

teachings of Christ were in parables. The fables of ancient writers, especially those of the Grecian poet Esop, who lived six hundred years before Christ, and who taught practical rules of life in a symbolic manner, principally in forms taken from the animal kingdom; they, even at the present day, serve as text boooks in schools. And in allegories we often find concealed the most sublime truths or noblest virtues; who does not admire that beautiful and sublime allegory of human life portrayed by the Preacher in the twelfth chapter of Ecclesiastis, or the beautiful allegories in Greek Mythology, whereby all the nobler qualities of man and of woman are presented to the mental eye in the most vivid colors and most sublime language.

Various and numerous were the emblems used by the ancients to convey to the mind through the organ of sight their ideas of great truths, or of that which is invisible or unknown. *Emblems are visible symbols*, they represent one thing to the eye and another to the understanding; they are *painted enigmas*, which, by reason of the relation existing between the object chosen for the emblem and the idea or truth intended to be represented, render its solution or definition by no means difficult.

Thus we find the lamb the emblem of innocence; the olive branch, either with or without the dove, the emblem of peace; white robes, as worn by the priests, the emblem of purity; a sceptre, as that of power; a crown, as that of royalty; a balance, as the emblem of justice; Eros or Amor riding on a lion, is emblematic of love conquering strength; the owl, as the emblem of Minerva, the goddess of wisdom; the trident, the fisherman's spear, the emblem of Neptune, the god of the seas; the serpent having the tail in its mouth, thus forming a circle, as the emblem of eternity; and the skull and cross bones as an emblem of mortality.

Hieroglyphics, from the Greek hieron and glypto signifies sacred picture work, allegorical picture writing. *Hieroglyphics are visible allegories*, they were first introduced by the Magii or Priests of ancient Egypt, who preserved their meaning as sacred secrets, and since they alone were in possession of the key to the same, their meaning in course of time became lost, though archæologists have succeeded in solving the meaning of a few, for instance, the dog as a warning of approaching danger; the hawk, a bird of prey, as an indication of the rising of the Nile; and the hoop, a small insectivorous bird, to intimate the falling of the waters in that river; the star representing Sirius, which appeared in the horizon just before the waters of the Nile began to rise, as the emblem of prudence. The origin of the Egyptian hieroglyphics was the recording of the astronomical observations and calculations of the Nile almanac, a very important duty, which devolved upon the priests, since on that record depended the safety of crops and of the inhabitants of the Delta. The Egyptian hieroglyphics consisted of pictures of natural or artificial objects, either depicted complete or in outline, having an allegorical or symbolical meaning intended to represent either visible objects or ideas which could not be otherwise represented. Champollion divides the Egyptian hieroglyphic into three different species of characters. 1. The *hieroglyphics*, properly so called, in which the object is represented by a picture, either entire or in an abridged form. 2. *Symbolical*, in which an idea is expressed by some visible object which represents it, as adoration, represented by a censer containing incense. 3. *Phonetic* characters, in which the sign represents