

ably removed, when offered in proper terms and at a proper season."

**Code of Regulations\* for Public Architectural Competitions,** suggested for the consideration of all Architects in Great Britain.

**Designs.**—Competitors to be at liberty to submit one or more designs, as they may think fit; but each design to comprehend no more than the following drawings: all further drawings, or drawings otherwise executed, and all models, engravings, written or printed particulars, specifications, letters, address cards, circulars, testimonials, tenders, or other papers, to be at once set aside, so as not to be laid before the adjudicators, nor are the committee to hold themselves responsible for their safe return to their respective owners.

**Drawings.**—Plans of each story, listed at discretion.

No. —. Elevations, in outline only; save that metal work, roof, and apertures may have a light monomial, if desired by the author.

No. —. Sections, united at discretion; the non-"sectional" parts executed as elevations, above described. (Drawn to a scale of feet to an inch.)

No. —. External perspective views, in outline only.

No. —. Internal perspective views, in outline only.

The size of each view may be less, but is not to be greater than inches by inches, inclusive of a single line margin, or a "mount" of plain tinted paper or board, should the competitor desire so.

All drawings are to be executed on separate sheets of white paper or card-board, transmitted flat, attached or not, at discretion, to strainers or other "backings," but without varnishing, glazed or other frames, coloured, embossed, or other ornamental borders, margins, or mountings whatever, save the views as before mentioned.

**Mode of transmission, &c.**—Each design, distinguished only by a device and motto, marked on the right hand lower corner of each respective drawing, and accompanied by a brief description of the proposed building, its general mode of construction, and probable cost (summarily marked), is to be forwarded, carriage free, to the committee, on or before the day of the adjunction.

On the adjunction, the names of the devices and the mottos of the selected designs to be communicated by letter to each of the competitors; and, on their identification, the rejected designs (save such as may have been disqualified by non-compliance with these Regulations) to be returned, carriage free, to their respective authors.

**Cost of building.**—The cost of the building not to exceed the sum of £\_\_\_\_\_, inclusive of the architect's commission and expenses, and salary of clerk of works.

**Adjudication.**—As respects matters of taste or convenience, the committee not necessarily to pledge themselves to be actually governed out of their own body; but in all matters relating to the efficient construction of any designs they may approve of, or the accuracy of the author's estimates accompanying them, they are to be guided by the opinion of some one or three non-competing architects or other professional judges, to be recommended to them by the general voice of the competitors. Each competitor is, therefore, on delivering his design or designs (and only them), to submit the names and addresses of any one or more professional men, not exceeding

three, to whose judgment or experience he himself is willing to refer the committee for guidance in this matter.

**Premiums, &c.**—The architect whose design is selected, to be employed as architect of the building, provided his character be such as to render him unexceptionable. If not employed, he is to be paid a premium of 1 per cent. on the amount of his estimate, which sum (in event only of such adopted design being carried out) is to be deducted from the commission of the architect employed in its stead.

A premium of 5 per cent. to be paid to the author of the second, and of 3 per cent. to the author of the third best design; the design selected for execution alone remaining the property of the committee.

**Exhibition of designs.**—The committee to reserve to themselves the right to publicly exhibit or not, as they may think fit, the whole of the designs; but in such case to pledge themselves that the exhibition shall precede the adjudication. The cost of such exhibition to be borne by the committee; the proceeds, if any, after defraying expenses, to be applied to the building fund.

**CHARACTERISTICS OF STYLE IN ORNAMENT.**  
On Friday evening in last week, Mr. R. N. Worsm lectured at the Government School of Design, Somerset House, on the technical characteristics of style in ornament: first, of the Egyptian, Greek, and Roman, as illustrative of ancient ornament; and, next, of the Byzantine, Saracenic, and Gothic, as illustrative of that of the Middle Ages.

The earliest style of ornament we know anything about, preceded the lecturer, is the Egyptian, and this is literally a hieroglyphic style of priestly symbolism, both in sentiment and detail. As a rule, the elements of this style have a particular meaning, and are not arbitrarily chosen for the sake of beauty of effect. It is therefore very simple and limited, in comparison with later styles, in which more symbolism was superseded by the purer principles of art. Yet we cannot but admire the ingenuity with which the Egyptian artist, by a mere symmetrical arrangement, has converted even the incomprehensible hieroglyphics into pleasing and tasteful ornaments. A mere symmetrical arrangement, however, is the limit of his artistic scheming, and generally in the shape of a simple progression, whether in a horizontal line, or repeated on the principle of the diaper, that is, row upon row, horizontally or diagonally.

When we consider the hierarchical vassalage of the Egyptian artist, and that he was by birth and not by choice in his profession, we must admit that he displays peculiar ability. In many respects the art was as thoroughly understood at Memphis or Thebes, 3,000 years ago, as it is at London or Paris this day: the shapes of the Egyptian ewer, basin, and other domestic vessels, are identical with those of the most favourite patterns of the present time; and many of their ornaments are still popular ornaments, and have been so through all times,—as the fret or labyrinth, wave-scroll, spiral, zigzag, water-lily, star, and palm, besides many others derived from the natural productions of Egypt. The student, therefore, who may wish to produce an Egyptian design is not so limited as he might imagine: he is more limited in the disposition than in the materials. Very few, however, of these elements are sufficient to stamp a design with an Egyptian character.

In the first place, Egyptian ornament admits of no pictures of objects: all are treated conventionally: even in the wall-paintings themselves no object is fairly painted as it actually appears: the best examples are but intelligible representations—mere diagrams or elevations.

The arrangements are almost exclusively a mere symmetrical progression, and always of a very simple order; though precious stones and metals, and the richest materials generally, seem to have been very abundantly used. The frieze is the commonest form of these decorations, and the details are generally some of the more important symbols, as the lotus, or water-lily of the Nile, the type of its inundations, from which Egypt derives its fruitfulness, and the zigzag, the type of water, or the Nile itself:

this ancient signification of the zigzag is still preserved in the sodical sign of the water-carrier, or Aquarius.\*

There is, however, one particular ornament which is more common than all others in Egyptian decoration; this is the winged scarabæus or beetle, or winged globe. It is a species of talisman, or invocation of good luck. The globe is supposed to represent the sun, the wings providence, and the two asps, one on each side of the globe, dominion.

We almost invariably find this ornament placed over doors, windows, and passages, and it is sometimes of an enormous size, extending to 30 feet or more. The swelling asp alone (the *cobra de capello*) is a very characteristic ornament; we find entire friezes and borders composed of a mere succession of these asps, and it is very common to find them arranged also in symmetrical opposition, one on each side of the cartouches enclosing the hieroglyphic name of a king, having the same reference to dominion.

The essential symbolic characteristics of an Egyptian design, then, are these five,—the winged globe, the lotus, the zigzag, the asp, and the cartouches containing hieroglyphics. These you may mix up with many arbitrary or geometrical forms, as the fret, spiral, star, and any of the natural productions of Egypt, conventionally treated, and a simple symmetrical progression, every detail almost having a symbolic meaning beyond its mere ornamental service in the design. Gaudy diapers and general gaiety of colours are likewise characteristic of this style, but the colours had better, perhaps, be limited to red, blue, yellow, and green to preserve a strictly historical or Egyptian effect.

The Egyptian style of decoration was not without its influence on all people connected with Egypt,—on the Jews, the Greeks, and more especially the Persians after the plunder of Thebes by Cambyse, who carried a colony of Egyptian artists into Persia; and we still see the remains of their influence in the whole valley of the Euphrates, from Nineveh to Persepolis. The so-called Nineveh sculptures recently deposited in the British Museum are identical in style with those of Persepolis, the work of this Egyptian colony introduced by Cambyse at the close of the sixth century before our era. The bull figures chiefly in these sculptures as he does in Persian mythology. It is hazardous to venture an opinion upon the period of works such as those from Assyria, which, to all appearance, have their history inscribed on them; because these inscriptions, when interpreted, may prove a very authentic contradiction to the opinion ventured; but according to our tests of characteristics of style, the sculptures lately brought from the site or vicinity of the ancient Nineveh are certainly of the same school as those of Persepolis, and of the same time: they are Egyptian, Persian, and very few years, if any at all, older than the Elgin marbles.

The most characteristic elements of the second great historic style—the Greek—continued the lecturer, in recapitulation of preliminary remarks on the Doric or early, and the Alexandrian or later, Greek styles, are the wave-scroll, the fret, the horse-chestnut, the astragal, the volute, the anthemion, and the guilloche. The ordinary scroll and acanthus must be kept subdued in comparison with the anthemion; for in the sense in which we use the term, they are much more characteristic of Roman than of Greek art. It is the same with the three great classic orders—the Doric or Echinus order, the Ionic or voluted

\* This illustration of the meaning of an ancient symbolical ornament induces us here to remark, that in Gell's "Pompeii" we lately stumbled on a striking illustration of the truth of an idea we had previously entertained in regard to another symbol, which, though it has long been to us a mere architectural ornament, is of great archaeological interest, and may afford a suggestive hint in connection with the present subject. The illustration in question is that of the Aquarius and the sign of the zodiac, the constellation of other symbols. Like that of the sign Aquarius, the symbol alluded to is also astronomical, being that of the planet Mercury, in fact, still in use, and somewhat resembling a crescent moon placed above a circle with a cross beneath it. The peculiar style of a sculptured figure of Mercury's caduceus, engraved in Gell's work together with the form of the god, and in which the two serpentine forms were made to issue from the point of the rod, and terminate with each other above it altogether, is in form of a circle surrounded by a crescent, the wings appearing below, as if branching from the middle of the rod, clearly indicating the connection of a previous idea that the apparently arbitrary and unaccountable symbol of the planet Mercury used by astronomers, is nothing else than a diagram or skeleton of Mercury's winged rod with its serpent.

From a calculation made, it would appear that the average practice of competition committees in England during the last ten years has been to award for their first premium sums equivalent to 1 per cent. on estimates under 10,000; of 1 per cent. under 100,000; and in large competitions, where six or more premiums should be given, of 1 per cent. under 500,000.

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