

show solicitude lest some likenesses were not faithful or worthy of faith.<sup>1</sup> Regarding the authenticity and accuracy of his Columbus he seems to have had no misgivings. Concerning that hero, his first words are *Hac honestissima fronte hominem*—this man with honor so legible on his face. Giovio's residence was not far from his contemporary Giustiniani, whose biographical notice of Columbus antedates all others which have thus far come to light, and who may have guided Giovio to a picture of the discoverer. At the death of Columbus, Giovio was twenty-three years old. He was one of the foremost to recognize the grandeur of the Columbian revelation, and he wrote:<sup>2</sup> "It seems that Columbus is worthy to be honored by the Genoese with a most splendid statue"—*Sic ut Columbus videri possit dignus qui a Liguribus lucerlentissima statua decoretur*.

While holding this view, and so careful regarding the accuracy of other likenesses, was he negligent regarding Columbus? His museum was situated in a Spanish province; his agents were abroad in Spain, perhaps so early, that if no portrait existed, they could have had one executed. Besides how unlikely, when other honors were showered upon Columbus, and Giovio counted him worthy of the best possible statue, that no one was found to sketch his features, above all since he survived till painters from his native Italy were common in Spain. Chief Justice Daly has furnished me the names of no less than sixteen artists in that peninsula contemporary with Columbus, and any one of whom might have painted him. Those names are as follows: Juan Sanchez de Castro, founder of the Seville school, who survived Columbus ten years; Pedro Sanchez, Juan Nunez, Gonzalo Diaz, Nicholas Francisco Pisan, George Ingles, Frutos Flores, Juan Flamenco, Francisco de Amberes, Juan de Flandes, Juan de Borgona, Antonio del Rincon, Peres de Velloldo, Garcia del Barcia, Juan Rodriguez, and perhaps Pedro del Berugueto.

One of the portraits painted from life secured by Giovio, in the judgment of Crowe and Cavalcaselle,<sup>3</sup> was that of Mohammed II.,

<sup>1</sup> Carderera, p. 17.

<sup>2</sup> In *Christophori Columbi elogio*.

<sup>3</sup> *History of Painting in North Italy*, vol. 1, p. 125.