

one indubitably drawn from life. The dress also points to a Spanish origin, because Italian artists already insisted on tricking out their personages—even contemporaries—in the robes of ancient Romans, as Malone improved the bust on Shakspeare's tomb by whitewashing it all over.

One point in the Columbian investigation, namely—what has become of the one or more most ancient portraits which adorned the Museum of Giovio, has been strangely neglected. One investigator, however, Carderera, states that the collection was divided between the families of two Giovian counts, the descendants of whom are still residing in the city of Como. Something of it remained in 1780, when a letter from Giambattista Giovio to Tiraboschi described its relics, which, according to Crowe and Cavalcaselle,¹ continued undispersed to the very close of the eighteenth century. It is possible, then, that research about Como may be rewarded by the discovery of a Columbian likeness which shall become as famous in its line as the Vatican codex is among Biblical manuscripts,—yes, as pre-eminent as that codex would stand if the Alexandrian and Sinaitic codices had never existed.

In 1763, a portrait of Columbus, with those of Cortez, Lope and Quevedo, was purchased from N. Yanez,² who had brought it from Granada, by the Spanish government. No trace of any such picture having been at an earlier period in the Royal Picture Gallery has been detected. So long was the revealer of the Western hemisphere unappreciated in Castile and Leon. This Yanez likeness was hung in the National Library (Biblioteca Nacional) and soon confessed by art critics to resemble closely in features that in the Florentine Uffizi—the oldest of known date, and that from which Jefferson's copy had been taken. It was highly praised by Navarrete,³ in his grand work, which is a nobler monument to Columbus than the labor of an age in piled stones.

But Spanish artists were long ago satisfied, that the Yanez portrait had been tampered with by some audacious restorer, and they at length obtained permission to test it with chemicals.⁴

¹ *History of Painting in North Italy*, vol. 1, p. 126. London, 1871.

² *Boletín*, i. No. 3, p. 267.

³ Same, p. 253.

⁴ *Boletín*, vol. 1. No. 4, p. 327.