

one which, accepting the hypothesis submitted, each auditor has already experienced in some degree,—hence recognizes. Thus identified, our emotional nature responds thereto in various degrees in each individual as such of their several experiences as harmonize with the given sentiment vary—for as the composer colors the emotion interpreted with his own individuality, so does each auditor receive such interpretation in its application to his own particular experience; and more or less intense as the emotional nature prevails in the case of each listener respectively.

Furthermore, the effect will, of course, be in proportion as the composer possesses a nature capable of feeling and power to adequately interpret through his art the given emotion.

Each auditor thus recognizing (by the intuition of feeling rather than by any intellectual apprehension) in the given theme the expression of a more or less familiar emotion, which, in the particular case, may never have found adequate, or but partial utterance, the emotional being which, so to speak, has been bearing the burden of the unuttered feeling, gladly welcomes and rests itself upon that expression, making it its own, and thus is experienced that sense of satisfaction the ultimate of which we know as pleasure.

Not only is it true, as has been said, that all mankind have experienced, in various degrees, the fun-