

and outwards to the cornice from the pedestal beneath,—and the contour in the other case being undisturbed, statue and pedestal in one mass.

V. We improve still further, and lastly, by another refinement. The statue is connected with the pedestal, and the pedestal is connected with the ground; but it does not follow that the statue is connected with the ground. The stylobate is good connective between pedestal and ground; we now make the pedestal good connection between statue and ground. The statue has been harmonized with the pedestal, and the pedestal with the ground and in itself; we must now have the statue, pedestal, and ground, harmonized all together—unity in the whole effected. The conjunction of the pedestal with the ground, therefore, is now improved upon in the conjunction of the whole with the ground, so that the contour of the whole mass shall be one harmonious line, and the monument as a whole completely proportioned.

Of course the addition of one grace is supposed not to be made to destroy any previous other. And thus we have the monument perfected. And its criticism consists in the examination of its compliance with the various principles detailed.

The design of the sub-committee outrages III. 1, 2, and 3, IV. 2, and V.,—that is, by-the-by, every applicable principle in the series. The Arch, as at present the pedestal of that statue, is repugnant to graceful general form; to relative importance, in all the three respects of dimension, display, and spirit; to sculptural effect; to graceful connection of pedestal and statue; and to harmonious unity of form in the whole mass. Whatever the Arch in itself may be, and whatever may be the grandeur of the idea of placing the statue on that proud seat, the Arch is not a good pedestal for that statue,—it spoils the effect which the statue might produce.

I pass over allusion to any alterations on the sculpture which Mr. Wyatt may have to effect in order to suit it to the proper site, or rather in removing the character which may have been put upon it to suit it to the present site. Perhaps there is sharpness and boldness which must be modified; although, after all, considering the gigantic size of the sculpture, and the fact that its light-and-shade will soon be that of a perfectly black object, too much sharpness or boldness is scarcely to be feared.

I presume that it will be admitted that the character to be carried out in this subject is grandeur, and that the grandeur must be the grandeur of magnitude; that the effect of the statue must chiefly consist in the development of its own mighty mass.

It is very difficult to express briefly in words, any principles of guidance in such a matter of design as the present. It just amounts to little more than saying that the pedestal must not be too high, nor too low—too large, nor too small,—too elaborate, nor too simple,—and so on. Although, in this case, with regard to one important point, it may be laid down very decidedly that the base of the sculpture should not be placed so far above the eye, as ordinary precedent ideas of proportion may probably advise. The exact elevation may be determined by the rule, that the spectator at the proper distance for properly observing the minutiae of the sculpture, shall have the figure at the proper angle of vision for its right effect as a whole,—that at a distance of perhaps from 50 to 100 feet in this instance the sculpture shall appear, not as a man on horseback viewed from beneath, but as usually seen in nature, with the least possible elevation consistent with a duly grand monumental character. The desired grandeur in the pedestal, with the requisite lowness of mass, may be given by the greater extension of the curve of connection with the ground; and by dispensing with cornice (as may be very well done in the effect desired) this extension may be had still more increased.

Don't put railings round it. Foreigners think Mr. Bull must be a roaring lion going about seeking what he may destroy, so carefully do we keep him off always. And even, say they, even if boys will knock off corners, better far to have a little mutilation (if it should come to that—which is not altogether likely) than to mar that very important part of the work, the ground line, so completely and so hopelessly for ever.

Regarding the site, we are in rather un-

fortunate circumstances. To make a site is, (with us,) I fear, out of the question: we don't do such things. The parade at the Horse Guards?—A very shabby site, truly. Waterloo-place?—Large enough perhaps; but not exactly suited otherwise. Still we may get a site. If I were a king, said the little rustic, as the story goes, I would have milk porridge and milk with it. If I had my way I would cut down certain trees in a certain Square, and form a really proper site for the grand Wellington. A broad grand pavement within the carriage-way,—(a terrace? accessories?) the mighty monument in the grand centre! But whether such an atrocious offence to utilitarianism could possibly be accomplished, I cannot tell.

I have found it not an easy thing to get him down and to do well with him even on paper; and your readers must allow for imperfections,—or come spiritedly forward and supply them. Not an easy thing on paper: still less, perhaps, is it an easy thing in fact. No one can but feel a sincere desire that so grand a monument of Art, and the memorial of a man in whom we justly take so great a pride, should be so administered as to be worthy of Art, worthy of Wellington, worthy of England. It is not so administered now. A most noble monument—a most glorious offering to the great man's fame! Pity that we should mar it when we might enhance it! The statue is a fact weakened or strengthened by another fact the site: the Sculptor a fact weakened or strengthened by another fact the Architect. How much of the deed depends on how it is done! How much of the glory consists in how it is given! How much of the value of this statue lies out of itself! As it is, how lessened—weakened! As it ought to be, how augmented—strengthened! Then let the Powke come forward, with a hearty Will, and show an English manliness to take him down, an English open-handedness to do well with him!

ROBERT KEAR.

MARGATE, AND THE OLD CHURCH.

THE same hasty flight that enabled us to speak, last week, of the new college at Canterbury, took us into Margate for a few hours. The aspect of the town was cheerless,—

"Its lights were dead,
Its guests were fled,"

and we had the "White Hart,"—waiter, chamber-maid, and boots inclusive, all to ourselves. When our business was over, though it was growing dark, we looked into the old church, and were glad to find that something had been done towards restoring it to a fitting condition. The body of the church is Norman, it consists of three nearly equal lateral divisions, and is very long and very low.

The west gallery is removed, a new porch formed there, and a new west window of perpendicular character constructed. A plain waggon-headed ceiling is formed, to be paneled when funds are forthcoming. The Norman columns dividing the nave and aisles are restored, as is also the very nice perpendicular font, adorned with the arms of England and of the Cinque ports. There is also a new east window and a new altar piece of oak; the latter chiefly owing to the archbishop, who himself gave 50*l.* to get rid of the Corinthian excrescences formerly there. The aedilia and piscina are plain. Mr. W. Cavaler was the architect, and the money spent is about 800*l.* The new pewing is much too high, but the architect is probably blameless. Outside, nothing has been done; the tower is an amusing specimen of churchwardens' Gothic of thirty or forty years ago.

The branch railway to Margate is to be opened forthwith, and those who have endured the four hours and a half journey, to which the directors of the South Eastern now subject land travellers to Ramsgate, (melancholy reminiscence!) will be glad of even the little saving of time this branch will effect. Some of the bridges, by the way, near Margate, seemed to us little calculated for great traffic. Our trust must be in Pasley; therefore, O most excellent general, open wide your eyes.

SURVEYORSHIP, ST. THOMAS'S HOSPITAL.
—The election will take place on the 11th. Testimonials are to be sent in on the 9th.

IMPROVEMENTS (?) IN SCARBOROUGH.

MR. EDITOR,—Observing in your paper of the 19th ult. a wish to know something more about the railway station, and I presume also the general improvements of Scarborough, I beg to send you the following particulars:—

If it be true that Scarborough is the "Queen of English watering-places," it must be understood to derive its celebrity from its scenery and picturesque beauties, and not from its architecture, for there are not above half a dozen buildings that are worth the name.

In point of situation, Scarborough is second to none; it stands unrivalled both for its land and sea views; but it is not too much to say, that its architectural beauties are in an inverse ratio to its natural advantages, which is a fault and a blemish much to be deplored; for we shall see in the course of this article how its advantages have been thrown away, and its architectural character neglected.

I will instance Bath, as a place where the localities have been moulded into architectural magnificence by an educated man, and the result is nothing but pleasure and satisfaction, both to the eye and to the mind; but Scarborough—or rather "new Scarborough," with far greater natural advantages, and fresh from the hand of the builder, creates nothing but disgust. Had Woods planned at Scarborough instead of Bath, he would have made it one of the finest towns in England, for there was every facility for doing so a few years ago.

The south cliff, or as it is commonly called "New Scarborough," is separated from Scarborough by a ravine running from the Hull road down to the sands; it is connected, however, by a cast-iron bridge of four spans, called the Cliff bridge, which was built originally for the Spa Saloon only, but now serves also for the south cliff inhabitants.

The top of the cliff (the tide when up washing its base, which is protected by a sea-wall) is probably 300 feet from the level of the sea. On this cliff is a zig-zag row of houses, which the local papers call (I forget the precise terms, but amounting to) "splendid palaces," "charming crescents," "delightful villas." To make a simile, to give a better idea of their position, this row of houses has the appearance of a railway train passing from the down on to the up line, with this addition, each carriage higher than its neighbour; fix the idea, and you have the south cliff explained before you.

At the end of this row stands a "villa" of the cockney gothic school, then another row of houses of a little more symmetry than the last, and as a masterpiece for the finish, comes the end of the Prince of Wales's Crescent—a blank wall, with pilasters at the angles, surmounted by a gable full of chimney stacks!—a more stupid perpetration cannot well be conceived.

In returning from this survey let us glance at the Crown Hotel, which is the centre of the esplanade, and on which the architect appears to have "used up" all his architectural knowledge. Here we see something new in the way of design—the Corinthian supported by the stalwart Greek Doric, and even without any intervening entablature: this may be seen in what is termed the "portico," but which is no other than a trumpery display of columns, merely for the sake of display, without any real use, in bad taste and still worse proportion.

If it should be asked who was the architect, I answer, there was none employed. It was conceived by some speculative wise-acre that the "native talent" (concentrated in a speculative builder) was quite equal to the task, and, therefore, "Why employ an architect?"

The result, as in all such cases, may be summed up in two words, "complete failure." It provokes a smile to see the ridiculous and awkward attempts made at display, by means of pilasters with Corinthian caps (the same moulds having been used by all the plasterers in the place for the last five years); and so infatuated has been the "native talent" in one instance to get pilasters, that it has neglected to bring over the entablature to the same face—the effect of which, at the angle of the building, may be imagined.

There are three radical errors in the laying out of this cliff: the first of which I conceive to be the placing a carriage road between the houses and the view of the sea; second, in building the houses on an inclined plane; and, third, having backyards and excrescences looking out upon a most lovely landscape.