

CONTEMPORARY LITERATURE.

CICERO PRO ARCHIA, with English Notes, critical and explanatory, by A. L. Parker, B.A., Collingwood. Toronto: The Canada Publishing Company.

MR. PARKER'S little volume contains many of the defects of recent school publications. The editor has the proper idea as to what the character of the notes should be, but in them, as well as elsewhere in the book, there is too much evidence of hasty compilation. Some of the specimen translations are hardly up to the mark, e.g., §1, *inde-repels* "recalling (to mind) right on from thence," and, §30, *in memoriā sempiternā*, "for the everlasting memorial." We need hardly remind the editor that every exercise in translation should be an exercise in English composition and that no expression should be tolerated that does not hit the exact meaning of the original. Occasionally, too, we fear that the meaning will not be very clear to the ordinary schoolboy. To illustrate, on p. 36 we are told in regard to *an vero*, that this form is made use of when, in order to prove something, we seek to draw attention to the agreement or difference, compatibility or incompatibility, of two propositions, and the combined propositions are either expressed interrogatively (rarely in the negative), or attached to the leading proposition which points to the combination of the two as perverse or absurd. Surely this could have been expressed more simply. Further, in the interest of the rising generation of English writers we object to such an expression as (p. 30): "When the context makes it quite clear as to what is meant," and we fear that the bald statement on p. 26, that *consules* are "those who leap or dance together" will not give the youthful mind a proper idea of the dignity of the consular office. The editor should have explained his meaning more fully and have added the other and, we think,

more plausible derivation. The vocabulary is, generally speaking, excellent, though in some instances derivatives are omitted, about the correctness of which there is now little doubt. For instance, the editor gives *calamus* as the origin of *calamitas* thus ignoring *cadamitas* from the root *CAD*; and he omits altogether to derive *bonus*. The Sanscrit congener of the Latin word is no doubt of interest to the advanced student, and sometimes even in school classes it may be necessary to refer to it, to trace the etymology of a classical word; but no good educational purpose can be served by frequent reference to the Sanscrit in a book like the one before us, particularly when the Latin and Greek roots themselves elucidate the etymology. Does anyone suppose that the average unimaginative student will feel his mental pulse beat any faster when he finds "*orno* [Sansk. *chush*, 'to adorn'] or "*sono* [akin to Sansc. *svan* 'to make a noise']"? In the case of the latter at any rate, it is possible to gratify the philological craving without laying India under contribution. Let us avoid the very appearance of pedantry. We observe also that Mr. Parker has adopted two different modes of derivation. We have the philological roots occasionally given, but oftener the roots with formative elements. It would be better, as Mr. Connor has done in his *Etymology*, to give always the crude root. This we admit is by no means general even in good dictionaries, but the tendency is in this direction, and we should like to see carried out uniformly what is the only true scientific mode. But it is with the Introduction (pp. iii.-viii.) that we have most fault to find. A more heterogeneous assortment of sentences and clauses we have seldom seen. A schoolboy might give them a place in his note-book, but the editor of a classical work should try to write decent English, to make his *he's* just