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AN INTERESTING INTERVIEW

About Microbes.

A Lincoln Doctor Tells a "Journal" Reporter Something About Those Infinitesimal Organisms Which are now Recognized by Scientists as the Cause of Disease—Professor Koch and His Cure for Consumption.

Reporter—Doctor, we hear very little lately of Professor Koch, the celebrated German physician: was his discovery a failure?

Doctor—Only partially. Professor Koch has convinced the world that the cure of disease depends entirely on the removal of the cause and while his method is somewhat disappointing and the results not entirely satisfactory, still this is due to the difficulty of reaching the site of the germ—the bacillus tuberculosis—with medicines which will destroy them. However he has started a wave of investigation in medical science which will roll down the ages and finally conquer death dealing consumption as vaccination conquered smallpox.

Reporter—Are there any other diseases caused by this same germ?

Doctor—Yes, a few, but one of the most prevalent diseases in this climate and one which does as much damage as consumption is caused by an altogether different germ. I refer to catarrh. Why, do you know that nine out of ten cases of deafness or throat or nasal trouble are caused by catarrh, that over one-half the cases of eye disease and more than that per cent of dyspepsia and imperfect digestion are from the same cause?

Reporter—Does catarrh cause consumption?

Doctor—No, not directly, but indirectly it weakens the lungs by attacking the bronchial tubes and this gives the consumption germ a chance to find a lodgment and consumption and death follow.

Reporter—Can catarrh be cured?

Doctor—Yes, if taken in time, that is before the last stage is reached.

Reporter—What treatment is most successful?

Doctor—I employ a method based strictly on the germ theory. The nose, throat, ears, eyes and bronchial tubes, unlike the lungs, are easily reached by medicines applied by means of various improved instruments. These medicines destroy the germ and thus removes the cause of the disease.

Reporter—Do you use local treatment only?

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COLUMBUS PORTRAITS.

W. E. CURTIS' SEARCH FOR AN AUTHENTIC ONE.

Walter Wellman Here Presents Ten Examples of the Different Conceptions of America's Discoverer, Together with the Facts Regarding Them.

[Special Correspondence.]

WASHINGTON, July 30.—Mr. William Eleroy Curtis, in charge of the bureau of American republics, has for months been ransacking the museums and libraries of the world for a portrait of Christopher Columbus that would have some claim to genuineness. Mr. Curtis did not expect nor even hope to succeed, but he felt it his duty to make the effort, for it was, if possible, intended to exhibit the likeness of Columbus at the World's fair in Chicago.

Instead of one portrait, something like forty will be exhibited, each enlarged to 24 by 36 inches in size. In searching for portraits of Columbus Mr. Curtis has had extensive correspondence with historians and collectors, with the portrait man of the British museum, with a Mr. Stevens, of London, who is one of the most accomplished and persistent Columbus collectors in the world; with Mr. Harrisse, the great critical authority on Columbian history; with the Duke de Veraguas, a descendant of the discoverer, and many others.

COLUMBUS, 1575. [Engraving from Paulos Jovius.]

The search has brought forth many interesting stories and an endless variety of alleged portraits, but no genuine likeness. Mr. Curtis has, therefore, reluctantly reached the conclusion that there is no authentic portrait of Columbus in existence. There is no evidence that the discoverer ever sat for his portrait, or that a genuine likeness of him was ever painted, carved or drawn. Perhaps the nearest approach to a genuine likeness is the sketch which Cosa, the pilot and cartographer who was with Columbus on his first voyage, made on the margin of one of his maps. Mr. Curtis thinks there is little reason to doubt that Cosa intended to make a picture of Columbus, but as he was a mapmaker rather than an artist, and a very poor mapmaker at that, no one can tell whether he came within a thousand miles of the true likeness or not.

CAPRIOLO'S ENGRAVING

We have descriptions of the person of Columbus from two who knew him—Oviedo and his own son Ferdinand. We have other accounts from two who certainly knew his contemporaries—Gomara and Benzoni—and in addition we possess the description given by Herrera, who had the best sources of information. From these we learn that his face was long, neither full nor thin; his nose aquiline; his eyes light gray; his complexion fair and high colored. His hair, which was of light color before thirty, became gray after that age. In the Paesi novamenti retrovati of 1507, he is described as having a ruddy, elongated visage, and as possessing a lofty and noble stature.

THE YANEZ COLUMBUS.

These are the tests with which to challenge the very numerous so called likenesses of Columbus, and it must be confessed not a single one, when you take into consideration the accessories and the costume, warrants us in believing beyond dispute that we can bring before us the figure of the discoverer as he lived. Such is the opinion of Feuillet de Conches, who has produced the best critical essay on the subject yet written.

A vignette on the map of La Cosa, dated 1500, represents St. Christopher bearing on his shoulders the infant Christ across a stream. This has been considered symbolical of the purpose of Columbus in his discoveries—to spread Christianity to the other side of the "dark water." The claim has also been made that La Cosa represented the features of Columbus in the face of St. Christopher, and that Herrera must have been of the same opinion, since the likeness given by that historian can be imagined to be an enlargement of the head on the map. This head is hardly accepted, however, by the critics.

JEFFERSON COPY.

Discarding the La Cosa vignette, the earliest claimant now known is an engraving published by Paulo Giovio in 1577. Giovio had in his villa at Lake Como a gallery of notable people, and among them, it is known, was a portrait of Columbus. The engraving of 1575, a woodcut, is supposed to have been taken from this picture. That there was a portrait of Columbus in that allery we know from the edition of Vasari's "Lives of the Painters," 1568, wherein is a list of the pictures, which includes likenesses of Vespucius, Cortes and Magellan, besides that of "Columbo Geneovese." This indicates a single picture, but it is held by some that Giovio must have possessed two pictures, since this woodcut gives Columbus the garb of a Franciscan, while the painting in the gallery at Florence, supposed also to follow a picture belonging to Giovio, gives him a mantle.

THE DE BRY PICTURE.

A claim has been made that the original Giovio portrait is still in existence in what is known as the Yanez picture, now in the National library at Madrid, which was purchased of Yanez in 1763. It had originally a close fitting mantle and tunic, and the mantle was afterward painted over so as to show a robe and fur collar. The likeness bears a certain resemblance to the woodcut and to the Florence likeness. The Yanez canvas is certainly the oldest in Spain, and the present Duke de Veraguas, a descendant of Columbus, considers it the most authentic of all.

THE JOMARD COLUMBUS

It is thought Antonio del Rincon, well known in Columbus' day, may have painted this Yanez canvas on the discoverer's return from his second voyage. Carderera and Banchero, good authorities, indorsed it. The picture now in the rooms of the Wisconsin Historical society was copied from the Yanez portrait.

This woodcut of 1568 was undoubtedly the prototype of an engraving by Capriolo, published at Rome in 1596, and these cuts, one or the other, and a mingling of the two, have given rise to many imitations. A number of so called portraits of Columbus can be traced to these two engravings. From an American point of view the most interesting of all pictures bearing a supposed relation to the scattered collection of portraits of great men in the villa at Lake Como is now in the gallery at Florence, and is said to have been painted by Altissimo before the year 1568. A copy of it was made for Thomas Jefferson in 1784, and was at Monticello in 1814; and having been sent to Boston to be disposed of, became the property of Israel Thorndyke, and was by him given to the Massachusetts Historical society, in whose gallery it now is.

After the woodcut of 1575, the next oldest engraved likeness of Columbus is the one usually called the De Bry portrait. It shows a head with a three cornered cap, and possesses a Dutch physiognomy—its short, broad face not corresponding with the description which we find in Oviedo and the others who knew Columbus in life. De Bry says that the original painting was stolen from a saloon in the Council for the Indies in Spain, and being taken to the Netherlands fell into his hands. He claims that it was painted from life by order of King Ferdinand, but critics have not been able to clear their mind of the suspicion that it was painted from the imagination by some Dutch painter.

HAVANA MEDALLION.

About a half century ago Jomard found at Vicenza a Titianesque canvas marked "Christophorus Columbus," and he claimed that the features corresponded to the written descriptions of the discoverer given by his contemporaries. He accounted for the Flemish ruff, pointed beard, gold chain and other anachronous accessories by supposing that these had been added by a later hand. Though Jomard was very confident he had unearthed a true likeness of Columbus, the critics declined to agree with him.

A similar out of date ruff and mustache adorn the likeness at Madrid associated with the Duke of Berwick-Alba, in which the finery of the throne makes part of the picture. The owner had a private plate engraved from it, and a copy of this engraving was presented to Obadiah Rich, the famous collector, who appeared to have confidence in it, and who gave his copy to the Lenox library in New York, where it now is. A picture belonging to the Duke of Veraguas is open to similar objections on account of its beard, armor and ruff, although Munoz adopted it for his official history. A picture of a bedizened cavalier, ascribed to Parmigiano (who was three years old when Columbus died), is preserved at Naples, and is, unfortunately, the common notion of Columbus in this country, from its having been used by Prescott in his Ferdinand and Isabella—for some unaccountable reason it is retained in the latest issue of that work—and from its having been copied for the American Antiquarian society. It was long ago rejected by competent critics.

RUGE'S COLUMBUS.

Within a short time a discovery of some interest has been made at Lake Como, where, in the house of Dr. Orchi, was found an ancient portrait of Columbus closely resembling the Jefferson picture, except that there is a greater droop in the eyelids. Dr. Orchi proves that this picture is at least 300 years old, and it has been all that time in his family. In the town hall at Ocogeletto is another portrait, more than 300 years old, which bears a strong resemblance to the best of the portraits made after Giovio's engravings. Mr. Curtis' theory is that Giovio, within ten or twelve years after the death of Columbus, hired an artist to paint the discoverer's portrait from descriptions of his personal appearance given by those who had known him. It is, therefore, probably the best of the Giovio portraits, and something like—in chin, hair, nose, brow, etc.—the real Columbus, but the expression, the individuality, has been lost forever to posterity.

FROM MONTANUS.

Since Mr. Curtis began his search portraits of Columbus have been turning up from all parts of the world. Danbury, Conn., is the last place in the world one would visit for a picture of the discoverer, yet Mr. Curtis received from that town a few days ago a portrait which, in all probability, was painted 350 years ago from one of the Giovio engravings or portraits. Nothing whatever is known of the history of this old painting except that it was left in charge of a citizen of Danbury by a seafaring man, who afterward died abroad. Mr. Curtis has admitted to his collection, to be exhibited by means of photogravure pictures at the World's fair, only such portraits as have artistic interest or historic value, and he has found it necessary to reject hundreds.

AFTER AN OLD ITALIAN PRINT.

If one were to discover a genuine portrait of Columbus, with unquestionable proof of its authenticity, probably he could get a million dollars for it. Gunther, the Chicago collector, recently bought an old Columbus portrait in London for a sum variously stated at from $4,000 to $8,000, but probably nearer the former figure.

WALTER WELLMAN.

GOSSIP ABOUT PRELATES.

The Wives of British Archbishops and Bishops—Democracy of the Church.

[Special Correspondence.]

NEW YORK, July 30.—A strange feature in connection with the Church of England is the abnormal position of the wives of the archbishops and bishops. They are entirely ignored—a survival, probably, of pre-Reformation times—and they are debarred from any participation in the rank and procedure of their husbands. Thus, while the archbishops of Canterbury and York outrank every peer of the realm, and are addressed as "Your Grace," in the same manner as the dukes whom they precede, their wives are forced to yield the pas to the dame of every newly knighted grocer or linen draper, and are styled not "Duchess" nor even "Lady," but only "Mrs."

The wives of the bishops of London, of Durham and in fact of every other prelate of the Church of England are in a similiar incongruous position, although their husbands overrank the barons in the house of peers and are entitled to the predicate of "Your Lordship." It is surprising that this anomalous state of affairs to which Queen Elizabeth is recorded in history to have drawn the attention of her advisers should have been allowed to exist unchanged through the course of three centuries.

The church, both Catholic and Reformed, continues to this day to form the most democratic institution of the world. It is the one walk in life where humble birth is no drawback to the highest preferment. The late primate of Hungary was of peasant origin. The prince archbishob of Cologne is the son of small pork butcher at Coblentz on the Rhine, the prince archbishop of Posen is the brother of a village tailor at Elbing, the prince aschbishop of Breslau is the only child of a weaver earning a few groschens a day, while another famous cardinal has a brother who peddles hides and rabbit skins. Cardinal Mhalowitz, of Agram, who has just died, was the son of a village schoolmaster, and during the early part of his life passed three years of penal servitude in the penitentiary as a rebel against the Austrian government. Moreover, at the funeral of Cardinal Gangelbaur, the archbishop of Vienna and primate of Austria, the emperor stood at the head of the coffin with the dead prelate's two brothers, dressed in the peasant garb of upper Austria, standing beside him.

Adrian IV, the powerful pope who gave Ireland to England, was the son of a lowly Kentish serf, and quite a number of other celebrated pontiffs were of equally obscure birth. Napoleon I was wont to declare that every French soldier carries a field marshal's baton in his knapsack, and in the same manner it may be said that every faithful son of the church who enters the priesthood carries the crosier of an archbishop, the red hat of a cardinal or even the tiara of a pontiff in the folds of his cassock.

While prelates as a rule are dignified, imposing and stately, there are some with whom I have been brought into contact who have startled me by their exceedingly democratic demeanor and by their free and easy behavior. Thus I have seen the cardinal archbishop of Lyons, while standing arrayed in his gorgeous robes on the steps of the grand altar in the cathedral preparatory to blessing the people, coolly tuck his crosier under one arm, much in the same manner as if it were an old umbrella, for the purpose of leaving his hands free to take a pinch of snuff. I have met in the streets of Agram the celebrated bishop of Deakovar, who is regarded as a species of vice pope by the 18,000,000 Slavs of Austro-Hungary, striding along booted and spurred, clad in a dark coarse gray shooting jacket, a soft felt hat perched rakishly on one side of his head, a stout hunting crop under his arm and a cigar in the corner of his mouth.

The late archbishop of York was wont to devote his vacation to tramping through the lake districts of England with a photographic camera fitted up in a two wheeled cart drawn by a small jackass. The lord bishop of Chester may be seen flying about his diocese on a tricycle. The bishop of Ripon plays football with as much zest as a schoolboy, while the well known Bishop Ellicott, although seventy-two years of age, has been distinguishing himself during the past severe weather as a fancy skater on the ice.

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