

though the French word itself is of Latin origin. In the present work a brief account of the history of each word is given, showing the immediate source of the word, and the approximate time of its introduction into the language, or, if the word be a native one, the Middle-English form or forms of it. In some cases the words are traced back to their primitive Aryan root. This is the only proper method on which to frame an etymological dictionary. As Mr. Skeat himself says, "no error is more common than to mistake a word that is merely *cognate* with, or *allied* to, the English one for the *very original* of it." Nearly every English dictionary and every other work which treats of etymology with which we are acquainted, is more or less marred by mistakes of this nature. Mr. Skeat, we are glad to see, steers clear of all such obstructions to accurate scholarship. Wherever merely cognate forms are cited from other languages, which is frequently done for the sake of illustration, he is careful in every case to indicate that they are merely cognate and not derivative; the actual derivation being indicated by a capital initial letter immediately following the definition.

The author is Professor of Anglo-Saxon in the University of Cambridge, and is well known as one of the first of living English scholars; a fact which is an ample guarantee for the thoroughness and accuracy of his work. The vocabulary is much fuller than that of Mr. Wedgwood's dictionary, and includes all the primary words of most frequent occurrence in modern literature, and also, in many cases, their derivatives. Much space is saved by the use of an excellent and simple set of symbols. Altogether the work is one which will be found indispensable by every real student of the language. We hope to return to it and to notice it in more detail when the subsequent parts are published.

The typographical execution is superb, and will enhance the great reputation which the Clarendon Press has already acquired for the minute correctness and artistic beauty of the work which it turns out. The dictionary to be completed in four parts, of about

176 pages each, the price per part being ten shillings and sixpence sterling. Part 2 will be published about the first of November. The publication can be obtained from Messrs. Macmillan, New York, at the comparatively low price of two dollars and a half per part.

JULIUS CÆSAR, Edited by C. E. Moherley, M.A. Oxford: Clarendon Press. JULIUS CÆSAR, Edited by William J. Rolfe. New York: Harper & Brothers. Toronto: A. Piddington.

Both of these editions are highly creditable to their respective editors. The special characteristics of each are similar to those of the other plays already published under the same editorships. Mr. Rolfe has had the advantage of coming later in point of time, and of making free use of his predecessor's labours. For verbal and textual criticism, and information external to the play, the Clarendon Press edition is admirable. Mr. Rolfe attempts to give some help to a proper understanding of the motives of the drama, the characters presented, and their mutual relations. Of this "æsthetic criticism," the Oxford editor entertains a poor opinion. In Mr. Wright's preface to his edition of *King Lear*, he is particularly severe on such "sign-post criticisms" as æsthetic notes contain. He considers that they interfere with the independent effort of the reader to understand the author, and "would substitute for that effort a second-hand opinion acquired from another, which, both as regards method and result, is vastly inferior in educational value." We certainly think that the careful explanation of the text is the first duty of the teacher, and that the higher criticism should not be brought into play until philology, history, and grammar have thrown all possible light on the subject. No doubt there is the risk of teaching mere opinions, the reasons and grounds of which must, to a great extent, be beyond the comprehension of ordinary pupils; but we think the true case is not stated by Mr. Wright. Parrot-like pupils will of course receive little benefit from æsthetic instruction, but the more intelligent will be stimulated by an independent analy-