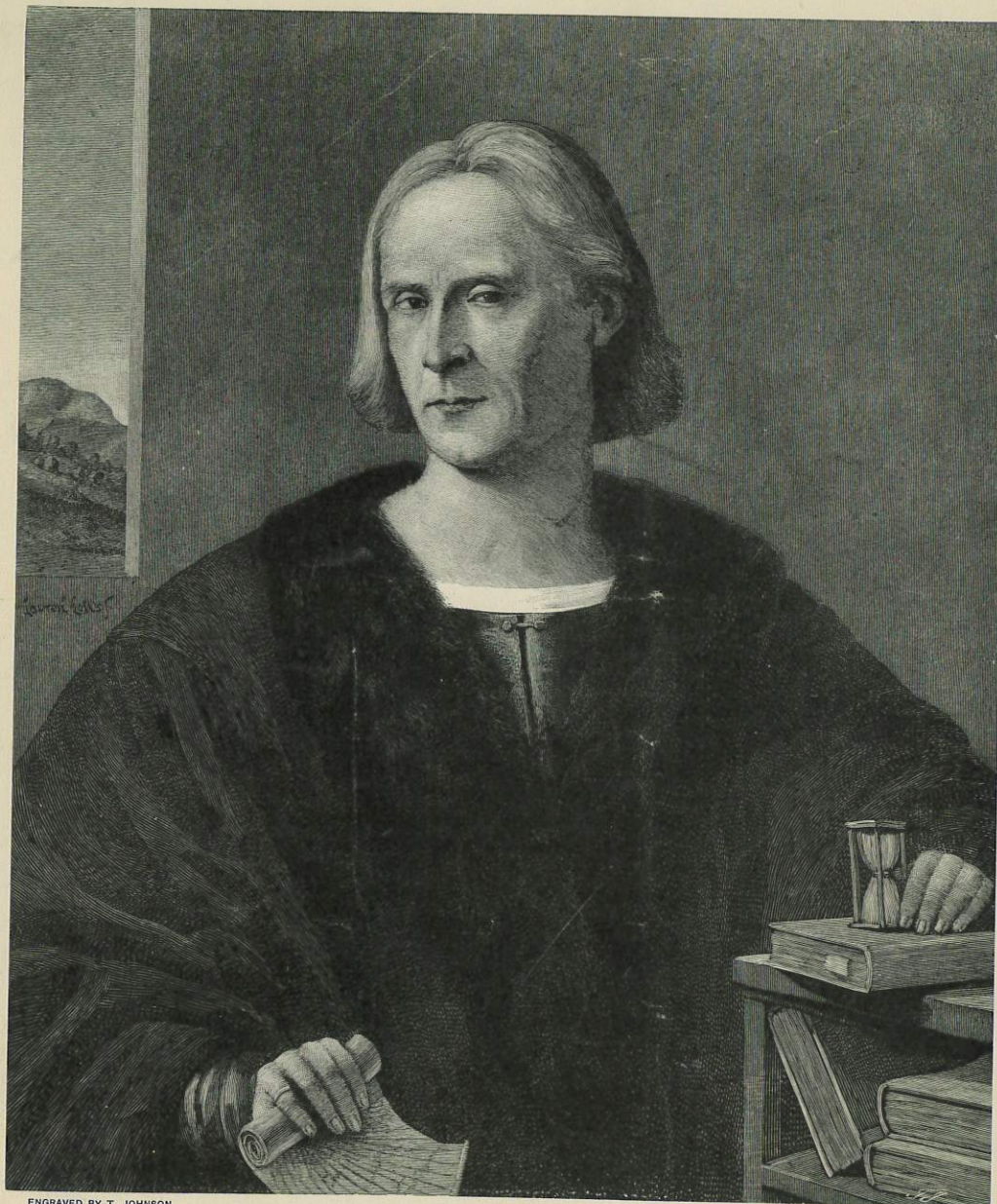


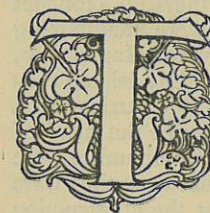


ENGRAVED BY T. JOHNSON.

OWNED BY JAMES W. ELLSWORTH.

THE LOTTO PORTRAIT OF COLUMBUS.

THE LOTTO PORTRAIT OF COLUMBUS.



HERE is no excuse for bringing forward a new portrait of Columbus at this late day unless it has more than the mere smack of possibility about it. For there are already something like six times six Columbuses in the field, and every one brings in a separate tale, and every tale condemns Columbus for — some other person. The confusion of testimony is, however, no good reason for wholly rejecting all the portraits, with the assumption that the discoverer never was drawn, carved, or painted from life. Positive and direct proof for any likeness of him cannot be adduced. The evidence, if it ever existed, has been lost in the lapse of years. But there are probabilities that seem to attach themselves to two recurrent types, and these form chains of circumstantial evidence worthy of consideration. The original of one of these types, perhaps the earliest of all the portraits, we have before us in the recently discovered picture by Lorenzo Lotto, engraved for the frontispiece of this magazine.

The history of this portrait is brief, and about as unsatisfactory as any of the other Columbuses. It is supposed to have been painted for Domenico Malipiero, the Venetian senator and historian, at the instance of his correspondent, Angelo Trevisan (Trivigiano), secretary of the Venetian ambassador to Spain, who in 1501 was in intimate communication with Christopher Columbus at Granada. Malipiero's manuscripts (and presumably this picture) are said to have passed to Senator Francesco Longo. The Gradenigos were the heirs of the Longos, and it was from them that the Cavaliere Luigi Rossi, a steward of the Duchess of Parma, purchased the picture. Just before Rossi's death the picture was sold to a person named Gandolfi, who had it somewhat repaired and restored. The badly damaged head and red cap of an Indian at the right were cut out, and the picture was made square instead of oblong. From Gandolfi it passed to Signor Antonio della Rovere of Venice, in whose house it was seen in 1891 by Captain Frank H. Mason, United States Consul-General at Frankfort-on-the-Main, and by him bought for the World's Fair at Chicago. The record cannot be traced with any certainty beyond the Gradenigos, and even if it could, it would prove no more than what the picture itself reveals. The best evidence for or against any picture is internal, not external.

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It is hardly worth while arguing the antiquity of the canvas. It speaks for itself, and says unmistakably that it is old Italian — Venetian-Italian at that. The archaeological methods of determining the place of a work of art are now too well known for explanation, and too accurately based to admit of much error. Neither is it worth while to go afield in search of a painter for the portrait, when the name of the very man we would naturally attribute it to is upon the canvas. The signature and date read "Laurens Lotto f, 1512." Both are genuine, though the date had been clumsily scumbled over with gray paint. It has been suggested that the signature was not the one Lotto usually signed. He had no usual signature until 1522, and even after that it varies. I have before me as I write eight facsimiles of his signature, all written differently, and yet all, in common with this signature, possessed of a certain character that shows them to have come from one hand. Had the signature on this portrait been a falsification, we may be sure it would not have varied a hair's-breadth from those on the well-known portraits in the Brera, or that upon the St. Antoninus in SS. Giovanni e Paolo in Venice. The variation is a proof of genuineness. But the signature is corroboration only, not proof positive.

Lorenzo Lotto was a painter who in his portraits was hardly second to Titian, and yet there remain to us few facts in his life. He was born probably about 1480, and as a painter was Venetian with some provincial earmarks about him. Of the school of Giovanni Bellini, he was a friend and fellow-worker with Palma, and after 1512 shows the influence of Giorgione and, later, of Titian. With a faculty for grasping technical features in others, Lotto brought many reminiscences of his contemporaries into his works. It has been said that he was influenced by Correggio (a mistake), by Leonardo (another mistake), by Pennacchi, Carpaccio, Cima, and half a dozen other painters. That he was a borrower there can be no doubt, and this portrait shows his characteristic borrowings. The sharp articulated drawing in both hands and face points to his master Giovanni Bellini; the angularities of drapery, especially in the right sleeve, suggest Bartolommeo Vivarini; the fullness of the cloak and figure are Palmesque; the coloring, especially in the scarlet under-coat with the white edging at the neck, is peculiarly Lottesque, and yet suggests the influence of Ferrara; while the early Venetian landscape

—described in saying that the admiral was tall, well formed, above the average height; his face was long, neither full nor thin, his cheek-bones a little high. He had an aquiline nose, light (gray) eyes, and a fair, high-colored complexion. When a young man his hair was blond, but at the age of thirty it became gray. Las Casas adds that "he had an air of authority," and Benzoni that "his appearance was that of a nobleman." Such a general description is, of course, a rather loose mask into which many faces may be thrust; but the one that fits it best is the Ligurian face. A comparison, feature by feature, will show that the Lotto portrait tallies exactly with the description even in the matter of the gray hair, the gray eyes, the "air of authority," and "the appearance of a nobleman." If the original study for the portrait were made in 1501, as is thought probable, it should find Columbus (according to Harrisse) fifty-six years of age, out of favor with the court, suffering from hardships and misfortunes, and disheartened by ingratitude. Again, the picture corresponds, even in the facial expression of sadness and wounded pride.

The costume in which the figure is clothed has more importance, perhaps, than would ordinarily attach, for the reason that the old Venetians never searched the history of antiquity for appropriate "historical" garments. They always painted what they saw about them, and here in this portrait we have the Italian costume of the Columbus age. It is the first time that it appears in any portrait of the discoverer; and the second and only other time it appears is in the repetition, the Ministry of Marine portrait. Carderera, in his "Informe sobre los Retratos de Cristobal Colon," says of the costume of the Columbus period, that for the better classes "the hair was as long as to cover the ears, and cut in a horizontal line; the shirts had thin folds, and a collar which was no higher than a finger is thick; the coat was long to the knees, and the collar was cut out square around the neck, or the breast was cut out square.

... Mantles were long, and fell to the ankles, with broad lapels, and had slits or openings at the sides." Had he added that the lapels were of silk or of fur, it would seem as though his description had been taken directly from the Lotto portrait, for it fits it in every respect. It is, in brief, the Italian costume in the late fifteenth and early sixteenth centuries for well-to-do or noble people, and may be seen at this day in the Venetian pictures by Bellini, Carpaccio, Cima, and their contemporaries.

But to come a little nearer to our search, this Genoese, with "an air of authority" and a tinge of melancholy about him, who looks out of his canvas with such a reproachful, half-disdainful

look—this man is a navigator, a commander. The lines of the face are those formed by exposure to all sorts of weather; the bronzed, tanned look of the skin is the result of salt air and southern sun; the very eyes, with their keen, narrow look, are those of a "lookout" at sea who blinks in the fierce light of noonday beating on the ocean. But, above all, if he be not a navigator, why the attributes of the craft about him? In the left hand he holds a log-glass. It is not an hour-glass, but a log-glass, which runs from fourteen to twenty-eight seconds, and was used in connection with the log-line to ascertain the speed of a ship. It rests upon a book, and that book is marked on the back "Aristotel." Aristotle and Strabo both taught the spherical theory of the earth. It was the influence of Aristotle and his interpreters that kept alive during the middle ages the doctrine that India and Spain were not far apart; and Mr. Tillinghast informs us (Winsor, Vol. I, p. 36) that Columbus certainly knew of these sources. Whether he did or did not would have made little difference to the painter. He had to portray a believer in the roundness of the earth. Aristotle was an ancient authority for that belief; hence his volume was an appropriate symbol—particularly appropriate for the man who first put the spherical theory to a practical test. Another symbol, that of the Indian in the red cap at the right, was unfortunately cut away, and cannot be spoken of now. There was probably some confusion in the painter's mind between the Indian brought to Venice by Cappello as a present to the Seignior in 1497 and the Moors of western Africa. The error of thinking them of kin was popular at that time; hence the red fez, which might, indeed, have been worn by Cappello's Indian while in Venice.

If there is any possible doubt about the book, the log-glass, and the Indian symbols, there is none whatever about the attribute in the right hand. It is a map—a map not of Africa or India, but of the New World, the West Indies discovered by Columbus. What possible pertinence could there be in placing this map of Columbus's discoveries in the hands of another person than Columbus himself? He holds the map half unrolled to the view as an evidence of his achievement; in the hands of any other person, say Vasco da Gama, Magellan, or Vespucci, it would look like downright theft or false pretenses. During the life of Columbus, and for many years after his death, no navigator would have dared to appropriate to himself such a symbol. The discovery of the West Indies was the peculiar glory of Columbus, and even modern historical criticism, which has pilfered from him everything else, including ability, honor, and common decency, has



CRISTOFORO COLOMBO E AMERICO VESPUCCI (attribuito a Giulio Romano, donato al Municipio di Genova dal Conte Giuseppe Rion di Padova).



CRISTOFORO COLOMBO

(Mosaico dal dipinto di Zona regalato nel 1867 dalla Città di Venezia alla Città di Genova dopo l'annessione di Venezia all'Italia).

LE TRACCIE DI EUROPEI IN AMERICA

PRIMA II COLOMBO.

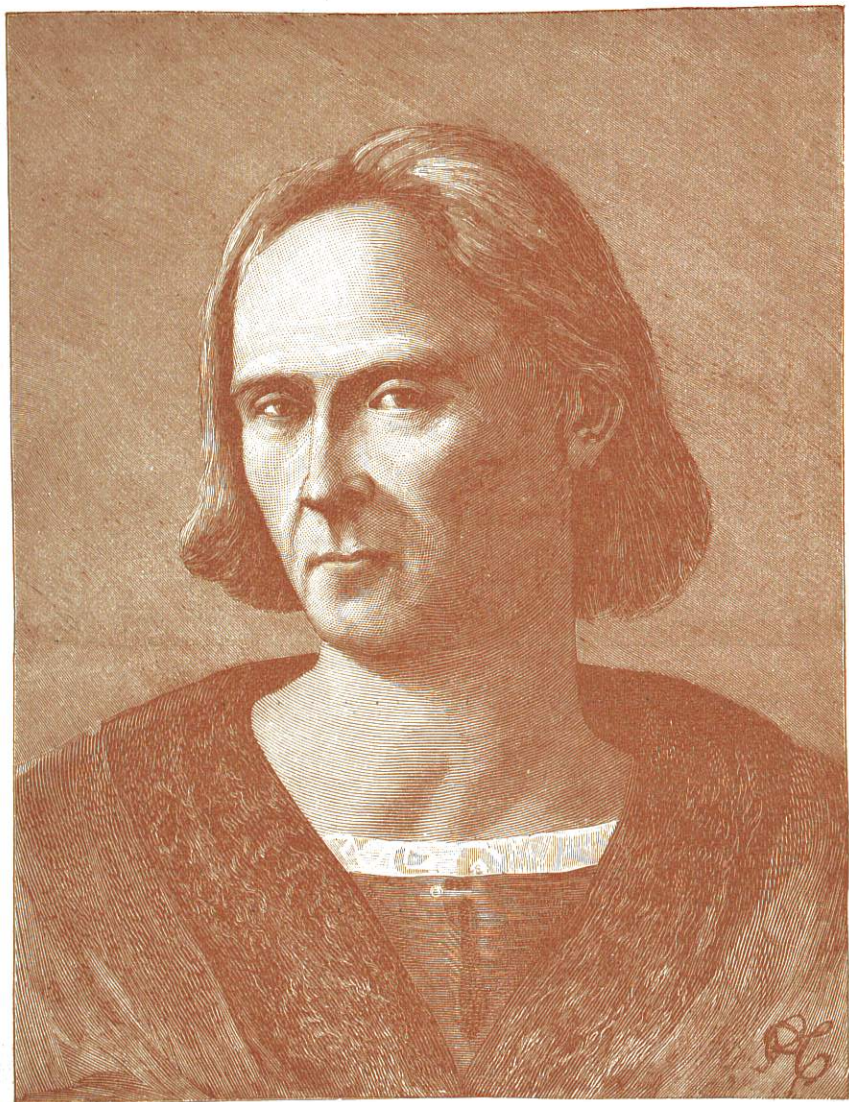
Nel garbuglio pieno di invidie e meschine di pedanterie sottili delle controversie colombiane un fatto risulta oramai incontestabile, ed è l'assoluta originalità della scoperta di Colombo. Egli è solo dopo questa scoperta che l'America fu conosciuta e ne derivarono le conseguenze politiche, economiche, etnografiche, morali che trasformarono il mondo. E poco meno che ozioso, ricerca di eruditi, non altro, indagare se l'America sia stata conosciuta da Fenici, Ebrei, Greci, Romani, Arabi, Irlandesi, Cinesi, Normanni, perchè da coteste conoscenze fortuite ed incerte non è derivato all'umanità un solo dei vantaggi, nè alla storia del mondo una sola delle grandi trasformazioni che derivarono dalla scoperta dell'immortale navigatore italiano.

E noto pressochè a tutti con quale assiduità, con qual furore e soprattutto con quanta erudita pedanteria si vadano da più anni raccogliendo i più remoti indizii, le tracce più evanescenti, i più confusi ricordi della presenza di Europei in America prima di Colombo. Abbiamo ormai un labirinto di fatti, di descrizioni, di induzioni soprattutto, dove si smarrirebbe anche chi è meglio abituato a queste ricerche senza una guida, che ci porga come un filo conduttore attraverso le elucubrazioni della critica, le invenzioni della fantasia, le discussioni dei Congressi scientifici. Appunto seguendo uno di questi fili, che ci viene porto da una recente opera di P. Gaffarel, possiamo constatare quanto scarsa importanza abbiano queste vantate tracce della presenza di Europei in America prima dell'effettiva scoperta di colui, che egli medesimo considera come l'iniziatore del mondo moderno.

Il Gaffarel distingue quattro diversi ordini di fatti dai quali si può dedurre la presenza di Europei in America prima di Colombo: i monumenti, le lingue, le tradizioni, le credenze religiose. La pazienza infinita e l'erudizione spesso pedante con cui furono messi insieme spiegano come non abbiano avuto alcuna influenza sulla definitiva conoscenza dell'America, nè valgano ad attenuare in alcuna parte l'originalità delle scoperte colombiane, mentre d'altra parte ci fanno augurare di poter leggere più chiaro in quelle antiche civiltà di cui pur rimangono così importanti ricordi.

Il Whittlesey, che ha scritto un libro sulle frodi archeologiche degli Americani, ci ammonisce ad accogliere con gran diffidenza i pochi monumenti europei dell'antica America. La casa di pietra di Newport simile ai battisteri d'alcune nostre cattedrali, le pietre coperte di iscrizioni sconosciute, i frammenti di vasi o utensili sono documenti troppo insignificanti e dubbii. Il blocco di Dighton sul quale certi archeologi hanno voluto vedere descritto nientemeno che l'arrivo degli Irlandesi in America, a giudizio dello stesso Gaffarel prova la grande immaginazione degli interpreti, ma rimane per ora un indecifrabile enigma.

Le sole rovine veramente importanti e sicure sono state segnalate a Krakortok, nel fiordo groenlandese di Izalikko, ed a ponente di Upernivik, e vennero descritte specialmente da Hayes, nella sua *Terra della desolazione*. Quivi oltre agli avanzi di costruzioni in pietra, case, chiese, cimiteri, si trovarono frammenti di ferro, strumenti di bronzo, pettini d'osso, e due iscrizioni, per cui non è dubbia la presenza dei Normanni poco dopo il mille in quei desolati litorali boreali. Ma siamo nell'estremo nord dell'America, poco



Χ Μ Υ
ΧΡΟ ΕΡΕΝΣ

RITRATTO DI COLOMBO (dipinto da Lorenzo Lotto, scoperto a Venezia).

“Giunto al suo trentesimo terzo anno, Cristoforo Colombo aveva toccato l'apice del suo vigore fisico e della sua perfezione morale. La sua statura elevata ritraeva della sua gagliarda complessione una maschia eleganza che aggiungeva proprio alla fermezza del suo contegno naturalmente assortito al suo carattere. Il suo volto oblungo presentava una bella ovale. La nobile ampiezza della fronte, rivelava quella del pensiero. Un' augusta meditazione pareva posare sull'arco della sopraciglia e tanto o quanto corrugate. Nei suoi occhi d'un azzurro chiaro raggiava una limpida serenità. La curva del naso aquilino terminava con narici che si aprivano, un po' larghe alla base. Gli angoli risentiti della bocca davano segno di squisita introspeccenza. A dinotare bontà il labbro inferiore sporgeva un po' più dell'altro. Aveva il mento graziosamente incavato da una fossetta. Le gote erano animate da vivo colorito. Sotto l'incessante elaborazione di un pensiero unico in capo a tre anni i suoi capelli che erano di un biondo traente al castano, cominciavano ad incanutire. Questa graduazione di tinte, questi contrasti imprimevano alla sua verde virilità il suggello d'una maturità precoce.”

*

E dopo questo, un breve cenno dei ritratti riprodotti nel presente numero unico.

Indicheremo per primo quello che il Consiglio Comunale della città di Venezia nella sua tornata del 27 marzo 1867 deliberava di mandare assieme al ritratto di Marco Polo in dono alla città di Genova, in contraccambio dei busti di Pietro D'Oria e Vettor Pisani, offerti precedentemente dalla regina del Mediterraneo, alla città sorella dominatrice dell'Adriatico. Questo quadro è in mosaico, alto pressochè due metri e circondato da bella cornice di marmo nero intarsiato. La figura di Colombo risalta sullo sfondo d'oro. Il costume è quello in voga nell'ultima decade del secolo XV per i gentiluomini.

Come gli uomini distinti di quell'età, e come era anche costume per ragioni igieniche negli uomini di mare, Colombo ha la barba rasa, porta i capelli lunghi, la zimarra di velluto d'un solo taglio, foderata di seta, ornata di pelle ed aperta sul davanti in modo da lasciar vedere la veste scollacciata, sotto la quale apparisce il petto coperto da finissima tela. Il volto è maschio, espressivo. La testa è coperta dal berretto a risvolte ripiegate. Nella mano destra tiene la carta della sua navigazione. L'esecuzione di questo quadro torna a gran lode dell'arte musiva veneziana. Altri tre ritratti di Colombo si conservano nel palazzo municipale di Genova, oltre al busto scolpito dal Peschiera, di cui è cenno in altra parte; uno venne inciso in Roma dal Capriolo nel 1596 e venne regalato al Comune

di Genova nel 1862 dal duca di Veragua discendente dell'eroe. È un ritratto espressivo, il donatore appose sotto allo stesso la dedica seguente:

Esta estampa es original gravada p. A. Capriolo a Roma — 1596. — Se ha sacada da una coleccion de retratos de dº autor.

Madrid, 1.º de julio 1862.

D. de VERAGUA.

L'altro ritratto, che osservai nell'antisala del Sindaco, è unito all'effigie di Amerigo Vespucci, con putti simbolici frapposti alle due medaglie, fu donato a Genova dal conte Riva di Padova, che lo attribuisce a Giulio Romano.

Il terzo, che sta in cornice nella sala rossa del Municipio, è una tavola ad olio regalata nel 1862 dallo scultore G. B. Cevasco, è quello che è riprodotto in questo numero il primo di tutti.

Merita maggiore attenzione il ritratto rinvenuto non è molto a Como nella collezione del dottor De Orchi discendente per linea materna dalla parentela di Paolo Giovio, della cui collezione d'opere artistiche faceva parte. È del tutto consimile al ritratto che si conserva a Madrid nella biblioteca nazionale e credesi anzi l'originale che fornì detta copia. In alto reca la scritta: *Columbus Ligur Novi Orbis Reptor*. L'abito è quello monacale; la fronte è spaziosa, come negli uomini di acuto ingegno, gli occhi son vivi, brillanti; i capelli fini, radi, leggermente arricciati. Il dottor Brehm, scrivendo del ritratto consimile che si trova a Madrid, dice che appartiene alla scuola fiorentina, aggiunge che faceva parte della collezione Giovio e che si ignora il tempo in cui venne trasferito in quella capitale. Aggiunge che sarebbe difficile dubitare della sua autenticità, perchè la prova più bella si ha nell'essere dipinto sul legno. Solo si meraviglia di vedere Colombo vestito da frate anzichè da ammiraglio, con spada ed altri accessori. Il Sanguineti, mentre opina che Colombo, essendo stato iscritto al terz'Ordine di San Francesco, può aver vestito l'abito monastico, non è propizio ad ammettere che quello sia il ritratto del sommo genovese, e conclude che è invece il ritratto d'un frate battezzato per Colombo. Chi dei due avrà ragione?

Il ritratto conservato nella casata dei Colombo a Cogoletto, casata che la storia ha dimostrata diversa da quella di Cristoforo, è stato per lo addietro oggetto di pellegrinaggi a quel tranquillo paese della riviera di ponente, perciò è bene che i lettori abbiano dinanzi, come curiosità, questa effigie che la critica non vuole accordare sia quella dell'Almirante.

Un cenno richiede pure il ritratto regalato nel 1796 dal duca di Veragua all'Ayuntamiento (Municipio) di Avana. L'abito è uguale a quello dei sacerdoti secolari, costume portato anche da secolari, essendo veste comune agli uomini distinti. Gli occhi son neri, il labbro inferiore sporgente, baffi e pizzico ornano il volto, ma c'è chi teme che questo ritratto sia quello non di Colombo, ma del figlio Ferdinando.

Questi i principali ritratti di Colombo, che meritano essere descritti e riprodotti.

L. A. C.



CRISTOBAL COLON Original en el Ayuntamiento de la Habana.

RITRATTO AD OLIO DI DON CRISTOBAL COLON

(Nella sala capitolare, donato all'Ayuntamiento de la Habana nel 1796 dall'Ecc. Sig. Duca di Veragua, settimo discendente del grande Ammiraglio).

Approved. 1-cent--Columbus in sight of land.....Powell.

,, 2- ,, Landing of Columbus.....Vanderlyn.

,, 3- ,, Flag Ship of Columbus.....The Santa Maria.

,, 4- ,, Fleet of Columbus.....Three Ships.

,, 5- ,, Columbus soliciting aid.....Brozik.

,, 6- ,, Columbus welcomed at Barcelona.....(Bronze door)

,, 10- ,, Columbus presenting natives.

,, 15- ,, Columbus announcing his discovery.

,, 30- ,, Columbus at La Rabida.

50- ,,

Approved \$1. Isabella pledging her jewels.

,, \$2. Columbus in chains.

,, \$3. Columbus describing third voyage.

,, \$4. Isabella - Columbus (full face)

,, \$5. Columbus (in profile.

-----oOo-----

As approved by Postmaster General in conference with Mr.
Macdonough and General Hazen, September 30th, 4:30 P. M.

Approved. 1-cent--Columbus in sight of land.....Powell.

,, 2- ,, Landing of Columbus.....Vanderlyn.

,, 3- ,, *Columbus at La Rabida*
~~Flag Ship of Columbus.....The Santa Maria.~~

,, 4- ,, Fleet of Columbus.....Three Ships.

,, 5- ,, Columbus soliciting aid.....Brozik.

,, 6- ,, Columbus welcomed at Barcelona.....(Bronze door.)

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,, 15- ,, Columbus announcing his discovery.

,, 30- ,, ~~Columbus at La Rabida.~~

50- ,,

Approved \$1. Isabella pledging her jewels.

,, \$2. Columbus in chains.

,, \$3. Columbus describing third voyage.

,, \$4. Isabella - Columbus (full face.)

,, \$5. Columbus (in profile)

New York July 26. '92

Selections by Mr Macdonough and Mr Hazen

1. 1¢ Vignette of Columbus - see head in picture for 2¢
2. 2¢ Columbus asking aid of Isabella
(picture by Rozzini)
3. 3¢ Columbus embarking on Voyage of discovery
(taking leave of La Rabida)
4. 4¢ { Columbus on Voyage of Discovery. Ships at sea.
(from oil painting)
5. 5¢ Columbus taking possession of New World (after Vanderlin)
6. 6¢ Columbus encountering the Natives
or, Columbus trading with Natives - send picture
7. 10¢ Columbus entering Barcelona in triumph
(see bronze door in Capitol)
8. 15¢ Columbus relating incidents of Voyage
to Ferdinand and Isabella -
9. 30¢ Columbus presenting Natives to Ferdinand
and Isabella - (from Perducis life
of Columbus Vol. 1. Page 234. Mr. Macdonough
to ~~send~~ ^{take} photo -
10. 90¢ Some picture representing triumph of
Columbus. Something ^{representing} Columbus enjoying
fruits of triumph

57
1.00
2.00
3.00
4.00
5.00



Selected by Mrs. Geo.
Sept. 23, 1892.

Columbus ^{asking} ~~on~~ ~~the~~ Aid of
Queen Isabella. ~~to his project~~
of discovery - Jm



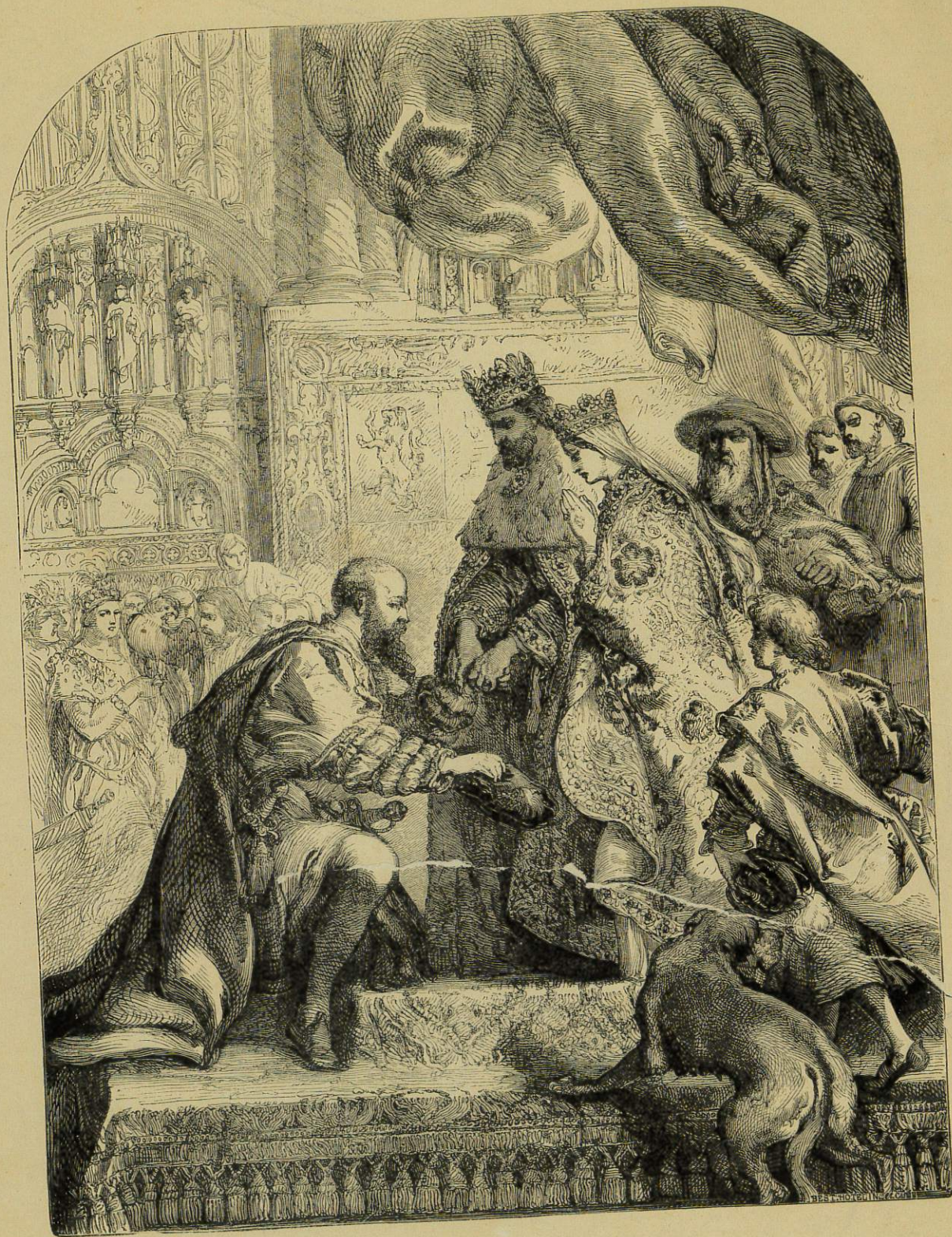
Franc. JOVER. — 1969. — Reposicion de Colon. (Exp^{on} de 1881).

J. Laurent y Cia Madrid.
Es propiedad Dépose.



R. BALACA. — 1270. — Colomb, au retour de son premier voyage en Amérique, est reçu par les Rois Catholiques.

J. Laurent y Cia Madrid
Es propiedad Depose



RECEPTION OF COLUMBUS BY FERDINAND AND ISABELLA IN THE "CASA DE LA DEPUTACION," AT BARCELONA.

LA ILUSTRACIÓN ESPAÑOLA Y AMERICANA
CENTENARIO IV DEL DESCUBRIMIENTO DE AMÉRICA.

30 Julio 1892



Anverso.



Reverso.

MEDALLA CONMEMORATIVA DEL CENTENARIO.
MODELO DE D. FRANCISCO DE ASIS LÓPEZ,
premiado con *acceso* en el concurso convocado por la Academia de Bellas Artes de San Fernando.



COLUMBUS AND THE EGG.



COLUMBUS AND THE EGG.



Gravé par Ambroise Tardieu, à Paris quai des Augustins N° 49.

Só por amor da patria está passando
A vida de senhora feita escrava,

38

60

33

25



FIG. 7.—Mutiny on board the Santa Maria.

20



COLUMBUS AND THE PRIOR OF THE FRANCISCAN CONVENT.

60

vessels were called caravels, that is, ships without decks; and the whole fleet, which carried but one hundred and twenty men, put to sea from Palos, on Friday the third day of August, 1492.

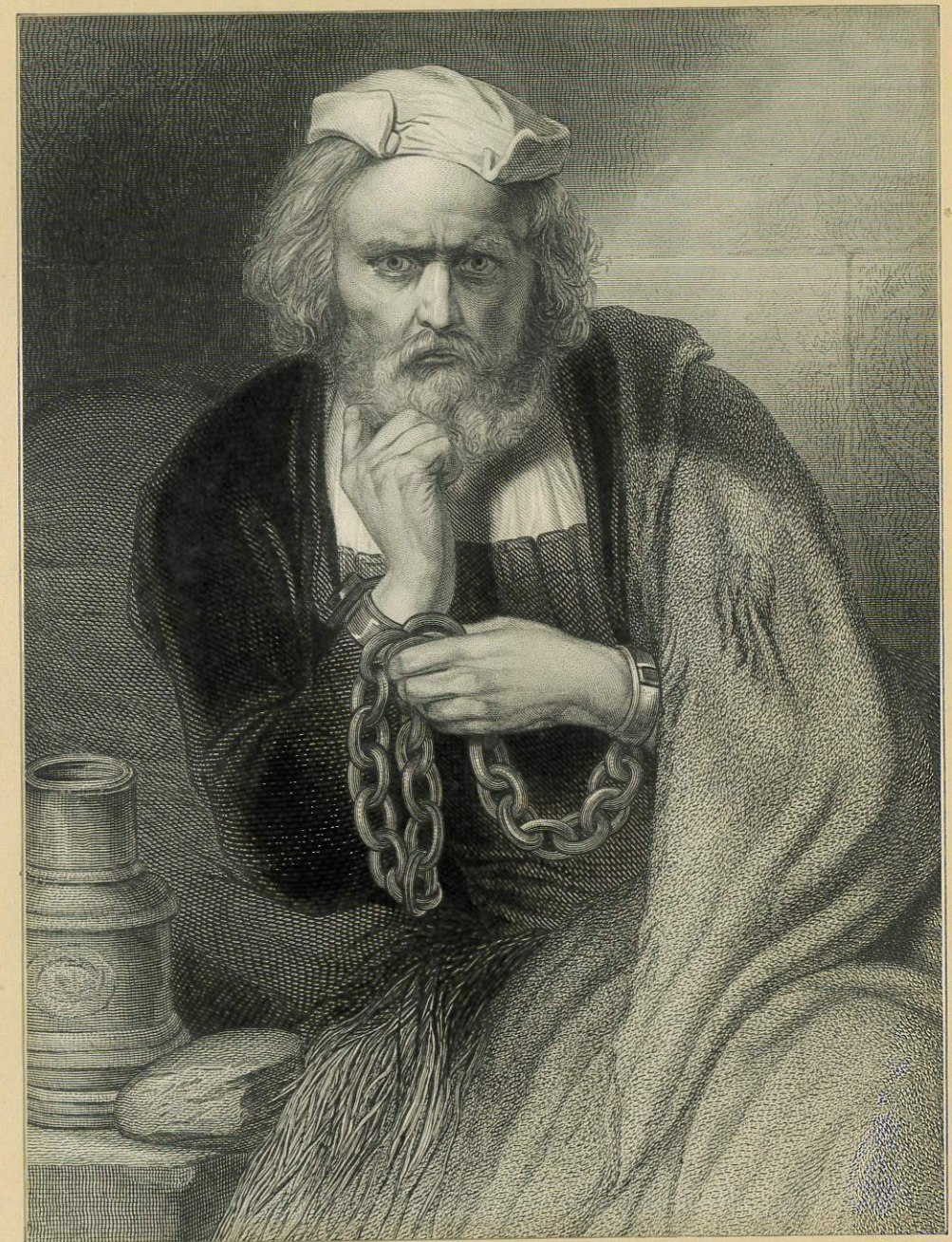
On the next morning the rudder of the Pinta breaking loose, they made it fast in the best manner they were able with cords, till they had an opportunity effectually to repair it. Several of the seamen began to consider this as an ill omen; but the admiral told them that "no omen could be evil to those whose designs were good."

They arrived at the Canaries on the eleventh of August, where they remained, refreshing themselves, till the sixth of September; when they weighed anchor, and proceeded on their voyage, for fear of the Portuguese, who had fitted out three caravels to attack them.

On the seventh they lost sight of land, and with it all their courage, bitterly bemoaning their fate, as that of wretches destined to certain destruction. Columbus comforted these cowards in the best manner he was able; setting before them the certain prospect of wealth and happiness, as the reward of their labors; and that they might not think themselves so far from home, as they really were, he resolved, during the whole voyage, to deceive them in the reckoning; and having this day sailed eighteen leagues, he pretended they had made no more than fifteen.

On the fourteenth of September, they took notice of the variation of the compass, and the people on board the Nina saw a heron, and some tropic birds, and the next day the sea was covered with yellow and green weeds, among which they saw a live lobster; and as they advanced they found the sea-water less salt, from which circumstances they imagined they were near land.

Alonso Pinzon, who had been ahead, lay by for the captain on the eighteenth, acquainting him that he had seen a large number of birds flying westward, and imagined he saw land fifteen leagues to the north; but Columbus, having no doubt that his mistake would not alter his course, though most correctly





After an Engraving from a picture in the Royal Palace at Madrid.



Hogarth pinx.

T. Cook sculp.

COLUMBUS BREAKING THE EGG.

Published by Longman, Hurst, Ross, & Orme, Nov. 12th 1807.

7

70



Prince, Fotografer.

BRANCH: WHITE SULPHUR SPRINGS, W. VA.

11th & Penna. Ave., Washington, D. C.



Agate del.

Page 191

Chamber St.

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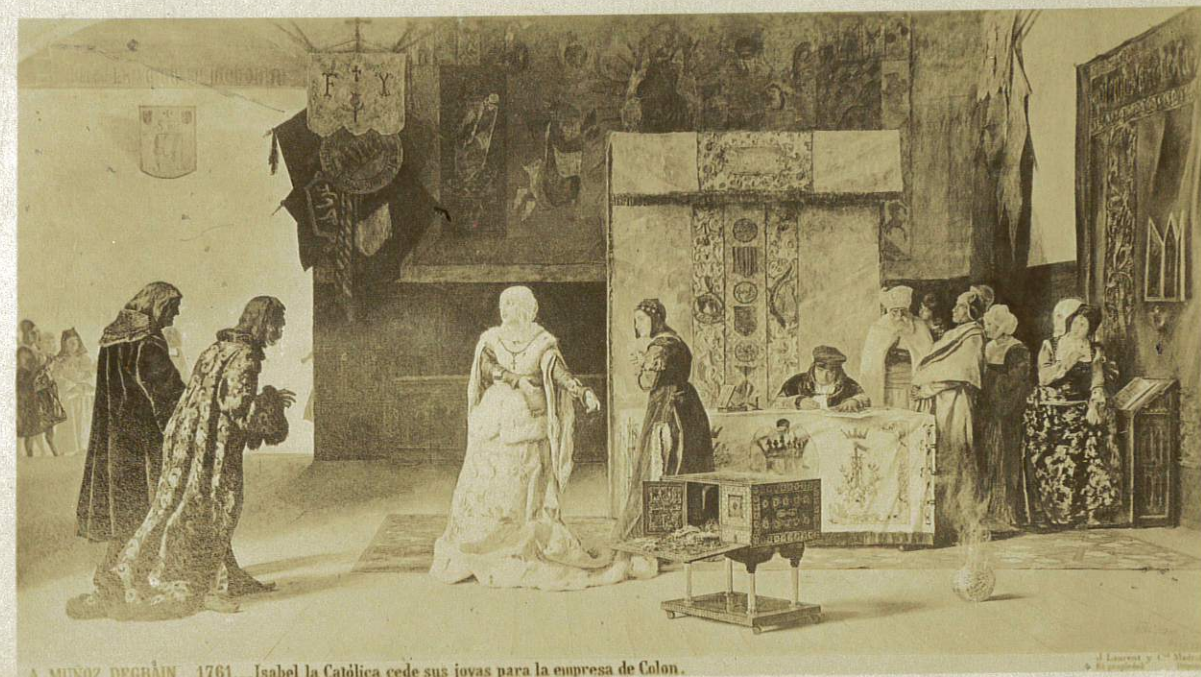


SIR ANTONIO MORO'S PORTRAIT OF

CHRISTOPHER COLUMBUS

The only authentic portrait of the great Admiral and discoverer of America
The first exhibit to arrive in Chicago for the World's Fair, 1892-3

OWNED BY C. F. GUNTHER, CHICAGO



A. MUÑOZ DEGRAN. 1761. Isabel la Católica cede sus joyas para la empresa de Colon.

.....Reasons why the.....

Gunther Columbus

Is the only
Authentic Portrait
.....of the Great Navigator

FIRST.—All other portraits have a mythical history with no positive foundation for their alleged authenticity.

SECOND.—Upon examination of the majority of the alleged portraits of Columbus it will be seen that all of the artists in executing these works had for their Columbus ideal a face and form with the plasticity of the priest, poet, writer, musician, or man of some other sedentary occupation. Not one of them possesses the characteristics so strong in Moro's work. In fact this portrait admirably portrays the face and form of a sailor, the features of a man full of vigor and ambition. The face is handsome, robust, daring; one of determination and zeal and the only one in which any artist seeking Columbus honors has brought out the characteristics of a true-born sailor and navigator, such as Columbus was.

THIRD.—The Gunther Columbus is one of the few portraits upon which the name of the subject appears. Painted under the finish on the upper left hand corner of the panel is the inscription "Ch. Colombo," from the brush of Moro.

FOURTH.—This portrait was painted by one of the greatest masters of his time, who painted for the Emperor Charles V., at the Court of Philip II. of Spain, and later at the Court of England, where he was knighted by the Crown. It is conceded that an artist of his reputation and position would never have painted a fictitious portrait of the great navigator, and placed the subject's name upon it, nor would it have been passed upon or accepted by any of his associates were it not a good likeness of the subject. Although Columbus had not the halo of heroism and glory around him then that the mantle of subsequent ages has clothed him with, his fame had spread, and when this portrait was executed (a few years after his death) there were many people yet alive who knew him personally. From these facts it will be seen that the idea of Moro painting anything but a correct portrait of Columbus would be in the height of absurdity, placing the artist in the light of an impostor. Moro's life as a master was of the highest standing.

FIFTH.—The Gunther Columbus agrees in every detail with the description of the navigator given by his son Fernando, and also with the descriptions published by Andrea Bernaldez, Peter Martyr, Las Casas and Oviedo y Valdez who were contemporaries and friends of Columbus. They all describe him as strong, robust and of fresh and ruddy complexion, light blue or gray eyes, and red or auburn hair, a fact generally unknown that he was of a sandy or light temperament.

SIXTH.—The allegorical frame in which the portrait is placed embodies one of the most remarkable and exquisite specimens of wood carving known of ancient or modern times. It is beautifully gilded and is allegorical of the life of the discoverer, showing the drums, cannon, Indian arrows and armor of that period, capped with the Columbus coat of arms and its quarterings of the American Islands, swords, ship and anchor, and surmounted by a golden crown. It is carved in wood and is a masterpiece in its design and proportions and illustrates work such as only royalty could command in that period.

SEVENTH.—The fact that Washington Irving, author and historian, used this portrait for his revised life of Columbus (English edition of 1850) is also evidence that the Gunther Columbus is an authentic one. Irving spent many years at the Court of Spain, had access to all of the public and private libraries and galleries of Europe and passed several years in a research for a satisfactory portrait for this purpose. The great author says in reference to the Moro portrait: "The portrait of Columbus prefaced to the present volume, is from a beautiful picture painted by Sir Anthony Moro for Margaret, Governess of the Netherlands. It was brought to this country about the year 1590 and has been in possession of one family until very recently, when it was purchased by Mr. Cribb, of King street, Covent Garden, London. The characteristics of the mind and features of Columbus are so forcibly depicted in this picture that no doubt can remain but that it is a true and perfect resemblance of the great navigator."

EIGHTH.—This is the only portrait of Columbus that has a positive chain of proof regarding its authenticity. Its wonderful execution as a portrait painted on a wood panel, the common custom of ancient times, is a fact worthy of more than ordinary attention, and upon the head of the drum carved in the frame is the date 1590, the year that the portrait was brought into England.

1. C. 6.

Queen Isabella offering her jewels
to pay the expenses of Columbus' voyage.



COPYRIGHTED. **THE GUNTHER COLUMBUS**
 Painted in 1542, at the Court of Phillip II, Spain, by Sir Antonio Moro, from two miniatures in
 the Palace el Pardo, since burned.



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70 STATE STREET,
CHICAGO.

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- 1st - First sight of land - Powell
- 2nd - Taking possession - Vanderbyl
- 3 - Caravels - Schuyler
- 4 - The Santa Maria -
- 5 - Meeting with of Isabella - Bozick
- 6 - Columbus entering Barcelona in triumph
- 10th - " Presenting vassals to Isabella
- 15th - " relating incidents at voyage
- 30 - Departure from La Sabida
- 50 - Council at Salamanca

2.00

3.00

4.00

5.00

Portrait of Columbus - Bozick

Columbus at la Rabida by Cass
reception by Bozick

Columbus relating incidents
of discovery.

Columbus relating incidents
of third voyage -