

once in every year in the public theatres at the feast of Bacchus and there danced to the sound of the flute. The law required that everyone should be instructed in the art of music. Polybius attributes the docile disposition of the Arcadians to music alone, and the fierce and warlike disposition of their neighbors, the people of Cynoetha, to the neglect of that study, for the people of Cynoetha having slighted the art of music, engaged in tumult and contention and became fierce and savage. It has been said that upon a battlefield music inspires the soldiers to fight with all the bravery and courage that they possess.

The Lacedæmonians and ancient Cretans, in place of trumpets, as was the custom of the time, introduced the sound of flutes to arouse and stimulate their followers in time of battle. The trumpeter Herodorus of Megara, had the power, according to the Athenians, of animating the troops of Demetrius to such an extent by sounding two trumpets at a time during the siege of Argos as to enable them to move a machine towards the ramparts which they had in vain attempted to do several days before on account of its enormous weight.

Thucydides says that when the Lacedæmonians went to battle, a tibicen or male performer played on a pipe soft and soothing music to temper their courage lest they should rush too quickly upon their enemy; for they were a people who had need of having their courage repressed rather than excited.

Some very surprising events have been attributed to music. Plutarch tells us that Terpander appeased a violent tumult among the Lacedæmonians by the assistance of music; and of Antigenides he relates that in playing a spirited air to Alexander it so inflamed the courage of that prince that he suddenly rose from the table and seized his arms. The same author informs us that Solon sang an elegy of his own composition consisting of a hundred verses, in order to excite his countrymen, the Athenians, to a renewal of the war against the Megarians, which had been put an end to in a fit of despair and which was forbidden to be mentioned on pain of death, but by the power of this song they were so inflamed that they never rested until they had taken Salamis. Timotheus, with music, could excite Alexander to fury with the Phrygian mode, and soothe him into peace with the Lydians; and a more modern musician is said to have driven Eric, King of Denmark, into such a rage that he killed all his servants.

Music has a wonderful effect upon the passions, and it is told of Pythagoras, that seeing a young stranger inflamed with wine, in so violent a rage that he was upon the point of setting fire to the house, he had the young man restored to reason and tranquility by ordering the tibicina to change her mode of performance on the flute to a grave and soothing style. A story of something of the same kind is told by Galen, of Damon, the music master of Socrates; and Empedocles is, in like manner, said to have prevented murder by the sound of his lyre.

Many of the ancients thought that music was a remedy for every kind of malady, and it is supposed that the Latin word *præcinere*, to enchant away pain, incantare meaning to chant, and hence our word incantation, came from the medicinal use of song.

Asclepiades is said to have cured deafness by the sound of the trumpet. Apollin-

ius Dyoscolus tells us that music is a remedy for dejection of spirits and that the sound of a flute will cure epilepsy and sciatic gout. Martianus Capella said that the sound of musical instruments would cure maniacs, and that fevers and plagues were also removed by the sound of music. Plutarch relates that Thaletas the Cretan delivered the Lacedæmonians from a pestilence by the sweetness of the lyre. And we have the story of the musician who was cured of a violent fever by a little concert occasionally held in his room.

Aristotle tells us of its supposed power in softening punishment and easing pain. The Tyrrhenians said that they never scourged their slaves except by the sound of flutes. An Italian musician, who by varying his music from brisk to solemn, could so move the soul as to cause distraction and madness. We are told of a man who could not keep still during the playing of a bag-pipe: he would rise from his seat and dance about the room in a state of excitement almost bordering on madness, and of a woman who would shed tears at the hearing of a certain tune.

Homer places a musician over Clytemnestra, during the absence of Agamemnon, to guard her safely and keep her true and faithful to him. Athenalus assures us that anciently all laws divine and civil, exhortations to virtue, the knowledge of divine and human things, lives and actions of illustrious men, were written in verse and publicly sung by a chorus to the sound of instruments, which was found the most effectual means to impress morality and a right sense of duty on the mind.

Music is said to be an inspirer, and over the painter, poet, and the writer it has a certain effect. We read of George Sand in a letter written to a friend: "I shut myself up with my pens and ink and piano, with these I pass some right pleasant hours; no noise but the sounds of a harp coming I know not whence, and the playing of a fountain under my window;" and as she works at "Les Maitres Mosaisistes" she says, "It is in the country in summer weather; I have never seen so many birds in the garden; Liszt is playing the piano on the ground floor, and the nightingales intoxicated with music are singing madly in the lilac-trees around." And not only over the heart and brain of man in every age has music had a powerful effect, but over bird, reptile and beast. There are dogs and cats that will howl at the note of piano, bugle or drum, while others will listen attentively to it and seem to enjoy the note of melody. We read of Orpheus taming the wild beast by the music of his lyre. Scorpions have a very sensitive ear for most sounds and are affected more by the music of a violin than any other instrument. It has been proved that lobsters are lovers of music, for we have been informed that a pianoforte organ on being played in front of a fishmonger's a row of lobsters on the slab began to wave their feelers and claws and kept up the motion as long as the music lasted. Spiders too have an ear for music; low, soft notes will attract them, and if the sounds are loud or shrill they will retreat. It has been told of a dove once owned by a gentleman living in England whose daughter was a fine performer on the harp, whenever she played Handel's song Spera in Admetis it would fly from the dove-house to the room where the piece was being played and sung; he sat and listened with rapt attention until it was ended then he would fly away to the dove-cot again.

It has been said that the sound of music also affects inanimate bodies. Kirchen tells us of a large stone that would tremble at the sound of one particular organ pipe; and Morhoff mentions one Petter, a Dutchman, who could break rummer-glasses with the tone of his voice. Merfenne also tells us of a particular part of a pavement that would move as if the earth would open when the organs played. Mr. Boyle tells us that the seats in a certain church would tremble at the sound of music, and that he felt his hat shake in his hand at certain notes; he also tells us of a very well built vault that would thus answer to some determinate note.

Handel in his love for music studied in a dark attic, and sometimes by moonlight for want of a candle that was denied him, and we cannot hear the "Messiah" without becoming enraptured with the great work of a great mind; and we are impressed by the beautiful imagery which the hand of genius and the heart of love alone could stamp upon it, for in such music are noble signs to look to in reverence. The "Messiah" was performed by Handel for the benefit of the Foundling Hospital in London for seven years, in gratitude to the public for the kindness and attention paid to him. He was a composer at the age of nine years, and wrote three operas before he was fifteen. He was the greatest composer of oratorio music that has yet appeared. Handel was not only a great composer but a beautiful instrumental performer as well. In him, music seemed to concentrate all its beauty and perfection. He rarely practised on the violin, and yet when he played any of his pieces upon that instrument, his touch brought forth the sweetest notes, and the music was beautiful to listen to. He was also an excellent singer, although he had no pretence to a voice. It was said of him, that at a concert given by Lady Rich, he sang one of the slow German melodies of Luther so excellently that Farinelli could hardly be persuaded to sing after him.

Mozart, at the very early age of four years, gave manifestations of an extraordinary musical genius; and performed before the Courts of Munich, and Vienna with astonishing success. From a child he seemed to live among the public, and gave himself up entirely to music. All eyes were turned upon this infant wonder, and he was taken from the nursery and exhibited on all occasions. He composed a very fine oratorio, which, after being performed, was considered such a wonderful piece of work that the Prince of Salzburg, not crediting so masterly a piece of work to a child, gave him some music paper and shut him up for a week, during which time he was not permitted to see anyone. On his being released it was found that he had composed a very wonderful oratorio. In twelve days he wrote an opera, with a singing master giving instructions next door; an oboe-player performing opposite, and a violinist playing in the room above. The Requiem is a piece without a rival of its kind; it electrified the Parisian musical world at the time of its composition, and carried away honours in London. It was hailed with enthusiasm whenever it was heard. Mozart was gifted with musical art, and not only had he a perfect training but also a deep, and true feeling. His wife thought that his genius lay in the art of dancing rather than in music; he was a graceful and enthusiastic dancer. Mozart was kind and affectionate in manner. One