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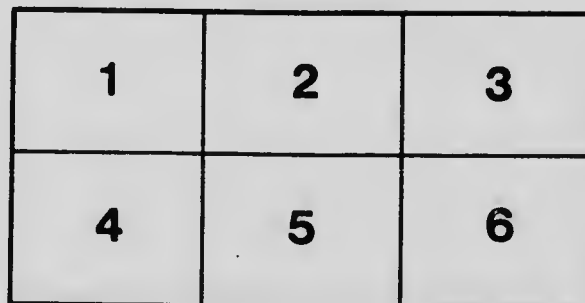
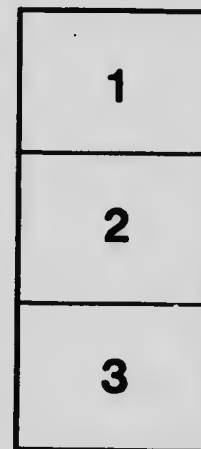
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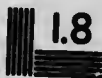
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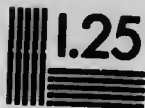
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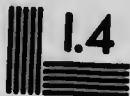
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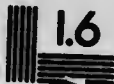
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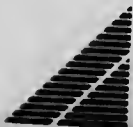
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LAVAL UNIVERSITY

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

ENTRANCE FEE: 25 cents.

Admission on Thursdays, from 1 to 4 p. m., 10 cents.

1904

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1904

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, 1776, the Sovereign Pontiff Pius IX, of glorious and pious memory, has given to the Laval University its complement by granting it the solemn canonical erection with many extensive privileges.

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

The Supreme direction of doctrine and discipline, viz, of faith and morals, is vested in a Superior Council, composed of the Rt Rev. Bishops of the civil Province of Quebec, under the Presidency of His Grace the Archbishop of Quebec, who is also Apostolic Chancellor of the University.

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

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

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

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

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

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

ORGANIZATION OF TEACHING

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

The teaching is given by titular professors, by fellows and by tutors. The first are properly speaking professors ; they only can be members of the University Council, and have a debating voice in the council of the faculties. A 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 of this faculty only.

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

At the end of each term, all the students undergo an examination on the different matters taught during the term. The examination, which is oral, is before a jury of three professors. The result, which is inscribed in the registers, is noted by one of the six terms : *Very good, Good, Sufficiently good, Medium, Bad, Very Bad*, as the case may require. In the particular examination a 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 undergone successfully the examination of Inscription in the faculty of Arts ; and the *Students*, who have not undergone that examination. For the faculties of Law and Medicine, the young men who propose to practice as lawyers, notaries or physicians in the Province of Quebec, must, even to be admitted as students, have been admitted by the respective boards of the Bar, the Chambers of Notaries, or College of Physicians and Surgeons of the Province of Quebec. Bachelors in Arts, Letters or Sciences are now admitted by the above Boards and Chamber on presenting their diplomas. These two classes of

students are absolutely on the same footing, the only difference consisting in some pecuniary advantages made for the first mentioned.

EDIFICES

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

1^o—THE MEDICAL SCHOOL, a three story stone building, 70 feet in front. The lectures on Medicine are given there. It has two museums very complete containing the following collections :

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

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

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

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

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

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

2^o—THE THEOLOGICAL FACULTY. A newly finished edifice, 260 feet long, five stories high, built of fire-proof materials. The Grand Seminary can accommodate over 100 students in Theology, besides the 30 or 40 ecclesiastical professors attached to the house.

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

One wing of the Little Seminary was built by Bishop Laval himself, towards the end of the 17th century.

MUSEUMS

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

1. St. Roch Suburb, after the fire of May 28th, 1845, view from the top of Côte-à-Coton, looking towards the east.

2. Niagara Falls.

3. The basin of river Etchemin, at St. Anselm.

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

GALLERY OF PAINTINGS

This museum is composed chiefly of the magnificent gallery of paintings, collected with much care and skill by the late Honorable Joseph Légaré, one of our first Canadian artists. Several 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 very cheap these paintings coming from the shutting of many churches and monasteries and sent them to this country. That accounts for so many old and valuable paintings which are to be seen here.

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

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

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

VIGNON, Claude.

1573-1670. Painter and engraver, born at Tours. Pupil of Carravage. The facility with which he executed his work was astonishing. He would lay on his colors at once without ever softening them by after-touchees. He was a member and professor of the Royal Academy (1651), and a competent judge of old paintings.

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

CHAUVEAU, Francis.

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

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

FRANCK, John Baptist, Jr.

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

4. Religion and time. Spanish school.

Allegorical painting containing rich contrasts.

5. Roman antiquities. *Hubert Robert.*

ROBERT, Hubert.

1733-1808. Born in Paris, Robert, in order to study his art, soon went to Rome, where he remained several years, devoting all his time to the study of Roman antiquities. This piece was painted during his sojourn in Rome. On his return to France, he was elected member of the Paris Academy, and on the occasion of his reception, executed a magnificent painting of the Roman Pantheon.

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

VARGAS, Luis de.

1502-1568. Born in Seville. A painter of religious subjects. Many of his works are at Seville.

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

8. School of Athens from Raphael.

Paul, Pontius, Antoine Robert.

9. David contemplating the head of Goliath.

(Sig.) *Peter Puget.*

PUGET, Peter.

1622-1694. Born at Marseilles. Puget was at the same time a painter and sculptor and an architect. In 1657 he designed and executed the Porte de Ville at Toulon, his first celebrated architectural composition: the caryatids of this gate are among the classics of French sculpture. He is ranked amongst the first sculptors, but this does not prevent his marine paintings and drawings from being greatly admired. His style and coloring seem to be an imitation after Buonaretti. Cortone, his master, had him work on the paintings he himself executed in the Pitti palace, at Florence.

10. Martyrdom of Robert Longé (1764). *L. Allières.*

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

ROMANELLI, Giovani-Francesco.

1617-1663. This painter's drawing is considered more correct than even his master's Pierre Cortone. He was elected Prince of the Saint Luke Roman Academy, and afterwards called to France where he was commissioned by Mazarin with the execution of many large pieces. His characteristics are a great facility of composition, correct and firm drawing, and very expressive figures.

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

VOUET, Simon.

1590-1649. Born in Paris, died there June 30th. He studied under his father Laurent. Principal painter to Urban VIII and to Louis XIII, he painted for the latter, panels in the Louvre, Luxembourg, St. Germain and Palais Royal.

- 18. St. Elizabeth of Hungary. School of Verona.
- 14. Scitaries of Thebaida *Guillot.*
- 15. Solitaries of Thebaida *Guillot.*
- 16. Moses *Giovani Lanfranco.*
- 17. Martyrdom of St. Stephen. School of Padua.
- 18. Italian landscape *Salvator Rosa.*

ROSA, Salvator.

1615?-1673. Born at Renella, near Naples; died at Rome. Belongs to the Napolitan School. He was a pupil of his uncle Paolo Greco and Falcone. He is said to have learned from the banditti of the Abruzzi many incidents which he afterwards painted. He went to Rome in 1635, and soon became famous as a painter, musician and satirical poet. He sympathized with Masaniello in 1646-47, and is said to have been a member of a "Compagnia della Morte", formed for the waylaying and killing of Spaniards in Naples. He excelled in battle-pieces. He delights in gloomy effects, powerful contrasts of light and shade, and romantic forms.

- 19. Return from the market. School of Antwerp. 17th century.
- 20. The coronation of the Virgin *Tintoretto,*

GIACOMO TINTORETTO.

1512-1594, his real name is Jacopo Robusti, born in Venice. He studied for a short time under Titian, who, jealous of his rapid progress, dismissed him. From Titian he went to Andrea Schiavone. He subsequently began a rigorous course of self instruction and soon rose into great reputation; but the rapidity of his execution made his performances remarkably unequal. Great power and science, superb coloring

recommend his works in which are admired the harmony of the composition, the power of the chiaro-oscuro, and the powerful play of light. He may be reproached with lack of symmetry, of taste, of working without a model and of committing grave errors in drawing. The vulgarity of his types are to be regretted, his art is very often defective in nobleness and distinction.

21. The Honorable L. H. Lafontaine. *Theop. Hamel.*
22. The Honorable J. Baldwin. . . . *Theop. Hamel.*
The property of Mrs Theop. Hamel.
23. Landing of Jacques Cartier at Stadacona and taking possession of Canada in the name of the King of France.
24. Shepherd and his flock (ruins in the back ground). Italian school.
25. Coriolanus disarmed by his mother. Roman school.
26. Herodias receiving the head of St. John the Baptist. Italian school.
27. Bag pipe player copied from Van Dyck.

Molinari.

MOLINARI or MELINARI, John-Ant.

1577-1640. Born at Savigliano, he followed the style of Annibal Carrache and was surnamed "Carracino." His works are often taken for those of Van Ostade.

28. Fruit. *Grasdurp.*
29. Jesus on the cross. *Carracci.*

CARRACCI, Louis.

1555-1619. Born in Bologna. He studied in Venice: Titian Tintoretto, Paul Veronese; in Florence: Andrea del Larto; in Mantua: Jules Romain; in Parma: Mazzulo and Correggio. He fought against *mannerism* and attempted, what was impossible, to combine and amalgamate the best

qualities of the great masters of the 16th century ; but his paintings are without color and vivacity and his merit is more that of a teacher than of an eminent artist.

80. Hunter and dog fight. . . *Abraham Rademaker.*

RADEMAKER, Abraham.

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

81. St. Magdalen. *David.*

DAVID, Ls. Ant.

1648-1730. Born at Laguno. A pupil of Hera Procc.ai, Cairo, Cignani ; he excelled in portraiture.

82. Vase ornamented with flowers, panel. . . *Fiesne.*

Gift of Mgr A.-A. Blais.

83. Interior of a church. *Peter Neefs, sr.*

NEEFS, Peter.

1570-1659. Born in Antwerp. A pupil of Henri van Steenwyck. Well known for his religious painting and interior of churches.

84. St. Bartholemew. *Janssens.*

JANSSENS, Victor H.

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

85. Bonaparte, a copy from David . . (sig). *Pradier.*

86. Vine and grapes. Italian school.

87. Nursing a wounded soldier. School of Modena.

88. The adoration of the shepherds. *Carreno.*

CARRENO, de Miranda Juan.

1614-1685. Born in Avilas and died in Madrid. A pupil of Peter de Las Cuevas and of Roman. As a colorist he is ranked with Titian, Van Dyck and Velasquez. Appointed painter in ordinary to Philip IV in 1665. Charles II honored him with the insignia of St. James.

89. Angels adoring the Infant Jesus *Mignard.*

MIGNARD, Peter.

1610-1665. Born at Troyes, died at Paris.—The number of his works is up to 147.—Painter of portraits and historical pieces.—Amongst his works are the portraits of popes Urbain VII and Alexander VII, King Louis XIV, etc.

40. St. Louis Bertrand *Pisano.*

PISANO, Victor.

Painter and engraver. Born in Verona, 1450.

41. The Crowning of thorns *Arnold Mitens.*
42. Diana of Poitiers *Jean Goujon.*

GOUJON, Jean.

1515-1572. Born in Paris. Studied in France and Italy.

43. Italian landscape.
44. A young woman playing a guitar. Italian school.
45. Italian landscape. Italian school.
46. A pastoral scene *Castiglione.*

CASTIGLIONE, Salvatore.

1645. (Brother of Benedetto). Talented painter and engraver.

- 47. Hunt.
- 48. Italian fruit. Italian school.
- 49. Sloth.
- 50. Pride.
- 51. Anger.
- 52. Avarice.
- 53. Gluttony.

..... *Gérard Honthorst.*
 (These five pictures belong to
 Mrs Théop. Hamel).

HONTHORST, Gérard.

1590-1656. Born at Delft, occupied a respectable position as portrait painter. He excels in the effects of light. All his works resemble one another, being executed in the same style. Surnamed "Gerardo delle notte".

- 54. His Majesty King William IV.... *J. Légaré.*
- 55. Irish scenery.
- 56. Italian scenery. Milanese school.
- 57. St. Peter and St. Paul. Italian school.
- 58. Hunt *Meulen.*

MEULEN, Frans, Van der.

1632-1690. Brussels. Became the painter of French battles, a favorite of Louis XIV and a friend of Lebrun. He was by education and talents a Flemish painter.

- 59. A winter scene in the Netherlands, 17th century.
- 60. Jesus and the Virgin. Italian school.
- 61. Gleeful bacchanal..... *Stenens.*

STEVENS, Palamède.

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

62. Death sentence..... *V. H. Janssen.*
68. Martyrdom of Pope St. Vigilius. *Baumgaertner.*

BAUMGAERTNER, John, Wolfgang.

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

64. A head (study)..... *Stopleben.*
65. Flowers..... *J. B. Monnayer.*
66. The denial of St. Peter. Roman school.
67. Episode of the Thirty years war. Flemish school.
68. Scenery (mill, ruins)..... *Bloemen.*

BLOEMEN, Peter van.

1657-1719. Born in Antwerp, he excelled chiefly as a painter of landscapes, battles, etc. A pupil of Simon Dow, became director of the Academy of Antwerp. (Surnamed *Standaerd*).

69. Hunting on wood..... *Van der Meulen.*
70. Scene in a tavern. Flemish school.
71. Flowers and fruit (on wood).
72. Mariue..... by *Lingelbach.*

LINGELBACH, John.

1625-1687. Born in Frankfort, died in Amsterdam. Painter and engraver, pupil of Karel Dujardin.

73. Marine..... *Lingelbach.*
74. " Mater Dolorosa "..... *Van Dyck.*

DYCK, Antoine van.

A Flemish painter born in Antwerp in 1599, died in London in 1641. He was a pupil of van Balen and of Rubens;

graceliness of contour, softness of coloring and an expression of deep and touching emotion are the distinguishing traits of his style. But his greatest reputation was won by his portraits, which almost equal those of Rubens. The number of his works of all classes is very great, numbering more than 1500.

75. Dressing the wounds of a soldier. School of Harlem, 17th century.

76. Cardinal P. H. Van Steeland after his death, July 14th, 1675. School of Amsterdam.

77. Vase with flowers.....*Heem.*

HEEM, David Van, Sr.

1671-1632. Born in Utrecht where he died. His specialty is flowers, fruits, insects and dead animals.

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

OPIE, John.

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

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

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

SCHALKEN, Gottfried.

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

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

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

83. Vase and fruit *Kalff*.

KALFF, Willem.

1621-1693. Born in Amsterdam. He excelled in the painting of still nature and interior. Greatly admired by Millet and Bonvin. He was a pupil of Hendrick and of Gerrits Pot.

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

85. Portrait of a burgomaster. School of Amsterdam.

86. *Ecce Homo*. German school, 17th century.

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

OUWATER, Albert van.

1390-1470. Born at Harlem.

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

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

PIERSON, Charles.

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

90. Landscape (on copper).

TENIERS, David, the younger.

1610-1690. Born in Antwerp, died near Brussels, April 25. A noted Flemish genre, landscape, and portrait painter, influenced by Rubens. He early displayed great genius. He was master of the Antwerp gild in 1632, and dean 1644-45. He was well received at the court in the Netherlands, and obtained many important commissions from other courts.

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

91. Landscape (copper etching). *Teniers.*

92. Scene on the banks of the Rhine (on wood).
German school.

93. Battle in the lowlands. *Van der Meulen.*

94. Disciples of Emmaüs (on wood). . . . *Paul Bril.*

BRIL, Paul.

1554-1626. A Flemish painter born at Antwerp, died in Rome. He studied under Daniël Oortelmans and his brother Matthew Bril. He executed in 1605 for Pope Clement VIII a colossal fresco, 78 feet in length. The noble families Montalti, Matti, Borghèse, Rospigliosi employed him in turn to decorate their palaces. He introduced landscape into religious monuments. With him figures are but accessories. His invention was of the richest and he possessed in a high degree the sentiment of picturesqueness. His frescoes are always amply treated, and his easel pieces finished with great minuteness. He was a teacher of Claude Lorrain.

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

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

97. Cavalry encounter between Saxons and Romans.
Parrocel.

PARROCEL, Joseph.

1647-1704. Born at Brignolles. Member of the Academy in 1676. Historical subjects and battles. Worked at the Hotel des Invalides.

98. Cavalry encounter, Romans and Turks. *Parrocel.*
99. "Madonna." French school.
100. Landscape in France.
101. Louis XV.....*La Tour.*

LA TOUR, Maurice Quentin de.

1704-1788. Born at St. Quentin. Left numerous pastels.

192. Birth of Our Lord.....*Coypel.*

COYPEL, Antoine.

Son and pupil of Noël, born in Paris, died there in 1722. An Academician at the age of 20. Laureate of the Academy of St. Luke of Rome. Decorated the galleries of the Royal Palace, he left an immense number of tapestries from the Iliad and Sacred History.

103. Ecstasy of St Magdalen.....*Albane.*
A gift of Mgr A.-A. Blais.

ALBANE, François Albani.

1576-1660. Born in Bologna March 17, died Oct. 4. He studied under Calvaert. The equal of Dominiquin and rival of Guido. He excelled in painting heads of women, angels, children, charming landscapes and monuments of architecture with which he peoples his works. Surnamed the "Anacreon of painting."

104. Madame Louise, daughter of Louis XV. (Carmelite).....*F. Boucher.*

BOUCHER, François.

1703-1770. Born at Paris. Noted painter of historical and pastoral subjects and *genre pièces*. Pupil of Lemoine. By pandering to the licentious taste of his times, he became fashionable and popular and with Watteau was called the

painter of graces. The especial strength of Boucher lays in the grouping and decorative treatment of women and children. He was unusually successful with subjects representing conventional shepherds and shepherdesses, *fêtes champêtres*, rustic dances, etc.

rocel.

Tour.

105. Madame Victoire, daughter of Louis XV.

F. Boucher.

astels.

106. Louis, Dauphin, Father of Louis XVI. *La Tour.*

ypel.

107. Marie Leczinska, Queen of Louis XV. *La Tour.*

1722.

ademy

Royal

in the

108. Landscape in France.

109. Landscape in France.

110. Madame Adélaïde, daughter of Louis XV.

F. Boucher.

bane.

111. Marie Joséphe de Saxe, Dauphiness, mother of Louis XVI. *F. Boucher.*

112. Adoration of the shepherds. *Carreno.*

113. "Ecce Homo". School of Florence.

114. "Mater Dolorosa". Italian school.

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Ana-

115. Mystical marriage of St. Catherine. Panel, Bysantine school. XIV century.

Car-

cher.

116. Carnival scene. *Salvator Rosa.*

117. Peasants playing cards. *Salvator Rosa.*

118. Hunting scene. Italian school.

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119. St. Ambrose refusing Emperor Theodosius entrance to the cathedral. *Segriso.*

120. The Annunciation. *Dominiquin.*

Gift of Rev. F. X. Faguy.

DOMINIQUIN, Dominico Zampieri.

1581-1641. Born in Bologna, died in Naples, April 15. Defective in invention, his works are not uniformly good. Persecuted by Ribeira, he died of poison.

121. Marine. Flemish school.

122. Peaches, pears, grapes..... *F. V. Eüerbroeck.*

123. A sea-port..... *Vernet.*

VERNET, Claude-Joseph.

1712-1789. Born in Avignon. Marine and landscape painter. After passing 20 years in Rome, he returned to France, became a member of the Academy of painting, was commissioned by Louis XIV, to paint the sea-ports in France.

124. Marine.

125. Landscape.

126. The Holy Family..... (*sig*). *L. Graminica.*

127. St. John the Evangelist.

128. The adoration of the shepherds.

129. A monk in meditation. Copy of Zurbaran.
Spanish school.

130. The advent of Christ..... *Maratta.*
A gift of Rev. O. Audet.

131. A carouser..... *Van Ostade.*

OSTADE, Adrian Van.

1620-1685. Born at Harlem. Study with Hals. He has the reputation of being an excellent artist.

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

183. A capuchin at study. Panel. Italian school.
184. Landscape and ruins. . . . *Salvatore Castiglione.*
185. A squall! *Andrea Lucatelli.*

LUCATELLI or LOCATELLI, Andrea.

1691-1741. Born in Rome. A pupil of Paul Anési.

186. A scene in the colonies, punishment of the whip.
187. The Assumption of the Blessed Virgin. Italian school, 17th century.
188. The Purification. *Feti.*

FETI, Dominique.

1589-1624. Born in Rome. History, genre and portraits. A pupil of Cizoli.

139. Presentation of the Blessed Virgin. *Feti.*
140. Portraits copied from Van Dyck (?)
141. St. John Chrysostom. French school.
Spoiled by unskilful retouching.
142. A hermitage. *H. Vargasson.*
143. Demetrius the Poet (on wood). *Brownzig.*
144. St. John the Evangelist. Italian school.
145. A monk studying by torch light. Spanish school.
146. An aged monk meditating by torch light. Spanish school.
147. A fair. *Monnix.*
Spoiled by unskilful retouching.

MONNIX, Carl.

1606-1686. A Flemish painter, pupil of Marc Gheraerds.

148. A model tendered for the Champlain monument. *L. Hébert, sculpt.*

149. A model tendered for the Champlain monument.

LECTURE HALL

1. The supper at Emmaus. . . *Attributed to Titien.*

Original, 16th century. This painting which is from the gallery of Prince Orsini, at Rome, is a miniature sketch of a large canvas preserved at the Louvre, in Paris.

2. The last supper. *Leonard de Vinci.*

An old copy.

3. Martyrdom of St. Sebastian. . . . *Salvator Rosa.*

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

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

Original.

MARATTI or MARATTA, Carlo.

1625-1713. Was born at Camerano and died in Rome. A pupil of Andrea Sacchi, favored by Popes Alexander VII and Clement XI, was court painter to Louis XIV. Restored the frescoes of Raphael in the Vatican. Surnamed "Carluccio della Madonnina."

5. Landscape.

6. Landscape.

7. Madonna. *N. Gordiniani.*

A celebrated contemporary artist of Florence. Original.

8. Christ and the Samaritan woman. *J. Van Hock.*

Original (16th Century). The head and the hands of Christ were painted by Rubens. From the noble family Malaspina of Rome.

HOEKE, Jean Vanden.

1611-1651. Born at Antwerp. A pupil of Rubens. Historical and portrait painter of the Flemish school. He was court painter to Archduke Leopold William in 1647.

9. The Holy Family *Marrata.*

10. The preaching of St. John the Baptist.

Nicolas Poussin.

POUSSIN, Nicolas.

1594-1665. Born at Andelys. Pupil of Quentin Varin, Lalle-
mont, and others. He went to Rome in 1624; studied with
Dufresnoy the sculptor, returned to Paris in 1640; was patron-
ized by Louis XIII and settled finally in Rome in 1642. He
decorated the Grande Galerie of the Louvre, and his pictures
are to be found in all the principal galleries.

What characterized Poussin was the ordonnance of his
subject, the art of composition, clearness of the drawing,
elevation of the conception and the blending of aerial per-
spective with chiaro-oscuro. Surnamed the philosopher of
painting.

11. Maria Cæcilia Phyffer of Altishofen, 1804.

12. Sibyl *Solimena.*

SOLIMENA, Francesco.

1657-1747. An Italian painter, was a pupil of Del Polo
and of Di Maria.

13. Sibyl *Solimena.*

14. Lord Elgin *Théop. Hamel.*

Presented by Sir Francis Hincks.

15. Rising of the moon.

16. Return from Egypt (on copper).
17. St. Francis of Assisi.
18. St. Thomas, apostle.....*After Guercino.*
Excellent copy.
19. Presentation at the Temple,
20. St. Anthony preaching to the fishes.
21. Raphael and Tobias.
22. The Blessed Virgin, Infant Jesus and St. John
the Evangelist.....*Baroccia.*
On copper etching (16th century). Original.

BAROCCIA or BARROCCIO, Frederik.

1528-1612. Born at Urbino. Received lessons from Michel-
Angelo. His pictures are in the style of Correggio. Jealous
rival artists attempted to poison him. He has left many
works.

23. The Visitation. School of Bologna.
Original.
24. *La Prima Vera* (The springtime of life).
Original. *R. J. Wickenden.*
25. The Blessed Virgin and the Saints.
Sketch by Guido Rene.
26. Birth of the Blessed Virgin (On copper etching).
27. St. Magdalen of the Desert. *Barthol. Schidone.*
Original.
28. Adoration of the Shepherds.....*after Corregio.*
An old copy.

29. St. Jerome.....*Barthol. Schidone.*
Antique frame.
30. The Blessed Virgin, Infant Jesus and St. Louis
of Gonzaga.
31. The Blessed Virgin and the Saints.*F. Solimena.*
Original. From the Rosa Family, Rome.
32. Joseph and his brothers.
33. The supper at Simon the Pharisee.
A copy.
34. Loth leaving Sodom.
35. St. Magdalene. *Sketch.*
36. Return from the hunt.
37. St. Sebastian. *Sketch.*
38. Presentation of the Blessed Virgin.*Lanfranco.*
An original sketch from a painting preserved at Assisi.
39. George Bilogni, nuncio at Paris, 16th century.

FIRST ANTEROOM

1. Landscape. Rural scenery. Italian school.
2. Apparition of the Angels to the Shepherds.
Flemish school, 17th century. (Palamède ?).
3. Canadian scenery.—Château-Richer.
4. St. Jerome commenting the Scriptures. Italian
school.
5. Portrait of Cardinal Trivultius, prince of Ara-
gon.....*after Valasquez, 1643.*
6. Portrait of Joseph Ourné, at the age of 25,
daughter of an Abenakis chief. *Jos. Legaré.*

7. Despair of an Indian woman in the forest of America *Jos. Legaré.*

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

8. Serenading in the streets of Rome. Roman school.
9. True portrait of Our Lord from a painting preserved in St. Peter of Rome. Roman school.
10. Landscape in Italy. Italian school.
11. Portrait..... *Gainsborough.*

GAINSBOROUGH, Thomas.

1727-1783. Born at Sudbury, died at London. A noted English painter, son of a wool manufacturer. He went to London in his 15th year, and studied with Gravelot, an engraver and teacher of drawing, and also at S. Martin's Lane Academy, and with Frank Hayman.—In 1745 he returned to Sudbury, where he set up a studio as portrait painter. He soon removed to Ipswich, remaining there till 1760, when he went to Bath. At the foundation of the Royal Academy in 1768, Gainsborough was one of the original 36 members. In 1774 he left Bath for London. In 1779 he was at the height of his fame. He painted over 300 pictures, more than 220 being portraits. He painted George III eight times.

12. The Immaculate Conception.
This painting belonged to the intendant Talon.
13. On the way of the Cross. Modenese school.
14. Portrait.
15. A mother by Mazzolini. A copy by Sister *Mary of Jesus, G. S. Q.*
16. Allegory. Italian school.
17. "Ecce Homo." Panel of Byzantine school, 16th century.

18. Landscape in Italy. Italian school.
19. Landscape in Italy. Italian school.
20. Portrait.
21. St. Joseph and the Infant Jesus. German school.
22. A harem scene ; in door. Flemish school.
23. St. Monica presenting Augustine to St. Ambrose. (Sig.) *C. Porta, Rome, 1878.*
24. A harem scene in the garden. Flemish school.
25. St. Benedict and a young disciple:.. *Lesueur.*

LESUEUR, Eustache.

1617-1655. Born at Paris. A pupil of Simon Vouet. One of the founders of the Royal Academy of painting and sculpture. Historical painter. His chief work is "Life of St. Bruno."

26. General Murray. *Théop. Hamel.*
Belonging to Mrs T. Hamel.
27. The Blessed Virgin and the Infant Jesus. Italian school.
28. Coriolanus disarmed by his mother.
29. Italian shepherds. Italian school.
30. Portrait of Bishop Guigues, 1st Bishop of Ottawa.
31. Portrait of abbé Plante, a Canadian bibliophile and antiquarian. *by W. Lamprecht.*
32. Hon. P.-J.-O. Chauveau.

RECEPTION HALL.

1. Portrait of Mgr François de Montmorency Laval, First Bishop of Quebec and founder of the Quebec Seminary.
2. Portrait of Rev. L.-J. Casault, founder and 1st Rector of Laval University. . . *Théop. Hamel.*
3. Portrait of Mgr E.-A. Taschereau, Archbishop of Quebec, first Canadian Cardinal and 2nd Rector of Laval University. *Pasqualoni.*
4. Portrait of Mgr M.-E. Methot, 3rd Rector of Laval University. *Eug. Hamel.*
5. Portrait of Mgr T.-E. Hamel, V. G., 4th Rector of Laval University. *Eug. Hamel.*
6. Mgr C.-F. Baillargeon, Archbishop of Quebec, and 2nd Visitor of Laval University. *Livernois.*
7. Portrait of the historian abbé Ferland.
8. Portrait of Cardinal Ledochowski. . *Carnevali.*
9. Portrait, H. M. Queen Victoria. . . . *J. Légaré.*
10. Portrait of Cardinal Barnabo. *Pasqualoni.*
11. Portrait of abbé H.-R. Casgrain, professor and benefactor of the University.
12. Portrait of Bishop E.-J. Horan, Bishop of Kingston, one of the founders of Laval University.
13. Portrait of Mgr Benj. Paquet, 5th Rector of Laval University. *Eug. Hamel.*
14. Portrait of Mgr J.-C. K.-Laflamme, 6th Rector of Laval University. *Chs Huot.*

15. Portrait of Mgr O.-E. Mathien, 7th Rector of Laval University.....*P. Gabrini.*
16. Portrait of Cardinal Gotti.....*P. Gabrini.*
17. Portrait of Dr Morrin, late professor of Medicine and also a benefactor of the University. (Faculty of Medicine).....*Théop. Hamel.*
18. Portrait of Cardinal Simeoni.....*Pasqualoni.*
19. Portrait of H. Holiness Pope Pius IX, full size, 1867.....*Pasqualoni.*
20. Portrait of Cardinal Franchi.....*L. Fontana.*

SECOND ANTEROOM

1. Bread, cheese and garlic. (*sig.*) *Juan de Hermida.*
2. Hare, eggs and pigeons. “ “ “
3. Wine, fowl and radish. “ “ “
4. Fish, asparagus and lobsters. “ “ “
5. An overturned basket. “ “ “
6. Melons. “ “ “
7. Landscape in Italy. Italian school.
8. The milking woman. Italian school.
9. Landscape in Germany. German school.
10. Landscape in Italy. Italian school.
11. Landscape in Italy. Italian school.
12. Birds.....(*sig.*) *Juan de Hermida.*
13. Birds.....(*sig.*) *Juan de Hermida.*
14. Scenery in Germany. German school.

15. Irish scenery. English school.
16. Marine. Italian school.
17. Scenery in Italy.
18. Coronation of the Blessed Virgin. German school.
19. Ascension of Our Lord. Italian school.
20. The Blessed Virgin and the Infant Jesus in the crib.
21. St. Jerome. Milanese school.
22. Judith and Holophernes. Italian school.
23. Burning of the Borgo in Rome. *After Raphael.*
24. Battle of Indians *J. Légaré.*
25. The Blessed Virgin, Infant Jesus and St. John the Baptist. Panel of the 16th century. Italian school.
26. Landscape in Italy. Italian school.
27. St. Magdalen. 17th century. Italian school.
28. Winter scene in the Netherlands.
(Sig.) *E. Linnig, Bruxelles, 1848.*
29. Winter scene in the Netherlands.
(Sig.) *E. Linnig, Bruxelles, 1848.*
30. Shepherd and his flock. Modenese school.
31. The Holy Family. Italian school.
32. A scene on the Rhine. German school.
33. St. Peter in prison. Italian school, 17th century.
34. Portrait.
35. Portrait.

86. Landscape, mountain and ruins. Italian school.
87. "The reading woman". Panel. Very well preserved. Flemish school.
88. Landscape.
89. Landscape in Italy.
40. Landscape in Ireland. English school.
41. Simon Magus, 17th century. Italian school.
42. "Ecce Homo." Italian school.
43. A cherub, a sketch by Légaré.
44. A monk reading. Spanish school.
45. Bust of his Holiness Pope Pius IX.
46. The flight into Egypt. Allegory. Sardinia school.
47. The Redeemer. French school.
48. A postmaster. Portrait.
49. "Brant." Mohawk chief, painted in 1797 by Wm. Berczy, Sr., at York or Toronto.
50. A British Soldier. Portrait.
51. Le Dulongpré, painter.
52. "Faust and Gretchen" after W. Kaulback, 1805-1874.
53. Louis Charland.
54. Head. Study.
55. A traveller.
56. Portrait of abbé H.-A. Verrault, benefactor of the University.

57. Castellamare Bay, after *Salvator Rosa*,—a copy by *Falardeau*, Florence 1855. M. L. C.
58. St. Anthony preaching to the fishes.
59. The Blessed Virgin and Infant Jesus.
60. Sherbrook.
61. Moses on the Nile (?)

In the new Chapel of the Seminary, built on the same spot as the old one (destroyed by fire in 1888, together with ten of the finest paintings in America), may be seen several fine pictures, and among them a splendid Roman mosaic representing Titian's *Mater Dolorosa*. This is a gift of His Holiness Pope Leo XIII, and comes from the Vatican. 1897

Besides these pictures there is a fine and rich collection of engravings in the corridors of the Little and Grand Seminary. In the Reception Hall of the Grand Seminary, may be seen an original of Sir Joshua Reynolds: "Portrait of General Wolf." This precious picture came from the collection Verreault.

CABINET OF NATURAL PHILOSOPHY INSTRUMENTS

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

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

Among others, we shall mention a large and very fine Ramsden electric machine; a Holtz machine, the plates of which are thirty-six inches in diameter; the instruments necessary for measuring electricity; a complete series of instruments used for

the study of transcendent optics ; Kœnig's apparatus for the study of the sound of vowels ; Crooke's tubes for radiant matters ; four magnificent models of hydraulic wheels ; a complete series of instruments intended for mechanical demonstrations, wireless telegraphy, etc.

MINERALOGICAL AND GEOLOGICAL MUSEUM

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

Independent of this general collection, many others, smaller but very complete, serve for the demonstration of certain special properties, namely : the degrees of hardness, the optical, electrical and organoleptic properties of minerals, cleavage, together with the different kinds of composition and structure.

The collection of Canadian and foreign marbles is particularly remarkable.

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

In the three first galleries are special cases containing Canadian collections. Amongst them are a general collection of the mineral species and rocks of Canada, copper ores of the Eastern Townships, marbles of St-Joachim, gold bearing quartz and

alluvion of Beauce, iron ores of Leeds, of Saint-Urbain and of Saguenay, slates of Melbourne, P. Q., a rich collection of asbestos from Thetford and Coleraine, both raw and manufactured, and a very complete collection of the Ottawa phosphates with accompanying minerals.

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

GEOLOGICAL MUSEUM.—It comprises more than 1,500 specimens classified as follows :

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

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

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

The third gallery cases are partly occupied by the famous foot prints found on secondary sandstones. These samples were bought by Mgr Laflamme, at Turner's Falls, Mass., in the place where they were found ; they are, consequently, authentic.

In the second gallery is a collection of plaster moulds representing the curious prints of the *Pro-*

tichnites on the sand-stone of the Canadian Postdam formation, given by the Canadian Geological Survey.

BOTANICAL MUSEUM

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

First comes 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 last universal exhibitions of Europe.

The next room contains several collections, viz :

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.

Exotic woods.—In the case on the left hand side are found : 1. A very well classified collection of European woods, given by Mr. Lavallé, Paris. 2. A collection of stems used for botanical demonstrations, viz : palms, ferns, etc. 3. A very remarkable collection of commerce woods sold in the Liverpool markets. 4. A complete collection of New Zealand woods, given by Dr Marsden, Quebec. 5. A collection of the woods of the British Columbia, given by the Geological Survey of Canada.

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

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

A collection of natural fruits.—A good portion of these specimens are used for botanical demonstration.

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

The herbarium.—The last room contains the herbarium, divided into two distinct parts: the American herbarium (Canada and United States), and the general herbarium. The American herbarium is composed of the collections of C.-E. Perry, E. Hall and J.-B. Harbour, Chs Geyer, of Ried, 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 plants of the North-West, named by Mr Macoun, of the Geological Survey of Canada, were also given by Dr Al. Selwin.

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

ZOOLOGICAL MUSEUM

The following collection of vertebrates is already remarkable :

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

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

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

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

The ornithological collection comprises about 1000 species represented by over 1300 specimens from every part of the world. Specimens of almost all the birds of Canada are here, and the fauna of different parts of the world is widely represented by rare species. The order of shore-birds includes a great number of varieties remarkable for their form, size and rarity.

The species of water birds are often represented by individuals of different ages, and seasons, and

this permits to follow, with great facility, the transformations of plumage.

The order of percher-birds is very numerous and rich, as regards rare and foreign species. The humming-birds, parrots and other climbers deserve a special notice for the variety and beauty of their plumage. One can also admire a beautiful lyre-bird and several magnificent birds of Paradise.

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

LIBRARY.

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

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

11. Law and jurisprudence ;
12. Dogmatic, moral and canonical theology ;
13. Holy Scripture, religious controversy, preaching, and ascetism ;
14. Bibliography ;
15. Scientific, historical and political reviews and newspapers ;
16. Religious and civil archæology ;
17. Fine arts ;
18. Agriculture, horticulture, etc.

The librarians of the University have been the abbés C.-F. Laverdière, Mgr M.-E. Méthot, Mgr A.-A. Blais, E. Marcoux, L. Beudet and Mgr T.-E. Hamel.

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

PROMOTION HALL

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

It is in this apartment that the solemn distribution of diplomas takes place, at the end of every academical year. The official reception at the University also takes place in this hall. In it, H. R. H. the Prince of Wales now Edward 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 Marquis of Lorne were received when they paid their official visit to the University.

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

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

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

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

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

His Excellency Mgr D. Falconio, bishop of Larissa, Delegate Apostolic to Canada. Mgr Donatus Sbaretta, 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.

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

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

INVERTEBRATE MUSEUM

The museum is composed of several distinct collections :

Entomological Museum.—The collection numbers over 18,000 specimens of insects from all parts of the world. It comprises several samples, the types of new species, classified by the first entomologists of the United States and Europe. The orders of the coleoptera, hemiptera and lepidoptera are really remarkable for their number and the brilliancy of their colors.

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

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

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

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

ETHNOLOGICAL MUSEUM

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

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

A great numbers of the specimens of this collection have been given by the late Mgr J.-B.-Z. Bolduc, and come from the Indians of British

Columbia and Vancouver Island, where Mgr Bol-
duc has been one of the first missionaries.

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

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

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

The Ethnological museum increases very slowly,
the additions being due merely to the generosity of
friends of science. All kinds of historical remains,
especially relics of the prehistorical times of Canada
and America, are received with gratitude and
enlisted.

NUMISMATIC MUSEUM

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

In the first case are shown the Ancient Roman
coins and others from the Frémont collection. In
another case are the medals of the Popes. These
medals are very fine. In the Canadian collection
can be seen the medals given by Louis XVI, Louis
XV and George III to some Indian chiefs of Canada,
the medal of the Confederation, that of the "Quebec

"Fishing Club" which is considered unique, the *monnaies de carte* of the end of the French Domination, the *Vexator canadensis*. One of the rarest of this collection, *Kebeka liberata*, is a gift by late J.-C. Taché.

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

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

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

In a case can be seen fine specimens of *wampum*. These are small shell beads pierced and strung, used as money and for ornament by the North American Indians. Wampum was of two kinds, white and black or dark purple. An imitation of wampum, consisting of white porcelain beads of the same shape has been made by Europeans for sale to the Indians.

We quote from Everett (Orations I. 24) : " There was no currency before this time—unless we choose to give the name of currency to the wampum or *wampumpeage* of the Indians.—*Peage* was the name of the substance, which was of two kinds—black and white.—*Wampum* is the Indian word for *white*,

and as the white kind was the most common, wampumpeage got to be the common name of this substance, which was usually abbreviated into wampum. The black peage consisted of the small round spot in the inside of the shell, which is still usually called in this neighborhood by its indian name of quahog. These round pieces were broken away from the rest of the shell, brought to a smooth and regular shape, drilled to the centre, and strung on threads. The white peage was the twisted end of several small shells, broken off from the main part. These portion of shell, thus strung, were worn as bracelets and neck laces, and wrought into belts of curious workmanship. They thus possessed an intrinsic value with the natives, for the purposes of ornament; and they were readily taken by them in exchange for their furs."





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