

shields as volutes, having on their outward angles, helmets with lion's heads; the capital being somewhat after the example of the column at Albano, near Rome. It is proposed to form spaces in the angles of the abacus, to allow of persons going out to view the scenery; so as not to disfigure the beauty of the capital by iron railings. From the top of the capital, a round cippus, 6 feet 6 inches in diameter and 9 feet in height, made of cast iron galvanized, with wreathed openings forming a chamber 6 feet in diameter, seats round, and four circular openings, to view the magnificent scenery which surround the Heights of Queenston. The cippus is to support a statue of the hero himself, 16 feet in height. From the base to the openings of the capital, runs all the way a staircase of stone, of 250 steps, which will be lighted by loop holes in the centre of the flutings.

The whole of the works are to be erected in Queenston stone; but it may probably be found necessary to adopt other stone for the bas-reliefs. The door at the south side of the square sub-basement, is to be 7 feet high by 3 feet 6 inches wide, and will give immediate access to the staircase, through the gallery or waiting room. The enclosure will form an area of 77 feet square, having at the angles military trophies, in carved stone, 20 feet high. A fosse will be formed round the inside of the wall of enclosure, as a fence or protection. We shall close our observations by giving a comparative statement of the height of some of the principal monuments of the kind.

ENTIRE HEIGHT.

NAME.	ft.	in.
Pompey's Pillar.....	90	0
Trojan's Pillar.....	115	0
Antonine Column.....	123	0
Napoleon's Column, at Paris.....	132	0
Nelson's Column, at Dublin.....	134	0
York Column, at London.....	137	9
Nelson Column, at Yarmouth.....	140	0
Melville Column, at Edinburgh.....	152	7
Napoleon Column, at Paris, (July).....	156	10
Alexander's Column, at St. Petersburg.....	175	9
Proposed Brock's Monument.....	185	0
Nelson's Monument, at London.....	193	0
London Monument.....	202	0

It will thus be seen that there will be but two Columns of the like kind, in ancient or modern architecture, that will exceed in height, the proposed monument, to be erected on Queenston Heights, to the "glorious and immortal memory" of the gallant Brock.—*Patriot*.

THE DUKE OF WELLINGTON.

The illustrious man, whose death has been this week recorded, has so long been identified with the history, not of England only, but of the world, that few fail to feel a near interest in one whose influence was universally pervasive. While the public journals are filled with the records of his military and political life, we confine ourselves to a brief notice of his literary distinction, which is apt to be thrown into the shade by the brilliancy of his active services in the field or the senate. Some great soldiers have been also able writers, but few have professedly narrated their own exploits. Cæsar did this, nor could any one in all the ages since have succeeded so well in a personal narrative as Wellington. Whether he has left any memoir of parts of his own life, in the papers committed to Lord Mahon, as literary executor, we are not aware; but the clear, terse, vigorous style of the 'Despatches' satisfy us that he might have written a history equal in literary excellence to 'Cæsar's Commentaries.' Even in the haste of his epistolary writing, there is a forcible brevity and point, which would have doubly told in a formal and carefully prepared history. As it is, the literary merit of the 'Wellington Despatches' is high. The very first of his letters given by Colonel Gurwood has often been cited as characteristic of the man, as it is also of his style. But open the volumes at any page, and passages as striking will be found. There is never any difficulty in knowing what Wellington means. He says in the plainest and fewest words possible what he thinks, or feels, or desires at the time. Never carried away by enthusiasm, never striving after effect, his language is always an expression of his clear intellect and strong will. Sometimes there are marks of deep feeling, and at others of playful humour, but the staple of his written works denotes clear, sensible, and vigorous thought. The same straightforward utterance appears in his speeches, although the difficulty of his delivery oftener led him into confusion, error, and repetition, than when sitting pen in hand. But how character-

istic of the whole spirit and way of the man is this one sentence concerning popular clamour, spoken in the House of Peers in May, 1843:—"For myself, I can only say that I have been for a great number of years in the habit of treating such criticisms and such assaults with the smallest possible attention; and I shall continue to do my duty to my sovereign, or elsewhere, and continue to treat the language referred to with as little attention as heretofore."

To any part of the long and eventful life of Wellington we need not refer, as everything recorded concerning him is being published so widely by the daily press, but the manner of his removal we cannot help alluding to, for an historical contrast which it suggests. When Samuel Johnson was selecting instances of "The Vanity of Human Wishes," the end of the great captain of a former age occurred to him, and he coupled with it that of one not less famous in the public annals of the time,—

"From Marlborough's eyes the tears of dotage flow,
And Swift expires a driveller and a show."

Wellington knew no dotage. Bright and clear in intellect, though growing feeble in bodily power, he was to the last, if we reckon ripeness of wisdom along with honesty of purpose and vigour of action, what Talleyrand called him long ago, "the most capable man in England." The other great "man of the time," Sir Robert Peel, also was removed before age had dimmed his faculties or destroyed his usefulness. Future historians, in speaking of the death of Wellington and of Peel, will note the contrast between the fulness of their earthly honour and the vanity of human wishes in the end of Marlborough and of Swift.

We have been watching in what way the press of France would refer to the death of Wellington. One sentence from the 'Siècle' will suffice to indicate the general tone of reserve with which the event is spoken of:—"Le nom de Lord Wellington se rattache aux plus douloureux souvenirs de notre histoire contemporains; général ou négociateur, cet homme célèbre fut l'ennemi le plus acharné de notre patrie. Ce fait affrait à lui seul pour nous imposer la plus grande réserve." We must remember that the most generous and honourable of the literary men of France are now in exile, and that the press is under the censorship of the flatterers of Louis Napoleon.—[*London Literary Gazette*, Sept. 18]. There is, however, one honorable exception which we give below.

GUIZOT ON WELLINGTON AND NAPOLEON.

The following article from the *Assemblée Nationale* has been generally attributed, says the Albion to the pen of M. Guizot:—

Great men disappear, and every day witness the fall of the last illustrious personages who have been on the stage since the commencement of the present century. By the death of the Duke of Wellington, M. de Metternich is the sole survivor of the political celebrities who remodelled the map of Europe at the Congress of Vienna. We have already spoken of the Duke of Wellington, and have retraced the principal circumstances of his glorious career. If we now return to this subject, it is to protest against the bad taste of some journals, which, in order to flatter the cause which now triumphs, draw comparisons between the Duke of Wellington and Napoleon Bonaparte. We know nothing more odious than the judgments passed on illustrious contemporaries from the point of view of a narrow and unjust patriotism. This low rhetoric is of a nature to degrade us in the eyes of foreigners who read our journals, and who take them for the expression of public opinion. Every great nation, we know is animated with a national spirit, which has its inevitable prejudices.

France and England will never agree on the manner of judging Napoleon and the Duke of Wellington. Is it, therefore, impossible, by rising above those passions of circumstance, to arrive at the truth with regard to these two illustrious rivals? The year 1769 witnessed several glorious births, but certainly there was nothing more remarkable in that year than the simultaneous appearance on the stage of the world of the two men who were to meet at Waterloo. It appears that Providence proposed to balance one by the other; to oppose to a great genius one of a quite contrary character, and to bring in contact qualities and gifts of the most dissimilar kind. The principal characteristics of the genius of Napoleon, were a prodigious and insatiable imagination, aspiring to the impossible, the most vast and inflexible faculties, but also a singular nobility of ideas and impressions. A solid judgment, a