

of Horace iii. 12, that Carey, in his "Prosody Made Easy," so long ago as 1808, made the somewhat severe observation on the Delphin classics in general: "It is time," he says, "that these Dauphin editions were banished from our schools, as they long have been from the schools of France; or at least that the text were corrected from better editions." What Carey suggested was afterwards done in the English issues of the Delphin classics. The disappearance of these books from the schools of France may be accounted for on political grounds, without any reference to the quality of their notes and text. It is intimated on the title-page that this Horace was for the use, not of the Dauphin only, but for the Dauphin's sons after him, namely, the dukes of Burgundy, Angers and Berry; the same princes, Louis, Philip and Charles, whose heads we have seen on the bronze Louis XIV. medal. This duke of Burgundy was placed under the tuition of Fénelon, who constructed for his benefit the prose poem of Telemachus, in which Fénelon's ill-wishers asserted that Louis XIV and his Court were satirized.

(3) *Virgil-Ruæus*.—The Delphin Virgil was considered the best of the series for practical purposes. Charles de la Rue (Carolus Ruæus) was the editor. He prefixes no dedication. In an Address to the Reader he modestly observes that he has confined himself to the brevity and simplicity enjoined on him by the Duke of Montausier. Ruæus belonged to the order of Jesuits. He at one time petitioned his Superiors that he might be permitted to proceed as a missionary to Canada, but the prayer was refused. It would have been curious had the Virgil annotator been associated with the history of our Hurons round Lake Simcoe, and so with the history of Toronto. He died at Paris in 1725, at the age of eighty-

one. He won the favour of Louis XIV, in the first instance, by writing a Latin poem on his victories, which Molière turned into French verse and presented to the king.

(4) *Cicero-Merouille*.—On the title-page of the Delphin *Orationes Selectæ* of Cicero, which you have here, the name of Father Charles Merouille, of the "Society of Jesus," appears as editor. Merouille has added to the *Orations* the *De Amicitia* and *De Senectute*: but on these he has given no notes, because, he says: "*Jucunda eorum dialogorum utilitas, eos, absque ope alienâ studiosæ Juventuti facillimos intellectu præstabit.*"

(5) *Cæsar*.—The Delphin *Cæsar* which is here is a reprint by Valpy, and does not give the name of the original editor and annotator.

(6) *Ovid, Sallust, Crispinus*.—Ovid was annotated for the Delphin series by Daniel Crispin, a Swiss (Daniel Crispinus, Helvetius). Gibbon has found fault with his notes on the *Fasti*, stigmatizing them as suited only for schoolboys, and below criticism. Gibbon was also irritated by the Index, because it referred him to the page instead of the ode and line. He was likewise shocked by the incongruity of moral and theological sentiment cropping out here and there in the midst of the notes. With all his vast knowledge, Gibbon was possibly not as fully informed as my hearers now are, in regard to the conditions under which Daniel Crispin and his fellow-scholiasts compiled their notes. Gibbon had perhaps never taken into his ken the schedule of instructions which the illustrious Montausier had placed in the hands of each one of the sub-editors of the Delphin series. What notes but those suited only for young beginners were to be expected, under the circumstances? A philosopher and scholar like Gibbon would certainly desire some other expounder of the *Fasti* of Ovid than Crispin, if