

the more because it is still disputed, and perhaps doubtful, where the ashes of our great voyager now repose.<sup>1</sup> It is claimed in Cuba, that those remains were transported to that island in 1796; but San Domingans assert that they then, with pious fraud, delivered up only sham relics, while retaining and secreting the veritable treasure. Be this as it may, and though every bone of Columbus shall turn to dust, till the world can boast no hair of him for memory, thanks to Giovio and his artists, his face, his form, his habit as he lived, triumph over death, and, enshrined in our historic hall, thanks to you, they shall become as familiar as household words to the people of this Commonwealth, where you have served as chief magistrate longer than any other man. In the new and noble gallery now in preparation for our pictures, your benefaction shall close the grandest vista. *Esto perpetua!*

NOTE.—Having begged information regarding the portrait of Columbus now in the New York capitol of Dr. H. A. Homes, the State librarian, that gentleman has brought to my knowledge several interesting particulars which have long lain, as it were, buried alive, in the *Appendix to the Journal* of the New York State senate for the year 1850, pp. 788-792. The substance of the details there given is as follows:

The Columbian portrait given, in 1784, by Maria Farmer to the senate of New York, was accepted with grateful acknowledgments. At that time the city of New York was the seat of the State government, and when, in 1797, the capital was removed to Albany, this picture was left behind. It seems to have been forgotten, and continued neglected or abstracted for many years. On the 26th of March, 1827, however—thanks perhaps to the publication of Irving's biography—it was resolved by the senate in Albany, that the Maria Farmer portrait of Columbus be removed from the city of New York, and put up in some suitable place in the senate chamber. Accordingly, the clerk of the senate visited the city of New York, and, after considerable search, discovered in the garret of the city hall, and identified, the Farmer portrait. Onward from that era this picture has hung either in the senate chamber or in its ante-room, and for some years over the fireplace, so that it became much warped and injured. Hence, in 1850, it was "restored without changing the picture," by New York artists, and came to be regarded as one of the principal ornaments of the senate chamber.

Leisler, from whom the Columbian portrait had descended to Maria Farmer, had visited Europe, traveling over all its countries. While abroad, he probably procured this portrait, and that from some one of his kindred,

<sup>1</sup> *Los Restos de Colon*, Madrid, 1879.