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(From the *Novascotian*.)

NATURAL HIEROGLYPHICS.

[We take the following extract from a very elaborate article in a late *Elgin* paper.—The Gentlemen, to whose discoveries it refers, is, we believe, a relation of Dr. Grigor's, of this Town.]

A singular discovery has lately been made by Dr. Grigor of the H.E.I.C. Service, which promises to extend the bounds of human reason, to establish every known science and art on the basis of truth. He has discovered that all material substances animate and inanimate, are indelibly impressed with a system of Hieroglyphics, which are not distinctly visible to the eye, but susceptible of transfer by printing ink, black lead—casting, or wax and ivory black; and although he has not yet been able to trace clearly the relation which exists between these hieroglyphic figures and the properties and uses of the substances, or the instincts and habits of the animals on which they are impressed, yet, as he has no doubt of the existence of such relation, he entertains a confident hope that the united labours of the learned will sooner or later develop it. That these hieroglyphics are emblematic of certain essential properties and relations of the substance on which they are impressed, and are in reality a sort of record of their natural history, which is intended to be intelligible to man. The clusters of the hieroglyphics are so distinctly separated and interlined, as to leave no doubt on the mind that they are intended by the all-wise Creator for the benefit and instruction of mankind. Dr. Grigor was led to trace the accounts given of the terrestrial world from the earliest records, when he regretted to confess, that all our knowledge of matter and its qualities was so very circumscribed and, from the flexibility of human reason, so variable and ill defined. From his attempts to define matter to his satisfaction, and an endeavour to trace the origin of the Zodiacal signs, he was led to investigate the mythology of Egypt, Chaldea and Greece, when he found out this prevailing physical characteristic of matter existing on the sacred symbols used in the mysteries of Bacchus and Eleusis, which were the following:—"The heads of sessamum—heads of poppies—pomegranates—dry stems—cakes baked of meal of different kinds of corn—salt—carded wool—rolls of honey and cheese—a child—a serpent and a van—a dye—ball and top—the apples and a looking glass."—These substances being covered with ideographic marks, which acquaint us with the uses and nature of things by analogy: it is a science, which, in the primitive ages of the world, he believes to have been perverted from purposes the most useful, to purposes the most degrading to human nature.—The ancients, conceiving that these hieroglyphics were intended, in the scheme of nature, to bring within the comprehension of the human mind the nature of divination, astrology, brute and vegetable worship, instead of considering them as emblematic of certain analogies between the material world and man, elucidating its nature and properties. He found that it was at variance with observation and common sense, to conceive it possible that any nation which has made such extraordinary advances in science and art as the Chaldeans and Egyptians had done, should be so egregiously stupid as to worship brute beasts and vegetables, without having a more sufficient reason for doing so, than what is generally assigned in history: in his opinion, it has originated in a misapplication of this universal science, and perhaps the unnatural perversion of it by the cunning of the priesthood. Indeed, he is almost convinced that the emblematic figures, used among the Egyptians of Apis, Isis, and Osiris, will be found, on examining the skins of those animals, and on the surfaces of the vegetables dedicated to them.

There are in the palm of man's hand a vast number of the faces of animals, exquisitely modelled and interlined, together with rows of the human face, which are susceptible of being read in four different ways. This can be demonstrated by grasping a

piece of fine dough in the hand, slightly covered with black lead, or fine putty or plaister of Paris. The same may be done to the other parts of the body, which contains, Mr Grigor imagines, a record of man's natural history. On the eggs of domestic and other birds, these hieroglyphics may be beautifully displayed by means of Indian ink and a writing pen. The eggs of the alligator, are impressed not only with their enmity to man, but also the cunning by which he surprises and overcomes the horse and his rider, and all the classes of animals which fall to his prey, together with his own most destructive enemy, the gallinacho: there are, besides the usual hieroglyphics on the shell of the alligator, several human figures, and the horse. On the shells of fishes, their enemies, instincts and uses—every separate and neglected stone upon the bosom of the earth, contains brute and human figures, and other figures of geometric import. On many stones there is delineated a distinct ark or coffer of an oblong shape, terminating in a neck, which is intersected longitudinally, diagonally, and across, by five or six lines, which contains an immense variety of animal figures in the different compartments formed by the lines, some of which come close up to the mouth of it, but are apparently shut in by a close bar. On others, of particular domestic shape, there are lines and figures which illustrate them generally on both sides. On every root, and leaf and tree—the prevailing creatures that prey on it—its healing, nutritive, and poisonous qualities. On the skin of every living creature; on the bark of every tree; every kind of fruit—apples, pears, potatoes, &c., &c. These hieroglyphics may be plainly delineated by printing ink, black lead, casting on wax and ivory black. On the surface of melted metals, and on the whole class of saline bodies, such as nitre of potash, &c.

This discovery has been the result of an unsatisfied mind, straining after some authentic and continuous records, unimpaired by the hand of time, & unimpaired by the error of human testimony. The two sets of tables on which the commandments were written, Moses in one place tells us "that they were written by the finger of God;" and, in another, "that the writing was the writing of God graven upon the tables." The stones of the Jewish breastplate were celebrated for the "Urim and Thummim." The altar was composed of stones which a tool never touched. The frequent mention of rocks and stones in the New Testament, such as "founded upon a rock, chief stone—rejected stone—filthy stone—living stone" are evidences that the subject is not altogether new. It will not only decide the meaning of the mysteries of Bacchus and Eleusis—and may perhaps furnish a key to the English hieroglyphics—but will determine the controversy regarding the "identical system" of Plato, as Dr. Grigor conceived that these emblematic hieroglyphics are the archetypes of his "ideas,"—the very origin of the phrase "brute matter;" for Plato always contended, that what he called "ideas" were not only the objects of science, but also the proper or physical causes of all things here below. That the idea of similitude is the cause of the resemblance between two globes, and the idea of dissimilitude the cause that a globe does not resemble a pyramid. He likewise calls "ideas" essences, or substances; and many of his followers pronounced them to be animals. Dr Enfield has said, that by ideas, Plato meant certain patterns or archetypes, subsisting by themselves as real beings—ontas ontas, in the divine reason, in their original and eternal region, and issuing thence to give form to sensible things, and to become objects of contemplation and science to rational beings.—It is the doctrine of Timeus, that the reason of God comprehends the examples of all things, and that this reason was the primary cause of things. Plutarch says, that Plato supposed three principles—God, matter, and idea. He taught that the visible world was formed by the Supreme Architect uniting eternal and immutable ideas to the first matter; that fire and earth were first formed, and united by means of air and

water; and from perfect one, a perfect whole was produced of a spherical figure as most beautiful in itself, and best suited to contain all other figures. Plato, in his Republic, makes Glaucus, one of the speakers, recommend the study of mathematics, for their usefulness to human life. Socrates denies not their utility for all the purposes to which they are usually applied, but still insinuates that they were capable of answering an end much more sublime. 'Tis no contemptible one, though a difficult one to believe, that through these particular sciences the soul has an organ purified and enlightened, which is destroyed and blemished by studies of other kinds—an organ better worth saving than a thousand eyes, inasmuch as truth becomes visible by this alone.

What, then, says Plato, is the reason that different bodies exhibit such different appearances; or how do they come to possess such different qualities and powers? It is, says he and his followers, from their having different essential forms, by which every natural substance is essentially characterized; for, of every animal, vegetable, or mineral, &c., &c., there is a form conceived as existing before the individuals in which it is incorporated, from which result all the properties of that, the animal, vegetable, or metal, such as figure, size, colour, and the other qualities perceptible to our senses; but the internal, or essential form itself, from which all the other forms result, is not perceptible by our senses, or even by our understanding, directly and immediately, nor otherwise than analogy formerly mentioned.

These essential forms, we are told, mean something, which though different from matter, can yet never subsist without something which, added or united with it, helps to produce every composite thing; that is to say, every natural substance in the visible world.

We need not here explain the derivation of the word hieroglyphics, it being composed of *hieros* (sacred) and *gluphein* (sculpture) to engrave; or that in antiquities, it meant certain mystical characters or symbols in use among the Egyptians in their writings and inscriptions, generally composed of the figures of various animals, and the parts of human bodies.

FRANCE.—The necessity of remodelling the French army, occupies the attention of Louis Philip. Soulé is in communication with the King; and so are Theirs and Gerard. Of course their consultations have given rise to rumours of Ministerial changes, consequent upon the intended introduction of Soulé into the War Department.—The bad treatment of the Orleans dynasty by the Emperor of Austria and the King of Naples, is said to have been designed by Metternich; who upon hearing of his Neapolitan Majesty's intention to go to Paris in quest of a wife, invited him to Vienna, arranged that he should marry the Archduchess, and then sent him to Paris to play the lover to one of Louis Philip's daughters.—No doubt, this insult would annoy the King of the Barricades; but it would not, as reported, influence his Spanish policy, which depends not upon personal pique. He will not be more ready to interfere actively for the Queen of Spain on account of a quarrel with Metternich. It is, however, certain that the Austrian Ambassador has recently had frequent and not very friendly interviews with Louis Philip: the subject of discussion, may be the occupation of Ancona by the French troops, which has always been disagreeable to Austria, but which the *Moniteur* officially announces is to be continued. The state of Italy gives uneasiness to the Austrian Cabinet.

The father of Lafontaine, the popular German novelist, was a painter of some eminence, and distinguished by the patronage of the Ducal Court of Brunswick. In one of his walks, the elder Lafontaine met an old man, whose appearance so touched him, that unasked, he gave him money. "Ah Sir," said the old man, "if I durst beg a great favour,—What is it?"—"A shirt"

—and he showed his bare breast. Lafontaine looked round him, said, "follow me old friend;" and hurried into a copse where when rejoined by the old man, he handed him a shirt. He had pulled off his own; and buttoning himself up close, so that its want was unobservable, he returned home. At his own door his wife met him, exclaiming, "Oh, dearest Lafontaine, three times have the Princesses sent for you. You must run instantly to Court, you are impatiently expected." He obeyed, of course. The princesses wanted the Court painter to sketch Grecian costumes, being the disguise they had chosen for a masked ball. The drawing materials lay ready, the artist sat down to his task, and the eager Princesses passed round him to watch his labours.—Thus situated he began to find the heat inconvenient and took measures to cool himself, when the princesses suddenly started and drew back, which he, intent on his drawings, scarcely noticed, until the liveliest of the sisters exclaimed, "Why Lafontaine has no shirt on!" At this moment the Duchess entered the room, and the wondering look that she cast upon the court-painter first recalled his adventure to his mind. He quickly buttoned himself up again, excused his indecorous appearance on the plea of the haste enjoined, and related in explanation the circumstance which had occurred. The Duchess laughed, the Princesses pressed round him as before, and sported their jests on the shirtless painter. The artist did not get off so easily at home, where his wife's horror at his indiscretion was not to be allayed, until the arrival of a present of beautiful shirts from the Duchess proved the light in which she took the affair.

THE SPANISH GENERALS.—The Madrid correspondent of the *Morning Chronicle* thus describes three of the Spanish Generals, whose names have become familiar to the public—

In person, Rodil is a good-looking, compact little General, sprightly, active, and smooth spoken, with rather handsome military-looking features, somewhat weather-beaten, and about fifty years of age. He is inclined to be corpulent; but in Navarre was accounted by his own staff the most indefatigable, restless officer in Spain. If he slept at all, he slept in his boots. Flint, the unfortunate Brigadier, our countryman, who, betrayed and sold by Rodil, is now dragged a prisoner by the sanguinary rabble of Gomez, was the chief of the staff of his vanguard, and used to say, that though he had called Rodil at all hours of the night in all weathers, in the worst of countries, and after the most fatiguing marches, he never found Rodil undressed and never in bed.

General Alaix was, I believe a sergeant.—He is popular in his division, chiefly because he is the dirtiest man in the army, disdains water and washing, entertains an enormous black beard, and never quits a shako such as six feet grenadier's wear. He is terrible to look at, and the strongest man in the Queen's army. What he has been about since Villorobello, is perfectly incomprehensible; and unless one adopts the easy interpretation of traitor, it is difficult to divine what his conduct means. Can he and Rodil have been in some diabolical combination, or has Rodil paralyzed him by secret orders.

Narvaez is a fine, military-looking man, stout, jovial in appearance, active and alert, with as good spirits as talent and ambition, the consciousness of possessing plenty of resources, and an enormous appetite can make a man of forty. His bravery is undisputed; fighting is his element, and he has not been raised and fostered in the army by such men as Cordova and Seoane, because he was valiant only, but he has a general's head, and reminds me strongly of one of our young generals of Wellington's army, a Picton or a Calvert. Of him I have hopes in common with all Spain. If he overtake Gomez, Gomez is ruined and all his rabble; but I fear Gomez is well aware of this, and as the fight will be a race no one knows who will win; for Gomez had a tremendous start.