

1909
no. 59

Laval University

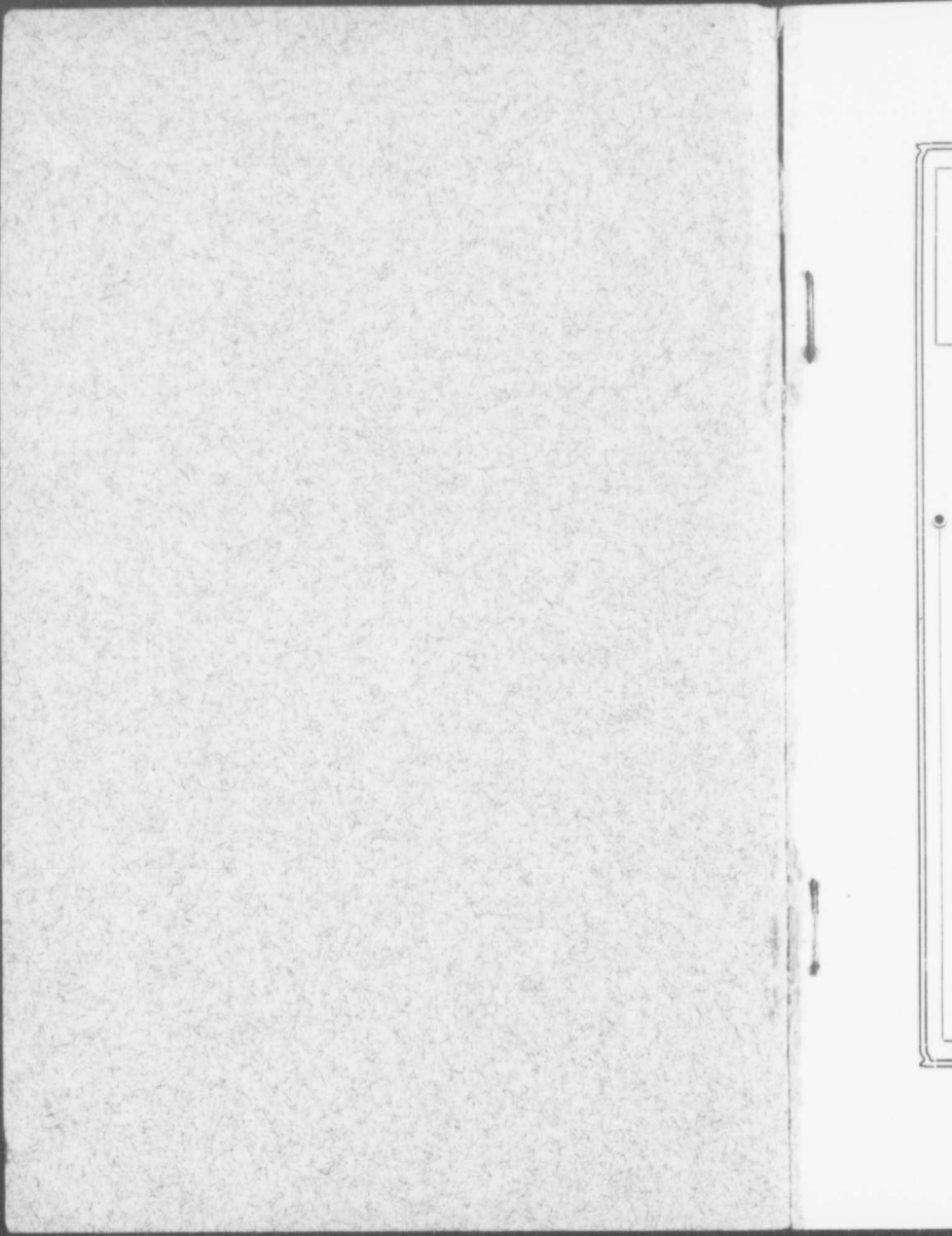
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Laval University

"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 of Licentiate, and Doctor.

In June 1907 were 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 in the Surveying, Architectural and Special Schools of Engineering ; also to be admitted by the Board of Engineers.

The *second grade* extends over three years. Here the pupils are prepared for examination for admission to the 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 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 practical independence in a certain degree.

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

Organization and Teaching

The Academic year comprises nine months and is divided into three terms.

The first begins about the 15th of September, and ends at Christmas ; the seconds ends at Easter, and the third about the middle of June.

The teaching is given by a) Titular Professors, b) Fellows and c) 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 Faculties. A *titular* 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 on 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 pupil 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 successfully undergone 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 practise 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 very complete museums containing the following collectons :

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 of the fleshy part. 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 members 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, beside 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 600 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.

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 Légaré, one of our noted Canadian artists. many of these paintings were sent to Canada by Abbé Desjardins, Vicar General of Paris, who resided a few years in Canada during the French Revolution. He bought these paintings, from the closed and desecrated churches and monasteries and sent them to this country. That accounts for the many old and valuable paintings which are to be seen here.

Many others were bought for Mr. Légaré by Mr. Reiffenstein, during a trip to Eu-

* A large and detailed catalogue of the paintings, with biographical and historical notes on the painters and the subjects, with many illustrations, has been prepared by Mr. J. Purves Carter and can be obtained on application to the janitor.

rope. This gentleman was fortunate enough to find a large collection of paintings belonging to a noble family then in financial troubles, and this enabled him to purchase a large number of them for his friend in Canada.

After this explanaton the visitor will not wonder how it is that the gallery of paintings of the Laval University contains so many rare works by the best Masters of the Italian, Flemish, Dutch, French and English schools.



MAIN GALLERY

1.—ST. JEROME IN THE DESERT, Vignon.

VIGNON, Claude.—1590-1670. A French painter, born at Tours. He was a follower of Caravaggio at Rome, and returning to France became a pupil of Fréminet, whose style he followed. The facility with which he painted was extraordinary, and his colors needed little, if any, subsequent touching when once laid on. He was an art critic and professor at the Académie Royale.

2.—THE MARTYRDOM OF ST. CATHERINE, da Cortona.

CORTONA, Pietro da.—1596-1669. An Italian painter, whose proper name was Berrettini, Cortona being his birth place. He studied at Florence and Rome, where his works attracted the attention of Pope Urban VIII, who commissioned him to paint a chapel in the Santa Bibbiana, and the work is superb. Pope Alexander VIII also honored him with patronage. He was also an architect.

3.—THE WORSHIP OF THE GOLDEN CALF, Franken.

FRANKEN, Jan Baptist (Jr.)—1599-1653. Born at Antwerp. He was first taught by his father and studied the works of Rubens and Vandyke. He painted many classes of subject with great beauty of coloring. The present picture is a fine specimen of his work.

4.—RELIGION AND TIME, Albani.

ALBANI, Francesco.—1578-1660, was born at Bologna, Italy, and as a child exhibited artistic tendencies, being when young placed with

Denis Calvart, whose school was then in high fame. He studied under Guido Reni, whom he accompanied to Italy. His abilities were so marked that he fully established his reputation in that country. His works are marked with fine light and shade and the coloring is fine. He painted many pieces with children in them, and these were taken from his own. He died with brush in hand surrounded by his pupils.

5.—ROMAN ANTIQUITIES. Robert.

ROBERT, Hubert.—1733-1808.—He was born at Paris and became a pupil of Slodtz. He devoted many years in Rome to the study of the remains in that capital, and was known by the title of "Robert des Ruines." He was sentenced to death during the French revolution, but a namesake accidentally suffered in his stead. He became Curator at the Louvre.

6.—JESUS MEETING ST. VERONICA, Vargas.

VARGAS, Louis de.—1502-1568. Was born at Seville. He studied the works of the great masters in Rome, where he lived many years. On his return to Spain he painted a picture, "Christ bearing his cross," so remarkably appealing to the spectator, that criminals taken to execution were granted the privilege of stopping before it to pray. His own humble and self-denying, devout nature is reflected in his works.

7.—ST. MICHAEL OVERCOMING THE REBELLIOUS ANGELS, Giordano.

GIORDANO, Luca.—1632-1705. His father was an obscure artist and Luca showed such talent when eight years old that the Viceroy of Naples placed him under the tuition of Giuseppe Ribera and his precocity was marvellous.

He went to Rome and was employed by da Cortona on some of his works there. He studied the works of Titian, Tintoretto, Veronese and others and was influenced by their style. He painted the Chapel of S. Andrea Corsini and was patronized by the Grand Duke Cosimo III, and was invited by Charles II of Spain to become his court painter. While holding this office he painted the famous frescoes in the Church and staircase of the Escorial.

8.—THE SCHOOL OF ATHENS, Robert.

ROBERT, Paul Pontius Antoine. — 1680-1740 (circa). A French painter born at Paris and afterwards a pupil of Pierre Jacques Cazes, later on studying in Italy. He returned to Paris and painted his greatest work, the Martyrdom of St. Fidelis, in the Church of the Capuchins.

9.—DAVID WITH THE HEAD OF GOLIATH, Puget.

PUGET, Pierre.—1622-1694. Was born near Marseilles, anl, when a youth, walked to Italy, working his way in order to study. He was assisted by P. da Cortona and visited Florence and Rome, obtaining a commission to paint a ceiling in the Barberini Palace and also in the Pitti Palace at Florence. After travelling from Italy to Paris he finally settled at Marseilles. This work is signed and dated.

10.—MARTYRDOM OF ROBERT LONGE (1764), L. Allies.

11.—THE DAUGHTERS OF JETHRO, G. F. Romanelli.

ROMANELLI, Giovanni Francesco.—1610-1662. An Italian born at Viterbo who became a pupil of Dominichino and Pietro da Cortona, some of whose works in the Barberini Palace he completed. A painter of very high order.

12.—ST. MICHAEL VANQUISHING SATAN, Luca Giordano.

See note on No. 7.

13.—STE. ELIZABETH OF HUNGARY, Sirani.

SIRANI, Elizabeth.—1638-1665. An Italian painter, daughter of Giovanni Sirani, and was a pupil of her father. A native of Bologna. In her 18th year she painted her first public work of note, and she attained fame rapidly, executing many works of high merit. She was a follower of Guido Reni in style.

14-15.—SOLITAIRES OF THEBAIDE, Guillet.

The name of this painter is not in the biographies. This painting, now cut in two, was formerly in the old chapel of the Seminary destroyed by fire, but had been removed previously to the fire.

16.—MOSES HOLDING THE TABLES OF THE LAW, Lanfranco.

LANFRANCO, Giovanni.—1581-1647. An Italian, born at Parma. His employer noting his natural artistic ability placed him with Agostini Carracci. At the age of sixteen he painted a picture of the B. V. M., which was deemed worthy of a place in the church of St. Agostino, Vincenza. Pope Paul V. afterwards employed him in Rome in the chapel of Santa Maria and the Quirinal.

17.—THE MARTYRDOM OF ST. STEPHEN, Van Balen.

BALEN, Hendrick Van.—1560-1635. A native of Antwerp. He received instruction from Van Noort and Rubens and later studied in Italy. Vandyke was a pupil of his. He painted in conjunction with Jan Brueghel and Snyders. His works are noted for the beauty of their coloring.

19.—THE RETURN FROM MARKET, Weenix. 2

WEENIX, Jan Baptist.—1621-1660. This painter was born at Amsterdam and studied under Micker, A. Bloemart and N. Moeyart. He spent some time in Rome, where Cardinal Pamphili gave him commissions and a pension. He was a masterly painter of Italian ruins. He returned to his native land, where he worked until his death. Weenix is described as a "gifted and robust artist of versatile powers who by no means confined himself to one class of subject." 25

20.—THE CORONATION OF THE B. V. M., Ricci. 26

RICCI, Sebastiano.—1660-1734. He was born at Cividale di Belluno, Venetian States, and studied under F. Corvelli at Venice. He spent several years in Britain in the reign of Anne, and there are many works from his brush at Hampton Court and elsewhere.

21.—SIR LOUIS H. LAFONTAINE, Hamel. 26

22.—HON. ROBERT BALDWIN, Hamel. 27

HAMEL, Theop.—A noted Canadian painter of our own times. These two portraits represent Canadian Statesmen, of Upper and Lower Canada (now styled the Provinces of Quebec and Ontario, respectively), who were champions of Parliamentary institutions and Parliamentary Government, in its integrity, and did much to promote both in this country in the days anterior to Confederation. Sir Louis was born 1807, died 1864. Mr. Baldwin was born 1804, died 1858. 28

(These portraits are the property of Madame A. Lemay). 29

23.—THE LANDING OF JACQUES CARTIER AT STADACONA AND TAKING POSSESSION OF CANADA IN THE NAME OF THE KING OF FRANCE, Hawkset, S.

24.—A SHEPHERD AND HIS FLOCK, Tivoli di.

ROOS, Philip Peter.—1657-1705. A painter known as "Rosa di Tivoli," native of Frankfort who, proceeding to Italy, established himself at Tivoli, hence his style. He was a very able painter of cattle and landscapes.

25.—CORIOLANUS DISARMED BY HIS MOTHER, Guercino.

BARBIERI, Giovanni Francesco (called Il Guercino).—1591-1666. Born near Bologna, the child of a poor woodman. This painter was primarily self-taught, but was aided in his studies at Rome by Michael Angelo Amerighi (Caravaggio). One of the principle masters of the class called Tenebrosi. His masterpiece is the Santa Petronilla at Rome. Called Il Guercino from his squinting.

26.—HERODIAS RECEIVING THE HEAD OF ST. JOHN THE BAPTIST, Guercino.

27.—THE BAG PIPE PLAYER (after Vandyke), Mulinari.

MULINARI, Giovanni Antonio.—1577-1640. A native of Piedmont. A "Descent of the Cross" at Turin is accounted his best work.

28.—FRUIT, Grasdorp.

GRASDORP, William.—(circa) 1770. A Dutch painter of great merit and pupil of Ernst Stuken.

29.—THE CRUCIFIXION, Carracci.

CARRACCI, Lodovico.—1555-1619. A native of Bologna and the founder of the "Eclectic School." He studied under Fontana and at the School of Parmegiano, Florence. Studied the works of Correggio and Parmegiano and

others. The School of the Carracci, degl' In-
camminati, opened in 1589 had much influ-
ence. Among the students were Albani, Do-
menichino, Lanfranco and Guido.

30.—HUNTSMAN AND DOGS, Rademaker.

RADEMAKER, Abraham.—1675-1735. A native of
Amsterdam. His compositions are valued, be-
ing natural and spirited.

31.—ST. MARY MAGDALENE, David.

DAVID, Lodovico Antonio.—1648-1730. An Italian
painter and pupil of Cairo, Cignani and Proc-
cine. He excelled in portraiture.

32.—FLOWERS, Filicus.

FILICUS, Jan.—1660-1719. A Dutch painter, pu-
pil of P. Van Slingelandt. Excelled in
"still life" pictures.

33.—INTERIOR OF A CHURCH, Neeffs.

NEEFFS, Pieter.—1587-1661. A native of Ant-
werp, who followed the teaching of his master
Van Steenwick and became noted as a painter
of interiors of churches, sometimes with can-
dle light effects. Teniers, Palamedes and
others painted the figures in his pictures.

34.—ST. BARTHOLOMEW, Carracci.

CARRACCI, Agostino.—1557-1602. Born at Bo-
logna and one of the three famous brothers,
the most learned in the principles of art. His
masterpiece is the "St. Jerome" in the Acad-
emy at Bologna.

**35.—NAPOLEON BONAPARTE, (after David by
Pradier).**

PRADIER, C. S.—1786-1848. A Swiss paintar
and engraver, brother of the famous sculptor,
James Pradier.

36.—VINE AND GRAPES, Campidoglio.

CAMPIDOGLIO, Michael Angelo Pace (called Campidoglio from an office held at Rome.)—1610-1681. A pupil of Fioravanti and a noted painter of fruit, flowers and other "still life" pictures.

37.—NURSING A WOUNDED SOLDIER, Guercino.

(For Il Guercino see No. 25)

38.—ADORATION OF THE MAGI, da Cortona.

(For da Cortona see No. 2).

39.—ANGELS ADORING THE INFANT JESUS, Mignard.

MIGNARD, Pierre.—1610-1695. A noted French painter and pupil of Boucher. In 1635 he went to Italy where he spent twenty years, being largely patronized by the Popes, and became a noted portrait-painter. He also painted many Madonnas. He designed the decorations for the dome of the Invalides.

40.—ST. DALMATIUS MONERIUS, Crayer.

CRAYER, Gaspar de.—1582-1669. A Flemish painter, first taught by Raphael Van Coxie, of Brussels. He rapidly attained fame and the eulogy of Rubens, and some critics place him on a level with that great man, and also with Vandyke.

41.—THE CROWN OF THORNS, Honthorst.

HONTHORST, Van Gerard.—1590-1656. A native of Holland and pupil of Abraham Bloemart. Studying in Italy he followed the style of Caravaggio. He painted many pictures of Christ in the manger in which the sole light in the picture emanated from the Divine Infant. King Charles I. of England, employed him and his subjects were varied.

42.—**PORTRAIT OF A LADY AS DIANA, Largilliere.**

LARGILLIERE, Nicholas de.—1656-1745. A noted French painter born at Paris, becoming some years later a pupil of Antoine Gourbeau, whom he also aided in his works. He was also employed by Sir Peter Lely, and was noted as a portrait painter.

43.—**AN ITALIAN LANDSCAPE, Wilson.**

WILSON, Richard R. A.—1713-1782. A famous English painter of landscapes. He travelled in Italy where he studied that class of work, by the advice of Zuccanelli and Vernet. His compositions mingle "the loveliest appearances of nature where nature is most beautiful."

44.—**THE GUITAR PLAYER, Teniers.**

TENIERS, David (the younger).—1610-1690. The son of David Teniers (the Elder) also a painter, who schooled his son whose style follows that of his father. He also worked with Brouwer and Rubens. The rulers of states patronized him and no great collection is without some example of his works.

45.—**A LANDSCAPE, Lucatelli.**

LUCATELLI, Andrea.—1660-1741. An Italian painter, pupil of Paolo Anesi, who painted in the style of Claude and Zuccarelli.

46.—**A LANDSCAPE, di Tivoli.**

(For Tivoli see No. 24. This is a pendant to No. 134).

47.—**HUNTING SCENE, Meulen Van der.**

MEULEN, Adam Frans, Van der.—1632-1690. Was born at Brussels and became a pupil of

Peter Snyders. Colbert, seeing his battle pieces, and advised by LeBrun, invited him to Paris, where he was assigned quarters and a salary. He accompanied Louis XIV on his campaigns and painted "court battle pieces." Unlike many painters of former days he was able to paint a horse in motion with accuracy. His pictures are chiefly in the Louvre and at Versailles.

48.—FRUIT, Campidoglio.

(See No. 36 for Campidoglio.)

49.—SLOTH, Honthorst.

50.—PRIDE, Honthorst.

51.—ANGER, Honthorst.

52.—AVARICE, Honthorst.

53.—INTEMPERANCE, Honthorst.

(For Honthorst see No. 41. These pictures are the property of Madame Lemay.)

54.—PORTRAIT OF KING GEORGE III, Legare.

This painting is after Alan Ramsay by Hon. J. Legare, a noted Canadian painter.

55.—A LANDSCAPE, Lucatelli.

(For Lucatelli see No. 45.)

56.—AN ITALIAN LANDSCAPE, Moucheron.

MOUCHERON, Frederick de.—1633-4-1686. Born at Embden, pupil of Asselyn, studied in Paris. A landscape painter.

57.—SS. PETER AND PAUL, Castiglione.

CASTIGLIONE, Giovanni Benedetto.—1616-1670. A Genoese and ultimately a pupil of Vandyke.

58.—HUNTING SCENE, Meulen Van der.

(For Van de Meulen, see 47.) ((

59.—WINTER SCENE IN HOLLAND, Cuyp.

CUYP, Aelbert.—1620-1691. Born at Dordrecht. A many sided painter in his art and "ever taking nature as his guide and model escaped all reproach of mannerism. He rarely fails to impress by an originality attained without pretension or effort." His works show "a skill, refinement, a feeling for texture and colors which place him above any of those artists who devoted themselves exclusively to such themes" as he touched. He was not appreciated in his native land, and Great Britain contains his chief works. His works of the kind in this gallery are without equal.

60.—THE CHILD JESUS AND THE B. V. M.

(School of Bologna.)

61.—THE CARD PARTY, Stevens.

STEVENS, A. Palamedes.—1660-1638. A Dutch painter of portraits, groups, interiors and the like.

62.—THE DEATH SENTENCE, Bourdon.

BOURDON, Sebastien.—1616-1671. A French painter. At the age of seven he was taken to Paris and placed with Jean Barthélemy. Proceeding to Rome he studied the work of Lorraine, Sacchi, Bamboccio and other great masters. He was successful and on his return painted his greatest work "Simon Magus" for the Cathedral at Montpellier, his native place.

63.—THE MARTYRDOM OF ST. VIGILIUS, Segrise

(not identified.)

64.—STUDY OF A HEAD, Stoleben (not identified.)

65.—**FLOWERS, Monneyer.**

MONNOYER, Jean Baptiste.—1629-1699. Born at Lisle and was employed by LeBrun in decorating the Royal Palace at Paris, and also by the Duke of Montague, the English Ambassador at Paris, to do the same for his mansion in London, where he remained for some years and executed many important works at Hampton Court and Windsor Castle. His flower painting is superb.

66.—**THE DENIAL OF ST. PETER, Honthorst.**

(For Honthorst see No. 41.)

67.—**A BATTLE PIECE, Rosa.**

ROSA, Salvator.—1615-1673. A Neapolitan and a great landscape painter, especially those of a wild and romantic character. He was taught first by Fracanzano, a relation, and Lanfranco encouraged him to go to Rome, where he was patronized by Cardinal Brancacci. Of his works Sir Joshua Reynolds says what is most to be admired in them is "The perfect correspondence which he observed between the subjects he chose and his manner of treating them... his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." He also affected poetry and music, and executed many etchings.

68.—**SCENERY WITH MILL AND RUINS, Van Bloeman.**

BLOEMAN, Peter Van.—1657-1719. A native of Antwerp, but studied in Italy.

69.—**HUNTING SCENE, Van de Meulen.**

(For painter see No. 47.)

70.—TAVERN SCENE, Ostade.

OSTADE, Adrian, J. Van.—1610-1685. A Dutch painter and pupil of Franz Hals. His scenes are taken from the ordinary peasant life in his neighborhood, but the subjects are trivial and dealt with in a coarse vulgar manner, but his artistic qualities were of a high order and showed delicacy of coloring and taste in arrangement.

71.—FLOWERS AND FRUIT, Mennoyer.

(See No. 65.)

72.—MARINE PIECE, Salvator Rosa.

73.—MARINE PIECE, Salvator Rosa.

(See No. 67).

74.—MATER DOLOROSA, Vandyke.

VANDYKE, Anthony.—1599-1641. Born at Antwerp, died in London. As a child he was placed under Hendrik Van Balen, but his great instructor was Rubens whose assistant he became. He spent five years in Italy and returned to his native city in 1628. His picture of "St. Augustin," for the Church of the Augustinians at Antwerp established his celebrity as one of the first masters of his age. This was followed by a more celebrated work, the "Crucifixion" for the Church. of. St. Michael at Ghent. He was invited to England by Charles I, appointed court painter and knighted. He remained there till his death. The painting No. 74 in this gallery has been declared to be one of these earlier works of Vandyke revealing his "inborn refinement of feeling with the depth of suppressed grief."

75.—A WOUNDED SOLDIER, Apshoven.

APSHOVEN, Thomas Van.—1622-1645. A native of Antwerp and pupil of Teniers.

76.—**CARDINAL VAN STEELAND** (after his death July 14. 1675), Dutch School.

77.—**VASE AND FLOWERS, de Heem.**

DE HEEM, J. David.—1600-1674. A native of Utrecht. A noted painter of flowers, fruits, insects and dead animals, articles of bijouterie, etc.

78.—**A VILLAGE CONVERSATION, Opie.**

OPIE, John R. A.—1761-1807. A Cornishman, who so early gave indications of artistic ability that friends obtained him an introduction to Sir Joshua Reynolds. He painted in a "broad" manner and was successful as an historical and portrait painter, though at times lacking harmony in his coloring. This picture was painted 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.**
School of Caravaggio.

80.—**TOILET OF A LADY, Metsu** (on panel).

METSU, Gabriel.—1630-1667. A pupil of Gerard Dou, and his style is that of Gerard Terberg.

81.—**A SCHOOL IN HOLLAND, Drooghsloot** (on panel.)

DROOGSLOOT, Joost Cornelius.—1616-1660. A native of Holland and painter of village scenes, usually with a touch of the comical about the work.

82.—**HUNTING SCENE, Cuyp.**

(See No. 59 for Cuyp.)

83.—STILL-LIFE, Kalf.

KALF, Willem.—1566-1603. A native of Holland and pupil of Hendrik and Gerritz Pot. (An able painter of flower pieces, fruit and "still-life.")

84.—FLEMISH BOORS DRINKING, Teniers (the Elder.)

TENIERS, David (the Elder).—1582-1649. Born at Antwerp. He studied under Adam Elsheimer, at Rome, and the subjects he painted were religious pictures, merry-makings, rural sports and the like. It is sometimes difficult to distinguish between the works of this painter and those of his son, Teniers, the younger.

85.—THE BURGOMASTER, Bol.

BOL, Ferdinand.—1616-1680. A pupil of Rembrandt and noted as a portrait-painter and etcher. His works are noticeable for a prevailing yellow tone.

86.—ECCE HOMO, Luini.

LUINI, Bernardino.—(circa) 1475 after 1533. Born at Luino. A most remarkable painter of whose biography little is known. His earliest known work is dated 1520 and it is said "he may have developed under the influence of Borgognone and Bramantino previous to the absorbing sway of Leonardo da Vinci. That he became a direct pupil of Leonardo cannot be affirmed. Yet no immediate scholar of the great Florentine so well caught the gentler characteristics of his art or reproduced so nearly his ideal of beauty as Luini... A merit even higher than his sense of beauty is the pathos which he infused into subjects that required it.

Chapel

87.—ELIAS THROWING HIS MANTLE TO ELIJAH, de Champaigne.

CHAMPAIGNE, Philippe de.—1602-1674. Born at Brussels. Visiting Paris he became the assistant of Nicholas Du Chesne, and on his death continued the decorations at the Luxembourg for Marie de Medicis. He was one of the first members of the French Academy founded by Louis XIV, of which he was Rector. Many of his best works are in the Louvre. Some of his pictures are in Quebec, the Ursuline Chapel containing examples.

88.—ST. JEROME STUDYING THE SCRIPTURES. Elshelmer.

ELSHEIMER, Adam. — 1578-1621. Born at Frankfort. Became a pupil of Uffenbach and later went to Rome, where he ended his days. Nature was his model and he combined landscape and figure in a masterful manner and he loved to paint the strange effects produced by diverse sources of illumination. This present, which is signed, is on panel.

89.—STILL-LIFE AND THE PORTRAIT OF CALVIN, Pierson.

PIERSON, C.—1631-1690. A Dutch painter of still-life and other subjects. An imitator of Kalf.

90.—MATER DOLOROSA, da Conegliano, (on panel).

CIMA, Giovanni Battista, (painting) 1489-1517. Giambattista de Conegliano, so called from his native town, has acquired in the realm of art the name of Cima. A follower of Bellini, but his earlier training indicates the School of Murano. His works exhibit the characteristics of good drawing and proportion, fine and

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brilliant color, force of light and shade and perfect finish. He painted many noble pieces in Italy and one of his altar pieces is in the Louvre. One of his noblest efforts is in the Church of S. Maria dell' Orto, Venice.

98.-
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91.—LANDSCAP, du Jardin.

JARDIN, Karel du.—1622-1678. Born at Amsterdam. Was a scholar of Berchem. He lived much in Italy, dying at Venice.

92.—LANDSCAPE, Painter unknown.

93.—BATTLE PIECE. Van de Meulen.

(See No. 47).

100.-

94.—THE ROAD TO EMMAUS. Brill.

BRILL, Paul.—1556-1626. A native of the Netherlands. He became a pupil of Ortelmans, afterwards proceeding to Italy, where he worked with his brother Matthys at Rome in the Sixtine Chapel, Santa Maria Maggiore, and the church of San Giovanni in Laterano. Both Popes Sixtus V and Clement VIII patronized him.

101.-

102.-

95.—A LANDSCAPE, School of Zörg (panel).

103.-

96.—A LANDSCAPE, School of Zörg (panel).

104.-

97.—BATTLE, ROMANS AND SCYTHIANS, Parrocel.

PARROCEL, Joseph.—1648-1704. A native of Provence. Studied under Borgognone at Rome and later at Venice. Returning to Paris he attained a high position, Louis XIV appointing him court painter.

98.—**BATTLE: ROMANS AND TURKS, Parrocel.**

99.—**THE MADONNA, Sasso ferrato.**

Madonna
SASSOFERRATO, Giovanni Battista Salvi.—1605-1685. Salvi, called Sassoferrato, after his birth place. A pupil of his father. Classed among the Carracceschi, or followers of the Carracci, (see No. 29.) In style and subject, though not in finish, Salvi's works resemble those of Carlo Dolce and he sought inspiration at the shrine of Raphael and older masters.

100.—**A LANDSCAPE, Lucatelli.**

(See No. 45.)

101.—**LOUIS XV of FRANCE, La Tour.**

LA TOUR, Maurice Quentin.—1704-1783. A noted French portrait-painter, who lived during the reign of Louis XV. He shared public favor with Vernet. This picture, with its companions, are fine specimens of his work.

102.—**THE BIRTH OF OUR LORD, Coypel.**

COYPEL, Antoine.—1661-1722. A noted French painter.

103.—**THE ECSTASY OF ST. MARY MAGDALENE, Albani.**

(See No. 4).

104.—**MADAME LOUISE, (daughter of Louis XIV. A Carmelite Nun). Boucher.**

BOUCHER, Francois.—1704-1770. A famous Parisian painter of historical and pastoral subjects and genre pieces. He was a pupil of Le Moine and went to Rome with Van Loo, studying there for four years. He succeeded the latter as Court painter and became Direc-

tor of the Gobelins. Living under an artificial and corruptly frivolous condition of society, his work was influenced thereby as he pandered to the prevailing inclinations. He must, however, be ranked as a painter of rare ability.

105.—**MADAME VICTOIRE**, (daughter of Louis XV)
Boucher.

(See No. 104).

106.—**LOUIS THE DAUPHIN**, (Father of Louis XVI
of France). **La Tour.**

(See No. 101.)

107.—**MARIE LESZCZYNSKA**, (Queen of Louis XV)
La Tour.

(See No. 101).

108.—**MOUNTAIN LANDSCAPE** (Eng. School).

109.—**THE SAME.**

110.—**MADAME ADELAIDE**, (daughter of Louis XV)
Boucher.

(See No. 104).

111.—**MARIE JOSEPHA DE SAXE, DAUPHINESS**,
(mother of Louis XVI). **Boucher.**

(See No. 104).

113.—**ECCE HOMO**, School of Guido Reni.

114.—**MATER DOLOROSA**, Guercino.

(See No. 25).

115.—**THE MYSTIC MARRIAGE OF STE. CATH-
ERINE**, Margaritone.

MARGARITONE, Magnano di. — 1216-1293.
Painter, sculptor and architect and a distin-

guished master of his period. Was a student of the Byzantine School. Being an older painter than Cimabue, and having much skill of his own, he was not influenced by the innovations of that master on the traditionary practice of the time.

XV) 116.—**CARNIVAL SCENE**, Rosa.

XVI) 117.—**PEASANTS PLAYING CARDS**, Rosa.

(See No. 67).

XV) 118.—**HUNTING SCENE**, Walker.

WALKER, J. Rawson (painted).—1817-1860. An English painter with Turner-esque tendencies.

XV) 119.—**ST. AMBROSE REFUSING THE EMPEROR THEODOSIUS ENTRANCE TO THE CATHEDRAL**, Egriso.

(Painter not named in biographies.)

XV) 120.—**THE ANNUNCIATION**, Carlo Maratta (School of).

ESS, 121.—**AN ITALIAN SEAPORT**, Vernet.

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istin-
VERNET, Claude Joseph.—1704-1789. This noted French painter was first instructed by his father, Antoine Vernet, and Manglard, a landscape painter. He devoted himself to marine landscape. He remained in Italy for some years, generally in poverty. In 1752, he was invited by Louis XV to Paris, and in the following year was commissioned by the French Government to paint the sea ports of France. He painted fifteen, receiving for each only seven thousand francs and expenses. This occupied him for ten years. He was chosen to be a member of the French Acad-

emy of Arts. During his life he was held to be without a rival in his own department, and an honorable rank continues to be assigned to him among the painters.

122.—FRUIT, F. Van Euerbroek.

(Painter not mentioned in biographies).

123.—ITALIAN LANDSCAPE, Breemberg.

BREEMBERG, Bartholomew.—1620-1663. A Dutch painter who studied under Poelenberg. He painted, in Italy, the sites at Albano, Frascati and Tivoli.

124.—WEST INDIAN SEAPORT, Vernet.

(See No. 121.)

125.—A FRENCH SEAPORT, Vernet.

(See No. 121.)

126.—THE HOLY FAMILY, Gramminica.

(Painter not known).

127.—ST. JOHN THE EVANGELIST, Gentileschi.

GENTILESCHI, Artemisia.—1590-1642. A native of Rome. Followed the style of Guido and Domenichino. She lived, and painted in England for the King and nobility. A pupil of her father, a prominent painter of his period.

128.—ADORATION OF THE SHEPHERDS, Bassano.

BASSANO, da Jacopo.—1510-1592. Commonly called Il Bassano from his native place in Venetia, but his name was Ponte. A pupil of his father, a painter of the school of Bellini and Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and

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masterly chiaroscuro, and some of his pictures are almost equal to Titian. He excelled in landscape, and animals particularly, sometimes introducing them into pictures without propriety. His "Animals entering the Ark" was painted again and again, the best known example being in the Louvre.

129.—**MONK IN MEDITATION** (after Zurbaran).

130.—**THE ADVENT OF CHRIST**, Maratta.

(The gift of Rev. O. Audet.)

131.—**A CAROUSER**, Van Ostade.

(See No. 70).

132.—**A HERMIT**, Dutch School (panel).

133.—**THE SAME**.

134.—**ITALIAN LANDSCAPE**, de Tivoli.

(Pendant to 46. See 24 for Tivoli.)

135.—**LANDSCAPE WITH FIGURES**, Lucatelli.

(See 45.)

136.—**SCENE IN FRENCH COLONIES**, Vernet.

(See No. 121).

137.—**THE ASSUMPTION**, Poussin.

POUSSIN, Nicholas.—1594-1665. One of the greatest of French painters who learned painting under Quintin Varin, (at Les Andelys, afterwards studying at Paris. After various vicissitudes he went to Rome, when his mind was matured. There he worked with Du Quesnoy, who made him study anatomy and attend the School of Domenichino. Cardinal Barberini gave him an important commission and from that time he rapidly acquired fame

and fortune. Sixteen years later he returned to France and was introduced by Cardinal Richelieu to Louis XIII, who appointed him court painter with a salary and apartments in the Tuileries. He, however, returned to Rome on a domestic mission and never returned, gaining in wealth and reputation for twenty-three years. In his works he built a style severely classic and deliberate, though not unwarmed by imagination. In nature the grand lines of the Latin landscape inspired him. Those works in which his native tendencies are most revealed are his heroic landscapes. Poussin strongly influenced French art, especially in the department of landscape painting.

138.—THE PURIFICATION, Feti.

FETI, Domenico.—1589-1624. An Italian painter and pupil of Cardi, sometimes called Cigoli. He was chiefly a painter of sacred subjects.

**139.—THE PRESENTATION OF THE B. V. M.,
Feti.**

(See note above).

140.—PORTRAIT, Sustermans.

SUSTERMANS, Justus.—1597-1681. Native of Antwerp and pupil of de Vos. Studied in Italy and was employed at Florence by the Ducal rulers. He painted historical pieces and portraits and his works are by some critics ranked as equal to those of Vandyke.

141.—ST. JOHN CHRYSOSTOM, Domenichino.

(Called Domenichino.)

DOMENICO, Zampieri.—1581-1641. A Bolognese, educated first by Denis Calvart and he then entered the school of the Carracci. He was

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invited to Rome by Albani, with whom he resided, and rapidly rose to fame and assisted Annibale Carracci in the execution of the frescoes in the Farnese Palace. He painted many frescoes in the Churches of Rome, one of which, opposite a work of Guido in the church of San Gregorio, was declared the superior. His "Last Communion of St. Jerome" in the Vatican belongs to his earlier time at Rome. (A copy of this is in the Basilica of Quebec). Domenichino cultivated landscape painting as a special branch of art, introducing figures which served to give human interest and a name to the subject. Domenichino was fiercely assailed by his rivals in Naples, where he was called on to paint in the Cappella del Tesoro of the Duomo, especially by the "Cabal of Naples" consisting of Corenzio, Ribera (see 176) and Carraccioli. He worked for ten years at Naples and died, as suspected, by poison.

142.—LANDSCAPE, Van der Neer.

NEER, Aert Van der.—1603-1677. A landscape painter of Amsterdam, of remarkable ability and refined skill, but of whose life little is known.

143.—DEMETRIUS THE POET, Bronzino.

BRONZINO, Angiolo.—1502-1572. An Italian painter, pupil of del Garbo and da Pontormo (Carucci) some of whose works he completed. He was employed by the Grand Duke Cosimo I., and many of his portraits of the Medici family are still in Florence. He is most appreciated as a portrait-painter.

144.—ST. JOHN THE EVANGELIST, Dolci.

DOLCI, Agnes.... died 1686. Daughter of Carlo Dolci. (See No. 347) whose works she imitated and copied.

145.—ST. JEROME STUDYING THE SCRIPTURES, Schalken.

SCHALKEN, Godfried.—1643-1706. A Dutch genre painter, pupil of Hoogstraten and Gerard Dou whom he followed in style. He excelled in candlelight effects.

146.—ST. PETER IN PRISON, Schalken.

(See above.)

147.—AN ITALIAN SEAPORT, Weenix.

(See No. 19.)

148.—SALVATOR MUNDI, Memmi.

MEMMI, Simone.—1283-1344. A Sienese and pupil of Duccio. A remarkable painter, who has been compared by critics of note with Giotto the Florentine. Said to be "the first Christian painter to free himself of the Byzantine influence and adhere to the beauty of nature and imbue his works with beauty and life."

This painting is on panel and in tempera.

(Given by Monsieur Louis Morency.)

149-150.—MODELS SUBMITTED FOR THE CHAMPLAIN MONUMENT.

FIRST ANTEROOM

151.—**ANGELS APPEARING TO THE SHEPHERDS, Eeckhout.**

EECKHOUT, Gerbrand Van den.—1621-1674. A noted Dutch painter. The favourite pupil of Rembrandt, and of his pupils Eeckhout was his closest imitator. He excelled in portraits and in his biblical and historical compositions he merged originality in imitation, failing to reach the spirit which is reflected in the works of Rembrandt, his master.

152.—**PORTRAIT OF MGR. GUIGUES, First Bishop of Ottawa, Ontario.**

153.—**PORTRAIT OF HON. P. J. O. CHAUVEAU, Statesman and first Premier of Quebec, 1867, afterwards the Speaker of the Dominion Senate and later High Sheriff of Montreal.**

154.—**ITALIAN LANDSCAPE, Zuccarelli.**
(See No. 18.)

155.—**CARDINAL TRIVULTIUS, Velasquez.**
VELASQUEZ, Don Diego de Silva Y.—1599-1660. A noted Spanish painter. Studied with Francisco Herrera, the elder, and Francesco Pacheco, but nature was his true teacher. He was introduced to Philip IV and from that time his rise was secured. His portraits are remarkable. There arose at a certain period a school of portrait painting which, in Velasquez, has scarcely its equal. Following nature alone he succeeded in imitating the true appearance of things as seen through the atmosphere which surrounds them, with a fidelity

that has never been matched, so true are his tones produced apparently without effort. It has been said he painted with his will only without the aid of his hand. Trivultius was Cardinal, Prince, Statesman and Soldier, holding many varied positions.

156.—**PORTRAIT OF JOSEPHTE OURNE**, daughter of an Abenakis Chief at the age of 25, Joseph Legare.

157.—**DESPAIR OF AN INDIAN WOMAN IN THE FORESTS**, Joseph Legare.

158.—**THE ABBE PLANTE**, W. Lamprecht.

The Abbé was a celebrated scholar, bibliophile and antiquarian.

159.—**THE ABBE FERLAND**.

Abbé Ferland is the author of a most valuable history of Canada.

160.—**THE WAY TO CALVARY**, della Vecchia.

VECCHIA, Pietro della.—1605-1678. A Venetian and follower of Giorgione.

161.—**PORTRAIT**, Fragonard.

FRAGONARD, Jean Honore, 1732-1806. Celebrated French painter and engraver. Studied under Boucher, Cortona, Barocci and Tiepolo.

162.—**A SERENADE IN ROME**, Hentherst.

(See No. 41.)

163.—**TRUE PORTRAIT OF OUR LORD**, (unknown artist), Italian School.

This is a copy of a painting preserved in St. Peter's at Rome, and is inscribed "Vera effigie del Volto Santo a. s. Pietro di Roma." A replica at least three centuries old.

164.—**ITALIAN LANDSCAPE, Rosa.**

(See No. 67.)

165.—**ST. JEROME COMMENTING ON THE HOLY SCRIPTURES, Parmigiano.**

PARMIGIANO, Francesco Mazzuola, 1503-1540. A noted Italian, called after his birth place Parma. He was greatly influenced by Correggio and became his close imitator, equalling if not excelling him, in many respects. He went to Rome and was favored by Clement VII. His works are bold in conception and able in their execution. He has a celebrated altar piece, "Santa Margherita," now in the Academy at Bologna.

166.—**THE IMMACULATE CONCEPTION, School of Schidone (Italian).**

(This painting belonged to the Intendant Talon under the French regime.)

167.—**PORTRAIT, Gerard.**

GERARD, Francois, P. S. (Baron).—1770-1837. A celebrated French historical and portrait painter, and follower of David.

168.—**THE MAGI AT BETHLEHEM, (Panel) Early French School.**

169.—**ECCE HOMO, (On panel) Scorel.**

SCOREL, Jan Van.—1495-1562. Sometimes called Schorel, from his birth place in Holland. Canon of St. Mary's, Utrecht. Studied under Mabuse and Albert Durer at Nuremberg and visited Venice, the Holy Land and Rome, where he studied the works of Raphael and Michelangelo. Pope Adrian VI, whose por-

trait he painted, made him keeper of the art collection at the Vatican. He later returned to Utrecht. A fine painter, musician and linguist.

170.—**ST. CIRRIUS (Old Spanish).**

(Gift of Hon. R. Turner.)

171.—**ITALIAN LANDSCAPE, R. Wilson.**

172.—**LANDSCAPE IN ENGLAND, R. Wilson.**

(See No. 43.)

173.—**PORTRAIT, Madame Hamel.**

174.—**PORTRAIT, Monsieur Hamel.**

(Property of Madame Lemay.)

175.—**PORTRAIT, Gainsborough.**

Henry Fox, 1st Lord Holland. See 161.

176.—**ST. JOSEPH AND THE INFANT SAVIOUR,**

Ribera.

RIBERA, Josef.—1588-1656. Known as Lo Spagnoletto (the little Spaniard.) He studied under Francisco Ribalta and at Rome studied Raphael and Annibale Carracci, but adopted the style of Michelangelo da Caravaggio. He was employed by Philip IV, of Spain, and the Pope decorated him with the order of the "Abito di Cristo." Ribera it has been said: "was perhaps the most able of the so-called naturalist painters"; he displays a remarkable power and faculty even in his most unpretending works.

177.—**A SOCIAL GATHERING, Janseens.**

JANSEENS, Victor Honorius.—1664-1739. A

Flemish painter of pictures of this type.

178.—**ST. MONICA PRESENTING ST. AUGUSTINE TO ST. AMBROSE**, (signed) G. Porta, Rome, 1873.

179.—**MAJOR-GENERAL MURRAY**, Theo. Hamel.
(The property of Madame Lemay.)

General Murray succeeded General Wolfe after his death at the Battle of the Plains. He was besieged by the Marquis de Levis and defeated at the Battle of St. Foye. The siege was, however, raised on the arrival of a British fleet under Lord Colville.

180.—**ST. BENEDICT AND A YOUNG DISCIPLE**, Le Sueur.

LE SUEUR, Eustache.—1617-1655. Parisian and pupil of Simon Vouet. A founder of the Royal Academy of Painting and Sculpture. An historical painter.

181.—**AN OPEN AIR CONCERT**, Janseens.
(See No. 177. Pendant to that picture.)

182.—**GOD THE CREATOR** (Sketch), N. Poussin.
(For the large painting in the Seminary Chapel.)

183.—**THE B. V. M. AND INFANT JESUS**, after Correggio.

184.—**MYTHOLOGICAL SUBJECT**, Thornhill.

THORNHILL, Sir James. — 1676-1734. First taught by Highmore, painter to William III, of England. He travelled abroad and studied and gained repute. Queen Anne commissioned him to paint the interior of the dome of St. Pauls, London, which he did with eight scenes, in chiaroscuro, from the life of the

Apostle. He also painted at Greenwich, Blenheim and elsewhere. His work at St. Pauls and Greenwich brought him £2 a square yard. His copies of Raphael's cartoons are now in the possession of the Royal Academy.

185.—CORIOLANUS DISARMED BY HIS MOTHER, Peussin.

(See No. 137.)

186.—ITALIAN MOTHER, (after Mazzolini) by Sister Mary of Jesus, C. S. Q.

187.—ITALIAN SHEPHERDS, Barker.

BARKER Thomas. — 1769-1847. An English painter of great distinction and follower of Gainsborough.

188.—PORTRAIT OF ABBE VERRAULT a benefactor of the University. Painter not named.

RECEPTION HALL

189.—PORTRAIT OF MGR FRANCOIS DE MONT-MORENCY LAVAL, first Bishop of Quebec and Founder of the Seminary of Quebec.

Mgr Francois de Montmorency-Laval was the first Bishop of Quebec. He was the son of Hugues de Laval, Seigneur de Montigny, and born in the diocese of Chartres, 1623. He very early gave evidence of his leaning towards a life devoted to religion and at an unusually early age was admitted to Orders. When in 1651 the project of sending a Bishop to New France was determined on, he was selected but shrank from so great a responsibility. But at last he deemed it his duty to accept the holy office and in 1658 was pre-coized, and received from Pope Alexander VII the bulls which established the Bishopric of Petrea, in pars inf., and created Mgr Laval Vicar Apostolic of New France. He was consecrated in 1658 and the following year left France for this country. From that moment his name may almost be regarded as synonymous with that of New France, and his works as a Bishop, Statesman and citizen struck roots which can never be eradicated. No grander name is inscribed in the pages of Canadian or other history and no biography is better worth studying than his. The neighboring buildings are a noble monument to his memory as the founder of the Seminary, from which its daughter, Laval University, has sprung. He died in the year 1708 and his remains rest in the Basilica.

190.—PORTRAIT OF REV. L. J. CASALT, Founder and first Rector of Laval University, **Theo. Hamel**.

- 191.—**PORTRAIT OF HIS EMINENCE E. A. CARDINAL TASCHEREAU**, Archbishop of Quebec, first Canadian Cardinal and second Rector of Laval University, **Pasqualoni**. 203.—
- 192.—**PORTRAIT OF MGR M. METROT**, third Rector of Laval University, **Eug. Hamel**. 204.—
- 193.—**PORTRAIT OF MGR T. E. HAMEL, V. G.**, fourth Rector of Laval University, **Eug. Hamel**. 205.—
- 194.—**PORTRAIT OF CARDINAL FRANCHI, L.** Fontana. 206.—
- 195.—**MGR C. F. BAILLARGEON**, Archbishop of Quebec, and second Visitor of Laval University, **Livernois**. 207.—
- 196.—**PORTRAIT OF CARDINAL LEDOCHOWSKI**, Carnevall. 208.—
- 197.—**PORTRAIT H. M. QUEEN VICTORIA, J.** Legare.
- 198.—**PORTRAIT OF CARDINAL BARNABO**, Pasqualoni.
- 199.—**PORTRAIT OF ABBE H. R. CASGRAIN**, professor and benefactor of the University.
- 200.—**PORTRAIT OF BISHOP E. J. HORAN**, Bishop of Kingston, one of the founders of Laval University.
- 201.—**PORTRAIT OF MGR BENJ. PAQUET**, fifth Rector of Laval University, **Eug. Hamel**.
- 202.—**PORTRAIT OF MGR J. C. K.-LAFLAMME**, eighth Rector of Laval University, **Chs. Huot**.

- 203.—PORTRAIT OF MGR O. E. MATHIEU, seventh Rector of Laval University, P. Gabrini.
- 204.—PORTRAIT OF CARDINAL SIMEONI, Pasqualoni.
- 205.—PORTRAIT OF DR. MORRIN, late professor of Medicine and also a benefactor of the University (Faculty of Medicine), Theop. Hamel.
- 206.—PORTRAIT OF H. HOLINESS POPE PIUS X, Chs. Huot, Rome, 1904.
- 207.—PORTRAIT OF H. HOLINESS POPE PIUS IX, life size, 1867, Pasqualoni.
- 208.—PORTRAIT OF CARDINAL GOTTI, P. Gabrini.
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SECOND ANTEROOM

209.—STILL LIFE, (signed) Juan de Hermida.

210.—STILL LIFE, " Juan de Hermida.

211.—STILL LIFE, " Juan de Hermida.

212.—STILL LIFE, " Franz Snyders.

(See No. 227.)

213.—STILL LIFE, " Juan de Hermida.

214.—STILL LIFE, " Campidoglio.

(See No. 36.)

215.—THE CORONATION OF THE B. V. M., School
of Tintoretto.

216.—THE INFANT CHRIST, School of Maratta.

217.—ITALIAN LANDSCAPE, Vernet.

(See No. 121.)

218.—MARINE-PIECE, Van de Velde.

VELDE, William Van de (the younger). 1633
1707. A distinguished Dutch marine painter
in the service of Charles II and James II of
England.

219.—PORTRAIT OF JOSEPH BRANT (Mohawk
Chief), W. Berczy, Senr., of Toronto, 1797.

Water color miniature of a noted Indian warrior
and chief of the Confederation of the Six Na-
tions.

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220.—SIR GUY CARLETON (Lord Dorchester.)

A miniature by an unknown artist of the famous British General who was governor of Canada at the time of the American revolutionary period and defended Canada when invaded by the Americans, driving them from Quebec and recovering occupied districts. In the attack on Quebec by Benedict Arnold and Montgomery, 1775, the latter was killed.

221.—ITALIAN LANDSCAPE, Salvator Rosa.

(See No. 67.)

222.—HEAD OF A SAINT, Ribera.

(See No. 176.)

223.—PORTRAIT OF LOUIS GONNERAY, Deputy Paymaster British forces. On copper. Artist unknown. Dated, Montreal, April, 1803.

224.—ITALIAN LANDSCAPE, Huysmans.

HUYSMANS, Cornelis. — 1648-1727. A noted Flemish painter and pupil of De Witte and Jacques d'Artois. His landscapes are rich in color and forcible. The Louvre, Dresden Gallery, Berlin and Brussels all contain his splendid works.

225.—ITALIAN LANDSCAPE, Huysmans.

226.—ITALIAN LANDSCAPE, Huysmans.

(See No. 224.)

227.—A CONCERT OF BIRDS, Snyders.

SNYDERS, Franz.—1579-1657. A Flemish painter and pupil of H. Van Balen and Peter Breughel (the younger). He became an intimate friend of Rubens. He began by painting dead fish, game, fruit, etc. His parents

kept an eating house and this afforded a field for the study of such subjects. He later painted the living forms of lower animals and produced powerful hunting scenes. Snyders is not be surpassed in the painting of fruit owing to his fine appreciation of color and his large method of handling his subjects. His fruit pictures were enhanced in brilliancy by the introduction of gorgeously plumed parrots or variously colored monkeys. He also painted bird and cat "Concerts."

228.—STILL LIFE, Weenix (the younger.)

WEENIX, Jan.—1640-1719. A pupil and close imitator of his father (see No. 19), but he excelled him as he progressed in freedom of execution and coloring. His chief works were hunts and dead game, but he painted from life and also fruits, landscapes, ruins and flowers. His works are of great value.

229.—MOUNTAIN LANDSCAPE, O'Connor.

O'CONNOR, James A.—1793-1841. An Irish landscape painter who seems to have followed the style of R. Wilson. His works are excellent.

230.—ITALIAN LANDSCAPE, Salvator Rosa.

(See No. 67.)

231.—SIMON MAGUS, Giordano.

232.—THE ASCENSION, Poussin.

(Pendant to No. 137 which see.)

233.—THE B. V. M. AND INFANT CHRIST, School of Marata.

234.—THE DESCENT FROM THE CROSS, Copy by Theo. Hamel.

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- 235.—**THE MARTYRDOM OF ST. PIERRE DE VERONE**, after Titian by Theo. Hamel.
(Property of Madame A. Lemay.)
- 236.—**ST. JEROME IN THE DESERT**, Both.
BOTH, Jan and Andres.—1610? 1652.—Pupils of Abraham Bloemart. The two collaborated in landscapes with animals and figures.
- 237.—**JUDITH AND HOLOPHERNES**, (Italian School).
A copy of a noted painting in the Pitti Palace.
- 238.—**BURNING OF THE BORGO**, (after Raphael).
- 239.—**PORTRAIT OF L. DULOMPRES**, Unknown.
- 240.—**FAUST AND GRETCHEN**, after Kaulback 1805-1874.
- 241.—**PORTRAIT OF LOUIS CHARLAND**, water color, Unknown.
- 242.—**THE B. V. M. AND INFANT JESUS AND ST. JOHN THE BAPTIST**, (panel) Schiavone.
- 243.—**A FLORENTINE LADY**, Zuccaro.
ZUCCARO, Frederico.—An Italian portrait painter, known in England during the Elizabethan period.
- 244.—**AN ITALIAN LANDSCAPE**, Zuccarelli.
(See No. 18.)
- 245.—**A TRAVELLER**, after Albert Cuyp.
- 246.—**FARM YARD**, School of Peter de Lair.
- 247.—**ST. MARY MAGDALENE**, (Signed) Salvator Rosa.
(See No. 67.)

- 248.—ITALIAN LANDSCAPE, after Rosa.
- 249.—A SHEPHERD AND HIS FLOCK, Rosa di Tivoli.
(Se No. 24.)
- 250.—THE B. V. M. AND INFANT CHRIST, after Raphael.
- 251.—SCENE IN THE ALPS, English School.
- 252.—ST. PETER IN PRISON, Ribera.
(Se No. 176.)
- 253.—A BISHOP, de Champaigne.
(See No. 87.)
- 254.—ST. PETER FLEEING FROM ROME, Schiavone.
" Domine, quo vadis?" (Se No. 242).
- 255.—AN INDIAN BATTLE, J. Legare.
- 256.—HEAD OF AN ANGEL, Correggio.

✓
*Correggio
Ambrosiano*

ALLEGRI, (Antonio) da Correggio.—1494-1534.
Called Il Correggio from his birthplace. He was early influenced by Ferrarese masters. The Minorite Friars at Coreggio entrusted him with a commission when only twenty years old in 1514 and he appeared in Parma in 1518 as an artist rising to distinction. He embellished many churches and convents and his powers in the management of frescoes were very vast. But it is his oil paintings we must now seek for that charm associated with the appropriate name of Allegri. These are scattered over Europe. He is recognised chiefly by his chiaroscuro and delicate colouring and the polity he invested his subjects with.

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257.—**ECCE HOMO, Lo' Spada.**

LO' SPADA, Lionello.—1576-1622.—A Bolognese, and pupil of the Carracci.

258.—**CASTELLAMARE BAY, Falardeau, Florence 1855, after Rosa.**

(See No. 87.)

259.—**LANDSCAPE, Flemish School.**

260.—**ST. ANTHONY PREACHING TO THE FISHES, Mola.**

MOLA, Pietro Francesco.—1612-1660. A Bolognese painter and imitating Albano. He settled at Rome during the Pontificate of Innocent X. He excelled in landscape and figures.

261.—**THE READING WOMAN, Flemish School. DeBerg.**

262.—**LANDSCAPE IN ITALY, Barker.**

(See No. 187.)

263.—**ITALIAN LANDSCAPE, Rosa.** *Salvatore*

(See No. 67.)

264.—**THE MYSTIC MARRIAGE OF ST. CATHERINE, after Correggio.**

265.—**THE B. V. M. AND INFANT JESUS, after Correggio.** An old copy of the Madonna del Ceniglio. *Lambert*

266.—**HUNTING MAROONS, W. Marsden.**

267.—**SIR J. COAPE SHERBROOKE, Governor-General of Canada from 1816 to 1818.** A distinguished soldier of much service.

268.—**A MONK READING, Zurbaran.**

ZURBARAN, Francesco.—1696-1662. A pupil of Juan de Roelas, at Seville. His great talents acquired for him the title bestowed by Philip

IV... "Painter to the King, and King of Painters." His portraits reflect fervent asceticism and unmitigated realism in its presentments, and his coloring is true to nature. The Carthusian brothers in their white habits, were favorite subjects of his. His earliest work of importance was the great altar piece in the Cathedral at Seville. His painting was such as to impart a sense of life to the heads of his figures. His greater works were awe inspiring, and very grand.

269.—**ENGLISH LANDSCAPE, R. Wilson.**

(See No. 43.)

270.—**THE FINDING OF MOSES BY PHARAOH'S DAUGHTER, Rosa.**

(See No. 67.)

271.—**THE FLIGHT INTO EGYPT, Peussin.**

(See No. 137.)

272.—**MARINE AND SHIPPING, Diebold, (French).**

(Property of Madame A. Lemay.)

LITERARY CLASS

273.—**THE SUPPER AT EMMAUS, School of Titian.**

274.—**THE LAST SUPPER.** A variation in oil, of the famous fresco, by Leonardo da Vinci, executed on the wall of the refectory in the Dominican Convent of St. Maria delle Grazie, in which he blended the ideal with the real in perfect unity, and the most difficult and grandest problem in art solved. That painting has suffered many vicissitudes and was declared in 1580 to be totally ruined, but has lately been restored.

275.—**MARTYRDOM OF ST. SEBASTIAN, Rosa.**

(See No. 67.)

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276.—MARTYRDOM OF ST. LAWRENCE, Maratta.

MARATTA, Carlo.—1625-1713. An Italian painter, pupil of Andrea Sacchi. He took Raphael as his model, but modified his splendid style by blending it with the eclecticism of the Carracci. He was favored by six successive popes and with the sanction of Clement XI (Albani) restored the frescoes of Raphael in the Vatican Chambers. After the deaths of Sacchi and da Cortona, he was for forty years the most eminent painter in Rome. His frequent paintings of the Blessed Virgin gained him the name of "Carluccio delle Madonna."

277.—AN ITALIAN LANDSCAPE, Gaspard Poussin.

278.—AN ITALIAN LANDSCAPE, Gaspard Poussin.

DUGHET, Gaspard (called Gaspard Poussin.)—1613-1675. Studied under Nicholas Poussin, his brother-in-law, and became before the age of twenty an independent painter of note. He maintained the style cultivated and inculcated by Nicholas Poussin, and also felt the influence of Claude, but, throughout, he remained himself, saw with his own eyes and was at home with nature, equally in her placid and her wilder moods. He painted in fresco, tempera and oil. Many grand frescoes were executed by him in the church of St. Martino di Monti, at Rome, and in the Colonna and Doria Palaces.

279.—THE MADONNA, Gordigiani. Modern Italian.

280.—OUR LORD AND THE SAMARITAN WOMAN, Van den Hoecke.

HOECKE, Jan Van den.—1611-1651. A noted Dutch painter. This painting comes from the noble family of Malespina, Rome.

281.—**THE HOLY FAMILY, B. Schidone.**

SCHIDONE, Bartolomeo.—1650-1616. A pupil of the Carracci. His works are rare and valuable. This painting is from the gallery of the Countess Antonelli, Rome.

282.—**THE PREACHING OF ST. JOHN THE BAPTIST, N. Poussin.**

(See No. 137.)

283.—**MARIA CÆCILIA PHYFFER OF ALTISHOFEN 1894, Bolognese School.**

284.—**A SIBYL, (Solemena.**

285.—**THE SAME.**

286.—**THE EARL OF ELGIN, Theop. Hamel.**

LORD ELGIN was the Governor-General of Canada in 1846. He greatly aided the Seminary of Quebec and ecclesiastical authorities in obtaining a Royal Charter for Laval University.

287.—**MOONLIGHT SCENE, Wickenden. (English artist.)**

288.—**RETURN FROM EGYPT, Bril and Carracci. (Se No. 94.)**

289.—**ST. FRANCIS d'ASSISI, L. Carracci. (See No. 29.)**

290.—**ST. THOMAS, (afetr Guercino.)**

291.—**THE PRESENTATION, Bolognese School.**

292.—**ST. ANTHONY PREACHING TO THE FISHES, Mola. (See No. 260.)**

293.—**RAPHAEL AND TOBIAS, Bril and Caracci.**

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294.—**THE B. V. M. AND INFANT JESUS, Barocci.**

BAROCCI, Frelerigo.—1528-1612. A pupil of Battista Franco. He studied the works of Raphael at Rome, and devoted himself almost wholly to religious subjects and was employed by Pius IV in the Vatican.

295.—**THE VISITATION OF THE B. V. M., Bolognese.**

296.—**THE SPRINGTIME OF LIFE, Wickenlen.**

297.—**THE B. V. M. WITH SAINTS, Reni.**

RENI, Guido.—1575-6142. A famous Italian painter and pupil of Denis Calvart and the Caracci. He attained immense distinction during the pontificate of Pope Paul V. His works are numerous and chiefly scriptural or mythological.

298.—**BIRTH OF THE B. V. M., Schidone.**

299.—**ST. MAGDALEN IN THE DESERT, Schidone.**
(See No. 281.)

300.—**ADORATION OF THE SHEPHERDS, after Correggio.**

301.—**ST. JEROME, Schidone.**
(See No. 281.)

302.—**THE B. V. M. AND INFANT JESUS AND ST. LOUIS OF GONZAGA, C. Maratta.**

303.—**THE B. V. M. AND SAINTS, Solemena.** From the Rosa family, Rome.

304.—**JOSEPH AND HIS BRETHREN, Solemena.**

- 305.—**THE SUPPER AT THE HOUSE OF SIMON THE PHARISEE**, Italian School.
- 306.—**LOT LEAVING SODOM**, Solimene.
(See No. 284.)
- 307.—**ST. MARY MAGDALEN**, Mola.
(See No. 60.)
- 308.—**RETURN FROM THE CHASE**, (on porcelain) Suabach.
- 309.—**ST. SEBASTIAN**, School of Mola.
- 310.—**THE PRESENTATION**, Lanfranco.
Original sketch from a painting preserved at Assisi. (See No. 16.)
- 311.—**PORTRAIT OF GEORGIO BOLOGNA**, (A Nuncio at Paris), **Battoni**.
BATTONI, Pompeo Girolani.—1708-1787.

READING ROOM—Seminary

- 312.—**MGR FRANCOIS DE MONTMORENCY-LAVAL**.
- 313.—**GENERAL, THE MARQUIS DE MONTCALM**, by Largilliere, French painter, 1656-1740.
- 314.—**MAJOR-GENERAL WOLFE**, Reynolds.
REYNOLDS, Sir Joshua.—1723-1792. A great English portrait painter. He was President

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of the Royal Academy and his "Discourses" delivered before that body are still standard works.

315.—CHEVALIER LUC LA CORNE, Gainsborough.

A distinguished officer born in Quebec, who commanded the Indian allies of Montcalm. After the cession he became a British subject and did loyal service in solidifying the new regime. He was a Chevalier of the Order of St. Louis. This portrait is an early work of the painter and was painted in London on one of his visits there. (See No. 161.)

316.—COL. DE LA CORNE (Senr) Father of the above, French painter.

317.—THE ABBE LA CORNE, French painter.

318.—THE VENERABLE MOTHER MARIE OF THE INCARNATION.

This saintly woman was the joint foundress (with Madame le la Peltrie) of the Ursuline Monastery of Quebec. She was born in 1599 and came to Canada, in company with a small and devoted band of missionaries, in the year 1639, never to leave it.

ENTRANCE HALL

319.—ST. ROCH'S SUBURBS, after the fire of May 28th, 1845, as seen from Côte à Coton, from the east, Hon. J. Legare.

320.—NIAGARA FALLS, Hon. J. Legare.

321.—BASIN OF THE ETCHEMIN RIVER, AT ST. ANSELME, Hon. J. Legare.

- 322.—**NIAGARA FALLS**, Hen. J. Legare.
- 323.—**FALLS ON THE JACQUES CARTIER RIVER**, Hen. J. Legare.
- 324.—**ST. ROCH'S SUBURB**, after the fire of June 28th, 1845, seen from Côte à Coton, looking west, Hen. J. Legare.
- 325.—**ST. JOHN'S SUBURB**, after the fire of June 28th, 1845, seen from the top of St. John's gate, Hen. J. Legare.

326.—**THE PURIFICATION**, (on copper) Reni.

Given by Monseignor O. A. Gagnon. (See No. 297.) Restored by Mr. Purves Carter.

327.—**MRS. SIDDONS**, the famous English actress.

LAWRENCE, Sir Thomas.—1769-1830. The celebrated English portrait painter. Mrs. Siddons, the tragic actress, was a favorite subject and sat for Sir Thomas many times.—Lately restored by Mr. J. Purves Carter.

328.—**SPRING-TIME**, Francois Boucher.

(See No. 104.)

329.—**THE ECSTASY OF ST. ANTHONY**, Parrocel.

PARROCEL, Pierre.—1664-1739. A pupil of Maratta. This painting is one of those bought from France by the Abbé Desjardins during the French Revolutionary period*

330.—**THE HOLY FAMILY**, Van Loo.

LOO, Carl Van.—1705-1765. A famous painter who studied in Rome, where he obtained the first prize at the Academy of St. Luke, and was knighted by the Pope. He became President of the Academy of France and occupied the

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position of court painter. This picture was formerly the altar piece in the old chapel of the Seminary, destroyed by fire, and is of the greatest interest and value, as it was specially sent here from Paris by the Maison des Missions Etrangères.*

331.—THE DELUGE, (on panel) Brit.

(See No. 94.)

332.—THE FRUIT GARLAND, Rubens.

*Sketches
many
from*

RUBENS, Peter Paul.—1577-1640. Studied first with Tobias Verhaagt, Adam Van Noort and Otto Van Veen, afterwards proceeding to Italy. He was later employed by Philip III of Spain at Madrid. He went to Antwerp, the native place of his parents, and was appointed Court painter to Albert and Isabella. He was entrusted with diplomatic missions, one of which was to England, and King Charles I knighted him. His paintings are very numerous and varied in character, some of a very coarse nature. His master piece, as it is generally accounted, "The Descent from the Cross," at Antwerp, is familiar as a "household word." Ninety of his pictures are in the Pinacothek at Munich. Many of his works were developed from his sketches and this picture is the sketch for a larger painting now at Munich.*

**333.—THE FOUR QUARTERS OF THE EARTH,
Van Kessel.**

*No. 329 suffered in the conflagration which destroyed the Seminary Chapel 18 years ago, and lately restored by Mr. J. Purves Carter.

*No. 330 also rescued from the fire and lately restored by the same artist.

*No. 332. This painting has been lately restored by Mr. J. Purves Carter.

334...THE SAME.

335.—THE SAME.

336.—THE SAME.

337.—LUCRETIA, THE ROMAN MATRON, Guer-
cino.

The Chapel of the Seminary

(The several chapels are indicated on page 63.)

The former chapel, on the site of the present, was destroyed by fire in the year 1888 and many valuable paintings were destroyed. The present edifice contains the following superb paintings:

338.—THE IMMACULATE CONCEPTION, (modern),
Pasqualoni.

In the Sanctuary on the left.

339.—ST. JEROME, (signed) D'Ulin.

DULIN, Pierre.—1669-1749. A French court painter of considerable fame. He followed LeBrun closely.

In the Sanctuary on the right.

340.—ST. JOSEPH AND THE INFANT JESUS, II
Pesarese.

CANTARINI, Simone (called Il Pesarese) (circ.)—
1595-1650. The most distinguished pupil of
Guido Reni.

341.—THE MADONNA PRAYING, Reni.

342.—CHRIST HEALING THE SICK, Corneille (the
younger.)

CORNEILLE, J. Baptiste (the younger).—1649-

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1695. Pupil of his father Michel, of Orleans, studying afterwards at Rome. He became a painter of eminence and an academician.

343.—**CHRIST ON THE CROSS**(after Guido.

344.—**THE ASSUMPTION OF THE B. V. M.**, (old copy) after Rubens.

345.—**ST. MARTIN**, Rosa.

(See No. 67.) Lately restored by Mr. J. Purves Carter.

356.—**THE CRUCIFIXION**, Guido Reni.

(See No. 276.)

347.—**THE BLESSED VIRGIN**, Dolci.

DOLCI, Carlo.—1616-1688. A Florentine by birth. He became pupil of Jacopo Vignali. In his best works are found feeling, grace, delicacy and refinement; his drawing is beyond reproach and his coloring rich and imposing.

At entrance of chapel, between the doors.

348.—**THE BLESSED VIRGIN**, Bolognese School.

349.—**GOD THE CREATOR**, N. Poussin.

(See No. 137.)

350.—**TWO ANGELS**, Le Brun.

LE BRUN, Charles.—1619-1690. A pupil of Bourguignon. A learned and liverse painter.

351.—**ST. SIMEON AND THE INFANT JESUS**, Ricci.

(See No. 276.)

352.—THE B. V. M. AND INFANT JESUS, Bazzi.

BAZZI, Giovanni Antonio.—1477-1549. A Piedmontese. In his thirteenth year, after private study he proceeded to Milan, where he appears to have sat at the feet of that great master, Leonardo da Vinci. Probably he received direct instruction of him, but of this there is no direct evidence. Two years study seems to have made his name known, for we find him at Siena under the patronage of a great and wealthy family, the Spanocchi of that city. He made rapid progress and painted the "Descent from the Cross" now in the City Hall, and the frescoes in St. Ann's Convent, Pienza, and the paintings of the life of St. Benedict in the Convent of Mont' Oliveto Maggiore, to finish the series commenced by Signorelli. Proceeding to Rome, Pope Julius II caused him to fresco the Camera della Segnatura in the Vatican, a part of which remains. His work is indeed in the school of da Vinci, alike poetical and beautiful. The present painting is one of the finest in the collection. Identified and restored by Mr. J. Purves Carter.

353.—THE CRUCIFIXION, after David.

354.—ST. FRANCIS d'ASSISSI, Miguel L'bazza.

355.—MGR L. J. CASALT.

356.—HIS HOLINESS PIUS IX.

357.—H. E. CARDINAL TASCHEREAU.

358.—A FANTASIA. School of Van Balen.

359.—OUR LORD'S CALL TO ST. PETER, Rosa.

(This painting was badly damaged in the fire and lately restored by Mr. J. Purves Carter.)

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360.—SIR GEORGE PREVOST, Stuart.

STUART, Gilbert.—1754-1824. Born in Rhode Island. Early in life he went to Britain, where he studied and was a popular and successful painter. He returned to Boston, where he died. Sir George Prevost was Governor-General at a critical time. As a civil governor he was most able and righted many wrongs in, the then, Lower Canada and corrected errors committed by his predecessor. The result of his efforts was seen in the loyalty of the Canadian French subjects of the King during the war with the United States in 1812, when they were so largely instrumental in driving the enemy from their soil. As a military commander during that period he was less successful.

**361.—LANDSCAPE WITH FIGURES, (on copper),
Teniers, (the younger.)**

362.—THE SAME.

Fuller biographical sketches of the painters and references to their works will be found in Larousse, *La Nouvelle, Biographie Générale, l'Encyclopédie Universelle*, Bryan's *Dictionary of Painters*, and in the new *Laval Catalogue, Edition de luxe*, by Mr. J. Purves Carter.

References under pictures to a previous number indicate that the biographical notes will be found there.

In the new Chapel of the Seminary, built on the same spot as the old one (destroyed by fire in 1888, together with twelve of the finest paintings in America), may be seen several fine pictures ; viz : Second Chapel,

dedicated to St. Thomas of Aquino, God the 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, by Guido.

In the Chancel, to the left, gospel side, hangs the Immaculate Conception, by Pasqualoni ; on the epistle side, St. Jerome, by Dulin.

Nearby is a large mosaic, splendidly framed in gilt wood. It is an old Venetian work, a copy from Tttian'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 Corneille, junior. In front, St. Joseph and the Infant Jesus ; "Prayer," by Simone Cantarini called "Il Pesarese."

Second Chapel, dedicated to St. Charles Borromœus, "Christ on the Cross, with

his mother
a copy
Chevalier

Third
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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, contains "The Assumption," after Rubens.

Fourth Chapel, dedicated to St. Louis de Gonzague, St. Stanislas Kostka and St. Jean Berchmans. In this hangs "Saint Martin," by Salvator Rosa, and "The Crucifixion," by Guido Reni.

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

Besides these pictures there is a noble and rare collection of engravings in the corridors of the Little and Grand Seminary, besides a collection of many thousands, preserved in a fire-proof room. In the Reading-room of the Seminary, may be seen some fine paintings, noted elsewhere among the pictures enumerated together with some fine and rare historical engravings

Cabinet of Natural Philosophy Instruments

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

These instruments have, for the most part, been manufactured in England and in France, and consequently are as perfect as can 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 ; for the study of X rays and wireless telegraphy ; a complete series of instruments used for the study of transcendent optics ; Kœnig's apparatus for the study of the vowels ; Crooke's tubes for radiant matters ; four magnificent models of hydraulic wheels ; a complete series of instruments intended for mechanical demonstrations, astronomical apparatus, 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 in the University.

Independent of this general collection, many others, smaller but very complete,

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serve for demonstrations 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 small, but fine 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 from the county of Beauce, Quebec, and the Yukon; iron ores of Leeds, of St. 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 and a collection of Cobalt and Sudbury ores.

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

Geological Museum

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

1. A collection of stones belonging to the different formations, and characterized by some particular of structural features 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 classified under the authority of Mr. Billings and Dr. Ami.

The museum also contains numbers of fossils given by private parties, friends of science. We shall mention, amongst others, a fine collection of tertiary fossils from the basin of Paris, given by Abbé Baret de Méru, a member of the Geological Society of France, and a series of fossils of the group of St. John, given by Dr. Mathew, 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.

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In the second gallery is a collection of plaster moulds representing the curious prints of the *protichnites* on the sandstone of the Canadian Potsdam 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 represented 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 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 British Columbia, given by the Geological Survey of Canada.

4. *Woods of commercial value.*—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 plastic fruits.*—The models are very remarkable. The samples were chosen by Mr. Decanise. 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 her-

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barium. The American herbarium is composed of the collections of C. E. Perry, E. Hall and J. B. Harbour, Chs. Guyer, of Rield, Leidemberg, 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 North-West, named by Mr. Macoun, of the Geological Survey of Canada, were also given by Dr. Al. Selwyn.

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

Zoological Museum

The following collection of vertebrates is 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 : such as the enormous swordfish, a thresher 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.

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The species of water-birds are often represented by individuals of different ages and seasons, and this permits the student 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 over 200,000 volumes, including many priceless, rare and historical tomes, which can be classed as follows :

1. History of Canada, Canadian politics and jurisprudences ;
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 ;
14. Holy Scripture, religious controversy, preaching, and asceticism ;
14. Bibliography ;
15. Scientific, historical and political reviews and newspapers ;
16. Religious and civil archæology ;
17. Fine arts ;
18. Agriculture, horticulture, etc.

The librarians of the University have been the abbés C. H. Laverdière, Mgr M. E. Mérhoit, Mgr A. A. Blais, E. Marcoux, L. Beaudet, Mgr T. E. Hamel and Rev. B. P. Garneau.

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strangers at any time when the University is open to them ; professors and students are admitted to the library daily (Sunday, Thursday and during 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 VIIth, 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 Marquess of Lorne were received when they paid their official visit to the University.

His Excellent, 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.

Of the Governors General of Canada, Baron Stanley of Preston, L. L. D., later Earl of Derby, the Earl of Aberdeen, Earl Minto and Earl Grey were received in this Hall.

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

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

His Excellency Mgr D. Falconio, bishop of Larissa, Delegate Apostolic to Canada, Mgr Donatus Sbaretti, bishop of Ephesus and Delegate Apostolic, were the recipients of solemn receptions in this hall. In 1897, Mgr 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.

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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 Montmorency - Laval, first Bishop of Canada, and founder of the Quebec Seminary.

In this hall also have been gathered some pious mementos of the 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 draw-

ers 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 honeybee with its enemies ; also remarkable specimens of the architecture of insects and of their metamorphoses.

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

The samples of invertebrates of the Atlantic from a very precious collection,

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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 has been given by the late Mgr J. B. Z. Bolduc, and come from the Indians of British Columbia and Vancouver Island, where Mgr Bolduc has been one of the first missionaries.

2. The *Chinese* and *Japanese* collection, although of recent date, is already re-

markable. Statues, bronze and china-ware 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, later Archbishop of Pekin from Pekin, and of Mr. Martinet, from Shanghai.

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 only to the generosity of friends of science. All kinds of historical remains, especially relics of the prehistoric times of Canada and America, are received with gratitude and registered.

Laboratories

There are three laboratories in the University :

The first, the *Lavoisier laboratory*, contains 800 specimens for general chemistry teaching. In this laboratory, the medical students attend during the first year

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course, twenty lectures of practical chemistry, general manipulation, and during the second year, twenty practical lessons of urine, gastric juice, and calculi analysis.

The second one, "Serry Hunt Laboratory," so called after one of our former professors, who generously founded a prize for the encouragement of chemical study, has been organized for special researches and chemical analysis of all kinds. This laboratory comprises all the apparatus and all the pure chemicals necessary for that sort of work.

The third one, "Moissan Laboratory," has been set up for chemical experiments brought about with high temperature obtained in gas ovens and chiefly in electric ovens. These enabled M. Moissan to make important discoveries, specially about carbides; hence the name of the laboratory. It contains a collection of 100 specimens of artificial colouring matters graciously offered to the University by the "Société anonyme des Matières colorantes et des Produits chimiques de Saint Denis."

Numismatic Museum

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

In the first case are shown the An-

cient 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 XV, Louis XVI and George III to some Indian chiefs of Canada, the Confederation medal, that of the *Quebec Fishing Club* which is considered unique and 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 cession of Canada, to the British, 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 the Marquess of Dufferin and his successors.

In June, 1902, on the occasion of its Jubilee, the University was presented with

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a beautiful collection of medals of Pope Leo XIII, the 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 Everetts (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, and 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."

H. M. D. G.



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