Toronto, declaring that he had discovered what he believed to be a contemporary portrait of Marquette. In the course of the correspondence which ensued, Mr. McNab reported that in the winter of 1896–97, while walking along Little St. James street, Montreal, he "overtook two French boys drawing a hand-cart loaded with rubbish and scraps of broken boards, on top of which was thrown an old panel, the shape of which attracted my attention. Picking it up, I inquired as to where they had found it. 'O, all of this wood is from an old house.' But they would not speak further, whether from fear or ignorance; however, they were pleased to part with it for a little silver."

Mr. McNab says that at the time he thought little of the panel, save that it appeared to hold an old picture. After keeping it until the autumn of 1899, he began to remove "the dirt which was held fast with many coats of varnish . . . . and it has taken much time and great care, owing to the cracked condition of the paint. The face is a wonderful fine example of modeling and coloring, and could be mistaken for a work of Rembrandt, were it not for the signature, 'R. Roos, 1669,' above which are two lines which I take to be as explanatory of the model; though cracks and dirt have defaced most of the words, save 'Marquette de la Confrérie de Iésus' which is quite legible. On the back of the panel, which is 13¾ x 17¾ inches, and about half an inch thick, there has been carved 'Pere Marquette,' strong and deep—but this carving evidently is not by a contemporary." The foregoing account is an amalgamation of several letters by McNab.

Photographs of the panel, both front and back, were secured through Mr. McNab's helpful kindness, and sent to Father Jones, at Montreal, and the latter, with characteristic thoroughness, reported at intervals upon his investigations. Writing in March, 1900, he said: "The cracked state of the surface, evidenced by the photographs, is a prima facie indication that the work is not of recent date. The artist must have been one of no small merit: as the details of the face are so exquisitely reproduced, and the features as perfect as if taken with a camera. The painting is the representation of a man of the years of Marquette in 1669, who, as we know, was born June 1,* 1637. The placidity of expression, and the absence of all trace of that airy arrogance which characterizes the fanciful features and attitude of Trentanove's statue, correspond perfectly with what we know of Marquette's gentle and unassuming nature. As for the style of the lettering in the name

*Until quite recently the accepted date of his birth was June 10; but a close inspection of the records in France shows that "1° [die] Junii" was mistaken for "10 Junii."