

Of Fastré: 2 "Thermometres Etalon à chelle arbitraire," with their graduation carried as low as 35° Cent. or 30° Fahr.; one Telescope and stand; one boiler. The maker to give fixed points of freezing and boiling water, on the scale.

100 Thermometers, very strong in the tube; all numbered; all to have the freezing point and some other fixed point, say 20° Centi., or 60° Fahr., marked with a file on the tube itself, all to be graduated from 35° to + 45° Centi., (30° + 113° Fahr.) all to be attached to metallic scales so as to leave the whole bulb, and 1 inch of stem free. The scale to be divided on one side in Fahr., and on the other in Centi. These will make 50 pairs of dry and wet thermometers, rather more than are now wanted, but not an excess. The degrees should be pretty open. If about 12 to the inch, the thermometer will be 13 or 14 inches long. The comparison of all these thermometers will be a work of some labour, but is indispensable, and a book on the inclosed form should be provided for the purpose. The maker should also be required to give his own comparison of each, as a check.

50 maximum registering, and 50 minimum registering, or as they are called day and night thermometers, should be provided. The former graduated from 10° to + 120° Fahr. The latter from 40° to + 100° Fahr., which will allow of the former being occasionally exposed to the sun and the latter to a clear sky at night. These should be got from Negretti and be of his patent construction, (see further below.)

Rain Gauge.

6. The quantity of rain that falls in the uncleared, partially cleared and cleared districts respectively, is a physical enquiry of the greatest consequence, and a rain gauge is indispensable, with a measuring glass graduated to cubic inches, halves and quarters. These may as well be got at Negretti's.

Wind Vane.

7. I do not think it worth while to send Vanes from Europe, they can be so very easily got from Green in New York. The force must be loosely expressed by the usual scale of verbal description.

NOTE.—Registering thermometers should by no means be omitted, because it is more than probable that the chief physical result of clearing the country is to reduce the extremes of heat and cold, but without much altering the mean temperature. Observations at fixed hours, will shew this but imperfectly; the daily highest and lowest temperature should by all means be given also. Professor Cherriman and Professor Guyot of Princeton (and of the Smithsonian Institute), should be consulted as to positive instructions. The meteorological tables of the latter should be furnished to every station.

(Signed,) J. H. LEFROY.

London, October 8, 1855.

(Copy.)

B.

54, CAMBRIDGE TERRACE,
Hyde Park, August 28th.

MY DEAR SIR,

Shortly after I had the pleasure of seeing you, I left home on a short holiday, and having the misfortune at the very outset to have my pocket picked, I lost your address, along with other more exchangeable possessions.

My suggestion, in respect to the purchase of casts of statuary, and copies of pictures, for the Normal School, proceeds upon the assumption that what is every year felt to acquire fresh claims as an element of popular education at home, cannot be less worthy of attention in Canada—that if we find that a taste for art, where many facilities for its culture have always existed, is still at so low an ebb in the country as to call for systematic efforts to extend it; much more must it require and deserve public encouragement in a community which as yet possesses no facilities of the kind. In fact no one can deny that this taste is deplorably wanting in America universally—much that gives intellectual rank and dignity to a people is wanting with it—and life is deprived of a source of manifold pleasures of the highest kind in consequence. Now the Provincial Normal School occupies a position which can hardly be paralleled in advantages for initiating a better order of things. Not only does a very numerous class of the community pass under its influence and receive its moral and mental stamp, but that class is of all others the one which has probably the greatest influence in forming the minds of others. Even the clergy of a country must yield in some respects to its school-masters in the privilege and responsibility of forming the character and influencing the judgements of its people—alike of parents, as of children. For many years at least, I suppose all common school Teachers will pass through your Institution—but this is not all. From its metropolitan position, its attractions to visitors and the liberality with which it is thrown open, objects of art collected there would, in a material degree, stand in the position of a public collection, and thus without interfering with their special purpose, they would indirectly instruct classes with which the Normal School has nothing to do. Stronger grounds cannot be wanted to justify the very moderate expense which my plan would entail.

In respect to the choice of objects, I think that sensible beauty, poetry, or pathos, rather than classic interest should be the determining principle. In sculpture, I should begin with modern works, and not venture to introduce antiques until the legitimate advance of public taste, and classical education ensured their reception—there can be no real relish for works of art illustrating the fables of Mythology among those classes whose education stops short of all classical lore. An obvious consideration further limits the choice "*Virginibus puerisque cano.*" Nude figures generally must be excluded. As there cannot be a wider field of choice than is offered at Sydenham, I have carefully studied it with a view to your restrictions, and now venture to submit a list selected with due regard also to the size of your rooms and passages.

1. The exquisitely graceful and modest Dorothea, by Bell; 50 in Catalogue.

2. A small statue of much feeling, by Lawlor, The Emigrant. No. 34.

3. The beautiful group, by Gibson, Psyche borne by the Zephyrs. No. 21.

4. Aurora, by the same. No. 18.

5. Cupid with the Butterfly. No. 23, by the same: his best work.

6. Eve at the Fountain. No. 150* by Monti.

7. Sabrina, No. 51, by Marshall, nude, but so exquisitely chaste and modest as to be eminently suitable as an illustration of the beauties of form concealed by drapery in other examples.