

into action, the soul is subdued into a state of devotion and repose, or exalted by the sentiment of reverence and adoration.

Moreover, it is to be remembered, that this pleasure is largely aided by the "association process," which contributes in an important degree to the pleasure experienced (as it does indeed in most processes of mind), industriously gathering about such pleasurable feeling, as a given theme or passage may awaken, all experiences in consonance therewith, which add their coloring to the dominant emotion.

Herein, then, seems to lie the primary source of the pleasure afforded by music: that it is an articulate voice, whereby we may find more or less adequate expression for the deepest emotions which inhabit the unfathomable recesses of the soul. Over and beyond the delectation which is thus derived from what may be termed the soul of music, there is a supplementary pleasure afforded by the external forms of melody. This clearly arises from the perception, in its numerous rhythmic designs and varying cadences, of the beauty of symmetry, proportion and the like thereby outlined before the mind, while at the same time, by the process of assimilation, may be suggested some of the multitudinous rhythms in the world of nature, or some other of its more sublime manifestations. And here again is the "association process" found occupying itself, calling up before the mind the scenes where