

break wholly with the past. The old heraldic shields of arms were for the most part retained, even when social ameliorations began. To this day, nearly all the Cantons of Switzerland bear on their respective flags the mediæval cognisances. One of them, the Pays de Vaud, has inscribed on its banner a motto of modern sound, *Liberté et Patrie*. In like manner, the United Provinces, out of which the Netherlands and Belgium have sprung, did not renounce their several heraldic shields when they conquered their independence from Austria and Spain. The British Islands, too, with all their peoples' irrepressible love and assertion of freedom, from the days of John downwards, have not thought fit to admit into their national escutcheons any of the classic symbols of Liberty.

It was in France, in 1783, that the practice revived of displaying on coins and medals, as authorized emblems, the ancient Latin insignia of Liberty, accompanied at the same time with a fatal divorce from the past of the nation. The excesses perpetrated under the sanction and seal of the revived insignia quickly brought them into bad repute. The feeling begotten far and wide by these enormities was well expressed in the ever-memorable cry of Madame Roland as she passed a statue of Liberty on her way to the guillotine: "O Liberty, what crimes are committed in thy name!" The people of the British Islands, however, are not averse to the conventional symbols of Liberty in their place and on proper occasions. In the allegorical groups of her sculptors and painters, especially in the reigns of Anne and the Georges, they figure abundantly. It is not improbable that Liberty, with all the orthodox attributes, might be discovered at this moment standing among the Fames, the Bellonas, the scythe-armed Times, and other incongruities which crowd many of the monuments in Westminster Abbey and St. Paul's. On the copper-plate frontispiece of the *London Magazine* for 1760, Liberty, with the legitimate rod and cap, presents the young king, George III., to Britannia, who is weeping over the urn of George II. In like manner, in a popular picture of nearly the same era, Pitt is seen carrying the cap of Liberty, and treading on Faction, while he is presenting to Britannia Justice and Victory. In British caricature Liberty is constantly introduced,

but still seriously, as meaning the true freedom of the nation. Thus in a picture, probably by Gilray, entitled "Britannia Aroused," issued at the time of a famous but unnatural Ministerial coalition, we have Britannia in the character of a Fury, hurling Fox and North, the two chiefs of the coalition, from her, as enemies to Liberty. At her side, resting on her shield, is the rod with the liberty-cap. In another popular picture, produced while the war with the revolted colonies was going on, we see Britannia and a feathered Indian figure bearing a drawn sword, standing together, each engaged in upholding a lofty staff on which the cap of Liberty is placed. The armed Indian figure was to represent what is still incongruously called "America," meaning the United States of North America; and the group betokened the hope of reconciliation between the mother country and her daughter, entertained to the last by large numbers in the British Islands. Sometimes, in the English caricatures, the emblems of Liberty are to be understood in a burlesque sense, to indicate the pseudopatriotism of the demagogue. Hogarth's grotesque Mephistophelian figure of John Wilkes holding the rod and cap of Liberty will be remembered. But we must revert to coins and medals.

In a volume of numismatic illustrations of the life and reign of William the Third, published at Amsterdam in 1692, I observe the cap of Liberty often occurring. For example, on the reverse of a medal bearing the heads of William and Mary, we have the genius of Britain seated, holding in her left hand the horn of plenty, and a rod surmounted by the cap of Liberty; in her right hand are seen a cross and the scales of justice; under her feet are broken fetters, chains, and other symbols of tyranny; behind, and held together by a crown, rise an orange tree and a tree-rose intertwined. Around is the legend (in Latin): "Apples of gold grow commingled with the bloom of roses;" and below: "The safety of Britain re-established, 1689;" while further out, near the rim of the medal, is a distich of which the following is the English: "Britain, long oppressed by a yoke sustained from without, now free, breathes again the air of her ancient laws." Again, in another medal in the same work, William is seen holding the cap of Liberty over the head of