

But it is claimed for classical study that it disciplines and develops more of the intellectual faculties, and disciplines and develops them more effectually, than any other branch of university study. Thus, it cultivates the memory. The classical student, who would become a proficient classic must constantly exercise his memory in keeping ready to hand a knowledge of grammar and vocabulary, history and philology, without which he cannot appreciate or master his author's meaning. It cultivates the reason. The classical student has constantly to discriminate and decide on the proper style, on the proper turn of the sentence, on the proper choice of words he must employ to express his author's meaning. He has to apply general laws in philology and grammar to particular cases. He has to resolve compound sentences and compound words into their simple components, and to trace simple words to their roots. He has to thread some of the most intricate mazes of thought to be found in any literature. It cultivates the taste. The classical student, constantly turning over in his hands those perfect models of literary style, and constantly attempting to attain in some measure to the beauty and power of the original, forms for himself a high standard of literary excellence, and has his own soul filled with a love of the beautiful and true. It cultivates the imagination. The classical student has to follow some of the boldest flights ever taken by the human fancy; and the difficulty of the language only serves to impress the imagery on the imagination. But apart from this discipline of the intellectual faculties, there are other reasons for the encouragement of classical study and other advantages which may be derived from such study by the faithful student—I mean the student who works from a love of his subject and of the cul-

ture it imparts. If he does not, no branch of study will be efficient, though it does not invalidate the efficiency of a study that it is not in all cases efficient. There are, I say, other advantages to be derived by the student from classical study. I will enumerate some of them. They are the stock arguments upon the subject, but none the less true because somewhat old. The cultivation of a good prose style is reasonably considered a part of education. Every author, as Sydney Smith says, be his aim either to please or to instruct, must at least please. If he does not please he will not instruct. This cultivation of style is simply a mastery of those literary forms which literary experience has discovered to be most pleasing. Now, the classical student has in his hands models of style which have pleased in every age. He will not find elsewhere others which he can rely on with the same confidence. And if he really desires to improve his power of expression, throws himself in translating upon his own knowledge of English, and strives faithfully to attain in some measure at least to the beauty and force of the original, he will find that no exercise tends more to enlarge his knowledge of his mother tongue and increase his facility in English composition. Again: From the frequent necessity under which the classical student works, of comparing, for the proper comprehension of his author, text with text, and passage with passage, whether from the same author or from different authors, he obtains by degrees some knowledge of general literature and learns the first principles of literary criticism.

Further: To master thoroughly the grammar of one language is to obtain a conception of grammar in general—a conception, namely, of the laws which regulate the use of those forms by which we express our thoughts.