

"The spirit of sacrifice indicates an offering. The author's aim has been to make his monument soar from strong base lines (in which are commemorative and symbolic sculptures) through the symbol of the Cross (the emblem of sacrifice) to the terminating festive, the sacrificial urn, typifying the eternal offering of the deeds of those who served in the Great War. Thus the lines of the design, after the manner of many a Gothic spire and Italian Campanile, have been used to create the feeling that the monument does not stop at its actual height, but, with its carefully-poised emblematical urn, soars higher. This soaring line, which has been studied in silhouette from the base upwards, is wedded to the natural level of the ground by stone flagging, the steps in which have been distanced so that the flagging will lie easily and naturally like the run of a tired wave up the beach.

"The lowest member of the base of the column, above the stone flagging, is designed as a seat. This seat will form a convenient offset for the placing of wreaths on anniversary and other important dates.

"The sculpture above the seat is so placed that, while convenient to the eye at a short distance, will still be observable to those further away over the shoulders of intervening people.

"Two of the panels of the lower base are particularly emphasised, as they will front the pathway through the gardens. The faces are bordered with Roman fasces, the symbol expressing the rights of the State over the individual.

"One of these panels bears the simple inscription, 'The Glorious Dead,' and will be wrought in letters moulded after those famous in the base of Trajan's column at Rome. Above this inscription (and associated with it) in the upper base of the column is a 'Mourning Victory,' symbolising the people's sorrow at the cost of the everlasting victory of those to whom the inscription refers.

"On the opposite panel referred to, in the base, is a bas-relief lion typifying the British Empire, with appropriate inscription. Above, on the upper base of the column is a figure of 'Manhood,' just completing his carving of the word 'Honour.' The suggestion is that in the realisation of honour the manhood of the British Empire went to the front; in fighting satisfied honour; in victory achieved honour. This figure, also the 'Mourning Victory,' will be modelled in the masonry of the column from bas-relief to high relief.

"On the remaining two cardinal faces of the column are emblems of eternal life, victory, and peace, in the torch, wreath of bay leaves, and palm leaves.

"The lower base over the remainder of its sides is girdled with bronze castings representing scenes typical of the various fronts on which the troops fought. It is intended that the lower portions of these panels should be in high relief, and consistent

with architectural requirements, realistic, and that the upper portions (the flat) should be in very flat relief showing in almost visionary form (and different scale to the high relief) the forms of soldiers marching or performing duties specially characteristic of the front that the panel commemorates.

"As the Emblem of Sacrifice the cross has been designed to dominate the column with every consideration for line and a careful adjustment of light and shade. These cross forms spring from the four cardinal faces of the octagon which ends (for the time being) so that the column becomes cross form in plan as well as in elevation. Purposely interwadded with the cross forms, and standing on bases above the secondary faces of the octagon are figures, carved from the solid, symbolising the Immortality of Sacrifice. From whatever angle the column can be viewed the endeavour has been by line, light, and shade, silhouette, and symbol to lead to and give fullest expression to the climax embodied in the terminating feature.

SCULPTURE AND BRONZES.

"In this instance the author has avoided free standing sculpture, feeling that a greater appeal in his modelled forms is obtained by making this part of the general structure. Though the higher relief is cut in, the general masonry is, where necessary, projected to allow of this, and so any apparent weakening of the structural line is avoided. The figures of 'Manhood' and 'Mourning Victory' being in various planes of bas-relief and high relief, and part of the general masonry, have necessarily been treated with a largeness of scale that would be impossible with full relief figures.

"For the fulfilment of the sculptural work, a sculptor whom the author has every confidence in recommending for his appreciation of form, technical ability, knowledge of stones and matters relating to casting in bronze, and who has executed work under a leading English architect, would probably be employed. Though the author has had bronze work cast in New Zealand, as large as on this monument, he feels, owing to the difficulty in obtaining locally the proper sand for the moulds to produce the fine work this design requires, it may be necessary to have the bronze panels cast in England."

My first impression was that the cost limit had been exceeded, but careful study of the detailed priced quantities submitted bears out the estimate of £9,975 16s. 8d. This is made possible by the use of two excellent stones from India, the one for the general structure including the sculptures, and the other for the flagged paving. The author submits samples, claiming them as superior and cheaper than any other stones at present available in Australasia. On this point I took the advice of one of your city's best and most experienced master masons, and he confirms this opinion. The author guarantees the landed costs.