

been visited by Sir W. Gell, when subsequently it was examined by Mr. Cockerell, along with Baron Haller and with Mr. J. Foster, now of Liverpool. These gentlemen discovered the existence of the sculpture, now preserved in the British Museum, and in 1812, a party was formed at Athens for the purpose of excavating, and delineating the precious works of art. The temple was found to consist of six columns in front, with a range of fifteen columns on each side, two more than in the temple of Theseus, and was 125 feet in length, and nearly 47 feet in breadth. It is considered to have been hypæthral. The external order is elevated upon three steps. The temple is peripteral, consisting of a peristyle, pronaos, naos or cella, a space between the naos and the opisthodomus, and the opisthodomus itself. The space is separated from the opisthodomus by a wall, which has no opening; but in the side wall there is a door into the peristyle, the use of which has occasioned some discussion. A similar door is found in the Temple of Theseus at Athens. The structure does not stand east and west, as most temples do, but nearly north and south. The Doric columns of the peristyle were 3 feet 7 inches in diameter, and 19 feet 6 inches in height. In the interior of the cella were very curious columns of the Ionic order, together with a single column of the Corinthian order, which, as it has been supposed, occupied the position opposite the entrance, being an almost isolated instance of a central column in Grecian architecture. There is one other example at Postum. This idea of the position of the column is, however, formed upon the assumption that the temple was hypæthral, which may not have been the case, and upon the fact that the space would scarcely allow of two columns. The frieze would thus range round the four sides of the cella, being common to both orders, and it is an argument for the temple's being hypæthral, that otherwise the sculpture would receive no light. The Ionic columns project from the walls in a very singular manner, being attached to the ends of short walls, and are three-quarters of a circle in plan. Two of these walls, at the further end, join the wall of the cella obliquely, for what reason does not seem clear. Engaged columns were not usually employed in Grecian architecture, but are found in the Erechtheum, and the Temple of the Giants, at Agrigento. The capitals and bases of the columns are very singular, so much so as to have led many to suppose, that they were of a later date than other parts of the fabric. It is rather difficult to describe them, but a fragment of one of the capitals is in the collection, shewing that the volutes were joined at a right angle, the capital facing all ways; an extension of the idea of the angular capital in the temple on the Ilissus, and in those of Minerva Polias, and Erechtheus. The continuous moulding of the volutes rose in a slight curvature from one volute to the other, and had not the usual abacus. The eye of the volute was a separate piece, it was, however, of stone, and not of any other material, as might be supposed, and was fastened into the socket by a plug. In the fragment, one of these balls is wanting. The base is not less singular. The small segment, forming the union between the shaft and base, is here expanded into a large curve, so that the bases have great projection. The bases themselves have for their principal moulding a large scotia, the section of the whole being not unlike that of the moulding, immediately below the base of the order in the monument of Lysicrates. The flutes are more like those of the Doric than of the Ionic order, being of slight depth; they have narrow fillets between, as sometimes seen in the Doric. It is to be regretted, that the museum possesses no other fragment of this singular order than the small one above alluded to, which includes a portion of the flutes. The Corinthian capital is a still greater loss, as the examples of that order of Grecian origin are few:—it has now disappeared from the ruins, but a capital bearing close resemblance to this one, was found on the Acropolis of Athens by Mr. Inwood, and is now in the collection of that gentleman. The discovery of two capitals of similar description in these particular localities, is a circumstance of some interest, leading us to the inference, that they were both designed by Ictinus. That at Phigalia was much mutilated, but shewed a lower range of caulicoli, as in the monument of

Lysicrates. The other architectural fragments are, one of a Doric capital of one of the columns of the peristyle, fragments of tiles, an antefixa of beautiful design, and the corresponding ornament at the ridge, besides fragments of the metopes, from the porticos of the pronaos and posticus. These parts of the building were not usually ornamented with triglyphs, but were so in the building under notice. It seems to us, that Pausanias, in speaking of the beauty of the roof of this temple, referred to the lacunaria, of which six different varieties were discovered, and figured in the description of the temple by Mr. Donaldson, which forms part of the supplementary volume of Stuart's "Athens." They were all beautiful, and two varieties were arranged in diamond forms. The ornament of the crowning cyma of the pediment is engraved in the title-page of the fourth part of the description of the Museum marbles; it was of beautiful design, similar to that of the Erechtheum, and may be considered to shew an advance upon the painted ornament of the Parthenon. In accordance with the Grecian principle, the cyma was not continued along the flanks, its position being occupied by the antefixa.

The really valuable portion of the Phigalian marbles is the frieze. When discovered, it was much broken, and the uniting of the several pieces was a work of extreme difficulty, at last accomplished by Mr. now Sir Richard Westmacott. It occupied the position, above the Ionic columns of the interior, about 22½ feet from the floor, and was attached to the wall by pins, the holes of which may still be observed. These pins are considered by Mr. Taylor Combe, the author of the description of the Museum marbles, to have been of lead, similar pins being used in the fixing of friezes of terra cotta. The positions of the slabs are almost a matter of conjecture, though evidently some of them followed in the order, in which they are now ranged. The subject of eleven of the slabs is, that which was so fertile a theme for Grecian sculptors, the combat of the Centaurs and Lapithæ; and that on twelve of the slabs, is the battle of the Greeks and Amazons. The direction of the slabs, belonging to the former subject, was from right to left; that of the latter, from left to right. The frieze of the Parthenon is in low relief, representing the Panathænic procession in honour of Minerva, and is wonderfully accurate in anatomy, and the proportions of parts. But the Phigalian frieze, though not in every respect correct, as to the several parts of legs and arms, exhibits a marvellous spirit and energy. Some of the figures are almost detached from the background, and the whole are in violent action; the Centaurs are hurling rocks at their opponents, and everywhere the ardour of strife prevails amidst the dead and dying.

The marbles were purchased at Zante, in 1814, for the sum of 60,000 dollars, rather above 15,000*l.*, which had been previously offered for them by Mr. Legh, one of the discoverers, and they are now hardly inferior in value to those other works of the age of Pericles with which they were in origin so intimately connected, and along with which, they are now united under one roof. E. H.

THE FUTURE ARRANGEMENT OF THE XANTHIAN MARBLES.

SINCE our former notice of these interesting fragments,* the question of their future arrangement, in the building now in progress, has become a subject of consideration. In consequence, a model has been prepared, we believe by Sir Richard Westmacott, shewing a proposed arrangement, and we have heard, that Sir Charles Fellowes is about to prepare another. The former model is now in the central saloon of the Museum. Taking the door to be the same size as that of the Elgin room, 7 feet wide, we may venture to consider the scale of the model, one inch to the foot. This makes the proposed room 73 feet long, 40 feet wide, and 30 feet high. It is lighted by a range of long windows, immediately under the ceiling; the walls are shewn of a light red granite, about three feet in height from the floor, being left for scagliola in imitation of Sienna marble. This leaves the lower part of the wall entirely free, except at the ends of the room.

* Vide p. 301, and.

On the walls are various bas-reliefs, many of them not yet unpacked; and the end of the room opposite the entrance is occupied by the fragments of the monument, erected to commemorate the conquest of Xanthus by Harpagus, previously described. They are arranged in the same positions, as they occupied in the building, with the exception of the pediments, and some of the figures from the inter-columns, which are necessarily placed on the floor of the room. The lower range of bas-reliefs also, is placed too high, and we would much rather see it occupying its original position. The centre of the room is occupied by two immense tombs of the kind, which Sir Charles Fellowes has likened to Gothic works. They precisely resemble each other, being only turned different ways, so that we don't understand why there should be two of them. They stand on pedestals having a panel at the end, and a simple cornice of fascia, enriched ovolo, and fillet. Above this pedestal are bas-reliefs, apparently of good character, and above this a curious arrangement of panels, and projections very much resembling timber construction, and the projections much reminding us of the halving of the wall plates at the angles of a roof. There are also some projections in the form of hooks, or rather like the catch which receives the latch of a common door. The roof is in the form of a Gothic arch, and with its ridge, resembles the bottom of a vessel upset. The "pediment" at the ends has mutules, which are not found in the pediments of Grecian buildings. Two lions' heads project on each side from the curve of the roof. Nearer to the door of the room, is the "Harpy Tomb," and on each side the door are examples of the two other varieties of monuments, which bear so strong resemblance to the dwellings of the present inhabitants of Asia Minor.

We trust, that the increased accommodation in the new buildings will allow of the better arrangement of many parts of the collection, which have long needed it—the architectural casts for example. We wish we could see any reason to hope for some provision for national antiquities, which are as deserving of attention as those of Greece or Rome, and are to be had for a small fraction of the expense. E. H.

THE (LINNEAN) SYSTEMATISING OF THE STREETS OF LONDON.

BY J. L.—V.

"It leads us to look onward, through the long vista of time, with chastened but confident assurance, that science has still other (2) and nobler work (1) to do, than any she has yet attempted."—Sir John Herschel's address to British Association, 1845.

If the men of the present age have taken great deal of trouble in systematising gnats, beetles, and all sorts of vermin—it can, notwithstanding, not be said, that they have bestowed equal care on any thing connected with public utility, objects more grand, sublime, worthy. And as we would be inclined thinking bad of any gentleman, whose gloves even, for instance, were constantly soiled or otherwise disorderly, the complete chaos in which the huge network of our streets is remaining, leaves ample room for an analogous conclusion as to the whole of our civic arrangements. It is, however, one of the standing and periodically returning items of our periodicals, to dilate on the number of streets, going by the generic of King's or Queen's, the scores which are named after Charles (either I. or II.), and so on. There our periodicals have stopped—and, therefore, rather deserve the stigma, which has been cast, at least, upon one of them, viz. "finding fault with every thing, without stating any thing to be done in lieu thereof." Besides a most confusing and perplex synonymy, the very nomenclature of many streets is erroneous and unsystematic—in as much as

1st. Two opposite rows of houses of the same street bear different names; for instance, Cambridge-terrace and Oxford-terrace, and many other (even better) examples.

* A peculiar projection of similar description was noticed by Mr. Stephens in the buildings of Mexico. May it not have assisted to support an awning, stretched at the side of the tomb, when the relatives visited the grave of the deceased? The blocks which we sometimes find projecting immediately below the eaves of a Gothic church, these which evidently answered a constructive purpose, we might have some difficulty in understanding, did we not know how frequently a chapel was attached to the church, of which all other trace has since disappeared. In such a case the blocks are the only evidence, but a certain one, of the roof, which rested upon them.