city, in 1862, completed a monument to Columbus, designed by Canzio,³ which puts to shame our ridiculous figure by the Neapolitan Persico perched on the capitol steps at Washington, in 1844, where he who gave us our continent is clad in a sort of mail not invented at his era, and standing with the globe poised

¹ Carderera, p. 18.

² Carderera, p. 7. La cara larga, las megillas un poco altas, la nariz aguileña, los ojos blancos [garzos Herrera] y il color encendido, etc.

³ A picture of this grand Genoese tribute to Columbus may be found in Henry Harrisse's *Notes on Columbus*, p. 182.