artists who undertake the operation do it in this manner. They have stamps of wood of any figure that you  
desire; which they first print off upon your arm, with  
powder of charcoal. Then taking two very fine needles  
tied closely together, and dipping them often like to a  
pen in a certain ink, compounded as I was informed of  
gunpowder and ox-gall, they make with them small  
punctures all along the lines of the figures which they  
have printed; and then, washing the part in wine,  
conclude the work.”  
 This gives us a good idea of the future process foretold in the text.  
 When the mighty enthusiasm of the Crusades seized  
on the nations of Europe, the soldiers of the expedition  
signalized themselves by an outward mark.  
 “His (Christ’s) *cross* is the symbol of your salvation;  
wear it a red, a bloody cross, as an *external mark* on  
your *breasts* or shoulders, as a *pledge of your sacred and  
irrevocable engagement*” (Gibbon, vol. vi. 8, *First  
Crusade*).  
 “The *cross*, which was commonly sewed on the  
garment, in cloth or silk, was *by some zealots inscribed  
on their skins; a hot iron or indelible liquor was  
applied to perpetuate the mark;* and a crafty monk, who  
showed the miraculous impression of his *breast*, was  
repaid with the popular veneration and the richest  
benefices of Palestine” (Gibbon, vi. 17).  
 The practice of wearing indelible figures on the  
body has always been an institute of idolatry. Philo  
Judaeus says, “Now some devote themselves to the  
service of idols, confessing it by letters; not letters  
written on paper, as is customary on slaves, but imprinting the marks on their bodies with a red-hot iron, *for  
an indelible memorial*” (Op. ii. 220). Cited by Greswell.  
 Herodotus, speaking of the temple of Hercules in  
Egypt, observes:—