

dearest wish of his heart at that moment is to hear the second part finished. I should have much pleasure in seeing a dialogue school book of this sort, written from the scholar's point of view.

To return to our mythology. Mystagogus takes all the gods in turn, commencing with Jove, who, we are told, wears "Golden Shoos and an embroidered Cloak," and may be seen sometimes with no ears at all, and sometimes (I suppose to keep up the average) with four ears. Next comes Apollo, and in this instance the pupil seeks to cover up his first mistake by shamefully praising the figure of that deity. Who, says he, is that "beardless Youth with so long Hair, so comely and graceful, who wears a Laurel Crown," etc. I wish I could transfer the "elegant Copper Cutt" in question to the pages of the EDUCATIONAL MONTHLY. The countenance of the "comely youth" resembles that of Mr. Micawber in the illustrations to David Copperfield, and bears an innocently vacuous look as though he were slightly deaf, and *thought* you had said something at which he ought to smile, but was not quite sure. As for the "long Hair," he is as bald as a barber's block, and evidently took to the laurel crown, as Cæsar did, to prevent people spying out the nakedness of the land. On the whole, I must give Palæophilus the benefit of the doubt and charitably believe he was covertly poking fun at the picture; although Mystagogus, good, easy soul, has no notion that there is anything amiss with it. "Who," asks the scholar, "is that young Man with a chearful Countenance, an honest Look, and lively Eyes, who is so fair without Paint; having Wings fixed to his Hat and his Shoos, and a Rod in his Hand?" We may still suspect Palæophilus of some covert satire in singling out the arrant thief, Mercury, for a man with

an ingenuous countenance,—but what I would draw attention to in the above passage is the extreme homeliness of the expressions used. Mercury is "a young Man," his winged sandals "shoos," and his head is decked with a prosaic "hat." This simplicity reminds us of the English employed in our Authorized Version of the Bible, when Shadrach, Meshach and Abednego are "bound in their coats, their hosen, and their hats," and thrown into the fiery furnace. There is no doubt that this fashion of using familiar words at the expense of delicate shades of meaning, operated on the mind of the people to bring the scenes of Holy Writ definitely and vividly before them. The Puritan could fancy himself one of the Three, dressed like them in decent apparel of his own days;—he would only have been perplexed and estranged had the marginal reading "turbans" crept into the text in place of "hats." The same tendency was fostered by the German and Dutch style of Art, which exhibited its Jewish priests, Roman legionaries and Eastern women in the attire of the passing age. In several pictures we can still see unmistakable hats, the progenitors of the modern "chimney-pot" or "plug," high in crown and stiff in brim. It appears notably in a very fine and large engraving, in my possession, of the "Circumcision," by Goltzius, dated 1524, where it ornaments the head of a common spectator in the background,—the ceremony being performed in a lofty and magnificent Gothic Cathedral. Not to multiply instances, we find the same beaver hat on a man who is represented as lowering the dead Christ into the grave, in the fine Triptych of Limoges enamel at the South Kensington Museum, by Pierre Raymond, of date 1543.

Enough for the present of Hats. I will pass over Bacchus, at whom