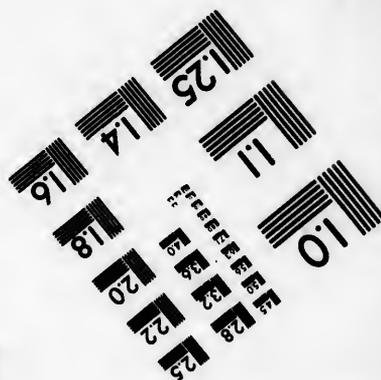
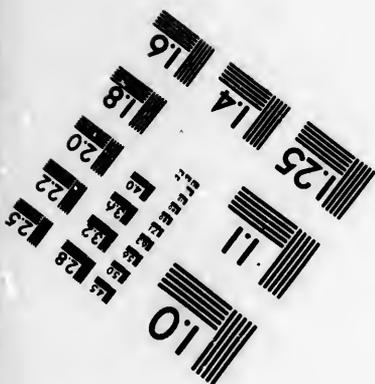
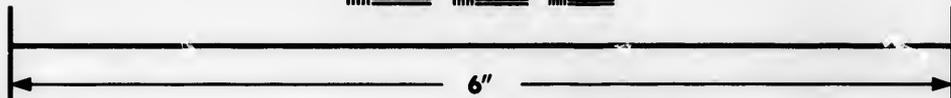
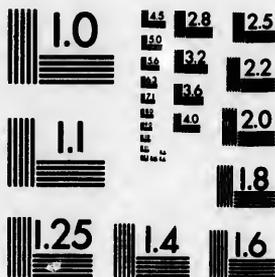


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

1.8
2.0
2.2
2.5
3.2
3.6
4.5
5.0

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microproductions / Institut canadien de microreproductions historiques

1.0
1.1
1.2
1.5
1.8
2.0

© 1986

Technical and Bibliographic Notes/Notes techniques et bibliographiques

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

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

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

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

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

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

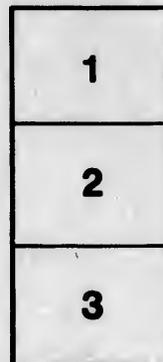
Library of the Public
Archives of Canada

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

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

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

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



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

La bibliothèque des Archives
publiques du Canada

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

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

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

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

ails
du
odifier
une
image

rata
p
elure,
▲

2X

10

Vol. XIII
78

Papineau

430
62

CATALOGUE

OF THE

QUEBEC GALLERY

OF

PAINTINGS, ENGRAVINGS, ETC.,

THE PROPERTY OF

JOS. LÉGARÉ,

ST. ANGELE STREET, CORNER OF ST. HELEN STREET.



PUBLIC ARCHIVE
QUEBEC

E. R. FRÉCHETTE, PRINTER AND STATIONER,

N° 13, MOUNTAIN STREET, LOWER-TOWN.

1852.

1852
(35)

COVINORA OLIVIN
ADAMAS 70

93157

- | NO. | SUBJECTS OF PAINTINGS. | ARTISTS. |
|-----|---|-----------------------|
| 23. | Jesus in the Garden of Olives. | |
| 24. | The adoration of the Shepherds (oval). | |
| 25. | Holy Family, - - - - - | <i>Lorenzo Ricci.</i> |
| | This Artist, born at Florence in 1550, excelled in historical painting. | |
| 26. | St. Francis of Assise. | |
| | By Lesueur or some superior Artist whose name could not be ascertained. | |
| 27. | St. Ignatius, - - - - - | <i>P. Laurie.</i> |
| 28. | The Bagpiper, - - - - - | <i>Jean Molinaer.</i> |
| | The works of this eminent Artist have often been mistaken for those of Van Ostade. | |
| 29. | Jesus preaching the Beatitudes, - - - | <i>Lebrun.</i> |
| | He was a pupil of Simon Vouet whom he excelled very soon ; when twelve years of age, he painted the portrait of his uncle, and at fifteen he painted a Hercules which was most admired. He executed a great number of pictures under Louis XIV. | |
| 30. | St. Elizabeth of Hungary. | |
| 31. | St. Michael, - - - - - | <i>Simon Vouet.</i> |
| | This Painter had many pupils who became the great masters of France, amongst whom are Lebrun, Lesueur, Mignard, DuFresnay, etc. | |
| 32. | St. Michael fighting the bad angels. | |
| 33. | St. Jerome, - - - - - | <i>Claude Vignon.</i> |
| | This Artist, born at Tours, died at a very old age in 1670. He imitated the manner of Michel Angelo Caravaggio. The facility with which he invented and painted his subjects gave him much occupation. He painted at a first stroke and disposed his tints without having to soften them with his pencil, so that his works are easily ascertained. He was an eminent judge of old paintings. | |
| 34. | Daniel Van Heil and his mistress, painted by | |
| | | <i>Van Heil.</i> |
| | This eminent Painter is much esteemed for his landscapes in which he introduced beautiful figures ; he had a light touch, a natural colouring and possessed a perfect knowledge of chiaro-oscuro. | |
| | This picture was imported into this country by Mr. Reiffenstein who was often travelling to Europe on business and whom Mr. L'égaré had advised to buy good paintings even if he had to pur- | |

chase a whole collection of value. In that very year he had the good luck of finding a collection in the hands of a noble family in difficult circumstances. All these pictures were from great masters. Some very precious paintings were in that collection, and Mr. Légaré had a second time an opportunity of satisfying his taste and bought the greatest part of the paintings which are described hereafter.

35. Landscape (old mill and ruins), *Gaspard Poussin*.

That Artist had not his equal in Rome for landscape painting. His compositions are celebrated for the perfection of the perspective, the choice of the subjects, much freedom and freshness of colour and a surprising delicacy of touch.

36. Cephalus and Procris, - - - *Wm. Mieris*.

He was the son and pupil of Francis Mieris and imitated with success his father's style. He painted historical subjects, but in small size, choosing always agreeable scenes. His landscapes are ornamented with figures most delicately finished, harmoniously and truly delineated.

37. Dogs Fighting, - - - *Abraham Rademaker*.

The designs of this Artist are most esteemed; they are very spirited and true, and much sought by amateurs.

38. Playing Cards on the Turf, - *Salvator Rosa*.

He succeeded well in landscapes and drew his figures perfectly. His compositions are very taste ful, but sometimes whimsical. His touch is full of art and his colouring masterly.

39. The Adoration of the Shepherds, } *Don Juan Car-*

40. Do. of the Magi, } *renno de Miranda.*

This Artist of noble family studied under Bartolomeo Roman, and was immediately considered as one of the best painters of the Spanish School, and was entrusted with the decorating of the royal apartments of Philip IV, who was so much pleased with his works that he appointed him painter to the Court in 1651. His design was correct; his colouring rich, brilliant and much in the style of Vandyck.

41. Battle between the Turks and the Romans, }

42. Do. between the Saxons and the Romans, }

Joseph Parrocel.

He was a pupil of Le Bourguignon. His talent was acknowledged as soon as he arrived in Paris, and was praised by Louis XIV himself. Parrocel, a battle painter, had himself the courage of a warrior. Alone he had put to flight at Venice, on the Rialto bridge, seven or eight brigands who watched to assassinate him. He, more than any other artist, gave the motion and the expression of courage to the figures in his paintings. He equalled his master in style and excelled him by his colouring. His designs are full of enthusiasm and fire.

No.	SUBJECTS OF PAINTINGS.	ARTISTS.
62.	The Hermitage (landscape),	<i>H. Vargason.</i>
63.	Nymphs bathing, - - -	<i>F. Sibrecth.</i>
64.	Game, - - -	<i>Giuseppe Cavaliero Reccc.</i>
65.	Shepherd and his Flock.	
66.	A Fair, - - - - -	<i>Monnicks.</i>
67.	Sacrifice of Iphigenia, -	<i>Charles Reuben Riley.</i>
68.	Demetrius, (Greek Poet), - - -	<i>Brownzig.</i>
69.	Peaches and other Fruit, -	<i>Andrea Monticelli.</i>
70.	Hunting Party.	
71.	View in Brazil.	
72.	Jesus carrying his Cross, - -	<i>Luis de Vargas</i>

This picture was brought to Canada by a Merchant of Quebec, who had gone to Spain on business, and who bought it with Nos. 73 and 74 from a Spanish Merchant.

73. Allegory, Time and Religion (oval).
 74. Do. Charity and St. Catherine (oval).
 75. A Family.
 76. Do.
 77. Herdsman and his Herd.
 78. Do. do. - - - *Rosa di Tioli.*
 79. Ecce Homo.
 80. Do. do.
 81. Coronation of the Virgin Mary.

This sketch was painted by Giacomo Tintoretto. This Artist painted from childhood with colours used in drying, upon paper or on the walls; when older, his father placed him with Titian who, jealous of his pupil's progress, expelled him. He afterwards went to Michel Angelo's School, and when he left this master, he undertook to furnish large pictures at very low prices in competition with such masters. He painted with an extraordinary rapidity, and by the time they were showing their sketches, he had his pictures all finished. This impetuosity, called by the Italians *furore*, caused him to leave many works neglected and incorrect.

82. St. John the Evangelist.

NO.	SUBJECTS OF PAINTINGS.	ARTISTS.
83.	A Head, Study.	
84.	Do. do. on pannel, - - -	<i>Stoplebeen.</i>
85.	Landscape.	
86.	Tragic Scene.	
87.	Sketch of a Ceiling, - - -	<i>Daniel Mytens.</i>
88.	Daniel in the Lions' Den.	
89.	Landcape, the Red Sea.	
90.	Smokers (the butcher, the baker and the sailor,)	<i>John Opie.</i>

This Painter, seeing one of his friends leaving for Canada with the intention of opening there a tobacconist's shop, offered him that picture to be used like a sign. Mr. Légaré observing that picture outside, offered to buy it, but was refused; the owner at the same time perceiving that it had some value, kept it afterwards inside his shop. After his death, Mr. Légaré bought it from his relations.

91. Veronica's Veil.
92. Bacchanal, - - - - *Agostino Carraci.*
- Though gifted with a great taste for poetry, music, engraving and the charms of society, he found time to paint a considerable number of compositions. He disposed his draperies elegantly, drew with great exactness, and gave to his heads an elevated and beautiful character. Henry Atkinson, Esquire, a man of taste and who has done much in this country to encourage painting, offered Mr. Légaré this painting for work which he desired him to execute, which proposal was gratefully accepted, as the latter supposed that it was done more particularly to encourage him in the art of painting. Mr. Atkinson had imported, at the same time as the above, a number of other paintings, the best of which he had the misfortune of loosing by a fire.
93. St. Peter by candle-light.
94. Singing at night in the streets of Rome.
95. Young Woman playing the Guitar, - *D. Teniers.*
96. The Disciples of Emaüs, - - - *Paul Bril.*
97. Antique Head.
98. Flowers, - - - *Jean Baptiste Monnoyer.*

NO.	SUBJECTS OF PAINTINGS.	ARTISTS.
121.	Landscape.	
122.	St. Bruno and a Young Disciple, - - -	<i>Lesueur.</i>
123.	Landscape and Ancient Costumes.	
124.	Do. with Negroes.	
125.	Do. do.	
126.	St. Vigilius stoned, with the engraving behind.	
127.	St. Ambrose, do. do.	
128.	Landscape, by - - -	<i>Andrea Lucatelli.</i>
This Painter, of the Roman School, executed cleverly all his landscapes, particularly ruins and figures. He was very eccentric and it was difficult to obtain some of his works.		
129.	Landscape, view in Ireland.	
130.	St. Hilarius, - - -	<i>Salvator Rosa.</i>
131.	Interior, with a Family.	
132.	Exterior, do.	
133.	Animals, } - - -	<i>Salvatore Castiglione.</i>
134.	Do. }	
135.	Herod's Head.	
136.	Large Landscape.	
137.	St. Joseph and the Infant Jesus.	
138.	St Peter and broken vase.	
139.	Farmer's House.	
140.	Do. do.	
141.	Old Painting—Shepherd and his Flock.	
142.	Marine Scenery, - - -	<i>Lacroix.</i>
143.	Simon the Magician. - - -	<i>Sébastien Bourdon.</i>
144.	St. John the Evangelist.	
145.	St. John the Baptist.	
146.	The Head of St. John the Baptist.	

NO.	SUBJECTS OF PAINTINGS.	ARTISTS.
147.	Landscape.	
148.	St. Stephen stoned to death.	
149.	Nativity.	
150.	Cavalry Battle.	
151.	St. Andrews.	
152.	St. Peter.	
153.	The Virgin surrounded with Angels.	
154.	Mater Dolorosa (very old).	
155.	16 Paintings of Flowers on parchment admirably finished, by the celebrated	<i>Nicolas Robert.</i>
156.	Portrait of Mrs. Hamilton, the friend of Lord Nelson.	
157.	Sentence of Death, by	<i>V. H. Janssens.</i>
158.	Landscape in India, by	<i>T. Daniell.</i>
159.	Death of Lucretia.	
160.	Stealing a Duck.	
161.	Plucking a Duck.	
162.	St. John the Evangelist.	

**Collection of Engravings by the most celebrated
Engravers, ancient and modern.**

N. B.—This collection is most precious, as it offers models of the manner of the most celebrated artists from the oldest times of the art. A large number of the Engravings have been executed by the painters themselves.

NO. SUBJECTS OF PAINTINGS.

1. Portfolio containing 300 Engravings by the most celebrated old painters and engravers.
2. Gallery of the Palais Royal, engraved from the paintings of the different schools of which it is composed; with an abridged description of the life of the painters, and an historical description of each picture, by the abbé Fontenay. Dedicated to H. R. H. Monseigneur le duc d'Orléans, by I. Couché, his engraver. This Book contains 192 engravings.
3. Old bound Portfolio. Admired for its ten Engravings by Francis, painted by Pinturicchio, disciple of Raffaello and Pietro Perugino, and for other engravings of celebrity.
4. Portfolio containing 49 most finished Engravings.
5. Bound Portfolio containing 40 Engravings.
6. The ruins of Posidoria in Grece, by Thomas Major, engraver to the King.
7. Drawings of Ceilings, by Francis Albano.
8. Drawings of Heads.
9. 85 Drawings from the best paintings by Salvator Rosa, engraved by himself in red.

NO. SUBJECTS OF ENGRAVINGS.

26. Graver Sketches of different drawings of Utensils, sacred and profane.
27. Portraits of the most celebrated Artists and others.
28. Gallery of modern British Artists,
Sketches in Sicily, by P. Paton,
I. D. Harding's Lithographic Drawings,
Studies of Forest Trees, by Childs, in four parts.
29. Drawings in red chalk and Pictures in oil and water colours.
30. Miscellaneous Engravings.
31. Optic Views.
32. Part of Napoleon's Museum.
33. Engravings and Drawings of Architecture.
34. Studies for learning to draw.
35. Portfolio of large Engravings by the most celebrated artists and engravers.
36. Engravings.

3.

3.

6.

er

ed

12

