

should have been rejected on this account, when Juvenal and Persius, after a little expurgation, had passed muster.)

Huet lived at Court, busily employed from early dawn each day, for ten years; when his occupation was brought to an end by the marriage of his young pupil; an event which greatly disconcerted him. A favourite project of Huet's had been to combine together into one all the Indexes of the Delphin Classics; and to compile a Lexicon out of them, of the Latin tongue, in which authority should be quoted for the use of every word in the language at successive eras, a plan evidently resembling that pursued by Richardson in his Dictionary of the English Language. "This General Index," Huet says, "would have traced out the exact limits of the Latin language; and one would have been able to see at a glance, with certainty, the birth and age of each word, its uses and significance, its rise, duration, decay, extinction. Such a solid boon had never yet been conferred on the Latin tongue, nor any such guarantee been established against the corruption of ignorance and barbarism. But the greatness of the undertaking and the slowness of those assisting in it, and finally," Huet regretfully adds, "the marriage of 'Monsieur le Dauphin,' bringing his studies to an end, arrested us all in mid-career, and put a stop to the great work." This comprehensive Lexicon would have remedied the defect that Gibbon and others have pointed out in regard to the copious Indexes of the Delphin Classics, viz., that instead of enumerating how many times a very trivial word may have been used by an author, they should rather have aimed to indicate the delicacies and idioms of the language as used by that author. But this, it appears to have been forgotten by the critics, was the function of the inter-

pretation and notes appearing on each page of the Delphin Classics.

As in duty bound, Huet composed an Epithalamium on the prince's marriage, assuming on the occasion a joyousness which he did not feel. Huet wrote many Latin poems in the ordinary heroic metre, which are preserved; amongst them is an interesting record of his journey to Sweden (*Iter Suecicum*), in imitation of Horace's Journey to Brundisium, *Iter Brundisianum*, Sat. 1. 5. But the Epithalamium, the *Carmen Nuptiale Ludovico Delphino et Victoriæ Bavariæ* [the medal of which I have spoken gives the princess's name as Anna Maria Christina], is an ode in twenty-eight stanzas, each consisting of five short lines in a lively lyric measure.

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He vividly describes the prince's impatience at the long delay in the princess's progress from Bavaria to Paris. But at length he learns she has crossed the French border:

Virgo adest ! niveo pede
Francicos super aggeres
Fertur ; et timidis tamen
Gressibus cupidum petit
Lenta nupta maritum.

Drums and other martial instruments of music resound at Versailles, and Marly; the flocks at rural Meudon are disturbed. At last the prince, reclining on Tyrian couch, himself beholds her, and

Huc ades ! properos move,
Inquit, ô mea lux, gradus ;
Longa quid trahis otia
Enecas cupidum tui
Cur diu remorare ?

After other stanzas which it is needless to interpret, he winds up his ode with a prediction which has not been fulfilled; but which is curious to read as a reminiscence of an aspiration of the hour, in France at least; an aspiration of Louis XIV. Huet foretells that the first-born of his late pupil is the "coming man," destined to drive