

Lords, or the coat-of-arms of the Czar of all the Russias; it is only a matter of degree; within its empire the *feakahili* of a *Moi-aliu* in the Sandwich Islands was as potent as the gilded Lion at Westminster, or the double-headed Eagle at St. Petersburg. The seal appended to the Treaty of the "Field of the Cloth of Gold," between Henry VIII. and Francis I., was of solid gold, and was much admired; but it did not evoke veneration such as was inspired by the bone *palaoa* suspended from the neck of Kamehameha, the great Hawaiian chief who conquered the entire archipelago in 1795. In the costly beauty of the one the beholder forgot its functional value; with the other there was always the *emblematic* purport, which appealed more to the mind than to the eye. Carlyle, in *Sartor Resartus*, says: "In a symbol there is concealment and yet revelation. Thus, in many a printed device, or simple Seal-emblem, the commonest Truth stands out to us, proclaimed with quite new emphasis. For it is here that Fantasy, with her mystic wonderland, plays into the small prose domain of Sense, and becomes incorporated therewith. By Symbols, accordingly, is man guided and commanded, made happy, made wretched." The mysterious *pouloulou*, in the islands of the north Pacific, was the signal-mark that the dread *Tabu* was in force—the failure to acknowledge which meant certain death to the offender; the sacred green banner of Mahomet heralded a war of religion—or, rather, of fanaticism; a bunch of arrows, among the Indian tribes of our country, conveyed a hostile meaning. Thus, in all lands and with men of every creed and color, have these emblems or "tokens" been the "visible embodiment of a thought, symbolical as well as real." Some of the tents of the Ojibeways rival the Egyptian obelisks in their fantastic decoration and curious characters on the long sheets of bark, and on the blankets. These cannot be called

works of high art; but the red man understands the expression, and others, too, soon learn to decipher the picture-writing. M. Kohl, the traveller, tells us of a tomb, in an Indian burying ground, on which were depicted a red sun with black rays, and a semi-circle (in black) representing the heavens; thus showing that to the mourner the face of all nature was darkened, even the sunlight could not dispel the shadow cast upon his heart. Truly, not all the sculpture in St. Paul's, nor in the Abbey, could more feelingly express the idea of grief.

It is in the study of heraldry that we find the significance of symbols reduced to an almost perfect science. To give a proper description of the various "charges" would take up too much space for a magazine article, though some of these which are most familiar to us may be mentioned: for instance, the scallop-shell, the emblem of the pilgrims, supposed to denote journeys across the seas; the falcon and the stag, typical of field sports; the martlet, a bird of passage; the lion and the leopard, animals which represent power or valor; the chevron, emblematic of the roof-tree, or chief support of the house; then there are the several crosses, the saltire, or cross of St. Andrew, cross of St. George, Maltese cross *pateé*, etc. The "red hand" on the escutcheon denotes baronetcy of England or Ireland. Many of the devices on the coats-of-arms and the crests belonging to the nobility and others, have taken their derivation from actual facts in the history of the family. Take, as an example, that of the Duke of Leinster—a monkey, which reminds us of the tradition that, in the year 1261, when the fifth earl was slain in battle, the news of this calamity so terrified the household that they fled from the place; so eager were they to find refuge somewhere else, that they forgot the heir—a little baby boy; but, to their surprise, on returning, a pet ape, or monkey, was found to have carried off the youngster and