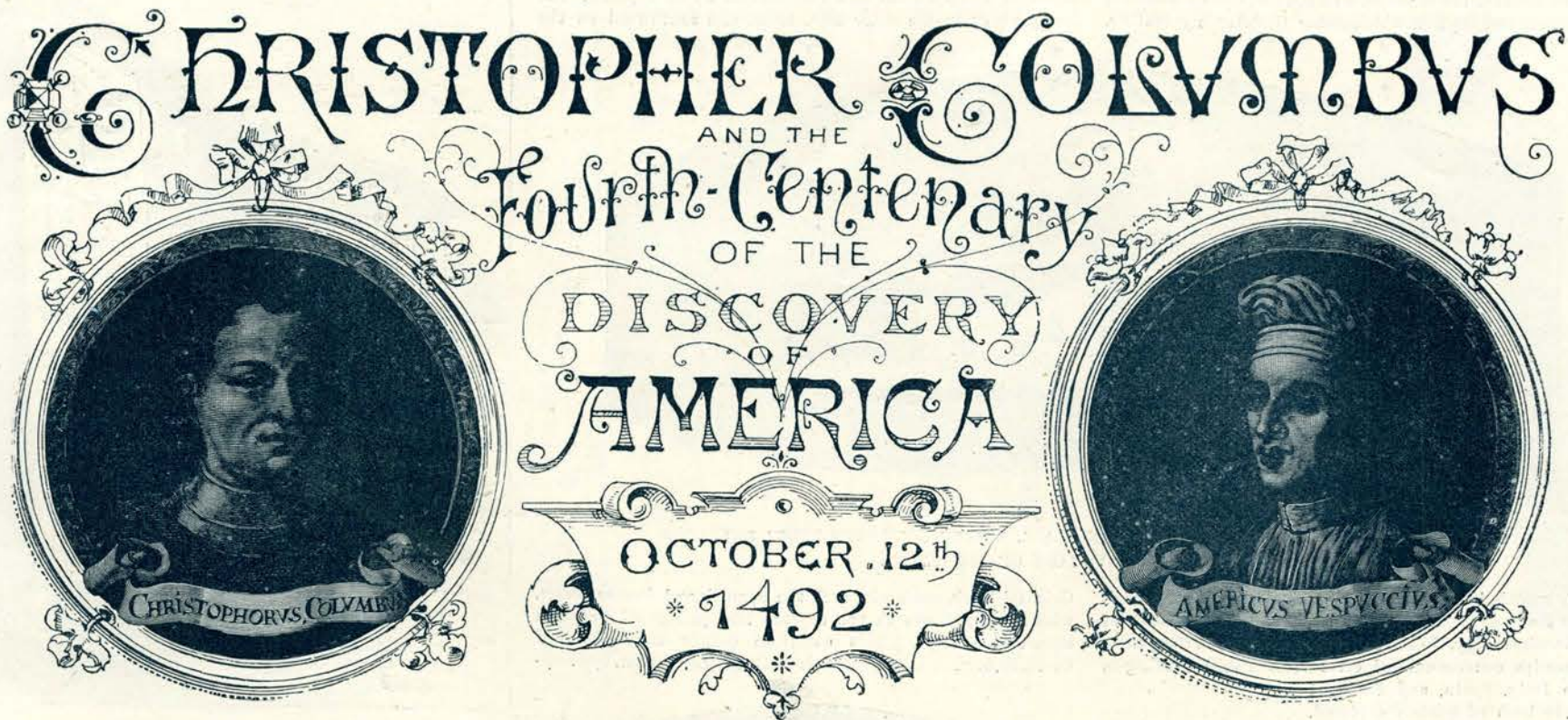


# CHRISTOPHER COLUMBUS

AND THE  
Fourth-Centenary  
OF THE  
DISCOVERY  
OF  
AMERICA

OCTOBER 12<sup>th</sup>  
\* 1492 \*



IT has taken us four centuries to begin to realise what a day of days October 12 truly is in the historical calendar. Our great-grandfathers seem to have passed it by, a hundred years ago, with scarcely a thought. Before their time it had no mention whatever. Even our own generation, in its school-days, memorised the date along with that of the murder of Rizzio or the landing of William III., as a dry and perfunctory task.

No doubt, the astonishing hubbub with which the World's Fair is being ushered in—whereby that climax of modern phenomena, Chicago, claims the bewildered ear of mankind for such a tale of marvels to be performed as human brain never dreamt of before—is answerable for a good deal of the belated attention which we find ourselves bestowing upon Oct. 12, 1892, and upon the event with which it is associated in anniversary. But it is also true that for some thirty years back the Old World has been thinking much and deeply about the New, and has been growing to view America from a standpoint widely removed from that of the fifties. The incident of a big and impressively spectacular celebration merely directs popular notice to this change.

It is easiest to describe this change as one in our conception of history and in our methods of studying it. Within our own time history has ceased to be the thing that Hume and Washington Irving and Prescott and Lamartine understood it to be, and has become something as different as the chemistry of Pasteur is different from the fakir-formulas of Psalmanazar. Science has conquered even the making of human records. The historian of to-day works with the spade of the excavator, the hammer of the geologist, the lenses of



MONUMENT CONTAINING THE DEPOSIT OF HISTORICAL DOCUMENTS RELATING TO COLUMBUS (MUNICIPAL PALACE, GENOA).

the astronomer, the grammars of the philologists, the measurements of the anatomist. His system ignores frontiers, and takes only passing account of kings and battles and tribal boastings. It reaches everywhere for facts—alike in the tombs of forgotten Pharaohs, in the midden-heaps of Denmark, under the basalt cap of Idaho's mountain range, and in the parchment records of a Norfolk parish. It sees humanity as a whole, and it accepts about humanity only what can be proved.

Under these new lights, the finding of America takes on a number of novel aspects and discloses strange affinities. We see it related in close bonds to the sudden climacteric tumble of Semitic power in Southern Europe. We discover it marking at once the doubling of mankind's dominion and the beginning of the modern condition of mankind. It alters profoundly the character of the Church; it dooms Africa to centuries of darkness; it slays Spain and hamstring Venice, fastens the Turk in Jerusalem and Constantinople, and starts England on its upward flight towards empire—weighty enough preliminaries to this culmination of Chicago!

We are agreed, let it be assumed, to pay more heed henceforth to this anniversary day—Oct. 12 in the old calendar, Oct. 21 in the new. Perhaps by the time the fifth centennial commemoration comes round our great-great-grandsons—those remarkable persons whose potential achievements over space and matter already reflect such prospective credit upon us—may have come to an agreement upon the sort of man Christopher Columbus was. We ourselves are rather hopelessly at sea about him.

The new historical methods, in truth, have upset and smashed the old image of the discoverer, and



It is far too soon to make choice among the rival designs submitted of a figure to take its place. We may be sure, though, of this much—that the selection will not fall upon the diffuse and sprawling composition which Señor Castelar is revealing,

lands. The Venetian chroniclers seem to have understood the name to be an assumed one. The principal pest of these rich sea-traders was an old and redoubtable Genoese pirate, who hung about in the outer seas, sometimes southward on the



CONVENT OF LA ROBIDA, NEAR HUELVA, IN SPAIN, WHERE COLUMBUS FIRST REVEALED THE IDEA OF HIS VOYAGE OF DISCOVERY.

month by month, in the *Century Magazine*, and which, indeed, is no new study at all, but only a rhetorical re-presentation of the old boneless effigy. In the fullness of time, when the jungle of manuscript conventual and civic records still existing in Northern Italy, Spain, and Portugal shall have been adequately explored, some great writer will put together a great biography of Christopher Columbus, giving us at last the real man, and exhibiting him for the first time in his true relations to his century and to that mighty change from the mediæval to the modern which he, better than any other, typified.

When this biographer comes, he will show us that the man we call Columbus was, all in all, the most striking and rounded embodiment of his age—the most representative son of that amazingly virile old fifteenth century. He was at once a pirate and an evangelist, a slaver and a poet, a philosopher and a blood-stained mercenary—that is to say, a man of his time, neither better nor worse than his fellows. He shared their crimes, as we would call them; he absorbed their enthusiasms. He reached the threshold of old age a relative failure, as standards ruled in those days. Roving adventure and robbery on the high seas had not lifted him above poverty; the intellectual unrest, the wild, shapeless longings which stirred his generation, had seemingly not done more than unsettle his self-control and attract some passing attention to his antic behaviour. A certain trick of earnestness, no doubt a weight of personal force, a train of lucky accidents, secured for him at last the chance to do a thing he had in mind. He started out, and did quite a different thing instead, and died some fourteen years thereafter without ever knowing what it was he had done. A veritable type of his century!

We do not even know what his name was. Until the Venetian State Papers were ransacked by Mr. Rawdon Brown, and published in 1874, "Columbus," or "Colon," was treated everywhere as a family surname, and scores of writers had built upon this assumption as many fanciful pedigrees, connecting the discoverer with noble genealogies in various Latin

body in the light of a grim piratical pleasantry. The name thus worn had an evil fame in Flanders and on the Mediterranean as well as in Venice, and the old sea-savage seems to have striven long and energetically to deserve it. His son Nicolo grew up in the business and climbed to loftier heights than the father had attained. He it was who attacked the Venetian trading fleet off Cape St. Vincent in 1485, and made the



HOSPITAL OF VALCUEBO, AT SALAMANCA, WHERE COLUMBUS ARGUED WITH PROFESSORS AND FRIARS.

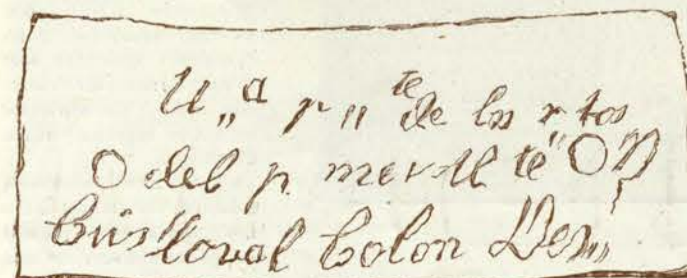
unprecedented haul which Charles VIII. subsequently forced him to return. This son also wore the name of Colombo, tacking to it *giovane*, or junior, but the Venetians only rarely refer to him by this *nom de guerre*. They speak of him more often as Nicolo Griego, or the Greek. This may have been a personal appellation; more likely it was an inherited surname. At all events, it seems clear that Colombo was not his name or his father's.

Positively, the only credible information we have of the discoverer's family antecedents is that he was closely related to these two pirates. He alludes with pride to this fact himself, and his natural son Fernando dwells on it with equal satisfaction. Neither of them ever mentions any other relatives. The discoverer seems to have spent most of his earlier life aboard their piratical fleets. He saw some independent service on the high seas, chiefly in the pay of René of Anjou, and in 1477 he made a voyage to Iceland; but for the most part he was with the corsairs, his cousins. With them he burned, murdered, pillaged, from the Tunisian coast around to the Flemish dunes; with them he ravaged in pious zeal the infidel seaboard, what time business was slack in Venetian galleys and Spanish traders; with Colombo junior, he bore his share in the final great fight off Cape St. Vincent in 1485—a sensational climax to his piratical career.

This big sea-battle, with its ferocious hand-to-hand struggles, its butchery of the Venetian crews, and its nineteen hours of ceaseless uproar, is the overture to the entrance upon the historical stage of Columbus the Discoverer. The story his son Fernando tells—we cannot doubt that he had it from his father's lips—pictures a stormy and exciting entrance. The tale goes that the pirate-ship which he himself took into action lashed itself by grapples and chains to one of the four great merchant galleys; the Venetians defended themselves with desperation, using, among other weapons, what was known as Greek fire. Both vessels caught fire, and those who survived the savage fighting had to leap into the water, and Columbus, with the aid of a floating oar, swam six miles to the Portuguese coast, whence he painfully made his way to Lisbon. Fernando quite logically lays stress upon this as the



COMMEMORATIVE MEDAL OF 1892, FOURTH CENTENARY OF THE DISCOVERY OF AMERICA BY COLUMBUS.



INSCRIPTIONS ON SILVER PLATE IN THE CASNET.



LEADEN CASNET, WITH SUPPOSED BONES OF COLUMBUS, AT ST. DOMINGO, WEST INDIES.



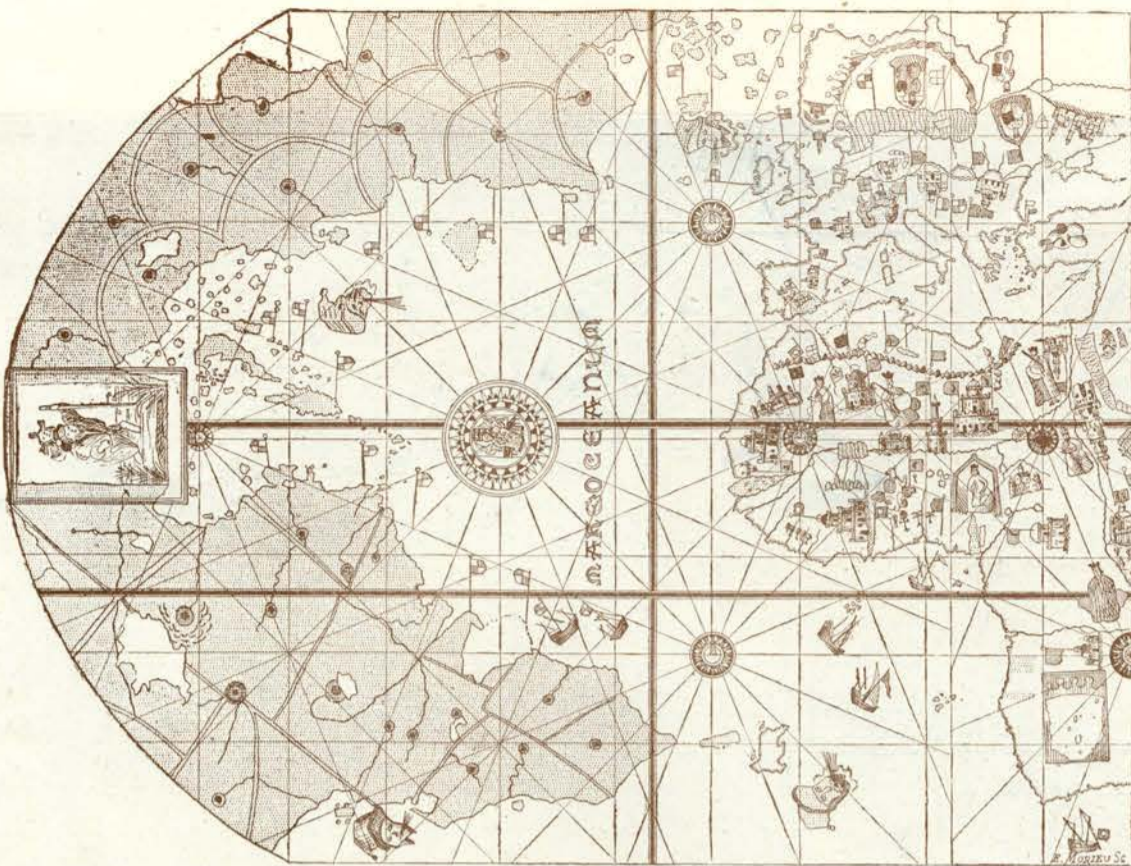


CHART DRAWN IN 1500 BY JUAN DE LA COSA, PILOT WHO HAD ACCOMPANIED COLUMBUS.

turning point of his father's career, and as the real first step towards the discovery of the New World. Irving, Major, and other biographers have seen fit to reject it as apocryphal, because it does not square with their preconceived notion that Columbus had been brooding nobly for a dozen previous years over the project of sailing into the unknown West. Fernando says frankly that his father only got the idea after he had abandoned piracy, married and settled down in Lisbon, and studied attentively the charts and memoranda left by his wife's deceased father, the Portuguese-Italian navigator Perestrello. There is both force and the strongest human probability in this statement of the son. Historians of the old romantic school have calmly set it aside, because they desired to have a Columbus intent from early manhood on a vast crowning achievement, planning the great discovery twenty-two years before it came off, and writing to Toscanelli about it in 1474, or eleven years before the Cape St. Vincent episode. This is pretty, but it is not history. The fable of his being the son of a wool-comber in Genoa is not even pretty.

What we are reasonably clear about, then, is that in 1485, at the time when the buccaneering Colombi disappear from human records, an impoverished marine adventurer turns up in the Portuguese capital, and enters upon a career of comparative respectability. Apparently he had known Lisbon before; but that was true of almost all other navigators of his latitudes. What the Lisbon people seem to have known of him was that he was Genoese born, had spent his whole life on the sea, and was a close kinsman and former associate of the most terrible of Mediterranean pirates—and that is practically all we know of him now, so far as antecedents go. The rest spoke for itself. He was at this time nearly fifty years of age—a weather-beaten and prematurely white-haired man, tall, hawk-nosed, and grey-eyed, with polite manners, and a power of impressing people with his intelligence. It does not appear whether he was what was then called learned or not. Mr. Goodrich makes out a powerful case for his early illiteracy. On the

other hand, the old biographers cling to the story that he spent three years at the University of Pavia, and Rafn speaks of his having been able to talk in Latin with the Bishop of Kalholt and other Norse scholars when he visited Iceland in 1477. Whatever his attainments may have been, measured by our standards, they sufficed to make him a dignified and creditable figure in Lisbon, and to give him access to powerful and courtly circles. It was an age when pedants gave the wall to

practical men, and princes valued a navigator who had feasible projects for opening new avenues to wealth above many closet savants. The line drawn then, too, between piracy and legitimate warfare ran so tortuously that it was easy enough to dive and emerge on the reputable side of it. Some prosperous Genoese residents of Lisbon befriended this new comer, and helped him to clothes, a purse, and an establishment. He was assiduous in his attendance upon church services—and thereby won a wife. The nine-hundred-and-ninety-nine elderly and battered sea-hulks, drifting thus into fortuitous harbour, would have asked nothing better than to doze out existence at comfortable anchor, Columbus was the odd one, finding rest impossible. The salt winds kept whistling in his ears. The unknown deep beckoned him. He could not stay on land.



ARMOUR WORN BY COLUMBUS.

Much uncertainty surrounds the periods of years during which he sought for patronage and a chance to get upon the sea again. There is, first of all, a great confusion of dates, and beyond this it is apparent that the biographers have mixed up traces of his earlier attempts to secure employment as a general navigator with the records of his subsequent appeals for support of a specific westward expedition. There are evidences of his seeking help from many sources—from Genoa, Venice, and two grandes of Southern Spain, which may or may not belong to the later period. His applications to the Kings of Portugal and England clearly related to a project of westward exploration, and his weary years of dangling about after the itinerant Castilian Court obviously enough had that same purpose in view. But between even the latest and most succinct plan for which Columbus asked royal patronage and the actual results of his momentous voyage there exists such a tremendous difference that it is hardly worth arguing about what his plans really were, or precisely when he formed them.

The truth is that the whole air of Western Europe was surcharged with the spirit of exploration and the lust for riches to be brought from strange parts. While Columbus was still a boy, the talk of all seafaring people was of the discoveries of the Portuguese along the Guinea Coast and among the far-distant Cape Verde and Azores islands. His manhood brought him in contact with scores of ambitious navigators, who eagerly gathered up the floating rumours of new waterways to India, and worried their brains with visions of some day traversing these, and winning incredible wealth in gold-dust and pearls and slaves. The invention of printing had familiarised the mind with books, and in the train of this had sprung up a great industry of map-making, just as the application of the astrolabe had stimulated adventurous voyaging. The spherical character of the earth had received what may be called scientific acceptance, though a good many navigators were sceptics, and the lay world, schooled and unschooled alike, laughed aloud with derisive incredulity. Once given the idea of a globe, all



MONUMENT IN THE PIAZZA ACQUAVERDE, GENOA, IN HONOUR OF COLUMBUS.





COLUMBUS REFUTING THE DOMINICAN FRIARS IN THE CONFERENCES AT SALAMANCA.

PICTURE BY N. BARABINO, IN THE PALAZZO ORSINI, GENOVA.



sorts of strange fancies began to sprout in roving minds. By 1485 the seagoing people were full of them.

Columbus had a powerful instinct for cartography, and he seems to have familiarised himself with the map-lore of his time. This was not much. The great Semitic dominion, which kept alive so much learning through the Dark Ages of Europe, and added to that store so nobly on so many sides, had done nothing with geography. It remained practically where Ptolemy had left it. Columbus and his contemporaries made the Ptolemaic globe the basis of all their charts, adding to it only the African line and the Azores of recent Portuguese discovery. They estimated the globe at two-thirds its actual size, and they assumed that if one went far enough westward he would come upon the Asiatic coast, or rather upon the far side of India and that island of Cipango (Japan) which Marco Polo told about. By under-estimating the circumference of the earth, and imagining Asia to be twice as broad as it is, the fifteenth-century mind arrived roughly at the conclusion that land would be reached by a voyage of, say, 3000 miles. This was right enough as far as it went.

Columbus never laid precise claim to having reasoned this out for himself independently. It was a general deduction of the period. What he did do was to pore deeply over the maps and records of Portuguese discoveries which his father-in-law had left, and to collect the scattered tales of land to the west, of floating carved timbers, strange trees, and giant coast-seaweed seen floating eastward in mid-ocean, which mariners had been bringing in for years. We have seen that he visited Iceland in 1477; it is firmly asserted by Rafn and others that he was told there all that Iceland's wise men knew of the old Vinland discoveries and occupation, and this might well have been much, since only 130 years had elapsed since the last Icelandic voyage to America. Even without this, he himself enumerates a whole chain of circumstances and a number of personal narratives which, together, seemed to him to prove the existence of land to the westward, within reach of the vessels of that day. But many others were more or less convinced of this—and did nothing. They are forgotten, and Columbus lives as the first man of his time, because the conviction, once established, gnawed and corroded ceaselessly in his mind. At the end, he must either sail out in the track of the setting sun or go mad.

The picture of his struggles to secure a hearing for his project which we are able to make for ourselves is characteristically mediæval. Monarchs and the Church alone had

power; they alone were appealed to, and that by arguments composed in equal parts of dreams of gold and visions of new fields for missionary labour and conquest. The stupidity and conservatism of the ecclesiastical majority were for years the chief obstacle in his path. One gets a full sense of the besotted ignorance and conceit with which the average monk regarded him in Barabino's fine painting of the dreamer in the convent of Salamanca. But the Church had its good side as well. Victory was finally obtained through the intervention of Queen Isabella's former confessor, one whom we know better as Perez, the head of the Convent of La Rabida. When Columbus at last set sail it was with one of those terrible crews of convicts and criminals, half pirate, half cut-throat of the slums, which peopled old-world waters. Neither they nor he ever saw anything in what they discovered save a source of

pillaged gold and jewels and slaves. To make it a complete fifteenth-century picture, he took with him a baptised Jew, skilled in the Eastern tongues and traditions which that century revered as learned, even while it persecuted them as heretical, in order that he might serve as interpreter on the Asiatic coasts for which they were bound.

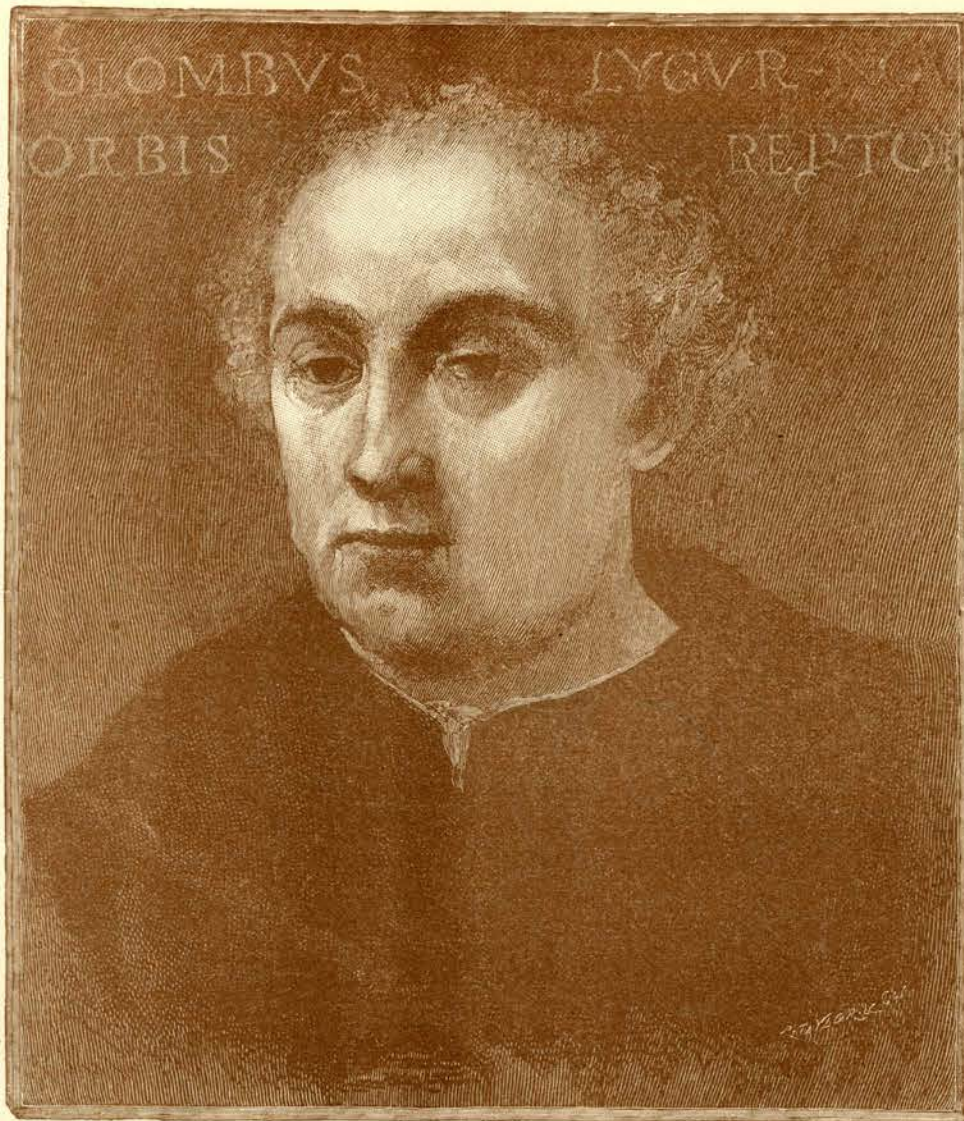
By Navarrete's computation, based on Bernaldez and the allusions of other authorities, Columbus was born about the year 1436. This would make him something less than fifty when the passion for sailing westward seized upon him, and fifty-six when at last he hoisted his flag on the caravel Santa Maria, and weighed anchor for his voyage to the unknown. As life ran in those eager days, he was an old man.

Looking back across the centuries, we see now that it was Mediævalism which set sail then on its quest for the Modern. It was the final act of that strange old world of the Plantagenets and Borgias and Medici, of the Crusades and the Inquisition, of lofty saints and incarnate devils—an act comparable in metaphor to that fecundation in the insect kingdom which involves the parent's death. Columbus died not knowing what he had in truth done—realising nothing beyond the fact that he had been treated badly, even basely, in the division of the spoils. In the same way his age may be said to have passed away in ignorance of the real work it had accomplished. Like him, it died in turbulent complaining of a world gone wrong, filled to the last with visions of more looted gold and fresh galleys of slaves in chains.

In that same great year 1492, a little boy of nine, the son of a poor miner, learned his letters in a Thuringian village, and a young man of twenty-six, after ten years of monastic schooling, left his Dutch home to view the chief countries of Western Europe and study them through new eyes. By the time these two, Luther and Erasmus, reached middle life, Mediævalism was dead and Europe was transformed. These twain, who, working apart and in hostility, wrought so large a share of this transformation, would have laughed scornfully at the judgment which bracketed with them that Genoese buccaneer who had augmented, in another part of the globe, the possessions of hated and backward Spain.

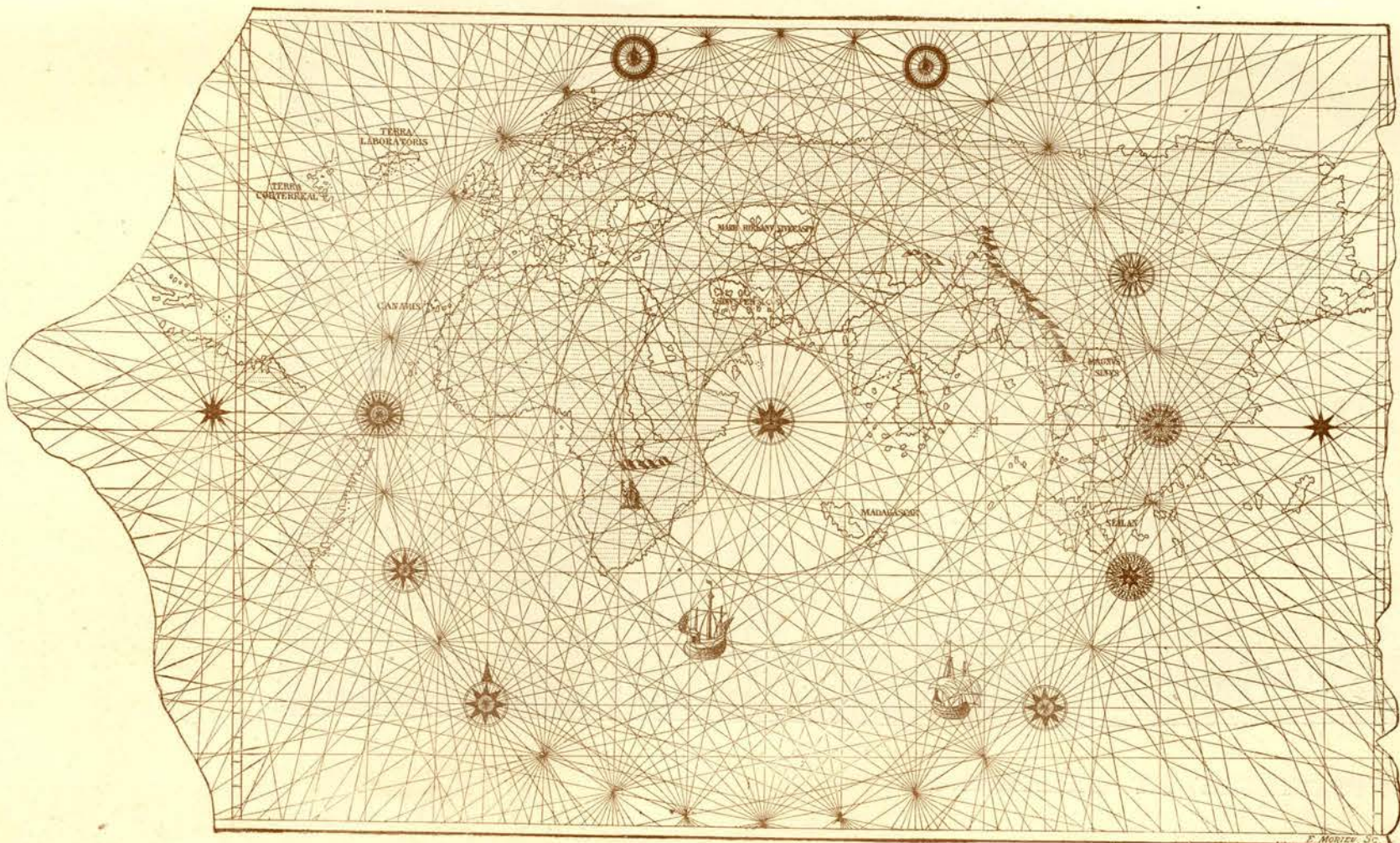
We who see it all from a standpoint so much farther removed, and in a truer perspective, lay hold of Columbus as the typical figure standing on the very threshold of the modern world we know. Where his feet are planted, modern history begins.

HAROLD FREDERIC.



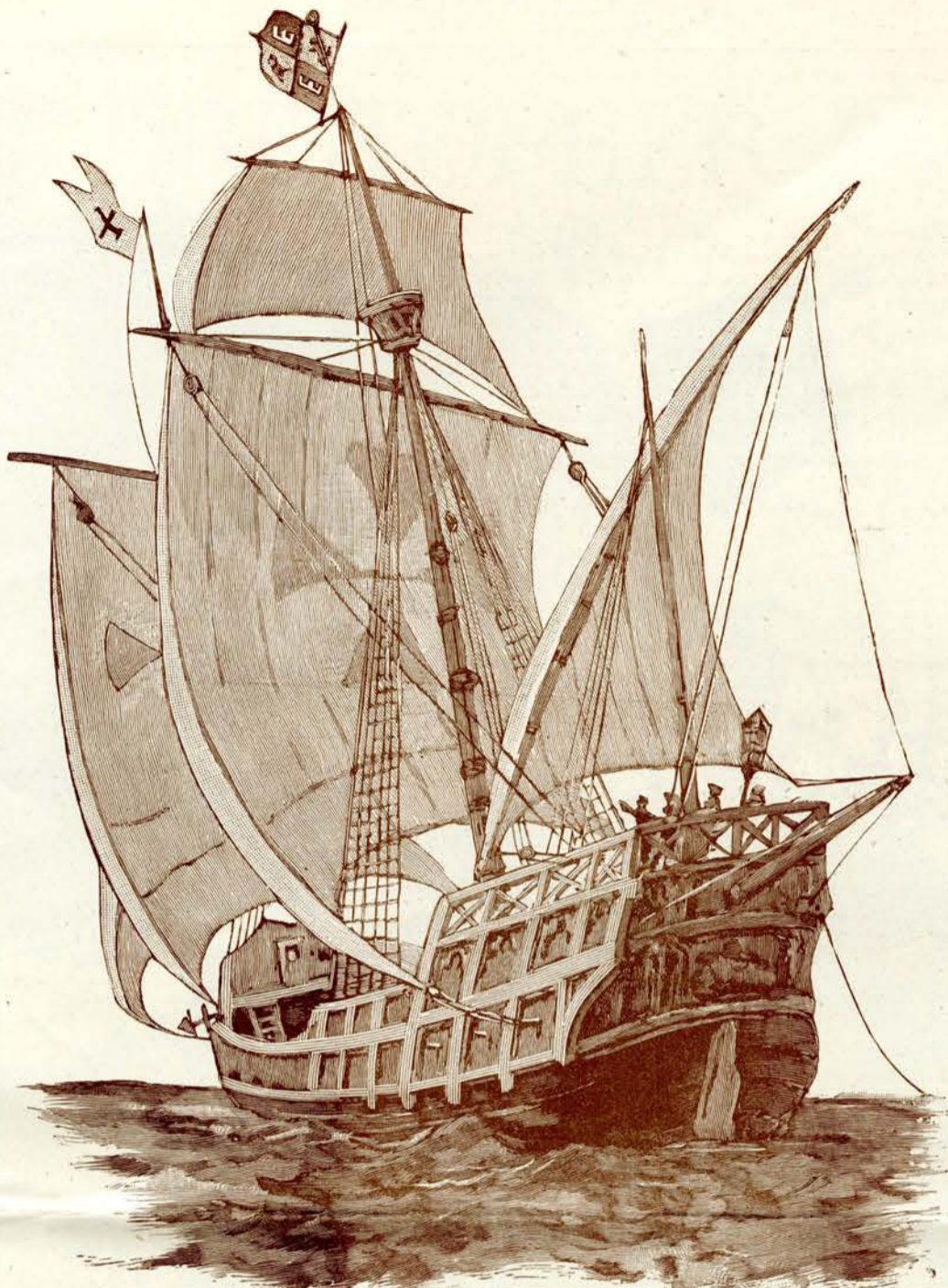
CHRISTOPHER COLUMBUS.

FROM A PORTRAIT ONCE IN THE GALLERY OF PAOLO GIOVIO, BELONGING TO DR. A. DE ORCHI, OF COMO.



PORTUGUESE MARITIME CHART OF THE WORLD IN 1502.





THE CARAVEL SANTA MARIA, IN WHICH COLUMBUS FIRST SAILED ACROSS THE ATLANTIC.

**SPANISH CONQUEST AND COLONISATION AFTER COLUMBUS.**

It may be questioned, regarding America, as we now do, mainly as the home of an English-speaking population, in the United States and in the Canadian Dominion, already numbering almost double the population of the British Islands, whether Columbus is entitled to the honour of having shown the way to that part of the Western Continent. How can he be styled the discoverer of what he never to the day of his death knew or supposed to exist? He actually discovered nearly all the islands of the West Indies, a small piece of the north-east coast of South America, opposite Trinidad, and the Honduras and Costa Rica shores of the Gulf of Mexico, in his four voyages; but he believed to the last that these countries were part of Eastern Asia. It was under this persuasion that he finally returned to Spain in 1504. Five years before that date the English expeditions, commanded by the Venetian Cabot, had surveyed parts of the coast of North America; Newfoundland was already visited by Breton fishermen; the Gulf of St. Lawrence had been



HOUSE AT VALLADOLID, IN SPAIN, WHERE COLUMBUS DIED, 1506.

entered; while the coast of that large portion of the Continent which now belongs to the United States was discovered, in 1499, by Amerigo Vespucci with a Portuguese expedition. These are the countries of which we usually think first when America is mentioned, and their existence was not made known by Columbus; nor was it due to his solitary example, or to his peculiar geographical doctrine—an erroneous doctrine, after all, with reference to the position of Cathay and Cipango on the globe—that the maritime enterprise of other nations, especially the English and French, followed in after ages by colonisation, annexed those countries to the domain of European civilisation.

The course of Spanish conquest in the Gulf of Mexico, on the coasts of Central America and of Venezuela, and in the

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SIGNATURE OF CHRISTOPHER COLUMBUS.

wonderful, mysterious heathen empires of Mexico and Peru, was essentially different, as it was prompted by other motives—the quest of gold, won by sheer robbery, to satiate royal cupidity and to enrich greedy courtiers at Madrid; the desire of a priesthood to subdue all races of mankind to one ecclesiastical system; and the unscrupulous cupidity of planters, enslaving the simple natives and working them to death in the cultivation of tropical produce. Without disparaging the extraordinary valour and ability of such leaders as Cortes and Pizarro, and others perhaps equal to these in military prowess and courage, it must be said that the renown of their achievements is stained by crimes of perfidy, rapacity, and cruelty, unmatched in the dealings of any other nation

*Amerigo Vesputi*  
*pitor nro*

SIGNATURE OF AMERIGO VESPUCCI.

of Christendom with peaceable and hospitable inhabitants of an invaded country. No Turks or Tartars could have done more heinous deeds. The unhappy native monarchs, Montezuma and Atahualpa, with the princes and nobles of their States, possessing a high degree of material civilisation and regular government, appear in history as morally superior to the Spanish adventurers; they were, assuredly, more just, more honourable, and more humane than his Majesty the Emperor Charles V. or King Philip II., whose revenues were augmented by the spoliation of Mexico and Peru. Time soon brought about its revenges. The Spanish conquests in America, completed within fifty years of the great feat of Columbus, incurred a severe chastisement, within the next half-century, by the revolt of the Netherlands, which reduced Spain to virtual bankruptcy, with the loss both of her Eastern and Western commerce. Columbus, however, was not a Spaniard.



CATHEDRAL OF HAVANA, CUBA, CONTAINING THE TOMB OF COLUMBUS.





LANDING OF COLUMBUS AT GUANAHANI (BAHAMA ISLANDS) OCT. 12, 1492.



WRECK OF THE CARAVEL SANTA MARIA, COLUMBUS'S SHIP, ON THE COAST OF HISPANIOLA, DEC. 24, 1492.



## Les Portraits de Christophe Colomb

C. 5 Colomb

On ne saurait contester le mérite de l'actualité à cette question qu'enregistre le *Figaro* et à la-quelle il répond par des documents décisifs : "Où est le vrai portrait de Christophe Colomb et y est-il représenté avec ou sans barbe ?" Au moment où l'Espagne, l'Amérique et l'Italie s'apprêtent à fêter le quatrième centenaire de la découverte de l'Amérique, la solution que donne le *Figaro* à cette question offre l'avantage de mettre d'accord les partisans des portraits où Colomb est représenté sans barbe et ceux qui le veulent absolument dépourvu de ce signe extérieur de la virilité... car il résulte d'une enquête impartiale qu'il n'existe aucun portrait authentique du célèbre navigateur.

C'est d'après les descriptions des historiens espagnols contemporains de Christophe Colomb que furent faits, bien après sa mort, les portraits qui représentent Christophe Colomb imberbe. En effet, nulle part, dans les écrivains du temps, pas même dans la relation du fils du marin, il n'est question d'un portrait de celui qu'on honore à ce point aujourd'hui, qu'il est déjà parlé de sa prochaine canonisation.

Et comment pouvait-il en être autrement ? Christoph Colomb vivait à une époque où l'on faisait peu de portraits : en outre, il ne faut pas oublier qu'il n'eût guère que quelques semaines de gloire. Le Génois découvrit l'Amérique dans la nuit du 11 au 12 octobre 1492. De retour en 1493, sa popularité dura jusqu'à son second voyage et cessa lorsque revinrent les nobles Castillans qui, enthousiasmés par les promesses de Colomb affirmant avoir atteint les Indes et le Japon, l'avaient accompagné jusqu'à cette terre promise qui ne leur apparut que comme un pays peuplé de sauvages, pauvre, désolé. On traita Colomb d'aventurier, d'escroc... Sans aller jusqu'à la légende des chaînes dont il aurait été chargé, on peut affirmer qu'à son retour, proscrit de la cour, honni, il mourut dans la misère à Valladolid, en 1506. Et ce ne fut que vingt ans après sa mort que la découverte du riche Pérou transforma en apothéose l'injuste oubli où il était tombé.

Or, qu'arrive-t-il ? Ce n'est pas en Espagne qu'on montre tout d'abord un portrait de Christophe Colomb, c'est en Italie, son pays d'origine, il est vrai, mais dont il était parti obscur, ignoré (il était tisserand en laine !) vers 1470, âgé environ de vingt-trois ans et où jamais il n'était revenu. Et à quelle époque trouvez-vous ce portrait ? Dans la galerie du célèbre historien Paolo Giovio (Paul Jove), né, remarquez-le bien, en 1483, mort en 1552. Cet amateur avait donc neuf ans lors de la découverte de l'Amérique, et vingt-trois lorsque mourut Christophe Colomb, en 1506. Or, la galerie de Paul Jove ne fut formée qu'une vingtaine d'années plus tard ; et, quelque confiance qu'on puisse avoir dans le goût et l'amour de la vérité d'un collectionneur qui possédait dans sa collection les portraits "authentiques" d'Archimède et de Jésus-Christ, il y a lieu de se défier de la ressemblance de ce portrait de Colomb peint en Italie cinquante ou soixante ans après que le navigateur eût quitté Gênes pour n'y plus revenir. Et c'est cependant d'après ce portrait que furent faites des copies par l'ordre

e, ainsi que celle due  
fano dell'Altissimo q  
Florence.

Arrivons au portrait qui fait tant de bruit à l'heure actuelle, et qui, découvert récemment à Venise, y fut acheté, au cours d'un voyage, par le consul américain de Francfort, qui le revendit à son compatriote James W. Elsworth un prix inimaginable. Ce portrait sera exposé prochainement à Chicago.

Et bien ! celui-là est encore plus faux que les autres ; c'est même évidemment un tableau de fabrication presque aussi récente que sa découverte.

Il est daté de 1501 (d'autres disent de 1502) et signé de Lorenzo Lotto (né en 1480, mort en 1555) qui l'aurait fait en Espagne d'après nature ? Outre qu'il n'y a aucune preuve d'un voyage Lotto en Espagne à l'âge de vingt et un ans, savez-vous ce que le faussaire a imaginé de mettre dans la main droite de Colomb "en costume de grand amiral" dit la notice ? La première carte gravée de l'Amérique, qui fut éditée par Johanès Ruysch en 1608, deux ans après la mort de Colomb ! Et il n'y a pas à s'y tromper : l'artiste chargé d'exécuter ce portrait authentique de Colomb (pour un Américain millionnaire) a copié jusqu'aux moindres détails de cette carte, jusqu'aux degrés de longitude, jusqu'à cette mention "*Terra sanctae Crucis*", avec une fidélité tellement servile que, sur l'épreuve photographique très réduite qui en a été envoyée à M. Henry HARRISSE, les moindres traits ont pu être relevés à la loupe. Il faudrait lire, en son entier, la lettre de cruelle ironie que M. Henry HARRISSE a adressée à ce sujet au journal américain *The Sun*.

Que reste-t-il donc comme portrait "authentique" de Colomb : celui qu'on garde au musée de la Marine à Madrid ? Mais c'est une copie évidente de la galerie Joviennne.

Il y a bien encore, comme à la Bibliothèque nationale où l'on relève quarante-six estampes différentes, d'époque plus ou moins récente, reproduisant les traits de Christophe Colomb, de nombreuses gravures anciennes. Mais là il y en a pour tous les goûts. Vous y trouverez des Colomb gras, maigres, barbus, moustachus, hirsutes, chauves... enfin, pour tous les goûts, ce qui dispense de les discuter.

Et, maintenant, une anecdote pour terminer.

La famille de Christoph Colomb n'est pas éteinte et même Paris a eu l'honneur de posséder son descendant, le duc de Veragua, auquel nous devons les arènes de la rue Pergolèse. Eh bien, au dernier congrès des Américanistes, tous les membres du congrès, à l'entrée du duc, se sont récriés, paraît-il, en reconnaissant dans le visage de l'arrière-petit-neveu les traits même du célèbre navigateur !

Si l'on songe que le duc de Veragua descend de Christoph Colomb à travers une arrière-petite-fille du marin, qui épousa un certain Ortégon dont la petite-fille se maria, à son tour, à un Basque, Larreategui, fondateur de la branche des Veragua, on ne peut faire autrement, en vérité, que d'admirer cet incroyable et heureux phénomène d'atavisme !



## What Mr. Henry HARRISSE

the distinguished author and foremost writer and authority on Columbus and early American history, has to say about the Lotto portrait of Columbus, recommended by the World's Columbian Exposition authorities for adoption for the souvenir coin.

(From the *New York Sun*, April 24, 1892.)

## NO USE IN HUMBUG

### AN ALLEGED PORTRAIT OF COLUMBUS

#### History of the Fraud Located in Chicago

TO THE EDITOR OF THE SUN—*Sir*: Having received several letters asking for historical information relative to a now famous picture said to represent the features of Christopher Columbus, purchased in Venice, which is at present in Chicago, I beg to ask whether you could not spare the room in your valuable paper for the following remarks:

That alleged portrait is held forth in a number of printed slips, newspapers, and magazines, as the work of the celebrated Venetian artist Lorenzo Lotto, and as having been "painted from life, at Granada, in 1502," which date it is said to bear in clear and unmistakable figures. The present owner, however, states that "it was painted in 1501." The claim is urged furthermore in Italian and American periodicals with an array of unfounded and audacious assertions which call for a reply.

It is not true that Domenico Pisani was sent to Spain as an ambassador from the Venetian Republic "when the discoveries of Columbus became known in Venice."

It is not true that he went chiefly, or at all, "for the purpose of obtaining information for the use of the merchants of Venice concerning the commercial value, the resources and products of the newly discovered lands, and to obtain maps and charts for the benefit of Venetian navigators."

It is not true that Pisani "had a secretary named Giovanni Camerino or Cietrico."

It is not true that the said Camerino, or Cietrico, "obtained secretly from the discoverer a chart of the New World."

It is not true that "Pisani forwarded to his government many voluminous reports concerning the discoveries of Columbus."

It is not true that "Lorenzo Lotto visited Spain while Pisani was there, and completed several important works of art under his patronage."

It is not true that "there are sixteen (or any) examples from his brush now in the city of Madrid painted in Granada, Seville, and other places during these years."

It is not true that the "history of the canvas may be traced back nearly three centuries."

As to the picture itself, viewed at least as a "portrait of Christopher Columbus," it is a sheer Italian fabrication, which, like all Italian forgeries, particularly those of Bolognese or of Venetian origin, proves too much.

Columbus is made therein to hold a map. That map is not, as we should have supposed, a map of his maritime discoveries. It is a map of Brazil, which he never discovered, or claimed to have discovered, or visited at any time. It is not even a Spanish map.

The process by which the forger came to insert a chart of that description is plain enough. He astutely inquired which was the oldest map of America. His informer, not knowing any better, showed him the *first engraved map* of the New World,

which the falsifier immediately and greedily copied.

Unfortunately for himself and for his unsophisticated customer, that map happens to be nothing else than the *mappamundi* constructed by the German, Johannes Ruysch, in 1508, and published with the second issue of the Rome Ptolemy of that year.

This is shown by the fact that it sets forth the interesting conical projection of which the said *mappamundi* of Ruysch is the first instance; by the peculiar inclined position and shape of the Brazilian country, both of which have likewise been borrowed out and out from that geographer, including even his making of Trinidad one of the Cannibal Islands; by the appearance of Monserrate, which island is to be found with that name in no other old map than Ruysch's; by the continent being called "Terra Sanctae Crucis," which is a vocable Columbus never dreamed of, and has been inscribed at no time on a Spanish map, chart, or globe; finally, by a complete identification based upon the degrees of longitude, which are traced and numbered in the pseudo Lotto portrait, "305, 310, 315, 320," precisely as in the Lusitano-Germanic map of Ruysch, although 305° (of that scale, about our 60° west) is the extreme limit of the continental coast of America ever seen by Columbus.

Now, that alleged effigy of Columbus, we are explicitly told, "bears the date of 1502." How it can contain a man which came only into existence six years later and when Columbus had been dead and buried is one of those over-astute devices which rarely fail to betray the hand of the Italian sharpers who work with such zest and success for the American market, particularly at present.

In impositions of that kind the supply always proves adequate to the demand, and every two or three months we now see, miraculously exhumed from some "patrician collection," a pretended authentic portrait of Columbus, which is at once pounced upon by credulous amateurs. Nor can anyone tell when that iconographic influenza will cease to rage from the Adriatic to Lake Michigan. But if it becomes known in Italy that the aforesaid map has been shown to demonstrate the falsity of the Lotto portrait, so called, there is an even chance that ere long a duplicate will turn up about the Rialto. This time, however, in accordance with the well-known practice in such cases, this second edition will be duly bereaved of its awkward appendance. Yet, it may be that the prospect of a remunerative sale being somewhat diminished by our "unpatriotic" disclosures, no new Lotto portrait will be deemed worth while fabricating. If so, we must expect to see the advocates of the Veneto-Chicago picture manfully throw its bogus map overboard, then its bogus date, then its bogus log-glass, then the volume of Aristotle Columbus is made to rest upon, then we do not know what else, step by step, gradually as the demolishing of all those impudent inventions renders such painful abandonment absolutely necessary. Perhaps the Lotto connoisseurs, still undaunted, will cling to the map and claptraps, but represent these as later complements added by Leonardo da Vinci or Titian—nay, by Lotto himself, after he had returned from Spain, where, we make bold to say, the celebrated painter never set his foot, all interesting and bald asseverations to the contrary notwithstanding.

More yet could be said on the subject; but any one at all conversant with the history of Columbus and of cartography will consider the above facts sufficient to prove the spurious character of that piece of canvas. Withal, it should be stated, in justice to the "Lotto portrait of Columbus," that it is neither better nor worse than any and all the other apocryphal daubs and portraits which are now being collected in Italy, in Spain, and in the United State by overzealous patriots, who do not seem to be aware that they are striving to make of history a delusion and a farce!

HENRY HARRISSE.

PARIS, April 8.





W. H. Ellis Sc.

Columbus at the Convent of La Rabida

Page 307.





J. G. Chapman

M. Osborn

LANDING OF COLUMBUS.

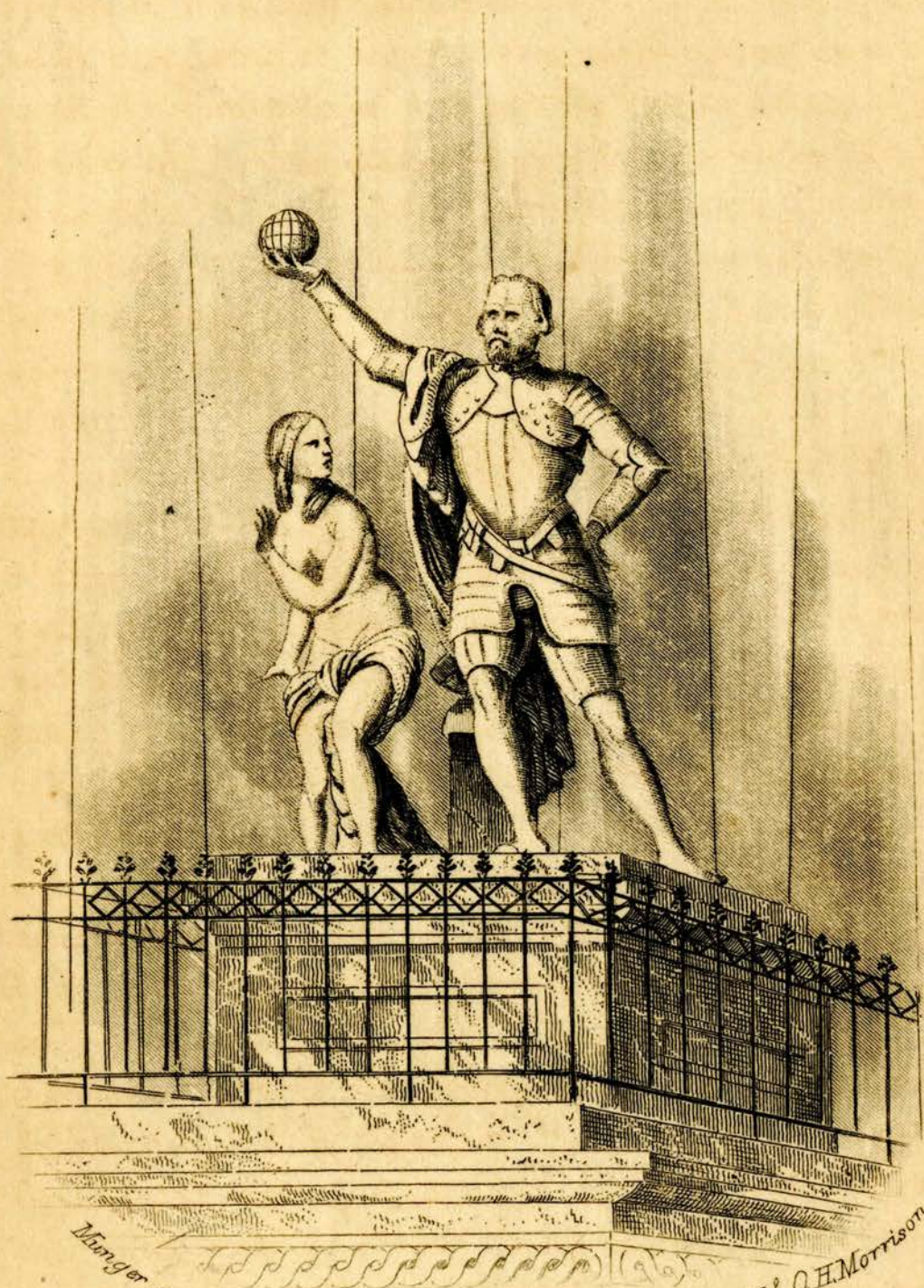




PERSICO'S COLUMBUS

[THE GROUP RECENTLY PLACED ON THE EAST FRONT OF THE CAPITOL AT WASHINGTON.]





*Minger sc.*

*Published by W.H. & C.H. Morrison.*

COLUMBUS  
(by Persico.)









CHRISTOPHE COLOMB À LA COUR D'ESPAGNE.









ENG<sup>d</sup> BY GEO. E. PERINE.

CHRISTOPHER COLUMBUS.

*From a Copy by Furrer, in the  
the original by Parmigiano*



*possession of J. B. Heath Esq.  
in the Royal Gallery at Naples.*





SIR ANTONIO MORO'S PORTRAIT OF

OWNED BY C. F. GUNTHER, CHICAGO

## 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

1G3890 39945



# Moro's Great Work.

Sir Antonio Moro's three-quarter life portrait of Christopher Columbus, owned by Charles F. Gunther, Chicago, was executed about 1543 or 1545 from a miniature originally done for the Court of Spain. This portrait was done at this court for Margaret, regent of the Netherlands, and the Duke of Alva who was ambitious to form a collection of portraits of a historic character for his palace. The Spaniards then being in possession of the Netherlands. The great navigator undoubtedly sat for the miniature from which it was executed. The painting is the first exhibit to arrive in Chicago for the World's Fair. The fact that it was executed for royalty is proven by the golden crown that surmounts and honors the frame. The execution of the portrait is in the style of the old masters, Valazquez and Rembrandt, and is remarkable for its coloring and life-like appearance. The frame spoken of above, which was made at the same time as the portrait, is fully as interesting as the canvas. It is fashioned with superb skill and is a grand mass of intricate carving. It is gilded and on the top there is the coat-of-arms and quarterings of Columbus, the islands, the anchor, the sword and caravels.

Unusual importance and value is attached to this portrait from the fact that Moro was one of the masters of his time, and that so great and talented an admirer as Washington Irving, after searching throughout Europe, and also during his long residence in Spain as United States Minister to that court, and known to be a great lover of Spanish history and tradition, on which he has written many volumes, settled upon this picture and placed it as a frontispiece in his revised life (1850) of Christopher Columbus. Irving's search for a portrait for this purpose was by no means a short one. He had access to all the public and private libraries of the kingdom, which were freely opened to him, and it was Moro's famous work that honored that of Irving. The great author in speaking of the painting, says: "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."

Fernando Columbus, in his "Hist del Almirante Don Christ Colon" says: "The Admira-

was a man well formed and above the middle height, his head was large, his cheek bones rather high, his cheeks neither fat nor lean, aquiline nose, his eyes small, light blue or gray with the white parts rather inflamed." Mr. Prescott says: "He had a majestic presence, with much dignity and at the same time much affability of manner." Irving continuing says: "The description in the above work freely bears out the above translation and leaves no doubt as to its identity."

## MARGARET

Margaret, of Parma, was regent under Philip II of the Netherlands, and was the illegitimate daughter of Charles V. and Margaret van Gest, wife in turn of Alessandro di Medico, Duke of Florence, and Octavus Farnese, Duke of Parma, and Piacenza, and mother of the celebrated Alessandro Farnese.

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SIR ANTONIO MORO.

were not confined to portraits. He painted several historical subjects for the royal collection in Spain, most of which perished in the conflagration of the palace of the Pardo. He died in Antwerp. Among his better works are the following:

Berlin Gallery—Three Male Portraits.

Brunswick Gallery—The Man with the Gloves.

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Brussels Gallery—Portrait, Unknown.

Dresden Gallery—Two Male Portraits.

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London Portrait Gallery—Portrait of Sir Thos. Gresham (one of Moro's finest works).

Madrid Gallery—Thirteen Portraits.

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Petersburg, Hermitage—Portraits of Sir Thos. and Lady Gresham.

Vienna, Belvedere—Portraits of Queen Mary and six others.

Chicago Libby Prison Museum—Portrait of Columbus.

## LIFE OF COLUMBUS.

Christopher Columbus, discoverer of America, was born at Cogerio, twenty miles west of Genoa about 1435 and died at Valladolid,

Spain, May 20, 1506. He was the eldest son of Domenico Colombo, a cloth weaver, although his ancestors followed the sea. At the age of ten he was sent to the University of Pavia and studied many of the sciences bearing on navigation. Entering the Genoese marine in 1450 he continued in it twenty years. In 1470 he went to Lisbon, where he remained until 1484, supporting himself by drawing charts in conjunction with his brother and making occasional voyages to Madeira, the Canaries, Azores and the Portuguese settlements in Africa. Columbus had by this time matured his views, that the earth was spherical, that Asia extended to the parallel now known as 180 degrees, east from Greenwich, that a navigable ocean only intervened, and that not more than one-fourth of the earth's circumference separated Europe and Asia. He applied for aid in finding this western route to India, first to the Republic of Genoa and subsequently to either Alfonso V. or John II. of Portugal. The latter was interested, but his council voted against helping the enterprise. Hopeless of success in Portugal, he set out for Spain with his son Diego, and while awaiting the result of his application for aid to Ferdinand and Isabella he served in the war against the Moors of Grenada. Finally, with the aid of the Spanish sovereigns, three small ships were fitted out at Palos and sailed August 3, 1492. October 12, 1492, after having been at sea seventy-one days, the "Pinta" fired a gun, the signal for land. This land he took possession of in the name of the Crown of Castile, and named the island San Salvador. He also discovered others of the West India Islands and built on the bay of Caracola a fort with the timbers of the "Santa Maria," and stationing thirty men in it sailed for Spain January 4, 1493, taking with him several of the natives. He was well received by the Spanish Sovereigns, confirmed in all the dignities previously bestowed and given command of seventeen ships and fifteen hundred men to prosecute the discovery. With this fleet he sailed from Cadiz, September 25, 1493, discovered the Windward Islands, Jamaica and Porto Rico, and founded a colony at Hispanola, of which he left his brother Bartholomew lieutenant governor, and reached Cadiz June 11, 1496. In 1498 he discovered the main land near the mouth of the Orinoco River. He never, however, lost the delusion that it was the eastern coast of Africa, and he died ignorant of the grandeur of his discovery. The discoverer of the New World died at the age of seventy. About 1470, while at Lisbon, he married Felipa, a daughter of Bartholomew di Palestrello, a distinguished Italian navigator.



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. Columbo," 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, anchor, sword and ships, 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.
- NINTH.**—It was not until January, 1893, that a crest representing two chickens fighting, etc., was discovered on the ring of the left hand. It is that of the Palestrello family, the noble wife of Columbus, and establishes the fact of their marriage.
- TENTH.**—It is the only portrait or anything else that has his complete coat of arms given him, without the castle and lion combination of Ferdinand and Isabella, that we see in prints and much used with the islands and anchor only.
- ELEVENTH.**—Received the highest award at the World's Columbian Exposition, Chicago, La Rabida Convent exhibit.





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

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# MORO'S GREAT WORK....

Sir Antonio Moro's three-quarter life portrait of Christopher Columbus, owned by Charles F. Gunther, and placed temporarily in the Libby Prison War Museum, Chicago, of which Mr. Gunther is President, was executed about 1543 or 1545 from two miniatures originally done for the Court of Spain. This portrait was done at this court for Margaret, regent of the Netherlands, and the great navigator undoubtedly sat for the miniatures from which it was executed. The painting is the first exhibit to arrive in Chicago for the World's Fair. The fact that it was executed for royalty is proven by the golden crown that surmounts and honors the frame. The execution of the portrait is in the style of the old masters, Valazquez and Rembrandt, and is remarkable for its coloring and life-like appearance. The frame spoken of above, which was made at the same time as the portrait, is fully as interesting as the canvas. It is fashioned with superb skill and is a grand mass of intricate carving. It is gilded and on the top there is the coat-of-arms and quarterings of Columbus, the oyster shell, the anchor and the sword.

Unusual importance and value is attached to this portrait from the fact that Moro was one of the masters of his time, and that so great and talented an admirer as Washington Irving, after searching throughout Europe, and also during his long residence in Spain as United States Minister to that court, and known to be a great lover of Spanish history and tradition, on which he has written many volumes, settled upon this picture and placed it as a frontispiece in his revised life (1850) of Christopher Columbus. Irving's search for a portrait for this purpose was by no means a short one. He had access to all the public and private libraries of the kingdom, which were freely opened to him, and it was Moro's famous work that honored that of Irving. The great author in speaking of the painting, says: "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

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.....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.



CHRISTOPHORUS COLUMBUS

LIGVR, INDIARVM PRIMVS INVENTOR

Anno

1.4.92.

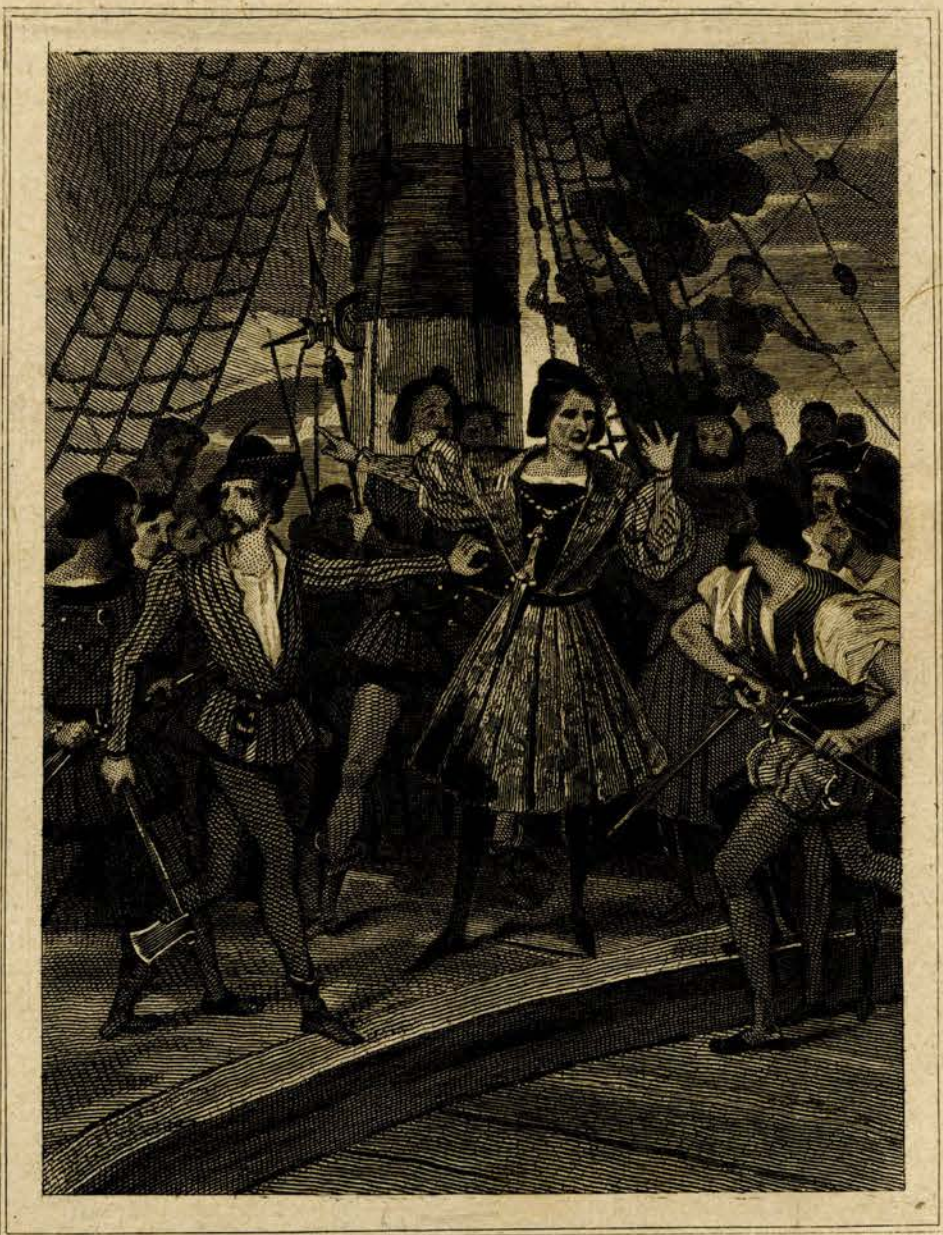


QVI RATE VELIVOLA OCCIDVOS PENE TRAVIT AD INDOS,  
PRIMVS ET AMERICAM NOBILITAVIT HVMMVM,  
ASTRORVM CONSVLTVS ET IPSO NOBILIS AVSV,  
CHRISTOPHORVS TALI FRONTE COLUMBVS ERAT.

1G3890D 38947

Extrait des Voyages de Se Bry.  
Archives de la Ville de Montréal





A. Dézéria del.

1827.

A. Moiré sculp.

1G3890D

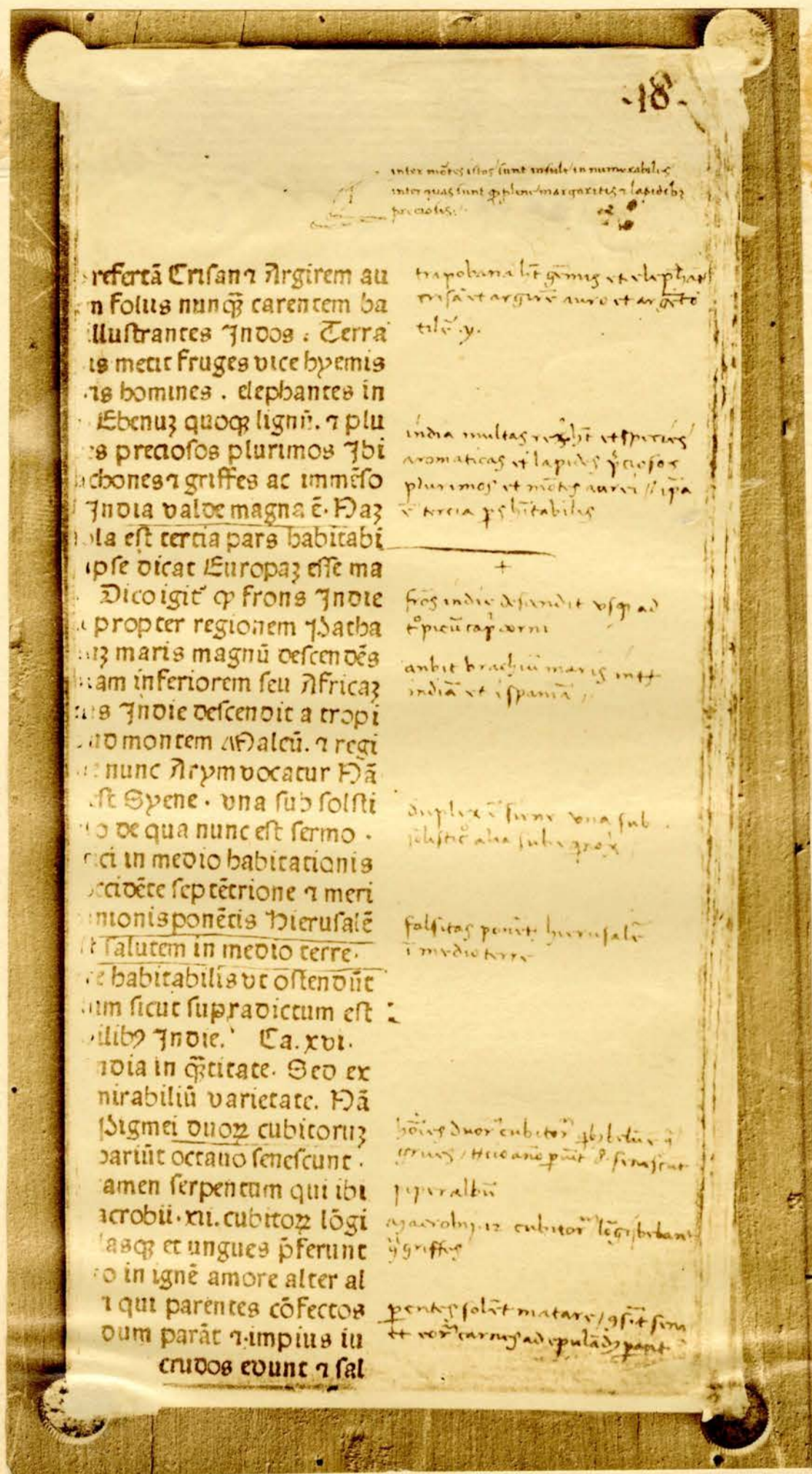
39948

Christophe

Colomb maîtresant soldat  
en mer



Nº 1.



" La nota fotografada y marcada en su vuelta con el Nº 1, está tomada de la página 18 del volumen escrito por Pedro, Cardenal de Alzaco y Juan Berme "

( Simones, Bibliotecario de la Columbina )



165. PTOLEMY—*Recto of the first leaf:*

1532.

**Ptolomei || Tabulæ Geo ||**  
graphicae || Cum Eandem anno || tationibus  
eggre || gie illustratae. ||

The above title, in the copy before us, is only a fac-simile, but it seems to have been copied from the original.

*Recto of the next page, printed:*

ARGENTORATI || apud Petrum Opilionem.  
M.D.XXXII.

\* \* Folio; title one leaf + cx numbered leaves, followed by eight maps, covering each two leaves, + two unnumbered leaves. The last map bears no title; but, west of Iceland, there is represented a large continent "Inde continuatur littori terræ Baccallaos, 356-60," which contains the following inscriptions: TERRA BACALLAOS, VLTERIORA INCOGNITA GRONLANDIA, HVETSARGH PROMONT.

(Private Library, New York.)

See verso of the ninety-second leaf for interesting matter touching Cabot and Cuba.

*Direct reference: Bibliotheca Heberiana, Part v, No. 5388 (?)*

166. LORITZ OR GLAREANUS—"de *Geographia* liber. Franc. 1532 fol. ab ipso auctore tertio recognitus."

(*Athenæ Rauricæ*<sup>1</sup>.)

Evidently an error, as we give (Nos. 142, 143, 147) editions dated 1527, 1528 and 1530.

<sup>1</sup> *Sive Catalogus Professorum Acalem. Basiliensis*, p. 251.



-I487-

Colomb, Christophe, découvreur de  
L'Amérique en I492. Fac-similé  
photographique de son écriture en  
marge.



No 2.

vlē caucasi ad oceanum innum  
merabiles uat gētes. qd  
ab occ<sup>ti</sup> thanais fl. raborie.  
rag fl.

A. dicit de Scythia

de scythia ut tartara hinc origines  
Mag<sup>s</sup> kan qui clauis rex regum  
nocupat<sup>ur</sup>

\*  
+ ab abue<sup>r</sup> origine scythos

ex terra p<sup>er</sup> hinc v<sup>er</sup> bellicotenus  
hois forma reliq<sup>ue</sup> uiper<sup>e</sup> q<sup>ue</sup> pueri  
gemit q<sup>ue</sup> non scythia

pulto r<sup>u</sup>napis f<sup>er</sup> vlē th. m<sup>o</sup> fl.  
vlq<sup>ue</sup> ad Tracia subgr<sup>o</sup> r<sup>u</sup> de inde  
Altra p<sup>er</sup> ad nilu fl. r<sup>u</sup> vlq<sup>ue</sup> ad orient<sup>e</sup>  
oceanum //

notu p<sup>er</sup> iponto i<sup>n</sup> chironico mag<sup>s</sup> e<sup>st</sup> popu  
latum q<sup>ue</sup> r<sup>u</sup> g<sup>er</sup>u i<sup>n</sup> tartara

phagos: qui ultra hos habitauere Thoonas: & alias ci  
sum paruas gentes que australia caucasi occupant: loc  
que ponti Septentrionale latus: ultra Caucasum usque  
anum innumirabiles iacent gentes: quas ab occidenti  
claudit ab oriēti ut Ptholomeo placet Ras fluuius: u  
ni Plinio & multis alus lōgissimus Caspii maris sinu  
qui hanc terram incolunt scytharum nomine continer  
uis Ptholomeus Sarmathas appellat: quos Bisfariam  
est: & alios aliaticos uocat a Thanaï usq; ad flumen  
os Europes: qui germaniam inter Thanaïm iacent. Sc  
ro ultra & intra Imaum montem collocat: ut a nobis  
tum est. Scriptores alii Scytharum nomen multo m  
unt: quos a germanico limite usque ad ipsos Seras: &  
pelagus occupare arbitrantur: & sicut habitabilis ter  
Ethiopyibus tradiderunt: pari modo Septentrional  
quos cum Sarmathis confuderunt. Diodorus Scythia  
tem apud Araxim flumen originem habuisse putat: p  
ab initio nationem fuisse & modicę terre cultricem: a  
ignobilitatem a uicinis contemptam: nactęque deince  
quendam bellicosum: & militari uirtute p<sup>re</sup>cipuum a  
pliasse montanos: quod usq; ad Caucasum: Campestr  
usq; ad oceanum & Meotidem flumenque Thanaï  
lam quoque adducit natam apud Scythas ex terra uir  
bellicotenus hominis forma reliqua uiperę que pueri  
erit nomine scytham: qui omnium ante se clarissimus  
nōmen ex se populis uocabulum indiderit: inter cui  
ros duo fratres extiterint summa uirtute: alter Pluto:  
appellatus: q<sup>ue</sup> magnis rebus gestis regno inter se diuis  
populos Plutones: alteros napas uocitauerunt: quoru  
nies regiones ultra Thanaïm usque ad Traciam sub  
si que deinde in alteram partem armis ad nilum ex  
nerit: redactis in potestatem omnibus que inter  
tibus & usq; ad orientis oceanum: & mare ca  
protēderit: multosq; reges habuit memoria

La designada col el 2 lo está de volumen escrito  
por Pio II. Pontifici<sup>o</sup> y sacado de la pacina 22

Maximi Pintorii uicini uicini p<sup>er</sup> hinc. Cuius locorum descriptio non p<sup>er</sup> hinc  
Asia minor incipit — (fol. 1487 — Venise?)

Ouvrage de AEneno Sylvius



Direct references: { MAITTAIRE, *Annales Typogr.*, Vol. II, Part II, page 743.  
 PANZER, *Annales Typogr.*, Vol. VI, page 445.  
 MEUSEL, *Bibliotheca Historica*, Vol. III, Pt. I, page 271, sq.  
 ARGELATUS & SAXIUS, *Biblioth. Script. Mediol.*, col. 1941.  
 SCHLÖZER, *Briefwechsel m. histor. Inhalts*, Pt. II, page 207, sq.  
*Bibliotheca Heberiana*, Part VI, No. 2414, and Part VII, No. 3944.  
*Bibliotheca Browniana*, page 15, No. 50.  
 BRUNET, Vol. I, col. 294.  
 EBERT, No. 13319.  
 GRAESSE, Vol. I, page 130.

1530.

161. MAFFEI OF VOLTERRA—"Commentariorum urbanorum Libri XXXVIII, Bafil. 1530. f."

(MEUSEL<sup>1</sup>.)

162. RESENDE (A. A. DE)—*Recto of the first leaf:*

EPITOME RERVM GESTARVM || 1531.  
 in India a Lusitanis, anno superiori, iuxta  
 exem-||plum epistolæ, quam Nonius Cug-  
 na, dux Indiæ || max. designatus, ad regem  
 misit, ex vrbe Ca- || nanorio, IIII. Idus  
 Octobris. Anno. || M.D.XXX. || Auctore An-  
 gelo Andrea Resendio Lusitano. ||

Louanii apud Seruatium Zaffenum, An-  
 no || M.D.XXXI. Mense Iulio. Ad si- || gnū  
 Regni cælorum. ||

\* \* 4to, title one leaf + fifteen unnumbered leaves.

(Private Library, Providence.)

<sup>1</sup> *Biblioth. Histor.*, Vol. I, Part I, page 281; and FABRICIUS, *Bibl. Lat. Med.* Vol. VI, page 142, who also mentions: "*Commentarii rerum urbanarum*, lib. XXXVIII, cum Oeconomico Xenophontis. Paris, apud Jod.—Badium 1526," and a life of Alexander VI by the same author (*Vita Sixti IV, Innocentii VIII, Alexander VI & Pii III*; Venet, 1518, fol.), which may contain additional details concerning the first voyage of Columbus and the Embassies of Obedience intrusted to Bernardin de Carvajal and Francisco de Almeida.



6  
 cosa le falta q sea en el poder de la gente ya darsela //  
 o q señor con bueno q dessea q haga la gente co q  
 le sea a cargo // de dia y de noche y todos momentos  
 le debrian las gentes dez gratias deuotissimas //

y yo dije arriba q qdava mucho por cumplir de las pro-  
 phecias / y digo q son cosas grandes en el mundo / y  
 digo q la señal es q nro señor da pruea en ello. El  
 predicar del euangelio en tantas tierras de la poca tpo  
 a ca me lo dice.

.B. / El abad Iohann / calabris / dize q habia de salir  
 de españa quien habia de edificar la casa de  
 monte sion //

.A. / El cardenal pedro de ayllaco / much tiempo de fin de la  
 secta de mahoma y del venymiento del ante xpo endon  
 titulado Origo // de concordia astronomie veritatis &  
 narrationis historia // en el Effata Mess de muchos  
 astrónomos. sobre las diez Revoluciones de Saturno //  
 y en especial en el fin del dicho libro en los nueros post  
capitulos //

"La que lleva el n.º 3 lo está del Codice autografo que  
 se cita de D. Cristobal y en el final de una carta que  
 escribio a los Reyes".

"De la Obra escrita por el cardenal Pablo de Venecia [ de medicina ]  
 no se ha sacado nota alguna por que sus notas marginales son  
 muy diminutas". Linnæus.

elles manuscrits que en elles auantant de  
 plus interessantes que tout le reste!



1531. We found this work in a library devoted exclusively to America, but, as far as we can recollect, failed to discover anything relating to the subject before us. The title, as well as Meusel's notice<sup>1</sup>, indicates that the work belongs to the *Bibliotheca Asiatica*. There were three Portuguese Resendes, who were contemporaries, viz.: Andrew Falcam de Resende, a Portuguese poet, who died in 1598; Garcia de Resende, the historian and poet, who died in 1554, and whose *Chronica* we notice, *infra*, after quoting it in reference to the disposition evinced by the noblemen of the court of John II to murder Columbus when he landed at Rastello (*supra*, page 6); and the present Angelo Andrea de Resende, born in 1498, a prolific writer and a great antiquarian, who died, universally respected, in 1573. The reader might consult with advantage the works of I. da Sylva<sup>2</sup>, Barbosa y Machado, and de Figaniere<sup>3</sup>, to ascertain whether among the numerous plaquettes published by A. A. de Resende, some, now extremely rare, do not refer to America or at least to Brazil.

Direct references: { *Bibliotheca Grenvilliana*, page 601.  
 { *Bibliotheca Browniana*, page 16, No. 51.

1532. 163. MARINEO (L.)—"Opus de Rebus Hispaniæ memorabilibus, Compluti, Mich. de Eguia, 1532, folio."  
 (*Bibliotheca Heberiana*<sup>4</sup>.)

164. BORDONE (B.)—"Ifolario, Vinegia, Zoppino, 1532, folio." (GRAESSE<sup>5</sup>.)

<sup>1</sup> *Bibliotheca Historica*, Vol. v, Pt. 1, p. 236. *nales*, Vol. IX, p. 442; FREYTAG, *Analecta*, p. 57. Under the date of 1539, we describe, *in extenso*, an original copy of this work.

<sup>2</sup> *Diccionario bibliogr. portuguez estudos applicaveis a Portugal e do Brasil*.

<sup>3</sup> *Bibliografia Historica Portugueza*; Lisbon, 8vo, 1850.

<sup>4</sup> Part II, No. 3618, and PANZER, *An-*

<sup>5</sup> Vol. 1, p. 495. The *Trésor* is the only work we could find which mentions this edition.





L'almirant-mayor de las Indias  
 y gobernadur general de las yndias etc

S. A. S.  
 X M Y  
 XPO FERENS.

1509/

Portrait of Columbus.

*From De Bry's Voyages.*