

cut into the wood on the reverse of the panel, I attach no importance to it; it is evidently an afterwork, and not being in keeping with the writing of the time, say the middle of the 17th century, can give us no clue to the age of the painting. As there is no trace of the artist's name or of the date of the prints sent me, I can form no opinion as to the concordance of the lettering with the literal or numerical characters of the period.

"Marquette reached Canada in September, 1666. The date on the portrait is 1669. Consequently, it is either a copy of an original existing previously to that date in France, or else we must say that it was executed in Canada. The latter supposition is not admissible. The artist's signature is R. Roos. There were several painters of that surname, but no 'R.' Roos. Elihu Rich's *Handbook of Biography* (London, 1863) gives the following: John Henry, a pupil of Adrian de Bie, 1631-1685; Theodor, his brother, 1638-1698; Philip, second son of John Henry, commonly called 'Rosa de Tivoli,' from his long residence there, a great painter of animals and landscapes, 1655-1705; John Melchior, brother of the latter, 1659-1731; Joseph, grandson of Philip, a painter and engraver, about 1728-1790; and finally Nicholas Roose (sic), whose proper name was Liemacker, a painter of Ghent, 1575-1646.

"Relying upon the dates just given, it could be a production of John Henry, or Theodore, or Philip, or lastly of John Melchior; but if the 'R.' as an initial of a baptismal, or in a particular case, of an assumed name, be correct, it would point to Philip, who on this occasion, would be presumed to have signed 'R[osa] Roos.'

"The social standing and easy circumstances of the Marquettes—who formed one of the 'first families,' if not the most distinguished, of Laon—would, of course, account for their employing so eminent an artist to duplicate, in 1669, a painting then in their possession; for Marquette himself was already in Canada, or rather at the *mission du S. Esprit* on Lake Superior. Nor must it be forgotten that as yet he had in no wise distinguished himself as a great discoverer, so that the duplicate would have been ordered by some one of his relatives merely as a remembrance of an absent member of the family: although there is no record of this copy, or of any other, ever having been sent out to Canada. There is no record of any such portrait in the official inventory (Québec, March 28, 1800) of Father Casot's effects, which was made immediately after his death (see *Rapport du Comité Spécial de la Chambre d'Assemblée &c.*, 1824, pp. 232 et ss.). Moreover, the archives of the various religious communities of Quebec are silent on the point.

"Since the history of this interesting panel is unknown, the whole question of its genuineness and authenticity must be decided by a