sole judges whether any remuneration has been merited or not.*

A striking case of this kind recently occurred. A committee having advertised for competition plans, to be designed in accordance with certain detailed particulars, received several. Of more than twenty which were offered, one design only was in strict accordance with the instructions issued; and the committee chose one which was utterly and altogether in direct contravention of their own prescribed rules. The architect who had conformed to the instructions consulted counsel on the merits of his case, and was advised that he had no apparent remedy, since he was altogether dependent upon the good faith of the committee, who might vary their rules at pleasure, and, in default of any express contract, might make their own selection, however unjustly, without incurring any responsibility in respect of other parties. G. Tattersall.

* *Taylor v. Brewer*, 1 M. and Selw. 210.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

The third lecture of the course at the Royal Academy was given on Thursday, the 18th ult. On the previous occasion the professor had shown that, in regard to fitness and conception, nature was ever the great mistress of our art, and, by instances from the practice of Brunelleschi and of Wren, the advantage of copying from the original, rather than from copies, as we were so apt to do. The analogies he had then given were mainly in reference to structure, but were equally to be discovered in what related to beauty, and he proceeded to show this analogy in the cases of straight and curved lines.

In arriving at this part of his subject, he spoke of the conceit shown in admiring the work of art, simply from its being such, and neglecting to appreciate the beauty of a corresponding production of nature. For example, in some kinds of stone was a fossil of beautiful spiral outline, called the *cornu ammonis*. Discovered on the face of some one of the stones of a garden wall, it would attract little attention. But, if this beautiful spiral were known to be a work of art, great would be the interest excited by it. There would be much discussion as to its origin, and much speculation as to the mode of generating the curve, and we might be certain that afterwards, no other form of volute would be used but this. Whilst in the wall, the simple gardener would almost ask pardon for presuming to admire any thing so ordinary; but considered as a work of art, it would be rated beyond all price. As ascribed to nature, it was a matter of course,—to art, a matter of wonder.

The professor also noticed the beauty of form and structure in the common *echinus*, or sea urchin, and showed how suggestions might be taken from it, for the form and decoration of domes. If compared with any existing domes—for example, such as had any surface decoration, as in that of the Invalides at Paris—how vastly superior was the work of nature.

Thus, in some of the most pleasing works of art, we discovered the delightful freshness of nature. If we drew from the Grecian honeysuckle, we felt that it was an adaptation from nature. In the cornice of the nave of York Cathedral, we found an ornament which was, in fact, the common savoy-cabbage without disguise. In the capitals and other carvings we discovered the foliage of hedge-rows. Everywhere we had the evidence of the presence of nature, and eulogised the work as "just like nature." Now, if thus we were always so reminded of nature, we could not but regard the labours of those who added to the knowledge of her as useful to our art. It was not to be wondered at, that a notion had prevailed that the old schools had been consulted *usque ad nauseam*, and been worked out, whence aspirations after dangerous novelty, and the idea that the powers of science exceeded those of art, now shown to be erroneous views.

He said,—

"... reference for ancient rules a just esteem,—
... nature is to copy them."

The professor then proceeded to give instances of the universality of the influence, found in the different fashions of architecture, in contradistinction to the structural part of architecture, which altered with the progress of science. Amongst these instances were noticed right lines, angles, curves of mouldings, scrolls, spirals, and volutes, and the conic sections.—In illustration of the effect produced by a simple line, he sketched the line of the horizon on the ocean, contrasted with the rocky scenery of the coast. It was, he said, from the tranquil sublimity of this line, breaking in extended length on the view of the Grecian soldiers, in a foreign land, which made them exclaim *θαλασσα, θαλασσα*, as much as because they there beheld the road by which they might reach their native country. It was the maritime situation of Greece which made the horizontal line so delightful to her people, and the contrast of the low long line of the Grecian temple with rocky scenery excited our admiration in the architecture of Athens, as also in Agrigentum, where the energy of the long lines of the architecture would be confessed by every one. The too frequent breaks, often found in later styles, were apt to give feebleness, and what he might call collapse, to architecture so broken up. The works of the Adams might be instanced as indicative of this effect, which was seen in Stratford-place, Oxford-street. The best works of the Italian architects were remarkable for their length of line, as in the Library of St. Mark, at Venice, and the Farnese Palace. A change to a broken effect, however, took place, and the altitude affected in the thirteenth century no doubt influenced the departure from the horizontal. It was seen in the works of Michelangelo, and also in those of Sir Christopher Wren. It would seem as though the horizontal and vertical systems had gained prevalence by turns.

When a building was seen in oblique perspective, there was no doubt, the professor said, that the horizontal principle was the important one to be observed, and the Library of St. Mark was so circumstanced. But, in parallel perspective, as when a building formed the termination of a street, the vertical principle was desirable, and it was therefore correctly employed in the triumphal arches; and, in the case of the façade of Guildhall, any other than the vertical character would have been inappropriate.—The same contrast and variety which proved the charm of the low building in elevated districts, dictated the choice of lofty outline and vertical character in flat countries, and it was merely the natural impulse for the Assyrians to exclaim—"Let us build a city and a tower, whose top may reach unto the heavens." The recollection of such objects and emotions would explain much that would otherwise be perplexing in the history of architecture.

In continuing the subject of contrast of lines, he alluded to that afforded by lines placed at angles, and made some interesting remarks on the value of the pediment in design. He referred to the absence of this feature in Egyptian architecture, as supplied by the pyramid, and by pyramidal inclination in certain portions of the buildings, noticed the use of pediment amongst the Greeks, and thence passed to the use of sculpture in pediments, and the general treatment of this branch of the art in Greece. It was the aim of the architects here, he said, constantly to carry out this same principle of contrast, as evidenced by the general tendency of the lines of the groups in the pediments, and of the figures of the metopes, contrasted with the lines which enclosed them. The professor illustrated this part of his lecture by some clever sketches on the board, and amongst other remarks, he attributed the introduction of sculpture in the metopes, and the general tendency of the lines in the groups, to the desire to get rid of the square form of these spaces. He remarked that lines at right angles were avoided by the engraver, and instanced the effect of masonry set in cubes, to shew the deformity which there was danger of, in an art in which construction naturally led to the effect produced by right angles, and which was avoided in the entablature of the Doric order, by the introduction of sculpture; and he referred to what has been called "decorative masonry," carefully attended to by Palladio and others, as intended to obviate the defect of lines.

The professor then passed to the consideration of circular and curved lines. He compared the beautiful form of the rainbow with the appearance of the arch in passing under a bridge, and noticed the constant use of circular forms amongst the ancients, as seen in the apse, so often found in the Roman baths, and in the basilica of Trajan—a building of a size so vast that it would have enclosed the whole section of Westminster Hall, buttresses included. In the buildings of Paris, he remarked that there were several instances of the successful use of circular forms: in this country, their beauty had been scarcely attended to as it might have been, but he instanced Inigo Jones's projected Persian court at Whitehall, and the plan of the tower of St. Vedast's Church, Foster-lane. In the square tower, and other portions of buildings, we had a constant use of angular forms, but it could hardly be doubted that at some time to come the tendency would be again in favour of the circular styles. Amongst the ancients, he instanced the constant recognition of the beauty of these forms, as in the tholus of the Greeks, in the dome of the Pantheon, and in the form of the column, especially when in contrast with the pilaster. In mouldings—as in the torus and cavetto—nothing could be admitted as so essential, for all the beauty of mouldings lay in the beauty of contrast; and it was the contrast of the curves and hollows with the straight lines, and the contrast of size in the different features, which made the beauty of the human profile. In the contrasted size of the ovolo and bead under it, we had the charm produced by proportion and quantity. When, as a youth, he first saw a certain combination, which he delineated, of a plain fascia with a crowning and bed moulding, he was at once struck with the beauty which was produced, by consideration of quantities. If these combinations struck the young mind, they must be beautiful, for *it* came nearer to nature than the old mind, oppressed with business, or wrought with care.—He also instanced the use of large with small columns, and the defect in one part of the 13th century, where the mouldings were all resembling each other. He then alluded to the other circular forms,—as the cyma, or line of beauty, and the scroll,—remarking upon the subject of ornaments, that these should always take the form of the moulding which they were intended to decorate.—In speaking of the value of the conic sections, he showed that the cone gave us the lesson of the pyramidal form, applied in the spire and pyramid. Gradation in form was as essential as in colour. Diminution in objects was a natural desire, and was made to take place *from* the eye, as in the spire of a church, and the leg of a table. It had been lately certified, that the axes of the columns in Grecian temples inclined towards the cella. He also compared the treatment of the curves of mouldings by the Greeks and by the Romans. Venus was held to have two natures, to one of which there was no corporeal resemblance. She was worshipped under the form of a cone, the type of beauty. Finally, the professor said, he did not broach any new doctrine, but he recommended the recurrence to nature on all occasions, by which, in proportion to its attention to such system, each school had been successful, and he might say, in the words of Pope,—

"First follow nature, and your judgment frame
By her just standard, which is still the same:
Unerring nature, still divinely bright,
One clear, unchanged, and universal light,
Life, force, and beauty, must to all impart,
At once the source, and end, and test of art."

* * * * *

"Those rules of old discover'd, not devised,
Are nature still, but nature methodized:
Nature, like liberty, is but restrain'd
By the same laws which first herself ordain'd.
Hear how learn'd Greece her useful rules indites
When to repress, and when indulge our flights:
High on Parnassus' top her sons she show'd,
And pointed out those arduous paths they trod;
Held from afar, aloft, the immortal prize,
And urged the rest by equal steps to rise.
Just precepts thus from great examples given,
She drew from them what they derived from Heaven.
The generous critic fann'd the poet's fire,
And taught the world with reason to admire."

* * * * *

"When first young Maro, in his boundless mind
A work to outlast immortal Rome design'd,
Perhaps he seem'd above the critic's law,