

From side to side of the upper margin of the picture there ran the legend CHRISTOF. COLUMBUS NORI (sic) ORBIS INVENTOR. These words were first subjected to the artist's test, and as they vanished, quite another inscription came out beneath them, namely, the words COLOMB. LYGUR. NOVI ORBIS REPTOR (sic). The variations not only proved that the likeness had been repainted, but that the second painter was inferior to the first, since *reptor* means to find by seeking, which *inventor* does not. The testers had no hesitation about proceeding further. The flowing robe with a heavy fur collar, as they said, "more befitting a Muscovite than a mariner," vanished, while a simple garb, only a closely fitting tunic, and a mantle folded across the breast, rose to view. The eyes, nose, lower lip, facial oval, all assumed a new expression. The air of monastic sadness vanished.

Senor Cubells and his assistants, who had begun their work nervously, finished it with glad surprise when they beheld the great discoverer throwing off the disguises that had been thrust upon him; and, as it were, emancipated from the chains with which he was bound in his lifetime, and which were buried in his coffin.

"As if he whom the asp  
In its marble grasp,  
Kept close and for ages strangled,  
Got loose from the hold  
Of each serpent fold,  
And exulted disentangled."

A copy of this resuscitated Columbus was painted for you, and it forms the present which you bestow on the Historical Society of Wisconsin.

Carderera, the great Spanish authority on Columbian portraits, regrets that while sojourning at the lake of Como, he had neglected to search in all highways and byways for the likeness that stood in the Museum of Giovio there, and which may be still lurking in some unsuspected corner. Friends of mine, now traveling abroad, have promised to spend time and money in making such research.

But some Spanish investigators hold that labors in this direction are needless. Signor Rios y Rios, in a recent *Bulletin* of