

in his hand like a nine-pin ball, seems ready to bowl it through an alley.

The grand Genoese statue of Columbus represents him leaning on an anchor, and America sitting at his feet. Not far off there is an inlaid tablet inscribed:

*Dissi, volli, credi! Ecco un secondo
Sorger nuovo dall'onde ignote mondo.*

"His wish, his faith, his word; from unknown surges.
Behold a second world, new found emerges!"

The crowning statue on the Genoese monument was first ordered from the sculptor Bartolotti, or Bartolini, who shortly after died. It was then given to Freccia, who had but just finished a rough model when he became a maniac and died. From his model, however, it was finished by Franzone and Svanascini, of Carrara. A good authority also assured me, that "for the features they relied upon a drawing made from a portrait hanging in the palace of the Duke of Veragua at Madrid, a descendant of Columbus. The duke had the drawing made, and sent it to Genoa for that purpose."

This statement was made in a private letter from John F. Hazelton, United States consul at Genoa. I wish it were correct, for the principal portraits in the possession of the Duke of Veragua are first, one painted from the Cucarro¹ likeness, which is a descendant from the Giovian portrait through the Capriolo engraving; and secondly,² a copy from the likeness in the National Library (Biblioteca Nacional), the identical Yanez from which our copy was obtained. The consul was, however, misinformed. A letter from the Duke of Veragua himself assures me that the Genoese, when building their Columbian monument, *did not consult with him at all*. The duke's words are: *Los artistas de Genova no me consultaron quando se construjo el monumento a quelle se refiere.*

Though so many Columbian portraits point to Giovio's Museum as their mother, and bear a family likeness, as in scale, attitude and material, and the eyes in all look to the right, they dif-

¹ Carderera, p. 23.

² Ms. letter from Duke of Veragua, January 25, 1883.