

Louvre. From the heads of these establishment, I have received all the attention and information I could desire; and after careful comparison of prices and the qualities of the objects, and in accordance with the judgment of persons of knowledge and taste in the fine arts, I have decided, upon the ground of both cheapness and quality, to make my purchases of antique and modern continental statuary in Paris.

8. Col. Lefroy suggested, in his letter, the selection of only a few beautiful statues, which he designated. But after considering the subject, I could not but think it would be peculiarly interesting to the classical pupils and students, the scholars and general readers of ancient history and literature in Canada, to have presented to them in the exact forms that ancient sculpture has transmitted, the most celebrated characters of antiquity, whether mythological or historical, and that it would be scarcely less interesting and instructive, to make a considerable collection of engravings and photographs—exhibiting characters, and scenes and objects which history and literature have rendered familiar to the general reader. On my mentioning to Col. Lefroy and other gentlemen from Canada, the propriety of making these additions to the collection, they cordially concurred in the suggestion. In addition therefore, to a selection of antique statues, I have purchased of the moulder to the National Museum of Beaux Arts, casts of upwards of two hundred and fifty antique busts, and that at an almost incredibly low price. I have also made a large selection of modern busts of distinguished characters on the continent; and, on my return to London, I purpose to procure a selection of the busts of great men who have adorned the annals of British history.

9. I need not say how much I have been aided by the Universal Exhibition, in the selection of art that I have made and purpose to make. The collection of fine arts—in statuary, in marble, in plaster, *en terre*, in porcelain, in bronze, in wood,—paintings, engravings, and photographs, &c. &c., may be regarded as the germ of that marvellous assemblage of human enterprise, science, taste and skill; nor have I selected any object which has not undergone the severe scrutiny and test imposed by the previous examinations of a commission, in order to its admission into the Universal Exhibition. In regard to paintings, engravings and photographs, I have not yet advanced beyond preliminary inquiries and inspections, and ascertaining the prices at which copies of such as I should wish to select can be purchased in London and Paris; nor do I think it advisable to make many purchases of these, until I see whether it may not be more advantageous and advisable to purchase some of them, at least, in Germany and Italy. The high prices demanded here for approved copies of Raphael's and other paintings, puts it quite out of the question for me to think of purchasing them in London or Paris. But I am assured it is otherwise in Florence and Rome. In Germany, objects of art, as well as of necessity, are exceedingly cheap and executed with great taste, if I may judge from the specimens sent to the Universal Exhibition; and articles can now be exported to America from any of the great cities of Germany almost as easily and cheaply as from Paris or London.

10. In thus making the Universal Exhibition the starting, instead of the terminating, point of what I propose to accomplish during my present tour, and in pursuing these objects in different countries and cities, and in foreign languages, I shall require at least three months more time than I had thought

thus to employ when I left Canada—an employment which I have no doubt will meet the entire approval of His Excellency. From the acquaintance I have made of the principal Commissioners from Austria and Prussia, and the aid they have proposed to afford me, and the letters of introduction, with which they have favored me, to distinguished persons intimately acquainted with the objects of my pursuits, in Berlin, Leipsic and Vienna, I anticipate much greater facilities in all that I desire to accomplish, than in my visit to those countries and cities ten years ago. I may also add that the Earl of Clarendon has favored me with a letter of introduction to the British Ambassadors or representatives in the several countries I may visit; and several English ladies and gentlemen whom I have met at the Paris Exhibition, who are well acquainted with the objects of art and artists in Rome and Florence, and who intend to spend the approaching winter there, have kindly offered me the benefit of their experience and local knowledge in case of my visiting those cities.

11. I am sure that no argument is necessary, to justify or commend to public favor the additions I thus propose to make to the Educational Museum of Upper Canada. But it may serve to impress the value and importance of what is proposed, if I give a few extracts from a pamphlet kindly forwarded to me at Paris, through Mr. Hincks, by the Earl of Elgin. This pamphlet consists of an address lately delivered by C. H. Wilson, Esq., at Glasgow, "On the formation of Provincial Museums and Works of Art,"—a subject on which a deep interest is being felt in various cities of both England and Scotland. Mr. Wilson remarks—

"There is no difficulty in carrying out this idea. The museums of Europe furnish the means; casts can be had of the busts of great men of nearly every age, and at a cost which renders it easy to form such a collection, and the youth proceeding from his class-rooms, might pass through an avenue of images of the great, the learned, the benefactors of mankind. Students occupied with history, might see each page illustrated by the ancients themselves—Grecian history by Greeks, Roman history by the Romans. The arms, dresses, instruments, utensils, in fine, nearly everything which is thought so important to read about in our seminaries of learning, might be rendered as familiar to the eyes of the students as the description of them is to their thoughts, and this without difficulty, and at a cost which is absolutely trifling, when the benefits to be conferred are estimated. Whilst truer ideas on these subjects would thus be formed, taste, and that appreciation of the arts which ought to be an accompaniment of civilization, would take the place of that absence of both which we are painfully called upon to acknowledge.

"When museums are spoken of, I have no doubt thoughts instantly cross the minds of all, of rare and precious marbles and bronzes, of costly pictures by the great masters, and of other works of art of equal rarity and value, and it may be that this idea of museums deters from all attempts to form them, seeing that the cost of such collections is so great; but I look at the whole subject from a totally different point of view, from one which, instead of presenting us with the prospect of an outlay which it would be hopeless to attempt to meet, renders a collection of works of art of standard excellence comparatively easy and economical. It is desirable to preserve the original and precious works of art in a great central museum in the