

45 (p. 172).—In the *Répertoire du Clergé*, his name is erroneously given as *Quoad*.

46 (p. 173).—Father Martin classed Boismilon among the lay brethren; he was certainly a priest, as he made his profession of the four vows at Quebec, June 21, 1740.

47 (p. 174).—His one signature, in the archives of St. Mary's College, Montreal, has more the appearance of "Bonnocamps" than "Bonnecamps."

48 (p. 175).—The commemorative document deposited in the corner-stone of the Quebec cathedral, laid Nov. 24, 1748, contains, among others, the name "D. Le Bansais, vice-pastor."

49 (p. 176).—He signed an act, adding "Jesuit" after his name, at the Hôtel-Dieu, Quebec, on Jan. 13, 1780, seven years after the suppression of the Society.

50 (p. 179).—As a constitutional priest, he had been appointed curé of the Cathedral of Montpellier, and died suddenly on his way to that city.

51 (p. 210).—*An alleged portrait of Father Marquette.* In sundry volumes of our series, we have published photo-engravings of the several oil portraits of Jesuit missionaries to New France painted by Donald Guthrie McNab, now of Toronto, for St. Mary's College, of Montreal. These were chiefly based upon authentic contemporary engravings, and are considered creditable likenesses of the early Fathers. Father Jacques Marquette is not represented in the McNab portraits, because no likeness of that famous missionary was then known to exist. A letter of Father E. Mollet, then at Laon, France (the birthplace of Marquette), to Father Felix Martin, dated Aug. 19, 1846, and preserved in the archives of St. Mary's College, shows that at that time there was no tradition surviving in the Marquette family relative to the existence of a portrait of the famous missionary explorer.

Rev. A. E. Jones, S.J., the archivist of St. Mary's College, writes to the Editor: "Jacques Viger, the first mayor of Montreal, though an indefatigable seeker for anything of interest concerning Marquette, makes no mention, in his voluminous notes, of any likeness of the great discoverer; nor does he hint at the existence of any in Canada or elsewhere. Had it been in the custody of any of the religious communities, he certainly would have ferreted it out, as he had done in the matter of portraits of other Canadian celebrities. Bibaud, *jeune*, in his *Panthéon Canadien* (1858), p. 301, gives a list of Viger's successes in this field of research."

Out of this darkness, there has at last come a hopeful ray of light. February 19, 1900, the artist McNab wrote to the Editor from