

marks of a liberal education. It was this feeling, which has so persistently asserted itself in modern thought, that first put classical studies on the defensive. With what result? Only to prove their vigour and potency in the intellectual life of the present, and to gain in power and improved methods. Let the brilliant work that has been done in the past two decades, the important discoveries of a Verner, a Curtius, and a Brugmann, the revisions, or rather metamorphoses, of grammatical works during the past five years, attest the life that pervades classical studies to-day. Judged, then, by modern criterions, classical education is not found wanting.

It is because the Latin pronunciation is associated with these new departures and demands, that the subject becomes one of intense interest to us, as classical teachers. Difficulties invariably attend any reform, and the Latin method has had its share. But when we call to mind that it is scarcely more than a quarter of a century since Corssen issued his monumental work on this subject; that already in the neighboring Republic every prominent University has adopted the restored pronunciation,—Johns Hopkins, Harvard, Yale, Cornell, Michigan, California, and a hundred other colleges; that there the majority of students under twenty now pronounce Latin in the “Roman fashion;” that the three Latin grammars that hold the field almost undisputed, viz., Gildersleeve, Harkness, and Allen and Greenough’s, recognize the Latin method alone; that in England, where the English pronunciation has been in use for more than three hundred years, and where, for that reason, a rapid revolution was not supposed to take place, the reformed pronunciation has already a firm footing in its universities and some of its best schools; and that every manual of Latin grammar issued from the English press during the past two years is based on this system: we may be justified in feeling that the restored pronunciation of Latin is destined to be that of the future.

## THE TEACHING OF SINGING.\*

BY MISS M. MAUDE WILKINSON.

In preparing this short paper on the Tonic-Sol-Fa method of singing, I have not been able to enter very thoroughly into the subject for various reasons, but have endeavored to gather together the simpler and more practical ideas, and those which I have found of use in teaching children.

\* This is the abstract of a paper read by Miss Wilkenson before the Quebec Teachers’ Local Association.