

on the mind by different studies, the pleasure to be derived from the studies themselves, the knowledge which they impart, and in what manner, if at all, it may be otherwise obtained, can determine what studies are best adapted to his wants. In this manner he examines and weighs the testimony, then decides for himself.

Young writers often make a mistake in choosing subjects. Instead of selecting those with which they are best acquainted, they write upon topics entirely unfamiliar to them. Thus we notice among the students that nearly all the opposers of classical study are either pursuing some other course or have not succeeded in the classical course. They are not competent to discuss the merits or demerits of these languages as a factor of education. Let such confine themselves to the excellencies of their own course and leave the relative value of studies to scholars of riper years, and long experience.

Too much time has already been occupied by this article, for me to enter into the special merits of classical studies, but perhaps some of my colleagues will enter upon that discussion in a future number. Whoever has disparaged these studies, it has not been one who has attained a fair degree of classical scholarship. Instead of reducing the number of educating mediums, let it be increased as fast as the resources of our country will admit. I.

PATRONAGE OF CAPITAL AND THE RENAISSANCE.

THE practical growth of Christian power and influence was simultaneous with the ruin and decay of pagan grandeur. Impelled by a ceaseless tide of spiritual fanaticism, the Church from its origin, and by virtue of its canons was forced to look upon the external formalities of the Pontiffs with a loathsome tolerance, and, as the power of the Roman Church increased, and as her authority became exacting; the toleration of an ac-

knowledged evil was the prince of crimes. Thus by the final settlement of Iconoclast controversy, fell in the west, the emblems and antiquated symbols of religious awe and veneration.

The sculptor, conscious that his highest conception embodied in Parian marble, would no longer arouse the fettered imagination of mankind, dropped the chisel from his well-trained hand. Back upon the palette fell the brush and the art of colors and secret blending, a relic of Egyptian magnificence, was buried in oblivion. Architecture and masonry became the prey of piratical warfare. The orator became the sainted bishop, the statesman the pontifical envoy. The poet bereft of his muse sighed for the seven-gated Thebes and the magnificence of Olympus' Court.

The corruption of the Athenian commonwealth, and the tyrannical magistrates of Rome, filled the hearts of men with strange forebodings. This terror now worked upon by spiritual agents of an infallible pope, rendered men at the close of the eleventh century childish and insane. The credulity and fanaticism of the tenth century was the outgrowth of the millemium. But when the sun rose on the fatal day, and passed beyond the horizon, and men yet lived and moved, the prayers that arose from Europe on that day reechoed mockery to the dignity and true character of man.

Men now saw their folly and delusion, and some there were who possessed the moral strength to cast aside superstition and appreciate once more the relics of a pagan Renaissance. The crumbling temples at Pæstum and Ephesus and the entombed statuary of the same, became the guides and furnished patterns and models for the Renaissance. The manuscripts found in the monasteries of Italy, Germany and France, were brought forth and the fall of Constantinople deluged the world with the learning that had been accumulated through a thousand years. And ere long, a new Homer, a new Soph-