

**CIHM  
Microfiche  
Series  
(Monographs)**

**ICMH  
Collection de  
microfiches  
(monographies)**



**Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques**

**© 1996**

## Technical and Bibliographic Notes / Notes technique et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modifications dans la méthode normale de filmage sont indiqués ci-dessous.

- |  |   |
|--|---|
| <p><input checked="" type="checkbox"/> Coloured covers /<br/>Couverture de couleur</p> <p><input type="checkbox"/> Covers damaged /<br/>Couverture endommagée</p> <p><input type="checkbox"/> Covers restored and/or laminated /<br/>Couverture restaurée et/ou pelliculée</p> <p><input type="checkbox"/> Cover title missing / Le titre de couverture manque</p> <p><input type="checkbox"/> Coloured maps / Cartes géographiques en couleur</p> <p><input type="checkbox"/> Coloured ink (i.e. other than blue or black) /<br/>Encre de couleur (i.e. autre que bleue ou noire)</p> <p><input type="checkbox"/> Coloured plates and/or illustrations /<br/>Planches et/ou illustrations en couleur</p> <p><input type="checkbox"/> Bound with other material /<br/>Relié avec d'autres documents</p> <p><input type="checkbox"/> Only edition available /<br/>Seule édition disponible</p> <p><input type="checkbox"/> Tight binding may cause shadows or distortion<br/>along interior margin / La reliure serrée peut<br/>causer de l'ombre ou de la distorsion le long de<br/>la marge intérieure.</p> <p><input type="checkbox"/> Blank leaves added during restorations may appear<br/>within the text. Whenever possible, these have<br/>been omitted from filming / Il se peut que certaines<br/>pages blanches ajoutées lors d'une restauration<br/>apparaissent dans le texte, mais, lorsque cela était<br/>possible, ces pages n'ont pas été filmées.</p> <p><input type="checkbox"/> Additional comments /<br/>Commentaires supplémentaires:</p> | <p><input type="checkbox"/> Coloured pages / Pages de couleur</p> <p><input type="checkbox"/> Pages damaged / Pages endommagées</p> <p><input type="checkbox"/> Pages restored and/or laminated /<br/>Pages restaurées et/ou pelliculées</p> <p><input checked="" type="checkbox"/> Pages discoloured, stained or foxed /<br/>Pages décolorées, tachetées ou piquées</p> <p><input type="checkbox"/> Pages detached / Pages détachées</p> <p><input checked="" type="checkbox"/> Showthrough / Transparence</p> <p><input type="checkbox"/> Quality of print varies /<br/>Qualité inégale de l'impression</p> <p><input type="checkbox"/> Includes supplementary material /<br/>Comprend du matériel supplémentaire</p> <p><input type="checkbox"/> Pages wholly or partially obscured by errata<br/>slips, tissues, etc., have been refilmed to<br/>ensure the best possible image / Les pages<br/>totalement ou partiellement obscurcies par un<br/>feuilleton d'errata, une pelure, etc., ont été filmées<br/>à nouveau de façon à obtenir la meilleure<br/>image possible.</p> <p><input type="checkbox"/> Opposing pages with varying colouration or<br/>discolourations are filmed twice to ensure the<br/>best possible image / Les pages s'opposant<br/>ayant des colorations variables ou des décolorations<br/>sont filmées deux fois afin d'obtenir la<br/>meilleure image possible.</p> |
|--|---|

This item is filmed at the reduction ratio checked below/  
Ce document est filmé au taux de réduction indiqué ci-dessous.

	10X		14X		18X		22X		26X		30X	
	12X		16X		20X		24X		28X		32X	

The copy filmed here has been reproduced thanks to the generosity of:

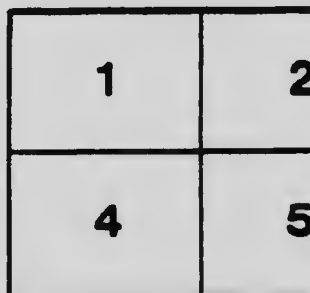
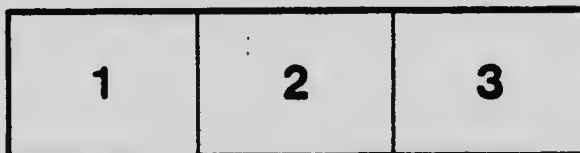
National Library of Canada

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol  $\rightarrow$  (meaning "CONTINUED"), or the symbol  $\nabla$  (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

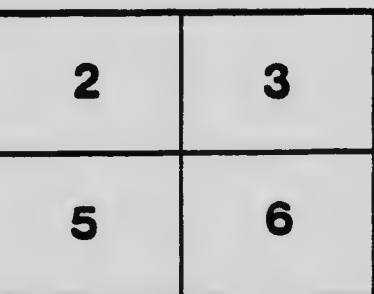
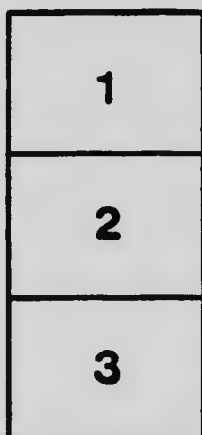
Bibliothèque nationale du Canada

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

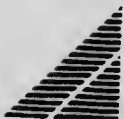
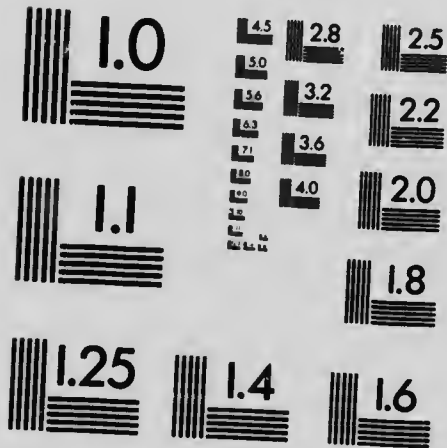
Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole  $\rightarrow$  signifie "A SUIVRE", le symbole  $\nabla$  signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.



# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



**APPLIED IMAGE Inc**

1653 East Main Street  
Rochester, New York 14609 USA  
(716) 482 - 0300 - Phone  
(716) 288 - 5989 - Fax



**This Institution is open to visitors daily,  
Sundays and Holidays excepted.**

---

# **LAVAL UNIVERSITY**

---

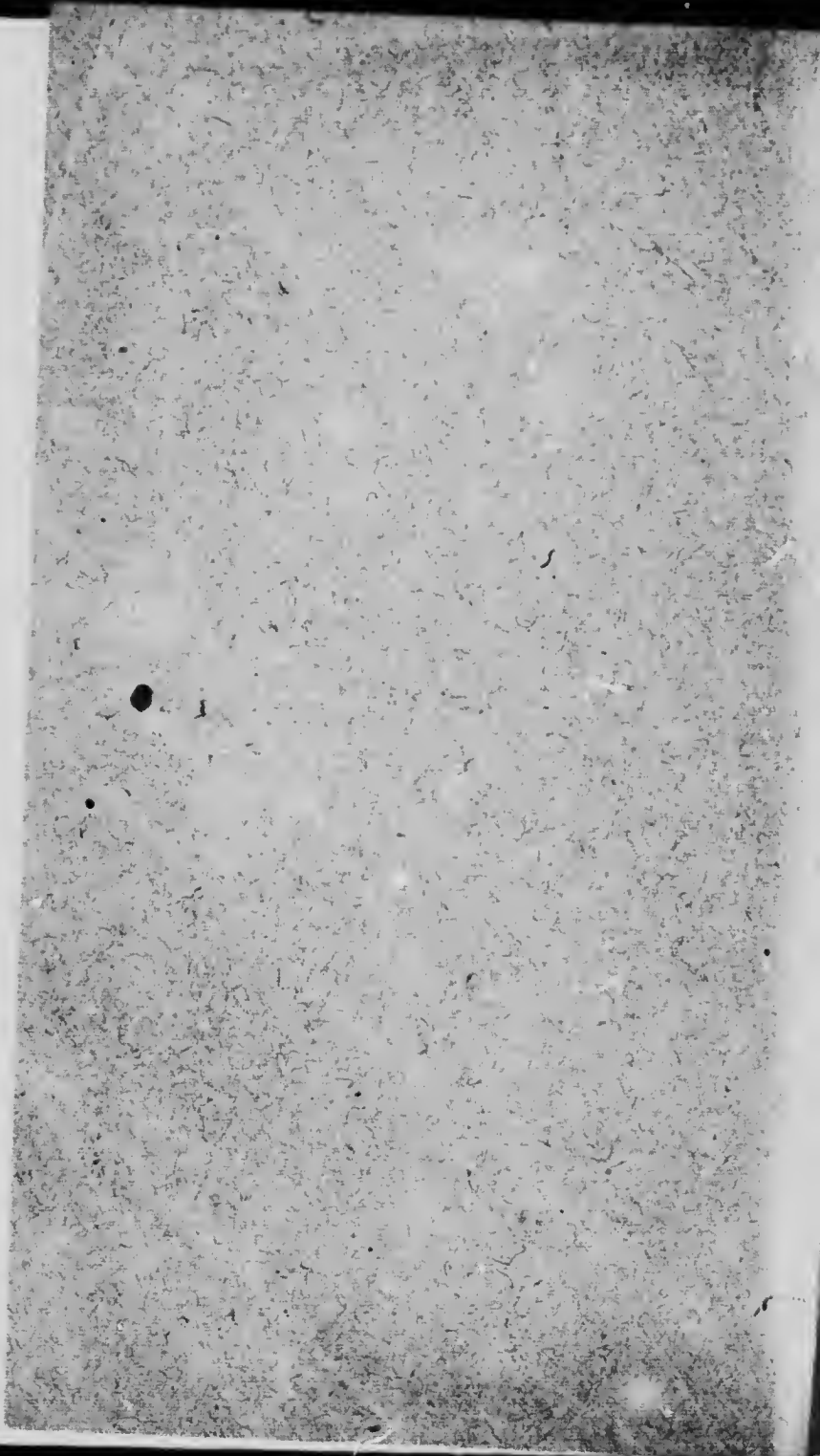
**ENTRANCE FEE: 25 cents.**

---

**Admission on Thursdays, from 1 to 4 p. m.,  
40 cents.**

---

**1907**





**This Institution is open to visitors daily,  
Sundays and Holidays excepted.**

---

# **LAVAL UNIVERSITY**

---

---

**ENTRANCE FEE: 25 cents.**

---

**Admission on Thursdays, from 1 to 4 p. m.,  
40 cents.**

---

**1907**

LE3

L33

U6513

1907

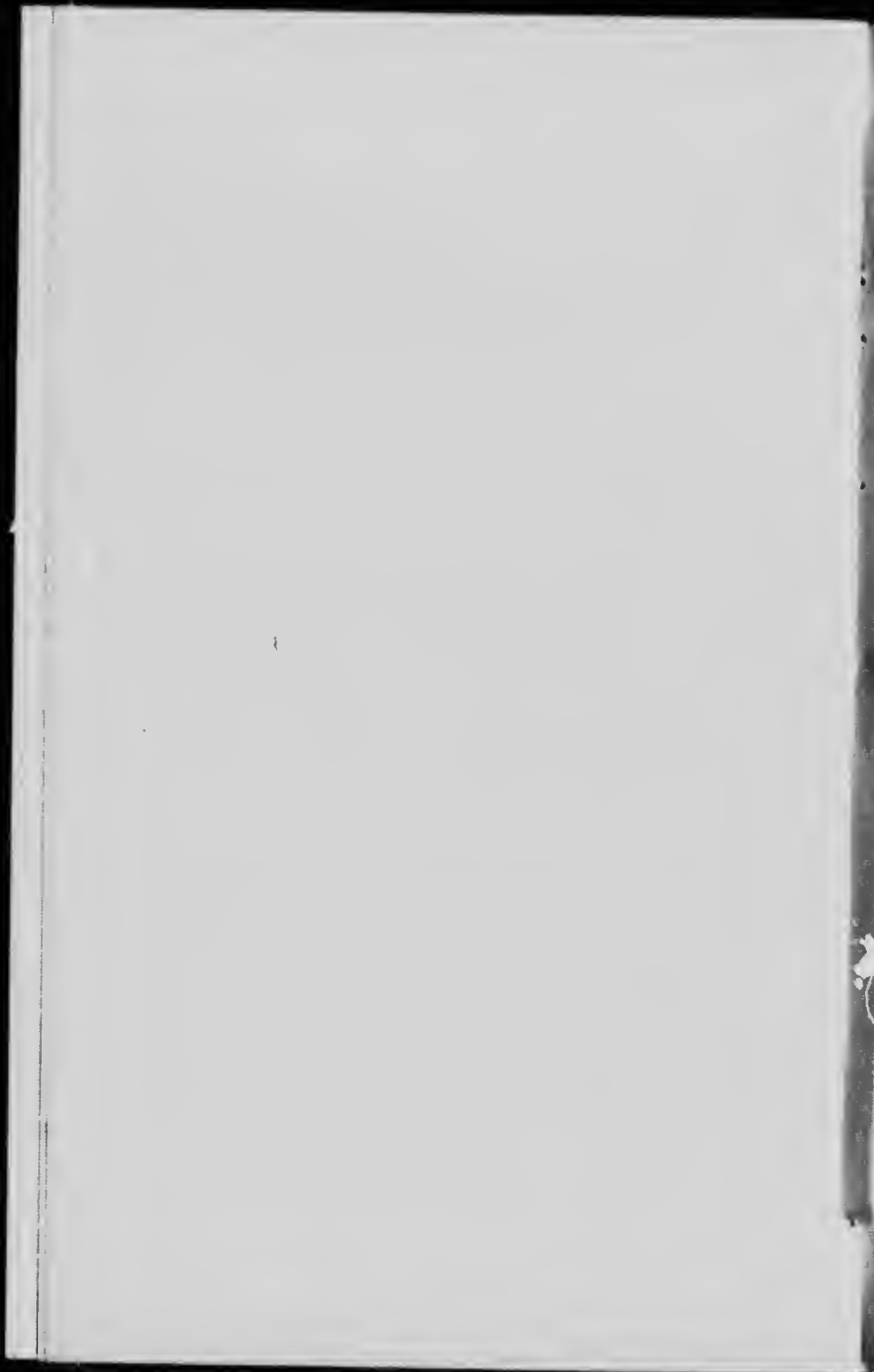
c. 2

**00935911**

# INDEX

---

	PAGE.
Laval University.....	5
Organization of teaching.....	8
Edifices.....	10
Museums .....	13
Gallery of Paintings.....	13
Lecture Hall .....	36
First Anteroom.....	41
Reception Hall.....	45
Second Anteroom.....	47
Cabinet of Natural Philosophy instruments...	55
Mineralogical Museum.....	56
Geological Museum.....	58
Botanical Museum .....	59
Zoological Museum.....	62
Library .....	64
Promotion Hall.....	66
Religious Museum .....	67
Invertebrate Museum.....	68
Ethnological Museum.....	70
Laboratories .....	72
Numismatic Museum.....	73



# LAVAL UNIVERSITY

---

« DEO FAVENTE, HAUD PLURIBUS IMPAR »

---

The Laval University was founded in 1852, by the Quebec Seminary. The Royal Charter granted by H. M. Queen Victoria was signed at Westminster, December 8th, 1852.

By the Bull « *Inter varias sollicitudines*, » April 15th, 1876, the Sovereign Pontiff Pius IX, of glorious and pious memory, has given to the Laval University its complement by granting it the solemn canonical erection with many extensive privileges.

By virtue of this Bull, the University has for Protector, at the Holy See, His Eminence the Cardinal Prefect of the Propaganda.

The Supreme direction of doctrine and discipline, viz, of faith and morals, is vested in a Superior Council, composed

of the Rt Rev. Bishops of the civil Province of Quebec, under the Presidency of His Grace the Archbishop of Quebec, who is also Apostolic Chancellor of the University.

By virtue of the Royal Charter, the Visitor of the Laval University is the Catholic Archbishop of Quebec, who has the right of *veto* over all the rules and nominations.

The Superior of the Quebec Seminary is *de jure* the Rector of the University.

The Council of the University is composed of the Directors of the Quebec Seminary and of the three senior titular professors of each of the faculties.

There are four faculties, viz, that of Theology, of Law, of Medicine and of Arts. The professors of the faculty of Theology are named by the Visitor. All the others are named by the Council and they can be deposed at will. The degrees which the students may obtain in each of the faculties are those of Bachelor, Master or Licentiate, and Doctor.

In June 1907 have been created in the Faculty of Arts a «Central Technical

Preparatory and Geodetic School». Its name implies that it is a graded School.

The *first step* comprises preparatory lectures during *one year* for the examination of pupils who intend to be students at the surveying, architectural and special schools of enginery; also to be admitted by the Board of Engineers.

The *second grade* extends over three years. Here the pupils are prepared to undergo examination for the admission of practice of Surveying and Geodesey in the Province of Quebec and in the Dominion; also to be employed as Topographical Surveyor.

According to the decision of the S. C. of the Propaganda, dated February 1st, 1876, approved by His Holiness, the faculties of the Laval University have been extended to Montreal, granting that city all the advantages of the Laval University. The two sections of Quebec and Montreal have worked identically until 1889. But the Brief *Jamdudum*, dated February 2nd, 1889, has made important alterations and modifications to the decision of February 1876, by giving to the

sections of Montreal a sort of practical independence.

What follows applies only to the organization of the University in Quebec:

### ORGANIZATION OF TEACHING

The academical year comprises nine months and is divided into three terms. The first begins about the 15th of September, and ends at Christmas; the second ends at Easter, and the third about the end of June.

The teaching is given by titular professors, by fellows and by tutors. The first are properly speaking professors; they only can be members of the University Council, and have a debating voice in the council of the faculties. A *titulor* professor in one faculty cannot be appointed titular professor *in another*, but can be a *fellow* or a *tutor*.

The lectures in the faculty of Theology, of Law and of Medicine are *private*. Nevertheless any priest can be admitted to the lectures on Theology; the same rule exists for lawyers and public notaries with regard to the lectures on Law, and



for physicians and surgeons with regard to the lectures on Medicine. In the faculty of Arts, there are *public* and *private* lectures; the latter are for the students of this faculty only.

Once a week, in the private lectures, the professor devotes the time of one lecture to examine pupils on the subjects studied during the week.

At the end of each term, all the students undergo an examination on the different matters taught during the term. The examination, which is oral, is before a jury of three professors. The result, which is inscribed in the registers, is noted by one of the six terms: *Very good*, *Good*, *Sufficiently good*, *Medium*, *Bad*, *Very Bad*, as the case may require. In the particular examination a pupils deserving any one of the last three notes prevents his obtaining any degree, until the objection is removed, at some future time, by a satisfactory examination.

There are two classes of pupils: the *Inscribed Pupils*, or *Pupils*, who have undergone successfully the examination of Inscription in the faculty of Arts; and

the *Students*, who have not undergone that examination. For the faculties of Law and Medicine, the young men who propose to practice as lawyers, notaries or physicians in the Province of Quebec, must, even to be admitted as students, have been admitted by the respective boards of the Bar, the Chambers of Notaries, or College of Physicians and Surgeons of the Province of Quebec. Bachelors in Arts, Letters or Sciences are now admitted by the above Boards and Chamber on presenting their diplomas. These two classes of students are absolutely on the same footing, the only difference consisting in some pecuniary advantages made for the first mentioned.

### EDIFICES

The Laval University is composed of a main building, in which the lectures on Law and Arts are given, which also contains the museums and the library, and of other buildings, the principal of which are the following :

I.—THE MEDICAL SCHOOL, a three story stone building, 70 feet in front. The

lectures on Medicine are given there. It has two museums very complete containing the following collections :

1. The different pathological affections of the body system, monstrosities and compared anatomy. This collection contains over 600 natural pieces, prepared with the greatest care in France, by physicians and naturalists. Many of those pieces are unique ;

2. A great number of pieces preserved in alcohol, showing the pathological state of the fleshy parts. This collection is due to the professors of the University and to the generosity of other physicians who have kindly benefitted the University by the precious result of their experience ;

3. Artificial pieces used for the study of skin diseases and syphilitic affections. This part comprises 250 pieces made in Paris. Owing to the delicate cut of the models, the number and correctness of the details, these artificial pieces are accurate specimens and so instructive, that to see them once is sufficient to recognize immediately in nature the alterations they represent ;

4. A collection of beautiful instruments which, with regard to the number, usefulness, and perfection of the pieces, are not inferior to the finest collections of other large institutions. These instruments were expressly manufactured for the Laval University, in Paris ;

5. A very large and complete collection of medical matter specimens, prepared with care and used by the professor of this branch of medical sciences in illustrating his demonstrations.

Only member of the Medical profession are admitted to visit these museums.

II.—THE THEOLOGICAL FACULTY. A newly finished edifice, 260 feet long, five stories high, built of fireproof materials. The Grand Seminary can accommodate over 100 students in Theology, besides the 40 ecclesiastical professors attached to the house.

III.—THE LITTLE SEMINARY OF QUEBEC is connected with the University. It is the *first affiliated college*, and its class rooms can receive over 550 pupils. Out of this number about 260 are boarders.

One wing of the Little Seminary was

built by bishop Laval himself, towards the end of the 17th century.

### MUSEUMS

The Hall at the entrance of the main building contains several paintings, the work of the Honorable Joseph Légaré.

1. St. Roch Suburb, after the fire of May 28th, 1845, view from the top of Côte-à-Coton, looking towards the east.
2. Niagara Falls.
3. The basin of river Etchemin, at St. Anselm.
4. Niagara Falls.
5. Falls of the Jacques Cartier river.
6. St. Roch Suburb after the fire of May 28th, 1845, view from the top of Côte-à-Coton, looking towards the west.
7. St. John Suburb's destruction by fire, June 28th, 1845; view from the top of old St. John's Gate.

### GALLERY OF PAINTINGS

This museum is composed chiefly of the magnificent gallery of paintings, collected with much care and skill by the

late Honorable Joseph L egar , one of our first Canadian artists. Several of these paintings were sent to Canada by Abb  Desjardins, Vicar General of Paris, who resided a few years in Canada during the French Revolution. He bought very cheap these paintings coming from the shutting of many churches and monasteries and sent them to this country. That accounts for so many old and valuable paintings which are to be seen here.

Many others were bought for Mr. L egar , by Mr. Reiffenstein, during a trip to Europe. This gentleman was fortunate enough to find a whole collection of paintings belonging to a noble family then in financial troubles, which enable him to purchase a good number of them for his friend in Canada.

After this explanation one need not wonder that the gallery of paintings of the Laval University contains one Lesueur, two Parrocel, one Romanelli, four Salvator Rosa, one Joseph Vernet, one Van Dyck, one Simon Vouet, one Tintoret, one Poussin, one Puget, one Albane, one David, etc.

1.—St. Jerome in the desert, *Vignon*.

VIGNON, CLAUDE.—1593-1670. Painter and engraver born at Tours, pupil of Caravage at Rome where he became shortly famous. Visited Spain and returned to Paris. He was created member and Professor of the « Académie Royale » (1651). The facility with which he executed his work was astonishing. He would lay on his colors at once without ever softening them by after-touches. He was a competent judge of old paintings.

2.— Martyrdom of St. Catherine, *F. Chauveau*.

CHAVEAU, FRANCIS.—1613-1676. French engraver, pupil of Lahyre. He left over 953 engravings. He had the habit of making his children read for him after supper, the historical passages relative to the scene he desired to depict, and taking his graver, would at once trace out, on copper, the principal lines of the drawing.

3.—The golden calf, *J. B. Franck, jr.*

FRANCK, JOHN BAPTIST, JR.—1597-1653. Son of Sebastian (who was the pupil of Van Noort). The subjects of his paintings are taken from the Old and New Testament. His compositions are very good; nevertheless he is reproached with representing many subjects on the canvas. This painting has been damaged by unskilful retouching.

4.—Religion and time. Spanish school.  
Allegorical painting containing rich contrasts.

5.—Roman antiquities, *Hubert Robert*.

ROBERT, HUBERT.—1733-1808. Born in Paris, pupil of Michelangelo Slodtz. In order to

study his art, soon went to Rome, where he remained 12 years devoting all his time to the study of Roman antiquities. This piece was painted during his sojourn in Rome. On his return to France, he was elected member of the Paris Academy and on the occasion of his reception executed a magnificent painting of the Roman Pantheon. He is noted for his architectural paintings. Appointed curator of the Louvre in 1801.

6.—Jesus meeting St. Veronica, *Vargas*.

VARGAS, LUIS DE.—1502-1568. Born in Seville. Unquestionably the first painter of his time. The larger part of his works remain at Seville. He painted religious subjects. His master piece « la Gamba » is at Seville in the Cathedral. Studied art in Italy, and for many years resided in Rome. He painted many frescos.

7.—St. Michael triumphing over rebellious angels. Italian School.

8.—School of Athens from Raphael, *Paul, Pontius, Antoine Robert*.

9.—David contemplating the head of Goliath, (Sig.) *Peter Puget*.

PUGET, PETER.—1622-1694. Born at Marseilles. Puget was at the same time a painter and sculptor and an architect. In 1657 he designed and executed the Porte de Ville at Toulon, his first celebrated architectural composition: the caryatids of this gate are among the classics of French sculpture. He is ranked amongst the first sculptors, but this does not prevent his marine paintings and drawings from being greatly admired. Some of his



paintings can be seen at Toulon and Marseille. His style and coloring seem to be an imitation after Buonaretti. Pietro Cortone his master (1643), had him work on the paintings he himself executed in the Pitti palace, at Florence.

10.—Martyrdom of Robert Longé (1764),  
*L. Alliès.*

11.—The daughters of Jethro, *G. F. Romanelli.*

ROMANELLI, GIOVANNI-FRANCESCO. — 1617-1662. Born at Viterbe. Pupil of Dominiquin and Pietro di Cortone. He was elected Prince of the Saint Luke Roman Academy and afterwards called to France where he was commissioned by Mazarin with the execution of many large pieces (1648). His characteristics are a great facility of composition, correct drawing, and very expressive figures. His drawing is considered more correct than even his master's Cortone.

12.—St. Michael vanquishing the devil,  
*S. Vouet.*

VOUET, SIMON. — 1590-1649. Born in Paris, died there June 30th. He studied under his father Laurent. He went to Rome (1624) and was elected member of the Academy of Saint Luke. Appointed principal painter to Urbain VII. Called back by Louis XIII (1627) he was appointed french court painter. He painted for the king panels in the Louvre, Luxembourg, Saint Germain and Palais Royal. Overwhelmed by work he employed pupils in draperies, backgrounds and nearly for the whole canvas except the drawing. He degenerated promptly into the mannerism.

13.—St. Elizabeth of Hungary. School of Verona.

14.—Solitaries of Thebaida. *C.illot.*

15.—Solitaries of Thebaida. *Guillot.*

Both canvases from the old chapel of the Seminary.

16.—Moses. *Giovanni Lanfranco.*

LANFRANCO, GIOVANNI.—1581-1647. Born in Italy, exhibited a remarkable aptitude for painting while serving as a domestic, and was placed by his employer, count Orazio Scotti, with Carrache, and afterwards sent to Florence, Venice, and Boulogne, for study. He was called to assist Carrache in the frescos of the Farnese palace. He was a remarkably rapid painter of fertile imagination, and overflowing with energy and originality.

17.—Martyrdom of St. Stephen. School of Padua.

18.—Italian landscape. *Salvator Rosa.*

ROSA, SALVATOR.—1615-1673. Born at Renella, near Naples; died at Rome. Belongs to the Neapolitan School. He was a pupil of his uncle Paolo Greco and Franconzani. He is said to have learned from the banditti of the Abruzzi many incidents which he afterwards painted. He was presented to Reberia by Falcone and went to Rome in 1635, and soon became famous as a painter, musician and satirical poet. He sympathized with Masaniello in 1646-47, and is said to have been a member of a « *Compagnia della Morte* », formed for the waylaying and killing of Spaniards in Naples. He excelled in battlepieces. He delights in gloomy effects, powerful contrasts

of light and shade, and romantic forms, but completely failed in historical painting. The number of his works of all classes is very great.

19.—Return from the market. School of Antwerp. 17th century.

20.—The Coronation of the Virgin.  
*Tintoretto.*

GIACOMO TINTORETTO.—1512-1594, his real name was Jacopo Robusti; born in Venice. He studied for a short time under Titian, who, jealous of his rapid progress, dismissed him. From Titian he went to Andrea Schiavone. He subsequently began a rigorous course of self instruction and soon rose into great reputation; but the rapidity of his execution made his performances remarkably unequal. Great power and science, superb coloring recommend his works in which are admired the harmony of the composition, the power of the chiaro-oscuro, and the powerful play of light. He may be reproached with lack of symmetry, of taste, of working without a model and of committing grave errors in drawing. The vulgarity of his types are to be regretted, his art is very often defective in nobleness and distinction.

21.—The Honorable L.-H. Lafontaine,  
*Theop. Hamel.*

The property of Mrs A. Lemay.

22.—The Honorable J. Baldwin, *Theop.*  
*Hamel.*

The property of Mrs A. Lemay.

- 23.—Landing of Jacques Cartier at Stadacona and taking possession of Canada in the name of the King of France, *Hawksett*.
- 24.—Shepherd and his flock (ruins in the back ground). Italian school.
- 25.—Coriolanus disarmed by his mother. Roman school.
- 26.—Herodias receiving the head of St. John the Baptist. Italian school.
- 27.—Bag pipe player, copied from Van Dyck. *Molinari*.

MOLINARI or MULINARI, JOHN-ANT.—1577-1640. Born at Savigliano, he followed the style of Annibal Carrache and was surnamed «Carraccino.» His works are often taken for those of Van Ostade. The larger part of his works remain at Savigliano.

28.—Fruit, *Grasdurp*.

29.—Jesus on the cross, *Carracci*.

CARRACCI, LOUIS.—1555-1619. Born in Bologna. He studied in Venice: Titian Tintoretto, Paul Veronese; in Florence: Andrea del Sarto; in Mantua: Jules Romain; in Parma: Mazzulo and Correggio. He fought against *mannerism* and attempted, what was impossible, to combine and amalgamate the best qualities of the great masters of the 16th century; but his paintings are without color and vivacity and his merit is more that of a teacher than of an eminent artist. With

Annibal and Augustin, he opened the famous academy degl'Incaminati.

30.—Hunter and dog fight, *Abraham Rademaker*.

RADEMAKFR, ABRAHAM.—1675-1735. Dutch painter and engraver. This painter's compositions are highly valued. They are natural, animatedly sketched out, and greatly sought for by amateurs.

31.—St. Magdalen, *David*.

DAVID, Ls. ANT.—1648-1730. Born at Laguno. A pupil of Here Proccini, Cairo, Cignani; he excelled in portraiture.

32.—Vase ornamented with flowers, panel, *Fiesne*.

Gift of Mgr A. A. Blais.

33.—Interior of a church, *Peter Neefs, sr.*

NEEFS, PIETER.—1578-1659. Born in Antwerp. A pupil of Hendrick Stenwyck. Well known for his religious paintings and interior of churches. Figures in his pictures are frequently from the hand of Breughel or Teniers.

34.—St. Bartholemew, *Janssens*.

JANSSENS, VICTOR HONORIUS.—1664-1739. Born in Brussels. The duke of Holstein, his patron, sent him to Rome. Court painter at Vienna. He followed the style of Albanè.

35.—Bonaparte, a copy from David (Sig.) *Pradier*.

PRADIER, CHS. SIMON.—1786-1848. Swiss painter and engraver, brother of the famous sculptor James Pradier.

- 36.—Vine and grapes. Italian school.  
37.—Nursing a wounded soldier, School of Modena.  
38.—The adoration of the shepherds, *Carreno*.

CARRENO, DON JUAN DE MIRANDA.—1614-1685. Born in Avilas and died in Madrid. A pupil of Peter de Las Cuevas and of Roman. As a colorist he is ranked with Titian, Van Dyck and Velasquez. Chiefly portraits and religious compositions. Appointed painter in ordinary to Philip IV in 1665. Charles II honored him with the insignia of St. James. Nearly all his works in Spain—none can be found in France.

39. Angels adoring the Infant Jesus. *Mignard*.

MIGNARD, PETER.—1610-1695. Born at Troyes, died at Paris. Pupil of Vouet, went to Rome and visited Italy. He came back to Paris in 1658 and was appointed painter in ordinary to the Queen. He succeeded to Lebrun at the court of Versailles, was created director of the « Académie de peinture » (1690). Painter of portrait and historical pieces. Amongst his works are the portraits of Urbain VIIIth, Alexander VIIth; also king Louis XIVth and all other persons of note. In his canvases we mirrored the men and women who contributed, in whatever department, to the eminence of this period. Nearly all the large serie of his *Madonnas* were painted in Venice and his treatment gave place to the words « *grâces mignardes* ».

- 40.—St. Louis Bertrand. *Pisano*.

PISANO, VITTORE.—1380-1456. Born in Verona. Italian painter and engraver. He excelled chiefly as a painter of animals but he left a large number of etchings. Surnamed: «Pisanello».

41.—The Crowning of thorns. *Arnold Mitens.*

42.—Diana of Poitiers. *Jean Goujon.*

GOUJON, JEAN.—1515-1568. (?) Born in Paris. Studied in France and Italy. In 1541 he left Rouen for Paris, where he joined Pierre Lescot in the decoration of Saint Germain l'Auxerrois. In 1555 Goujon went to Anet to work on the chateau of Diane de Poitiers. Before 1560 he completed the decoration of the Louvre. Died probably in Bologna.

43.—Italian landscape.

44.—A young woman playing a guitar.  
Italian school.

45.—Italian landscape. Italian school.

46.—A pastoral scene. *Castiglione.*

CASTIGLIONE, SALVATORE.—1645. (Brother of Benedetto). Talented Genœse painter and engraver. He excelled in depicting fairs, markets and rural scenes, and painted portraits and historical pieces. He also made etchings which were remarkable for light and shade.

47.—Hunt.

48.—Italian fruit. Italian school.

49.—Sloth, *Gérard Honthorst.*

50.—Pride, »

51.—Anger, *Gérard Honthorst*.

52.—Avarice,            »

53.—Gluttony,            »

(These five pictures belong to Mrs A. Lemay).

HONTHORST, GÉRARD.—1590-1656. Born at Delft, occupied a respectable position as portrait painter. He excels in the effects of light. Pupil of Abraham Bloemart. Went to Rome and after several years was called in England by Charles 1st. He left there some historical pieces and portraits. All his works resemble one another, being executed in the same style. Surnamed « Gherardo dalla Notti ».

54. His Majesty King William IV, *J. Légaré*.

55.—Irish scenery.

56.—Italian scenery. Milanese school.

57.—St. Peter and St. Paul. Italian school.

58.—Hunt. *Van der Meulen*.

VAN DER MEULEN, ANTOINE-FRANCIS.—1634-1690. Born in Brussels, died in Paris. Pupil of Peter Snayers in Antwerp. He soon surpassed his master. Called in France by Colbert at the instigation of Lebrun. Painter to the king. Member of the « Académie de peinture ». Became the painter of French battles, a favorite of Louis XIV and a friend of Lebrun. He was by education and talents a Flemish painter.

59.—A winter scene in the Netherlands, 17th century.



60.—Jesus and the Virgin. Italian school.

61.—Gleeful bacchanal, *Stevens*.

STEVENS, PALAMÈ DE.—1607-1638. Portrayer and painter of battles, imitator of Esaius van de Velde. He is inferior to his brother Anthoni.

62.—Death sentence. *V. H. Janssen*.

63.—Martyrdom of Pope St. Vigilius.  
*Baumgaertner*.

BAUMGAERTNER, JOAN, WOLFGANG.—1712-1761. He belongs to the German school. His works are to be seen in many of the churches of Ratisbonne. He also made etchings.

64.—A head (study). *Stopleben*.

65.—Flowers. *J. B. Monnayer*.

66.—The denial of St. Peter. Roman school.

67.—Episode of the Thirty years war.  
Flemish school.

68.—Scenery (mill, ruins). *Bloemen*.

BLOEMEN, PETER VAN.—1657-1719. Born and died in Antwerp. He excelled chiefly as a painter of landscapes, battles, etc. A pupil of Simon Dow, brother of Johann. He became director of the Academy of Antwerp. (1699) Surnamed « Stadart ».

69.—Hunting (on wood). *Van der Meulen*.

70.—Scene in a tavern. Flemish school.

71.—Flowers and fruit (on wood).

72.—Marine, by *Lingelbach*.

LINGELBACH, JOHN.—1625-1687. Born in Frankfort, died in Amsterdam. He went to Rome where he spent 8 years. During his sojourn he devoted all his time to the study of Roman antiquities. Painter and engraver, pupil of Karel Dujardin.

73.—Marine. *Lingelbach*.

74.—"Mater Dolorosa". *Van Dyck*.

DYCK, ANTOINE VAN.—1599-1641. A Flemish painter born in Antwerp, died at Blackfriars, near London. He was a pupil of Henry Van Balen and of Rubens. He went in England in 1620, then he passed in Italy 1623. Returned to Antwerp 1626. Was in England in 1632 where he was created Knight and became painter in ordinary of the king Charles 1st. Gracefulness of contour, softness of coloring and an expression of deep and touching emotion are the distinguishing traits of his style. But his greatest reputation was won by his portraits, which almost equal those of Rubens. The number of his works of all classes is very great, numbering more than 1500, although he died only 42 years old.

75.—Dressing the wounds of a soldier.

School of Harlem, 17th century.

76.—Cardinal P. H. Van Steeland after his death, July 14th. 1675.

School of Amsterdam.

77.—Vase with flowers, *Heem*.

HEEM, DAVID VAN, SR.—1570-1632. Born in Utrecht where he died. His specialty is flowers, fruits, insects and dead animals.

78. A butcher, baker and sailor, *John Opie*.

OPIE, JOHN.—1761-1807. Born in Cornwall, died in London April 9. In 1780 he went to London under the patronage of Dr Wolcot (Peter Pindar) who announced him as «the Cornish wonder.» His lectures at the Royal Academy were published in 1809. His style resembles that of Titian. He painted this for one of his friends leaving for Canada, to open a tobacco shop, with the desire that it be used as a sign.

79.—The Adoration of the shepherds.  
German school, 17th century.

80.—Toilet of a Flemish woman, *Schalken*.

SCHALKEN, GOTTFRIED.—1643-1706. Born in Dordrecht and died at the Hague. He studied under Hoogstraten and Gerard Dou. Arsène Alexandre has called him the most puerile and monotonous pupil of Dou.

81.—A school in Holland (on wood), 16th century.

82.—A hunting scene in Holland (on wood), 16th century.

83.—Vase and fruit, *Kalff*.

KALFF, WILLEM.—1621-1693. Born in Amsterdam. He excelled in the painting of still nature and interior. Greatly admired by Milet and Bonvin. He was a pupil of Hendrick and of Geiritz Pot.

84.—A fine large jug. School of Amsterdam, 16th century.

85.—Portrait of a burgomaster. School of Amsterdam.

86.—«*Ecce Homo*». German school, 17th century.

87.—Elias throwing his mantle to Elisha.  
*Ouwater.*

OUWATER, ALBERT VAN.—1390-1470. Born at Harlem. Superb coloring recommend his works. His characteristics are a great facility of composition and very expressive figures. He is ranked amongst the first landscape painters.

88.—St. Jerome studying the scriptures (on wood). Flemish school, 17th century.

89.—Still nature and the portrait of Calvin, *Pierson.*

PIERSON, CHARLES.—1631-1714. Flemish painter of still nature, imitated Kalff.

90.—Landscape (on copper), *Teniers.*

TENIERS, DAVID, THE YOUNGER.—1610-1690. Born in Antwerp, died near Brussels, April 25. A noted Flemish genre, landscape, and portrait painter, influenced by Rubens. He early displayed great genius. He was master of the Antwerp gild in 1632, and dean 1644-1645. He was well received at the court in the Netherlands, and obtained many important commissions from other courts. His

subjects are taken from peasant life in Flanders, from sacred history, etc. He painted hundreds of pictures. Founder of the Academy of fine arts of Antwerp. His productions are to be found in the principal museums of Europe. He was remarkable for his rapid, faithful and elaborate execution. His miniature paintings are especially prized.

- 91.—Landscape (copper etching), *Teniers*.
- 92.—Scene on the banks of the Rhine (on wood). German school.
- 93.—Battle in the lowlands, *Van der Meulen*.
- 94.—Disciples of Emmaüs (on wood). *Paul Bril*.

BRIL, PAUL.—1556-1626. A Flemish painter born at Antwerp, died in Rome. He studied under Damien Oortelmans and his brother Matthew Bril. He executed in 1605 for Pope Clement VIII a colossal fresco, 78 feet in length. The noble families Montalti, Matti, Borghèse. Rospigliosi employed him in turn to decorate their palaces. He introduced landscape into religious monuments. With him figures are but accessory. His invention was of the richest and he possessed in a high degree the sentiment of picturesqueness. His frescoes are always amply treated, and his easel pieces finished with great minuteness. He was a forerunner of Claude Lorrain.

- 95.—A farm in Holland (on wood). Flemish school, 16th century.
- 96.—A farm in Holland (on wood). Flemish school, 16th century.

97.—Cavalry encounter between Saxons and Romans, *Parrocel*.

PARROCEL, JOSEPH.—1646-1704. Born at Brignolles. Died in Paris.—Pupil of his brother Louis.—Went to Rome, returned in Paris afterward where he was commissioned by Louvois with the execution of many large historical subjects and battles.—He left also a large number of etchings. Worked at the Hôtel des Invalides. Surnamed «Parrocel des batailles.»

98.—Cavalry encounter, Romans and Turks. *Parrocel*.

99.—Madonna. French school.

100.—Landscape in France.

101.—Louis XV. *La Tour*.

LA TOUR, MAURICE, QUENTIN DE.—1704-1788. Born and died at St. Quentin. Pupil of Louis Boulongne—He became early famous, by his pastels.—Member of the Academie de peinture in 1746. Appointed painter in ordinary to the king—1750—Left numerous pastels of all remarkable persons of the period.

102.—Birth of Our Lord. *Coypel*.

COYPEL, ANTOINE.—1661-1722. Son and pupil of Noël, born in Paris, died there. An Academician at the age of 20. Laureate of the Academy of St. Luke of Rome. Decorated the galleries of the Royal Palace, he left an immense number of tapestries from the Iliad and Sacred History. He became in 1714 director of the Academy—Received in 1716 the title of «Premier peintre du roi», he left also numerous etchings.

- 103.—Ecstasy of St. Magdalen. *Albane*.  
A gift of Mgr. A. A. Blais.
- ALBANE, FRANÇOIS ALBANI.—1578-1660. Born in Bologna March 17, died Oct. 4. He studied under Calvaert. The equal of Dominiquin and rival of Guido. He excelled in painting heads of women, angels, children, charming landscapes and monuments of architecture with which he peoples his works. Surnamed the « Anacreon of painting. »
- 104.—Madame Louise, daughter of Louis XV. (Carmelite). *F. Boucher*.
- BOUCHER, FRANÇOIS.—1703-1770. Born and died in Paris. Noted painter of historical and pastoral subjects and *genre pièces*. Pupil of Lemoine. By pandering to the licentious taste of his times; he became fashionable and popular and with Watteau was called the painter of graces. The especial strength of Boucher lays in the grouping and decorative treatment of women and children. He was unusually successful with subjects representing conventional shepherds and shepherdesses, *fêtes champêtres*, rustic dances. Member of the Académie de peinture in 1734.
- 105.—Madame Victoire, daughter of Louis XV, *F. Boucher*.
- 106.—Louis, Dauphin, Father of Louis XVI, *La Tour*.
- 107.—Marie Leczinska, Queen of Louis XV, *La Tour*
- 108.—Landscape in France, (poachers).
- 109.—Landscape in France, «

- 110.—Madame Adélaïde, daughter of Louis XV, *F. Boucher*.
- 111.—Marie Joséphe de Saxe, Dauphiness, mother of Louis XVI, *F. Boucher*.
- 112.—Adoration of the shepherds, *Carreno*.
- 113.—«*Ecce Homo*», School of Florence.
- 114.—«*Mater Dolorosa*», Italian School.
- 115.—Mystical marriage of St. Catherine, Panel, Bysantine school. 14th century.
- 116.—Carnival scene, *Salvator Rosa*.
- 117.—Peasants playing cards, *Salvator Rosa*.
- 118.—Hunting scene, Italian School.
- 119.—St. Ambrose refusing Emperor Theodosius entrance to the cathedral, *Segriso*.
- 120.—The Annunciation, *Dominiquin*.  
Gift of Mgr F. X. Faguy.

DOMINIQUIN, DOMINICO ZAMPIERI.—1581-1641.  
Born in Bologna, died in Naples. Pupil of Denys Calvaert, then of Caracci. Visited Parma and Modena with his friend Albane and Rome. Persecuted by Rebeira he left Rome for Bologna. Returned to Rome in



1621, called by the pope Gregory XVth. Nominated architect of the Palace. He was commissioned by cardinal Mousalto with the decoration of St. Andrea della Valle. Defective in invention, his works are not uniformly good.

121.—Marine, Flemish school.

122.—Peaches, pears, grepes, (sig), *F. V. Eüerbroeck.*

123.—A see-port, *Vernet.*

VERNET, CLAUDE-JOSEPH.—1712-1789. Born at Avignon, died at Paris. Marine and landscape painter. Son and pupil of Antoine. He was early initiated in art, and going at the age of 18 in Italy, he remained there 20 years. Toward the end of that period, much of which had been passed in struggle and privation, his reputation as a landscape and marine painter had become so high that he was invited at many European courts. He returned to France and was invited to Paris by Louis XV, who assigned him apartments in the Louvre. Between this time and his death (1752-1789) he painted an immense number of pictures, one of his chief undertakings being a series of large pieces commissioned by government, representing the chief seaports in France. During his life he was held to be, in France, without a rival in his own department; and an honorable rank continues to be assigned him among the painters.

124.—Marine, (Haïti) *Vernet.*

125.—Marine, Landing.

126.—The Holy Family, (Sig), *L. Graminica.*

127.—St. John the Evangelist.

(Spoiled by retouches).

128.—The adoration of the shepherds.

129.—A monk in meditation, copy of  
Zurbaran, Spanish school.

130.—The advent of Christ, *Maratta*.

A gift of Rev. O. Audet.

131.—A carouser, *Van Ostade*.

OSTADE, ADRIAN VAN.—1610-1685. Celebrated painter and engraver of the Dutch School, born at Lübeck. His teachers were Franz Hals and Rembrandt. He followed his art at Haarlem, till the French army of Louis XIV threatened Holland, when he removed to Amsterdam, where he spent the remainder of his life. Country-dancing greens, farm-yards, stables, the interiors of rustic hovels and beer-shops, are the places which he loved to paint; and his persons are, for the most part, coarse peasant carls, drunked tobacco-smokers, or peasant women employed in country work. In every thing he did there is a bright and vivid naturalness. Not equal to Teniers in originality and quiet humor, he surpasses him in the force and fineness of his execution, though he is not free from triviality and repetitions, and inaccuracies in drawing. His work have been well engraved by Vischer, Suyderoef, and himself.

132.—A franciscan monk in prayer.  
Panel. Italian school.

133.—A capuchin at study. Panel. Italian school.

134.—Landscape and ruins, *Salvatore Castiglione*.

135.—A squall, *Andrea Lucatelli*.

LUCATELLI or LOCATELLI, ANDREA.—1691-1741. Born in Rome. A pupil of Paul Ané-  
si. He excelled in intimate scenes called :  
*bambocciate*.

136.—A scene in the French colonies,  
punishment of the whip, *Vernet*.

137.—The Assumption of the Blessed  
Virgin. Italian school, 17th  
century.

138.—The Purification, *Feti*.

FETI, DOMENICO.—1589-1624. Born in Rome,  
died at Venice. History, genre and portraits.  
A pupil of Cizoli. His style is an imitation  
after Jules Romain. He left only few works  
highly estimated.

139.—Presentation of the Blessed Virgin,  
*Feti*.

140.—Portraits copied from Van Dyck (?)

141.—St. John Chrysostom. French  
school.

Spoiled by unskilful retouching.

142.—A hermitage, *H. Vargasson*.

143.—Demetrius the Poet (on wood),  
*Brownzig*.

- 144.—St. John the Evangelist. Italian school.
- 145.—A monk studying by torch light. Spanish school
- 146.—An aged monk meditating by torch light. Spanish school.
- 147.—A fair, *Monnix*.  
Spoiled by unskilful retouching.
- MONNIX, CARL.—1606-1686. A Flemish painter, pupil of Marc Gherards.
- 148.—Head of the Christ. Antique frame.
- 149.—A model tendered for the Champlain monument, *L. Hébert, sculpt.*
- 150.—A model tendered for the Champlain monument.

#### LECTURE HALL

- 1.—The supper at Emmaus, *Attributed to Titien*.  
Original, 16th century. This painting which is from the gallery of Prince Orsini, at Rome, is a miniature sketch of a large canvas preserved at the Louvre, in Paris.
- 2.—The last supper, *Leonard de Vinci*.  
An old copy.
- 3.—Martyrdom of St. Sebastian, *Salvator Rosa*.

Original. Painted for his uncle Sebastiano. Presented by the painter's family, Rome. Antique frame, 17th century.

4.—Martyrdom of St. Lawrence, *Carlo Maratti.*

MARATTI or MARATTA, CARLO.—1625-1713. Was born at Camerano and died in Rome. A Roman from the Marches of Ancona; an enthusiastic disciple of the Raphael school; an admirable copyist, and one of the most conscientious and skilful of painters in restorations. It is to his unwearied industry that modern times are indebted for the degree of preservation that the grand frescos of the Vatican and the masterpieces of Raphael in the Farnese palace and elsewhere have exhibited. They had already, in his time, so altered as to threaten soon to be ruined. Maratta opposed the tendency to immense frescos, and dissuaded his pupils from works of unusual size. His forte lay in paintings where the Virgin Mary was the principal subject, and was named «Carluccio della Madonnina»: he was a pupil of Andrea Sacchi; favored by Popes Alexander VII and Clement XI, was court painter to Louis XIV.

5.—Landscape.

6.—Landscape.

7.—Madonna, *N. Gordigiani.*

A celebrated contemporary artist of Florence.

8.—Christ and the Samaritan woman, *Van den Hoecke.*

The head and the hands of Christ were painted by Rubens. From the noble family Malespina of Rome.

**HOECKE, JAN VAN DEN.**—1611-1651. Born at Antwerp. A pupil of his father Gaspar and of Rubens. Historical and portrait painter of the Flemish school. Visited Italy and Germany. He was court painter to Archduke Leopold William in 1647.

9.—The Holy Family, *Maratta*.

10.—The preaching of St. John the Baptist, *Nicolas Poussin*

This painting came from the gallery of countess Antonelli, Rome.

**POUSSIN, NICOLAS.**—1594-1665. Born at Andelys, died in Rome. Pupil of Quentin Varin, Lallemand, and others. He went to Rome in 1624; studied with Dufresnoy the sculptor, returned to Paris in 1640; was patronized by Louis XIII and settled finally in Rome in 1642. He decorated the Grande Galerie of the Louvre, and his pictures are to be found in all the principal galleries. What characterized Poussin was the ordonnance of his subject, the art of composition, clearness of the drawing, elevation of the conception and the blending of aerial perspective with chiaro-oscuro. Surnamed the philosopher of painting. Upward of 200 prints have been engraved from his works.

11.—Maria Cœcilia Phyffer of Altishofen, 1804.

12.—Sibyl, *Solimena*.

**SOLIMENA, FRANCESCO.**—1657-1747. An Italian painter, born at Nocera de Pagani, died at La Barra. He was a pupil of Del Polo and of Di Maria. Imitator of Luca Giordano. Surnamed: «l'Abbate Ciccio».

- 13.—Sibyl, *Solimena*.
- 14.—Lord Elgin. *Théop. Hamel*.  
Presented by Sir Francis Hincks.
- 15.—Rising of the moon.
- 16.—Return from Egypt (on copper).
- 17.—St. Francis of Assisi,
- 18.—St. Thomas, apostle, *after Guercino*.  
Excellent copy.
- 19.—Presentation at the Temple.
- 20.—St. Anthony preaching to the fishes.
- 21.—Raphael and Tobias.
- 22.—The Blessed Virgin, Infant Jesus  
and St. John Evangelist (on  
copper), *Baroche*.

BAROCHE, FEDERIGO, BAROCCI or BAROCCIO.—  
1528-1612. Born and died in Urbino. First,  
pupil of Francesco Mezzocchi, then of Baptista  
Franco. Went to Rome in 1548 and was  
presented to Michel-Angelo. He then returned  
in Urbino and having seen some paintings of  
Correggio, he soon became enthusiastic and tried  
to imitate this master. In 1560 he came back  
to Rome and acquainted with Federigo Zuc-  
chero, (brother of Thaddeo). He was presen-  
ted to the pope Pius IVth and work with  
Zucchero at the palace del Bosco di Belvedere.  
Nearly all his subjects are religious ones.  
His work is frequently compared with Corre-  
gio, but he is reproched of being quite exag-  
gerated in the carnations of his portraits.  
Surnamed: « Fiori d'Urbino ».—Jealous rival  
artists attempted to poison him.

- 23.—The Visitation, School of Bologna.  
Original.
- 24.—La Prima Vera (The springtime of  
life), *R. J. Wickenden*.  
Original.
- 25.—The Blessed Virgin and the Saints.  
*Sketch by Guido Reni*.
- 26.—Birth of the Blessed Virgin (on  
copper).
- 27.—St. Magdalen of the Desert, *Barthol  
Schidone*.
- 28.—Adoration of the Shepherds, after  
*Correge*  
An old copy.
- 29.—St. Jerome, *Barthol Schidone*.  
Antique frame.
- 30.—The Blessed Virgin, Infant Jesus  
and St. Louis of Gonzaga.
- 31.—The Blessed Virgin and the Saints,  
*F. Solimena*.  
From the Rosa family, Rome.
- 32.—Joseph and his brothers.
- 33.—The supper at Simon the Pharisee.  
A copy.
- 34.—Loth leaving Sodom.
- 35.—St. Magdalen, *Sketch*.



- 36.—Return from the hunt.  
37.—St. Sebastian, *Sketch*.  
38.—Presentation of the Blessed Virgin,  
*Lanfranco*.

An original sketch from a painting preserved at Assisi.

- 39.—George Bilogni, nuncio at Paris,  
16th century.

#### FIRST ANTEROOM

- 1.—Apparition of the Angels to the Shepherds. Flemish school 17th century. (Palamède?).
- 2.—Portrait of M<sup>gr</sup> Guigues, first bishop of Ottawa.
- 3.—Portrait of Hon. P.-J.-O. Chauveau.
- 4.—Landscape. Rural scenery. Italian school.
- 5.—Portrait of Cardinal Trivultius, prince of Aragon, *after Velasquez, 1643*.
- 6.—Portrait of Josephte Ourné, at the age of 25, daughter of an Abenakis chief, *Joseph Légaré*.
- 7.—Despair of an Indian woman in the forest of America, *Joseph Légaré*.

This painting was awarded a medal by the Montreal Society of Arts—1826.

- 8.—Portrait of abbé Plante, a Canadian bibliophile and antiquarian, by *W. Lamprecht*.
- 9.—Portrait of historian abbé Ferland.
- 10.—On the way of the Cross. Modenese school.
- 11.—Canadian scenery. Château-Richer.
- 12.—Portrait, *Gainsborough*.

**GAINSBOROUGH, THOMAS.**—1727-1788. Born at Sudbury, died at London. A noted English painter, son of a wool manufacturer. He went to London in his 15th year, and studied with Gravelot, an engraver and teacher of drawing, and also at St. Martin's Lane Academy, and with Frank Hayman.—In 1745 he returned to Sudbury, where he set up a studio as portrait painter. He soon removed to Ipswich, remaining there till 1760, when he went to Bath. At the foundation of the Royal Academy in 1768, Gainsborough was one of the original 36 members. In 1774 he left Bath for London. In 1779 he was at the height of his fame. He painted over 300 pictures, more than 220 being portraits. He painted George III eight times. An individually full of delicate feeling, sensitive to things gracefull and charming shows in the majority of his canvases. His greatest charm as a painter was his color, and here he followed no master but himself. He was disposed to place himself in opposition to Reynolds in the matter of pleasing color arrangements, and instead of using the warm academic hues, he preferred

he cool tint. Pale cool notes he could arrange in most charming combinations. Here he relied almost entirely upon his sensitive eye, and the result was a harmony quite his own. We must state that Gainsborough was a temperament instead of a rule. To define the difference between Gainsborough and Reynolds we ought to say that the works of the latter present what the French have called « *le voulu* », that of the former, « *l'imprévu* ».

- 13.—Serenading in the streets of Rome.  
Roman school.
- 14.—True portrait of Our Lord from a painting preserved in St. Peter of Rome. Roman school.
- 15.—Landscape in Italy. Italian school.
- 16.—St. Jerome commenting the Scriptures. Italian school.
- 17.—The Immaculate Conception.  
(This painting belonged to the intendant Talon).
- 18.—Portrait.
- 19.—Les rois Mages. Panel of Byzantine school.
- 20.—« *Ecce Homo* ». Panel of Byzantine school, 16th century.
- 21.—St. Cirrius.  
(Gift of the Honorable R. Turner).

- 22.—Landscape in Italy. Italian school.
- 23.—Landscape in Italy. Italian school.
- 24.—Portrait. Mrs. Hamel.
- 25.—Portrait. M. Hamel.  
(Property of Mrs. A. Lemay).
- 26.—Portrait.
- 27.—St. Joseph and the Infant Jesus.  
German school.
- 28.—A harem scene; in door. Flemish school.
- 29.—St. Monica presenting Augustine to St. Ambrose (sig.) C. Poria, Rome, 1878.
- 30.—General Murray, *Théop. Hamel*,  
(Belonging to Mrs. A. Lemay).
- 31.—St. Benedict and a young disciple,  
*Lesueur*.
- LESUEUR, EUSTACHE.—1617-1655. Born at Paris. A pupil of Simon Vouet. One of the founders of the Royal Academy of painting and sculpture. Historical painter. His chief work is "Life of St. Bruno."
- 32.—A harem scene in the garden.  
Flemish school.
- 33.—God Creator surrounded by Angels,  
*Copy from N. Poussiu*.

- 34.—The Blessed Virgin and the Infant Jesus. Italian school.
- 35.—Allegory. Italian school.
- 36.—Coriolanus disarmed by his mother.
- 37.—A mother by Mazzolini. A copy by Sister Mary of Jesus, C. S. Q.
- 38.—Italian shepherds. Italian school.
- 39.—Portrait of Abbé H. A. Verrault, benefactor of the University.

#### RECEPTION HALL

- 1.—Portrait of M<sup>gr</sup> François de Montmorency Laval, First Bishop of Quebec and founder of the Quebec Seminary.
- 2.—Portrait of Rev. L.-J. Casault, founder and 1st Rector of Laval University, *Theop. Hamel*.
- 3.—Portrait of M<sup>gr</sup> E.-A. Taschereau, Archbishop of Quebec, first Canadian Cardinal and 2nd Rector of Laval University, *Pasqualoni*.
- 4.—Portrait of M<sup>gr</sup> M.-E. Méthot, 3rd Rector of Laval University, *Eug. Hamel*.

- 5.—Portrait of M<sup>gr</sup> T.-E. Hamel, V. G.,  
4th Rector of Laval University,  
*Eug. Hamel.*
- 6.—Portrait of Cardinal Franchi, *L. Fontana.*
- 7.—M<sup>gr</sup> C.-F. Baillargeon, Archbishop of  
Quebec, and 2nd Visitor of Laval  
University, *Livernois.*
- 8.—Portrait of Cardinal Ledochowski,  
*Carnevali.*
- 9.—Portrait, H. M. Queen Victoria, *J. Légaré.*
- 10.—Portrait of Cardinal Barnabo, *Pasqualoni.*
- 11.—Portrait of abbé H.-R. Casgrain,  
professor and benefactor of the  
University.
- 12.—Portrait of Bishop E.-J. Horan,  
Bishop of Kington, one of the  
founders of Laval University.
- 13.—Portrait of M<sup>gr</sup> Benj. Paquet, 5th  
Rector of Laval University, *Eug.  
Hamel.*
- 14.—Portrait of M<sup>gr</sup> J.-C. K.-Laflamme,  
6th Rector of Laval University,  
*Chs Huot.*

- 15.—Portrait of M<sup>rs</sup> O.-E. Mathieu, 7th Rector of Laval University, *P. Gabrini*.
- 16.—Portrait of Cardinal Simeoni, *Pasqualoni*.
- 17.—Portrait of Dr Morrin, late professor of Medicine and also a benefactor of the University (Faculty of Medicine), *Théop. Hamel*.
- 18.—Portrait of H. Holiness Pope Pius X, *Chs Huot, Roma 1904*.
- 19.—Portrait of H. Holiness Pope Pius IX, full size, 1867, *Pasqualoni*.
- 20.—Portrait of Cardinal Gotti, *P. Gabrini*.

#### SECOND ANTEROOM

- 1.—Bread, cheese and garlic, (*sig.*) *Juan de Hermida*.
- 2.—Hare, eggs and pigeons, »
- 3.—Wine, fowl and radish, »
- 4.—Fish, asparagus and lobsters, »
- 5.—An overturned basket, »
- 6.—Melons. »
- 7.—Coronation of the Blessed Virgin.  
German school.

- 8.—The Redeemer. French school.
- 9.—Landscape in Italy. Italian school.
- 10.—Marine. Italian school.
- 11.—« Brant », Mohawk chief, painted in  
1797 by W<sup>m</sup>. Berczy, S<sup>r</sup>., at  
York or Toronto.
- 12.—Guy Carleton, Lord Dorchester.
- 13.—Landscape in Italy. Italian school.
- 14.—Head. Study.
- 15.—A postmaster. Portrait.
- 16.—Landscape in Germany. German  
school.
- 17.—Landscape in Italy. Italian school.
- 18.—Scenery in Italy.
- 19.—Birds, (*sig.*) *Juan de Hermida*.
- 20.—Birds, (*sig.*) " " "
- 21.— Scenery in Germany. German  
school.
- 22.—Irish scenery. English school.
- 23.—Simon Magus, 17th century. Ita-  
lian school.
- 24.— Ascension of Our Lord. Italian  
school.
- 25.—The Blessed Virgin and the Infant  
in the crib.



- 26.— Descent of the Cross copy by *T. Hamel*.
- 27.—Martyrdom of St. Pierre de Vérone, by *T. Hamel*.  
(Property of Mrs. A. Lemay).
- 28.—St. Jerome. Milanese school.
- 29.—Judith and Holopherness. Italian school.
- 30.—Burning of the Borgo in Rome. *After Raphael*.
- 31.—Ls. Dulompré, painter.
- 32.—«Faust and Gretchen», *after W. Kaulback, 1805-1874*.
- 33.—Louis Charland.
- 34.—The Blessed Virgin, Infant Jesus and St. John the Baptist. Panel of the 16th century. Italian school.
- 35.—Head. Study.
- 36.—Landscape in Italy. Italian school.
- 37.—A traveller.
- 38.—The milking woman. Italian school.
- 39.—St Magdalen, 17th century. Italian school.
- 40.—Landscape in Italy. Italian school.

- 41.—Winter scene in the Netherlands,  
(*sig.*) *E. Linnig, Bruxelles, 1848.*
- 42.—Winter scene in the Netherlands.  
(*sig.*) *E. Linnig, Bruxelles, 1848.*
- 43.—Shepherd and his flock. Modenese  
school.
- 44.—The Holy Family. Italian school.
- 45.—A scene on the Rhine. German  
school.
- 46.—St. Peter in prison. Italian school,  
17th century.
- 47.—Portrait.
- 48.—Portrait.
- 49.—Battle of Indians, *J. Légaré.*
- 50.—A cherub, *a sketch by Légaré.*
- 51.—«*Ecce Homo*». Italian school.
- 52.—Castellamare Bay, *after Salvator  
Rosa, a copy by Falardeau,  
Florence, 1855,*
- 53.—Flemish Landscape.
- 54.—St. Anthony preaching to the fishes.
- 55.—«*The reading woman*». Panel.  
Flemish school.
- Very well preserved..
- 56.—Landscape in Italy.

- 57.— Landscape, mountain, and ruins.  
Italian school.
- 58.—Mystic Marriage of Ste Catherine.
- 59.—The Blessed Virgin and Infant Jésus.
- 60.—Conductor and dogs looking for a  
marooner, *by William Marsden,*  
1885.
- 61.—Sherbrook.
- 62.—A Monk reading. Spanish school.
- 63.—Landscape in Ireland. English  
school.
- 64.—Moses on the Nile (?)
65. The flight into Egypt. Allegorry.  
Sardinia school.
- 66.—Marine.
- (Property of Mrs. A. Lemay).
- 

In the new Chapel of the Seminary, built on the same spot as the old one (destroyed by fire in 1888, together with ten of the finest paintings in America), may be seen several fine pictures; viz: Second Chapel, dedicated to St. Thomas of Aquino. God Creator surrounded by Angels, from N. Poussin.

Third Chapel, dedicated to St. Anthony of Padua, with relics of the same. Oval with **Two Angels**, from Le Brun.

Fourth Chapel, dedicated to St. Francis of Sales. **The old Priest Simeon with the Infant Jesus**, from Guido.

In the Chancel, at your left, the **Immaculate Conception**, by Pasqualoni; on the epistle side, **St. Jerome**, by D'Ulin.

Nearby, a large mosaic splendidly framed in gilt wood. It is an old venitian work, a copy from Le Titien's **Compassion**, the original of which is at Munich. It was in old times given to a Pope by the Emperor of Austria, and was placed in the Casino of Pius IV, in the Vatican gardens. It was presented to the Quebec Seminary by Leo XIII himself, in 1889.

On the next wall, are to be seen the **Eight Beatitudes**, by Cornelius junior. In front, **St. Joseph and the Infant Jesus**; «**Prayer**,» by H. Pesareso.

Second Chapel, dedicated to St. Charles Borromæus, «**Christian the Cross, with his mother, St. John and St. Magdalen**, » a copy of Guido, painted in Florence by Chevalier Falardeau, a canadian artist.

Third Chapel, dedicated to St. John the Baptist. The Assumption, from Le Brun.

Fourth Chapel, dedicated to St. Louis de Gonzague, St. Stanislas Kostka and St. Jean Berchmans. « Saint Hilaire, » by Salvator Rosa. « Christ on the Cross, » attributed to Guido Reni.

In the rear, between the entrance doors, a Madona, by Carlo Dolce.

Besides these pictures there is a fine and rich collection of engravings in the corridors of the Little and Grand Seminary. In the Reception Hall of the Seminary, may be seen some fine paintings, viz: portraits of the three « La corne de Saint-Luc. » Portrait of Ven. Mother of Incarnation. Portrait of Montcalm, and an *original* of Sir Joshua Reynolds: « Portrait of General Wolf. » This precious picture came from the collection Verreault.

REYNOLDS, SIR JOSHUA.—1723-1792.—Born at Plympton, died in London. He was sent to London by his father in 1740, and placed under the tuition of Thomas Hudson, a portrait painter of more pretension than merit. He settled at Plymouth in 1743. While in this city, Commodore Keppel, his friend and

patron, invited Reynold to accompany him in the Mediterranean station. The painter arrived at Leghorn and proceeded to Rome. In the eternal city, during his two years' sojourn, he copied, sketched old masters, but paid dearly for this diligence, for from a cold caught in the Vatican, the deafness from which he suffered throughout his life was contracted. On leaving Rome he visited Parma, Florence and Venice, and arrived in London in 1752. Johnson, Burke, Goldsmith and Garrick were amongst his friends. In 1768, when the Royal Academy was founded, he was elected president, and was knighted by the King, George III. In 1789, within ten weeks, his sight was totally gone. He left celebrated "Discourses" delivered before the students at the annual prize-giving of the Royal Academy. He painted such a vast mass of portraits, says Taylor, that I am afraid to fix their total. Perhaps his authenticated pictures numbered about 3000; Hamilton's catalogue states that there are 2000 that can be placed.

His pictures in general possess a degree of merit superior to mere portraits; they assumed the rank of history. His portraits of men are distinguished by a certain air of dignity, and those of women and children by a grace, a beauty and simplicity which have seldom been equalled and never surpassed. In his attempts to give character where it did not exist, he has sometimes lost likeness; but the deficiencies of the portraits were often compensated by the beauty of the picture. His chief aim, however, was *color* and *effect*; and these he always varied as the subject required. The opinion he has given of Raphael may, with equal justice, be applied to himself: "His materials were

generally borrowed, but the noble structure was his own." The severest critics, indeed, must admit that his manner is truly original, bold and free. Freedom is certainly one of his principal characteristics; and to this he seems often to have sacrificed every other consideration. We quoted from Johnson: "He was the painter of English gentlemen, English ladies and English children." Many of his finest pictures are already unfortunately blurred and blighted beyond hope and recovery. The colors were often fleeting. They "sparkled and exhaled" under the power of sunshine. Horace Walpole suggested that his portraits be paid for by annuities,—so long as they lasted!

### **CABINET OF NATURAL PHILOSOPHY INSTRUMENTS**

The collection of natural philosophy apparatus is perhaps the most complete in the Dominion. It contains most of the apparatus used in the demonstration of all the principal physical phenomena and recent discoveries.

These instruments have for the most part been manufactured in England and in France, and consequently are as perfect as could be in correctness and precision.

Among others, we shall mention a large and very fine Ramsden electric

machine; a Holtz machine, the plates of which are thirty-six inches in diameter; the instruments necessary for measuring electricity; a complete series of instruments used for the study of transcendent optics; Kœnig's apparatus for the study of the sound of vowels; Crooke's tubes for radiant matters; four magnificent models of hydraulic wheels; a complete series of instruments intended for mechanical demonstrations, wireless telegraphy, etc.

#### **MINERALOGICAL MUSEUM**

The various collections which formerly composed the cabinet of Mineralogy of the Quebec Seminary, have been united together and systematically arranged by late Dr Th. Sterry Hunt. Several rare substances have been added to the museum, so that it is now one of the most complete of the University.

Independent of this general collection, many others, smaller but very complete, serve for the demonstration of certain demonstration of certain special properties, namely: the degrees of hardness,



the optical, electrical and organoleptic properties of minerals, cleavage, together with the different kinds of composition and structure.

The collection of Canadian and foreign marbles is particularly remarkable.

We also direct attention to a fine little collection made personally by abbé Haüy for the Quebec Seminary,

In the three first galleries are special cases containing Canadian collections. Amongst them are a general collection of the mineral species and rocks of Canada, copper ores of the Eastern Townships, marbles of St. Joachim, gold bearing quartz and alluvion of Beauce, iron ores of Leeds, of Saint Urbain and of Saguenay, slates of Melbourne, P. Q., a rich collection of asbestos from Thetford and Coleraine, both raw and manufactured, and a very complete collection of the Ottawa phosphates with accompanying minerals.

The Mineralogical museum contains, in all, over 4,000 specimens.

## GEOLOGICAL MUSEUM

It comprises more than 2,000 specimens classified as follows :

1° A fine collection of stones belonging to the different formations, and characterized by some particularities of structure or composition.

2° A large collection of fossils pertaining to all the geological epochs, and especially to the silurian and devonian of Canada. The latter were given by the Geological Survey of Canada, and the specimens have been named under the authority of Mr Billings.

The museum also contains numbers of fossils given by private parties, friends of science. We shall mention, amongst other, a fine collection of tertiary fossils from the basin of Paris, given by abbé Baret d'Amblainville, a member of the Geological Society of France, and a series of fossils of the group of St. John, given by Mr Mathews, of New Brunswick, and named by himself.

The third gallery cases are partly occupied by the famous foot prints found on secondary sandstones. These samples

where bought by Mgr Laflamme, at Turner's Falls, Mass., in the place where they were found; they are, consequently, authentic.

In the second gallery is a collection of plaster moulds representing the curious prints of the *Protichnites* on the sandstone of the Canadian Postdam formation, given by the Canadian Geological Survey.

#### BOTANICAL MUSEUM

This museum occupies the last three rooms of the hall, next to the Geological museum.

1° *A collection of economical woods of Canada.*—Each tree of the Canadian forest is presented by two samples on a large scale, and disposed in a methodical order. One of the two is planed, whilst the other is polished and varnished. A collection similar to this one has already obtained very flattering rewards in the last universal exhibitions of Europe.

2° *A collection of woods prepared for study.*—Our indigenous woods are all represented therein and especially those

well adapted for frame work, cabinet-making, etc.

3° *Exotic woods.*—In the case on the left hand side are found: I. A very well classified collection of European woods, given by Mr. Lavallé, Paris. II. A collection of stems used for botanical demonstrations, viz: palms, ferns, etc. III. A very remarkable collection of commerce woods sold in the Liverpool markets. IV. A complete collection of New Zealand woods, given by Dr Marsden, Quebec. V. A collection of the woods of the British Columbia, given by the Geological Survey of Canada.

4° *Commerce woods.*—In the glass-case table, in the middle of this gallery, are found samples of the woods annually exported from the port of Quebec.

5° *A collection of plactic fruits.*—The models are very remarkable. The samples were chosen by Mr Decaisne. They are different types to which can be referred the numberless forms produced by the diversity of cultivation and climate.

6° *A collection of natural fruits.*—A

good portion of these specimens are used for botanical demonstration.

7° *A collection of mushrooms.*—It contains 112 specimens, modeled in *carton pierre* and painted in their natural colors. It is divided into three groups: the eatable, the suspected, and poisonous mushrooms.

*The herbarium.*—The last room contains the herbarium, divided into two distinct parts: the American herbarium (Canada and United States), and the general herbarium. The American herbarium is composed of the collections of C.-E. Perry, E. Hall and J.-B. Harbour, Chs Guyer, of Rield, Leidenberg and Mr Vincent, besides a large number of samples obtained from Moser, Smith and Durand. Many plants bear labels written by Nuttall and Rafinesque.

The Canadian plants were collected by abbé O. Brunet. The dubious specimens were compared with those of Michaux, in Paris, and Sir W. Hooker, of Kew. Others have been named by Mr Asa Gray, Dr Engelmann and other renowned botanists. That collection was increased

in 1887, by several hundred specimens named and given by Mr N. Saint-Cyr. A considerable collection of the plants of the North-West, named by Mr Macoun, of the Geological Survey of Canada, were also given by Dr Al. Selwin.

The herbarium of the University contains over 10,000 plants.

### ZOOLOGICAL MUSEUM

The following collection of vertebrates is already remarkable :

Amongst the most important of the Canadian mammals are the caribou, the moose, the bear, the raccoon, the otter, the beaver, and an american skunk with yellow fur. There are also several foreign mammals, among which are many species of monkeys, a large wolf from the forests of Ardennes, a gigantic bat from Oceania ; two kangaroos, a tatou, a duck-bill or *platypus*, etc.

The ichthyological and herpetological collections contain many specimens worthy of notice : as the enormous sword-fish, a trasher shark, a mackerel-shark, several rays of a large size, and a gigantic halibut,

Among the reptiles are a crocodile bought from Senegal, a large alligator from Florida; also several snakes, with different kinds of tortoises.

A great number of fishes and reptiles in alcohol, representing types of different countries, have been received from the *Museum d'Histoire Naturelle*, of Paris, France.

The ornithological collection comprises about 600 species represented by over 1300 specimens from every part of the world. Specimens of almost all the birds of Canada are here, and the fauna of different parts of the world is widely represented by rare species. The order of shore-birds includes a great number of varieties remarkable for their form, size and rarity.

The species of water-birds are often represented by individuals of different ages, and seasons, and this permits to follow, with great facility, the transformations of plumage.

The order of percher-birds is very numerous and rich, as regards rare and foreign species. The humming-birds,

parrots and other climbers deserve a special notice for the variety and beauty of their plumage. One can also admire a beautiful lyre-bird and several magnificent birds of Paradise.

The collection of birds of prey, both diurnal and nocturnal, is almost complete with regard to our Canadian species; it also includes several very rare exotic specimens.

#### LIBRARY

The library of the University contains 150,000 volumes, which can be classed as follows:

1. History of Canada, Canadian politics and jurisprudence;
2. Sessional documents of the different legislative assemblies of the Dominion of Canada;
3. Education and pedagogy;
4. Literature of different languages;
5. History of the Church both general and particular;
6. History of America, outside of Canada;
7. Civil and political history of all the other countries in the world;



8. Intellectual and moral philosophy ;
9. Natural and physical science ;
10. Medicine ;
11. Law and jurisprudence ;
12. Dogmatic, moral and canonical theology ;
13. Holy Scripture, religious controversy, preaching, and ascetism ;
14. Bibliography ;
15. Scientific, historical and political reviews and newspapers ;
16. Religious and civil archaeology ;
17. Fine arts ;
18. Agriculture, horticulture, etc.

The librarians of the University have been the abbés C.-F. Laverdière, M<sup>gr</sup> M.-E. Méthot, M<sup>gr</sup> A.-A. Blais, E. Marcoux, L. Beaudet, M<sup>gr</sup> T.-E. Hamel and Rev. B.-P. Garneau.

The library of the University is open to strangers at any time when the University is open to them ; professors and students are admitted to the library daily (Sunday, Thursday and vacation excepted).

## PROMOTION HALL

A large hall with lateral galleries which can accommodate over 1500 persons.

It is in this apartment that the solemn distribution of diplomas takes place, at the end of every academical year. The official reception at the University also takes place in this hall. In it, H. R. H. the Prince of Wales now Edward VII<sup>th</sup>, received the respectful compliments of the University Staff, in 1860. It was on this occasion that His Royal Highness founded the prize of the Prince of Wales in the Little Seminary of Quebec. This prize is now left to the discretion of the Faculty of Arts. It was also in this hall that the Princess Louise and the Marquis of Lorne were received when they paid their official visit to the University.

His Excellency, Bishop Conroy, Delegate Apostolic to Canada, was also the recipient of a solemn reception in this hall, and later on, a reception was given to His Excellency, the Abbot Dom Henri Smeulders, Commissary Apostolic.

In 1901, the Duke of York (now Prince of Wales) received the compliments of the University Staff.

Governors General : L. Stanley of Preston, L. L. D. Lord Aberdeen, Lord Minto, were received in this Hall.

M. le Comte de Paris, M. le duc d'Orléans, M. le duc d'Uzès, M. le Comte de Lévis-Mirepoix, M. le Contre-Amiral de Curverville, paid an official visit to the University.

In 1896 a reception was given to Lord Russell of Killowen.

His Excellency M<sup>gr</sup> D. Falconio, bishop of Larisa, Delegate Apostolic to Canada. M<sup>gr</sup> Donatus Sbaretti, bishop of Ephesus and Delegate Apostolic, were the recipients of solemn receptions in this hall. In 1897, M<sup>gr</sup> Rafaël Merry del Val, now Cardinal and Secretary of State, received the respectful compliments of the University Staff.

#### RELIGIOUS MUSEUM

Under this title has been begun a special museum consisting of pious souvenirs remembering places, or persons, or institutions of a religious character.

The principal object of this Museum is the lead tomb with remains of the wooden coffin in which reposed for nearly two centuries the precious remains of Venerable François de Laval, first Bishop of Canada, and founder of the Quebec Seminary.

In this hall also have been gathered some pious mementos of late popes Pius IX, Leo XIII and others. Many other souvenirs of Canadian Bishops and Quebec Seminary priests may be seen in this Museum.

#### **INVERTEBRATE MUSEUM**

The museum is composed of several distinct collections :

#### **ENTOMOLOGICAL MUSEUM**

This collection numbers over 14,000 specimens of insects from all parts of the world. It comprises several samples, the types of new species, classified by the first entomologists of the United States and Europe. The orders of the coleoptera, hemiptera and lepidoptera are really remarkable for their number and the brilliancy of their colors.

The entomological collection, being very delicate and fragile, is kept in closed drawers and can be viewed only for study's sake. To comply with the legitimate curiosity of the visitors, a certain number of duplicates with names, is exhibited in cases which represent the various orders of insects.

One can see with interest a complete collection showing the history of the principal silk-worms and of the honey-bee with its enemies; also remarkable specimens of the architecture of insects and of their metamorphoses.

#### CONCHYLIOLOGICAL COLLECTION

This collection contains more than 1250 species of Canadian and foreign mollusks, nearly all classified, a good number of which are remarkable for their brilliant colors, size and curious forms. Such are the *Murex*, the *Strombus*, the *Dolium*, the *Cypræa*, the *Cassis*, etc. We may mention a magnificent American collection of the genus *Unio*, for which the Laval University is indebted to Mr. Isaac Lea, LL. D., a learned

conchyliologist of the United States of America, and beautiful samples of wood perforated by the *Teredo navalis*.

The samples of invertebrates of the Atlantic form a very precious collection, which was given to the Laval University by the Smithsonian Institution through the Geological Survey of Canada.

### ETHNOLOGICAL MUSEUM

Close to the Invertebrate Museum is the Museum of Ethnology. It comprises three divisions.

1. The Indian or *Taché* collection, so called as a token of gratitude for the late Dr J.-C. Taché, who has given the greatest part of these specimens. In this collection are a great number of Indian skulls of the greatest interest, as being quite authentic specimens, characteristic of the Huron tribe. They have been gathered by Dr Taché himself from authentic Huron tombs. There is also a large variety of instruments used by the Canadian Indian tribes, precious pieces of earthenware, hunting and war implements, etc.

A great number of the specimens of this collection have been given by the late M<sup>gr</sup> J.-B.-Z. Bolduc, and come from the Indians of British Columbia and Vancouver Island, where M<sup>gr</sup> Bolduc has been one of the first missionaries.

2. The *Chinese* and *Japanese* collection, although of recent date, is already remarkable. Statues, bronze and chinaware vases are seen there, perfectly authentic and of great value.

This museum is due to the initiative of the late Mr Dallet, a missionary in China, and to the generous efforts of Mr Favier, from Pekin, and of Mr Martinet, from Shan-Hai.

3. The general museum, comprising historical remains and souvenirs not belonging to the preceding collections. The abbé Bégin, now Most Reverend Archbishop of Quebec, has enriched this collection by purchases made in Egypt, amongst which are two Egyptian mummies.

The Ethnological museum increases very slowly, the additions being due merely to the generosity of friends of

science. All kinds of historical remains, especially relics of the prehistorical times of Canada and America, are received with gratitude and enlisted.

### LABORATORIES

There are three laboratories in the University.

The first one *Lavoisier laboratory* contain 800 specimens for general chemistry teaching. In this laboratory, the medical students attend during their first year course, twenty lectures of practical chemistry, general manipulation, and during their second year, twenty practical lessons of urine, gastric juice, and calcull analysis.

The second one, «*Sterry Hunt Laboratory*», so called after one of our former professors, who generously founded a purse for the encouragement of chemistry study, has been organized for special researches and chemistry analysis of all kinds. This laboratory comprises all the apparatus and all the pure chemicals necessary for that sort of works.

The third one, «*Moissan Laboratory*», has been set up for chemical experiments



brought about with high temperature obtained in gas oven and chiefly in electric ovens, these enabled M. Moissan to make important discoveries, specially about carbures; hence the name of the laboratory. It contains a collection of 100 specimens of artificial coloring matters graciously offered to the University by the « Société anonyme des Matières colorantes et des Produits chimiques de Saint-Denys ».

#### NUMISMATIC MUSEUM

This museum contains over 6,000 coins and medals, enclosed in 15 glass-cases.

In the first case are shown the Ancient Roman coins and others from the Frémont collection. In another case are the medals of the Popes. These medals are very fine. In the Canadian collection can be seen the medals given by Louis XVI, Louis XV and George III to some Indian chiefs of Canada, the medal of the Confederation, that of the *Quebec Fishing Club* which is considered unique, the *monnaies de carte* of the end of the French

Domination, the *Vexator canadensis*. One of the rarest of this collection, *Kebeka liberata*, is a gift by late J.-C. Taché.

France is represented by numerous specimens amongst which a commemorative medal of the foundation of the Seminary of Foreign Missions, at Paris, which, until the conquest of Canada by the English, had been the mother-house of the Quebec Seminary.

The gold, silver and bronze medals, which the University has given on several occasions as prizes for French poetry, are in the Canadian collection, together with those presented to the various institutions of the country by Their Excellencies Lord Dufferin and his successors.

In June, 1902, on the occasion of its Jubilee, the University was presented with a beautiful collection of medals of Pope Leo XIII, gift of the Ladies of Quebec.

In a case can be seen fine specimens of *wampum*. These are small shell beads pierced and strung, used as money and for ornament by the North American

Indians. Wampum was of two kinds, white and black or dark purple. An imitation of wampum, consisting of white porcelain beads of the same shape has been made by Europeans for sale to the Indians.

We quote from Everett (Orations I. 24): «There was no currency before this time—unless we choose to give the name of currency to the wampum or *wampumpeage* of the Indians. — *Peage* was the name of the substance, which was of two kinds—black and white.— *Wampum* is the Indian word for *white*, and as the white kind was the most common, *wampumpeage* got to be the common name of this substance, which was usually abbreviated into *wampum*. The black *peage* consisted of the small round spot in the inside of the shell, which is still usually called in this neighborhood by its indian name of *quahog*. These round pieces were broken away from the rest of the shell, brought to a smooth and regular shape, drilled to the centre, and strung on threads. The white *peage* was the twisted end of several

small shells, thus strung, were worn as bracelets and neck laces, and wrought into belts of curious workmanship. They thus possessed an intrinsic value with the natives, for the purposes of ornament; and they were readily taken by them in exchange for their furs.»

A. M. D. G.





8

