

The Florentine Columbus then, is not an *original*, though Mr. Jefferson, as was not surprising in his day, had fallen into the mistaken idea that it was. He says: "The Columbus was taken for me from the original, which is in the gallery of Florence. I say from an original, because it is well known that in collections of any note, and that of Florence is the first in the world, no copy is ever admitted, and an original existing in Genoa would readily be obtained for a royal collection in Florence.¹ Vasari names this portrait, but does not say by whom it was made." The Florentine Columbus cannot have been painted later than 1568, when Vasari's notice of it was printed. It may be a score of years older than that date. It must be, if Columbus was among the first portraits copied by Cristofano. Though not an original, it is older than any other likeness can be proved, and probably older than any other one claims to be. Its painter was sent to copy in the Giovin Museum, because there was the best portrait gallery in existence. Giovin had long lavished labor and lucre alike in forming it.²

Before 1546, the Giovin Museum had become so famous that it drew things of like nature to itself. In that year, Giulio Romano bequeathed to it a collection of portraits which Raphael had had made from stanzas in the Vatican.³ Among these were Charles VII, King of France; Antonio Colonna, Prince of Salerno; Niccolo Fortebraccio; Francesco Carmignuola; Cardinal Bessarion; Francesco Spinola, and Battista da Canneto. As the place where works of art would be most carefully preserved, best shown, and most appreciated, that repository might well be considered the niche which such treasures were ordained to fill. Accordingly it is not incredible, that if any art collector left no legacy to the Giovin reservoir, his neglect was judged to be such a proof of insanity as to warrant breaking his will.

Ticozzi has published eight volumes, and Bottari various notices, evincing Giovin's pains to secure authentic portraits. His letters to Duke Cosmo, to Doni, to Aretino, Titian, and others,

¹ Jefferson's *Works*, vol. vi, p. 375.

² Carderera, p. 11.

³ Vasari, vol. ii, p. 17.