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its proper place in the school curriculum. Failure here will simply perpetuate the excuse (or is it a slogan?) which has done such "yeoman" service these many years—"Nobody can sing it." And the pleadings of Popes will continue for another thirty (or three hundred?) years as just so many voices crying in the wilderness."

The world of music outside the Church is "coming around" to the Gregorian idea. Modern composers are turning to the pure and serene diatonic tonalities of Gregorian Chant and its unfettered natural rhythm, for relief from the vagueness and restlessness of chromaticism and the stifling monotony of double and triple time. Is it not high time for the children of the Church that has produced this wonderful music to rise to an appreciation of it, to cultivate it and to bask in its charm? Or are we waiting for some musical leaders from the outside, men like Archibald Davison of the Harvard University Glee Club, to "discover" and exhibit our Gregorian Chant, as they have already discovered and are exhibiting the treasures of our polyphonic masters to concert audiences?

Had we not rather witness an early "second spring" of the Church's Chant among ourselves, when this venerable music shall come back to its rightful domain, when it will be supreme again in fact as it has always been by right?

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