

by referring them to Celtic, Roman and Scandinavian art. Erroneous as this interpretation of the evidence proves to have been, it had, nevertheless, sufficient accordance with truth to prepare the way for the ultimate reception of more accurate inductions. The fact of the occurrence of successive phases of art, and their indication of a succession of races, were undoubted; and researches directed to the solution of the problem of European archaeology were unhesitatingly followed up through mediæval, classical, Assyrian and Egyptian remains, to the very threshold of that prehistoric dawn which forms the transitional stage between geological and historical epochs. A significant fact, in its bearing on the recent disclosures of the river drift in France and England, is that some of the most characteristic flint implements, such as the large spear-head found along with the remains of a fossil elephant in Gray's Inn Lane, London, and implements of the same type obtained from the drift of the Waveney Valley, in Surrey, underlying similar fossil remains, had been brought under the notice of archaeologists upwards of a century before the idea of the contemporaneous existence of man and the mammals of the Drift found any favour, and were unhesitatingly assigned to a Celtic origin. The first known discovery of any flint implement in the quaternary gravels of Europe stands recorded in the Sloane catalogue of the British Museum as "A British weapon found, with elephant's tooth, opposite to black Mary's, near Grayes Inn Lane."

A just conception of the comprehensiveness even of historical antiquity was long retarded in Europe by an exclusive devotion to classical studies; but the relations of this continent to the Old World are so recent, and all else is so nearly a blank, that for it the fifteenth century is the historic dawn, and every thing dating before the landing of Columbus has been habitually assigned to the same vague antiquity. Hence historical research has been occupied for the most part on very modern remains, and the supreme triumph long aimed at has been to associate the hieroglyphics of Central America, and the architectural monuments of Peru, with those of Egypt. But we have entered on a new era of archaeological and historical enquiry. The palæolithic implements of the French Drift have only been brought to light in our own day; and, though upwards of half a century has elapsed since the researches of Mr. J. MacEnery were rewarded by the discovery of flint implements of the earliest type in the same red loam of the Devonshire limestone caves which embedded bones of the mammoth, tichorhine rhinoceros, cave-bear and other extinct mammals, it is only very recently that the true significance of such disclosures has been recognized.

America was indeed little behind Europe in the earlier stages of cavern research. A cabinet of the British Museum is filled with fossil bones obtained by Dr. Lund and M. Claussen from limestone caverns in Brazil, embedded in a reddish-coloured loam, under a thick stalagmitic flooring, and including, along with remains of genera still inhabiting the American continent, those of extinct monkeys. Human bones were also found in the same caves, but superficially, and seemingly of the present Indian race. But a fresh interest and significance have been given to such researches by the novel aspect of prehistoric archaeology in Europe. The relations now established between the earliest traces of European man and the geological aspects of the great Drift formation, have naturally led to the diligent examination of corresponding deposits of the continent of America, in the hope of recovering similar traces there. Until very recently, however, any supposed examples of American palæolithic art have been isolated and unsatisfactory. A flint knife was

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