

of intellectual Greek be first presented to the student, but in the name of all that is lovely and beautiful do not keep him grinding away at particles and idioms until he becomes saturated with the idea that the Greeks were intellectual cranks who always said exactly what they meant and said it in the plainest, *prosiest* manner possible. It is a libel on the Greeks and a libel on Grecian literature to convey to the untutored youth any such impression as that. I remember with all the tenderness of boyhood memories the pleasure I took in translating and hearing translated the thrilling lines of the sixth book of the Iliad. And my boyhood memories were but revived and intensified the other day when to a class, some of whom had not studied Greek more than a twelve-month, and who had read but one book of Xenophon (and read it as well as they needed to read it), I had the pleasure of *reading* in the original first and translating afterwards the droll yet stirring account of the meeting of Glaucus and Diomedes. And if those who propose to banish Homer from the schools and postpone him till the closing years of a college course, could have been present and watched the glowing eyes and genuine enthusiasm of those boys, I am confident their proposal would be no longer heard of.

However, it may be admitted that poetry is desirable for junior matriculants, but on the other hand claimed that Attic poetry should be selected rather than the Epic and Ionic. In this way, it may be urged, the difficulty of changing to one language before the student is fairly acquainted with the other would be avoided. To this I have two answers. In the first place there is no Attic poetry suitable, or at any rate nearly so suitable as Homer for young students. Take the very nature of the subject-matter. The Iliad is a simple

yet wonderfully thrilling narrative, such as naturally interests boys. Attic verse is almost entirely dramatic, highly wrought, and, in its most beautiful passages, abstruse in construction. Further, the Ionic dialect is the more melodious and, like all good music, has the greater refining influence. In the second place, the difficulty involved in the change from one dialect to another is not so great as many are disposed to think. I have found that in two lessons on Homer I could make my class familiar for all practical purposes with the peculiarities of Ionic form, sufficiently familiar to enable them to recognize case-endings and intelligently engage in the work of translating. Where the mental and literary effect is aimed at—as surely ought to be the case with elementary pupils, many of whom slip from under the influence of classical culture long before they can become minutely acquainted with the languages as languages—the teacher should treat the study of Homer's dialect as quite incidental and subordinate to the reading of his works as literature. With that aim in view and that method adopted, I feel confident that the study of Homer in our junior matriculation classes can be made a living power in the development of true literary tastes and instincts, a power such as no other Greek poetry that can be mentioned. For there is in Homer the attractiveness of novelty and the freshness of simplicity, the stimulus of difficulties to be overcome and victories to be won and well rewarded; moreover, there is the powerful influence of contact with the sweetest music that ever flowed from the lips of man. Shall we deprive the boy of all this—the boy who perhaps is left at school long enough to get up the matriculation classics and then is put behind the counter or at the counting-desk? Yes, we