

A DISCOVERY AT LAIBACH.

Trieste : December 30, 1875.

On Tuesday evening, December 28, Baron Carl von Czernig (fils) lectured upon a prehistoric or protohistoric collection from Carniola. The site of the find is a turbary about one hour's walk south of Laibach (Lubiana), near Brunnndorf; the date of discovery is July 1875; and the lucky explorers were Signor Peruzzi (proprietor) and a local guide. When digging a ditch to drain the road in the *tourbière* which surrounds Laibach, the labourers, at from five to six feet below the surface, came upon the remains, of which about two-thirds were stolen and sold to strangers. The piles number some 2,000; they are mostly of elm and oak; a few are of pine, and none show signs of burning. The discovery was reported to M. Carl Deschmann, custos of the museum, Laibach, and the building was soon crammed with specimens.

Baron von Czernig exhibited hatchets, daggers, scrapers, and needles of stag's horn, some of the hatchets unfinished, and showing marks of the drill by means of heated quartz. The animal must have abounded, as remains of some two hundred skeletons were found in an area of 600 square fathoms. A few lance-heads and arrow-piles of silex and hornblende, two small axes of polished serpentine, grinding stones, and five bronzes (sword, knife, pin, &c.), serve to fix the comparative date. Man supplied only an old jaw with worn teeth: apparently he had not eaten grain. Small pots of black clay, plain and rudely ornamented with points and lines, and in shape not unlike those of the Istrian Castiniere, contained kernels of the *Cornus mas* and *Crataegus* (apple-wort); husks of the hazel-nut; *Vallisneria spiralis* seeds (see "Loves of the Plants"); and abundant remains of the *Trapa natans* (water chestnut), suggesting that the caltrop was the staff of life. So Pliny (xxii. 12), "Thracæ qui ad Strymon habitant, equos foliis tribuli (*T. natans*) saginant; ipsi nucleos vescunt panem facientes prædulcem." Our mistranslations read "very agreeable." Apparently this "rude Carniolian" did not want meat; three species of "beef" were found, *B. primigenius*, aurochs (*B. urus*), and a third not yet determined. The mutton shows a wild, long-legged type. The dogs' skulls are all old and unbroken, proving that man did not eat his best friend. The boar and the goat, the wolf, the lynx, and the beaver (very common) are those of our day; on the other hand, the badger is the *M. spelæus*, with stronger jaw and smaller brain-pan than the modern and more intellectual animal.

Strangers are advised not to visit the site in the rainy season, which floods the ground. They will find in Herr Deschmann a most able demonstrator, and the custos, who has some 150 specimens of horn hammers, is perhaps ready to make exchanges of duplicates with other museums.

R. F. BURTON.

ART SALES.

THE Zimmermann sale at the Salle Drouot finished on the 24th ult. A clock of boule marquetry, richly mounted and chased in bronze, period Louis XIV., 2,000 fr.; large clock, period Louis XIV., copper marquetry, on tortoiseshell, with a figure of Amphitrite in her car, 1,010 fr.; commode, period Regency, of Chinese lacquer, decorated with birds and landscapes in gold relief, 565 fr.; bureau, period Louis XV., of rosewood, with borders and bold mouldings of copper and bronze, 2,500 fr.; Beauvais tapestry, Diana and Endymion, period Louis XIV., 840 fr.; and its companion, Endymion presenting a boar's head to Diana, 850 fr.; six seats and backs for arm-chairs in old tapestry, subjects figures, 1,020 fr.; magnificent Renaissance stall, carved walnut, with three seats, from the palace of the Dukes of Savoy, 3,050 fr.; stall, François I<sup>er</sup>, in walnut, 1,850 fr.; another, same period, carved oak, 800 fr.; Dutch stall with canopy,

carved wood, sixteenth century, 1,510 fr.; Gothic credence, carved oak, with arched canopy, 965 fr.; walnut cabinet in two divisions, model Jean Goujon, period Henri II., 2,200 fr.; another, after Jean Goujon, 950 fr.; cabinet, monumental form, carved oak, model Du Cerceaux, 600 fr.; a coffer in two pieces, carved walnut, style Louis XIII., 585 fr.; Renaissance table of rectangular form, walnut wood, 710 fr.; walnut-wood bed with carved head and foot-board, 775 fr.; large Renaissance portico, carved oak, 1,180 fr.; the Vision of the Magi, a Gothic panel of the sixteenth century, carved, painted, and gilt, 510 fr.; three panels of carved wood representing the crowned salamanders of François I<sup>er</sup> from the château of Blois, 600 fr.; two female Italian caryatides, 1,000 fr.; Italian sword of the sixteenth century, with rich incrustations of silver, 3,650 fr.; Dutch copper lustre in three tiers and twenty-four lights, 550 fr.; Renaissance tapestry representing Oedipus and the Sphinx, 2,050 fr.; fine mantelpiece, period Louis XIII., carved oak, 1,300 fr.; carved fittings for a room, period Louis XV., with portraits over each door of the Enfants de France, attributed to Mignard, 3,880 fr.; twelve panels of woodwork, carved oak, 1,260 fr.; large Burgundian coffer of carved walnut, period Henri IV., 580 fr.; chest of carved walnut, representing five figures in high relief under Gothic arches, fifteenth century; console, Louis XV., carved open work, 655 fr. This sale produced nearly 150,000 fr. (6,000l.).

On December 27 a collection of marbles was sold, among which were: bust of Our Saviour, by Clésinger, 1,650 fr.; a female, costume of the Renaissance, with its companion, Dufaure de Broussé, the two, 4,440 fr.; Sili, white marble statuette, 2,250 fr.; Mignon, statuette, 2,900 fr.; marble group of bacchantes and satyrs, by Lebroc, 5,100 fr.; two sphynxes, monumental statues in marble, by Eugène Prat, 3,900 fr.; Torquato Tasso, by Torelli, statue, 5,300 fr. The sale produced 45,000 fr.

NOTES AND NEWS.

So astonishing are the results already obtained by the German excavators at Olympia, that we hardly know where to set limits to our expectations. On December 15 and 16 the statue of Victory was discovered which Paeonios, the sculptor from Mende, in Thrace, made for the Messenians in Naupaktos, not in reality to commemorate their victory over the Akarnanians and Oeniadeans, as it purported to do, but to commemorate their taking part with the Athenians in the memorable struggle at the Island of Sphakteria against the Lacedæmonians, whose name they were afraid to inscribe on the pedestal. Such is the statement of Pausanias (v. 26, 1), and it will remain to be seen how far the actual inscription on the base, parts of which are already found, will confirm him. The sculpture of the figure of Victory is described as of extraordinary beauty, and it will be very interesting when photographs and casts have been obtained from this and the other sculptures by Paeonios discovered a few days after, to test the theory which we understand will be one of the features in the new history of Greek art by Brunn, that Pheidias was largely influenced by the Thracian school of sculpture which would naturally be represented by Paeonios. On December 22 the excavations had been carried forward to the east front of the great temple of Zeus, and from this time, so constantly has the attention of the two leaders of the expedition (G. Hirschfeld and A. Bötticher) been engrossed with the uncovering of fresh sculptures, that they have been able to send only fragmentary notices of the finding by telegram. We know from Pausanias (v. 10, 8) that the sculptures in the east (front) pediment of the temple were by Paeonios, while those on the west were by Alkamenes, the pupil of Pheidias, and it is curious to find stated as is reported, on the inscribed base of Victory

mentioned above, that in a competition regarding the sculpture of the temple, Paeonios had been declared the winner, which appears to mean that his designs had been accepted for the front of the temple, while that of Alkamenes was relegated to the west pediment. The design of Paeonios represented Oenomaos and Pelops, each with their chariots and attendants preparing for the race. Between them, in the centre of the pediment, sat Zeus as umpire. The two corners of the pediment were occupied—as on the western pediment of the Parthenon—by two reclining figures of river-gods, the rivers personified in this case being the Kladeos and the Alpheios. One of these two figures, with the head quite uninjured, has been found towards the left side of the front where, from the description of Pausanias, the Kladeos would be expected. It is described as scarcely over life-size, and of surpassing beauty. The torso of Zeus, one of the charioteers, and a male torso belonging to this pediment have also been found, while a fortunate beginning has been made among the ruins of the west pediment by the discovery of an entire figure. The subject here was the fight between the Lapithæ and Centaurs at the marriage of Peirithoos. In the metopes, six in front and six behind, were sculptured the twelve labours of Herakles, but by whom is not said. While some suppose the metopes to have been the work of a local Peloponnesian artist, Brunn is of opinion that, judging from the style of the fragments in Paris, the sculptor must have belonged to the Thracian school. Parts of two of these metopes were discovered by the French in their excavations on the site of this temple in 1829 (*Expédition de la Morée*, i. pl. 74-78), and are now in the Louvre. The temple of Zeus, where these excavations are now being conducted, is said to have been destroyed by fire in the beginning of the 5th century A.D., and with this fire probably also perished the great chryselephantine statue of Zeus by Pheidias which, from its size, appears to have baffled the cupidity of Caligula, who proposed to set it up in Rome. The temple itself was of the Doric order, and made of the stone of the district.

*Picturesque Europe* is the title of a new illustrated work which has been for some years in preparation and is now about to make its appearance. It will be a description of the most picturesque scenes in Great Britain and on the Continent, illustrated by steel plates and engravings on wood from original drawings specially made for the work by several of our leading artists. *Picturesque Europe* will be published in monthly parts by Messrs. Cassell, Petter and Galpin, and the first part will appear in February.

THE collection of engravings of the late Vicomte du Bus de Gisignies is to be sold at Brussels, on Monday, February 7, and five following days, at M. F. J. Olivier's, 11 Rue des Paroissiens.

WE hear that Mr. W. B. Scott has been asked to write an introductory essay for the catalogue which is being prepared in anticipation of the forthcoming exhibition of the works of Blake at the Burlington Fine Arts Club.

M. BONNAT has just finished the sketch, says *L'Art*, of his grand picture of the *Flagellation of Christ*.

THE exhibition for the sufferers from the inundations in the South of France, so long delayed, was at last opened on January 3 at the Cercle des Amis des Arts, rue de la Chaussée d'Antin. The sale is to take place on the 17th, 18th, and 19th of January. It is said that many most excellent works have been contributed, and that there is no doubt that the sale will fully realise the expectations it has excited. One franc is charged for admission to the exhibition, and probably a considerable sum will be gained in this way.

THE German papers announce the death of Johann Geyer, a *genre* painter of considerable reputation in Germany. Like Terburg he was