

With this we may close our discussion on sound. But one cannot help marvelling at the wonderful human organ which is so simply yet thoroughly adapted to the perception of sound. Whether the ear receives one simple note, whether it receives a chord of three or more notes; whether it receives the combined tones of an entire operatic orchestra with all its compound notes and their innumerable overtones, there is the wonderful organ of Corti with its thousands of vibratory rods ready to select from the mass of sound the note to which it corresponds, to convey each of those tones separately to the common sensorium, where by a synthetic process beyond the comprehension of man, they are all united to form an exact reproduction of the sound from which they were derived by the selective and analytic power of the organ of Corti.

John Ruskin, the eminent English art critic, has commented on the goodness of the Creator who imbued natural objects with such lovely hues, instead of making them, as he might have done, all of one uniform color. The only reason that can be assigned is that color was given purely for the delight of the senses.

How then about sound? Might not God have so made things that vibrations would always give the same note, no matter what their number or amplitude? That He did not, but rather gave us the beauties of musical tones and an ear so contrived as to derive them unchanged from nature, is but a further proof of His care and consideration for His creatures. Let us then enjoy this gift to the utmost; using it always for good and never for evil; for there is no great ingratitude than to pervert a gift from its intended purpose to other and perhaps base uses.

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