

suggestions to make the competition open, without limit to the number of designs and with a premium only for the best design. They decided that if the competition were open they would probably lose the chance of the services of leading men, which by inviting a limited number they will probably obtain.

If the County Council would go a step further and invite the selected architects to co-operate instead of to compete, and should choose them with a view to this end, there would probably be a still greater security for the success of the scheme. This is not now a new idea on this side of the water. The grounds and buildings of the Chicago Exposition were planned by a number of men working in harmony and carried out in detail by individual effort; each man designing his own building, in conformity with certain fixed standards of cornice height, etc. The success of this effort impressed the architectural profession of the country at the time, and may perhaps have had something to do with establishing the co-operation, and very successful co-operation, of Messrs. Cope & Stewardson, Wilson Eyre, jr., and Frank Miles Day and brother, as designers of the Museum of Science and Art for the University of Pennsylvania. The result is a building of extraordinary excellence. Here the design is one, though there are many parts. In street design harmony only is required, and several hands with a common aim should be the very condition of success. There is some chance of a group of public buildings being erected by co-operation in Cleveland, in consequence of the efforts of the Cleveland Architectural Club. A government building, a city hall, a public library, and a county court-house and jail, all to be erected in the next few years and all apparently under the control of the same board, is an obvious opportunity for grouping, but when the idea is once received such opportunities appear to be more frequent than had before been thought. The American professional journals appear to look not so much to municipal enactments as to intelligent co-operation among architects for the redemption of big cities from want of character, and if any occasion comes such as has arisen in London, there is no doubt that this continual talk about co-operative design will bear fruit in the substitution of co-operation for competition. The London County Council have the matter in their own hands. They have only to appoint and the thing is done, for it is not likely that the R. I. B. A., which in its meetings promotes such free and enthusiastic discussion of questions of design, will not be able to produce eight good designers who can work together in generous co-operation.

#### EASTERN ART.

THE most essential difference between Oriental and Western art is that in the East the people decorate the great, and in the West the small. Oriental grandeur consists in the magnificence of cities, gardens, and great sweeps of surface; whereas Western æstheticism delights in the details of statuary, canvas, plaques, and tidies. The East gave a wider sweep to the imagination. Sky and mountains were the nature which most interested the people, and not the shady nooks and frost-crystals. The shepherds of the Syrian plains, watching their flocks by night under the great dome of the heavens, watched at the same time the flocks of stars and the clouds that rolled above them, and the habitual

sight of such things gave them a taste for magnificence. Looking at the great rather than the small, and looking up rather than down, they developed astronomy as the first science, and studied the heavens before they knew much about the earth, leaving geology and the other terrestrial sciences to be developed by the Western peoples. They sought for the same reason to learn about God before they knew much about man, contemplating the science of theology before that of anthropology and sociology was begun. In their fondness for universals they speculated as philosophers before they observed as scientists, so that the world as a whole was known before its parts, and cosmologies and theories of the universe engaged their attention as fit companions for the grandeur of their artistic conceptions. The East early learned to commune with the great, and hence magnificence was its first product. A people which sees nothing less than mountains and skies cannot be content with the petty in art. Wild flights like those of the eagle and the lightning are more native to them. Like the Swiss and the Scotch, the highlanders of Palestine and Chaldea inherited a bold and free soul, and their imaginations were no tamer than the chamois which sported among the cliffs or the spirit of liberty there.

#### WEATHERCOCKS.

As the general use of the term weathercock might lead us to suppose, the form most frequently adopted for the flat plate, whose surface is exposed to the wind, is that of the cock. Those who think every detail in Gothic architecture typical assert this represents the cock that crowed on the occasion of St. Peter's denial. Pennons, banners, arrows, crests, representing various animals, are also frequently used. Small as these objects appear when viewed from the ground, they are often of considerable size. The highest finial on the Royal Courts of Justice, for instance, is really not less than 37 ft. in length, including the portion inserted into the fleche for security, and it weighs about three tons and a half. It has an ornamental ball at the base about 6 ft. 6 in. in diameter, with spikes 12 in. long, standing out all around it, four ornamental braces, which clip this ball and run down four sides of the fleche, and an open-work cross which measures about 7 ft. from point to point at the top, with a "cage piece" above it which is 3 ft. 6 in. in diameter. The chief material used in its construction is gun metal, though a main stem passing inside the gun metal tube, and for 20 ft. down into the fleche to hold it fast, is of wrought iron. On the tower below are eight small vanes, banner-shaped, and also made of gun metal, which weigh about 3 cwt. each. There are eight small flag or banner vanes on the pinnacles at the corners of the two large towers of Westminster Abbey. These are also made in gun metal, and each weighs about 1½ cwt. They are about 4 ft. 6 in. in height, and each forms a lightning conductor, being furnished with a copper band, which is carried down the tower. The vane with the gilded cock on the spire of All Saints church, Margaret street, is about 15 ft. in height, and weighs about 8 cwt. On West Vale Church, Halifax, there is a copper vane in the form of a cock. This bird measures 2 ft. 6 in. from beak to tail, though it looks little more than a bright speck from the ground, and the standard or rod on which it is placed, with its double cross and cardinal points, weighs 12 cwt., and measures about 15 ft. in height.