

ter as the reflector was placed opposite each light in the window of the lantern; but subsequent experience proved that though in certain points of the horizon the light was more intense, yet it was less generally diffused, so that it often happened that a distant vessel, unless in the axis of a lens, did not see the light at all; the lenses have been therefore removed in all the lighthouses for some years. In the Edystone there were twenty four Argand lamps, disposed in three circles over each other, but at present there are only sixteen; one row having been removed, I rather think, merely on the score of economy.

The external stone work of the Edystone is, generally, as perfect as when it was finished; and the cement which unites the stones, far from exhibiting any marks of decay, actually stands forward beyond the surface of the stone, with a calcareous incrustation; and it is a remarkable circumstance that in the very few instances in which the persons intrusted with the care of the structure have had occasion to perform some trifling repairs, the Roman cement has been resorted to for the purpose, and found inferior in its adhesive powers to the cement originally employed by Smeaton. The lower part of the building is so overgrown with green slimy weed, that the base appears as if it were a continuation of the rock itself,

Having spent nearly an hour in conversing with the men who thus voluntarily give up all the advantages we hold most dear to this brief period of our existence, and doom themselves to a seclusion, than which human invention could not picture a more dreary punishment for an unhappy criminal, I left the house not a little gratified that the weather had permitted me to inspect one of the most glorious achievements of ancient or modern architecture.

*It is a singular coincidence but rarely found in art, that in the Edystone the form alone which could ensure stability, is at once the most beautiful that could have been imagined for such a structure. The curved outline, gracefully diminishing upwards, and surmounted by the curved conice, produces an effect that it would have been in vain to attempt with the regularity of straight lines, and the usual routine of angular projections.*

Many views have been given of this curious building; but too many of them have been little more than imitations of the frontispiece to Smeaton's work, which represents the morning after a storm, with the sea rising in a cone, and burying the lighthouse entirely within it.

The glass in the lantern, though strong plate, has been more than once broken by its assaults, and the inhabitants drenched by the water which entered in consequence.