

tact with their adequate conductor, become vivified and produce their corresponding sensation.

May it not be that those nameless emotions which are experienced when we come under the influence of certain passages in the music of such magicians in the art as Beethoven, which we are unable satisfactorily to fix or define to our understanding, belong to the class last named, which, undefined though they be, afford us a pleasure of a very positive, albeit mysterious character. If the doctrine of metempsychosis were admissible, these stranger emotions might be accounted for by supposing them to pertain to some prior condition of existence; emotions which such music as that named, alone, is capable of awakening or giving utterance to in this present existence.

Admitting the theory that the master-workers in the art under consideration have comprehended all human feeling, and created therefor adequate channels of expression, it follows that when we place ourselves under the influence of the art, in the hands of the interpreter, the latent or active feeling responds thereto, affording that pleasurable sensation which the expression of emotion always yields.

Let us apply our premises. In listening to a musical composition, we recognize it as dealing with some given sentiment. Not, perhaps, apprehending the exact phase of the sentiment treated, but the fundamental emotion to which it is related, and therefore