

THE PSYCHOLOGY OF MUSIC.

THE fine art of music has perhaps received too little attention in past years from the scientist, the philosopher and even the historian. Anything that has swayed the human mind as music has, should be a worthy subject of investigation for the man of science, the philosopher, and, in the development of any civilized race, it is without doubt a factor worthy of more notice on the part of those who endeavor to pen causes as well as effects on the page of history.

The sacred historian has given us some instances of the power which music, whether vocal or instrumental, has over the human mind. We read of a Saul furious, frenzied and bent only on doing evil, being calmed, soothed and comforted by the sweet strains from the harp of the shepherd of Bethlehem; we read of imprisoned saints joining in a midnight hymn to elevate their thoughts above their unpleasant environments.

All sentient creatures come more or less under its influence. The restless cry of the infant is made to cease and it is lulled into repose by some simple nursery strain; the plough-boy is inspirited by the strains of his own whistling; the soldier's heart beats faster and thoughts of personal danger are expelled from his mind by the martial notes of

the fife and drum; the sin-hardened man is melted into tears of repentance by the soul-stirring hymns of a Wesley or a Moody; Ulysses filled his sailors' ears with wax and then caused them to bind him securely to the ship when he wished to sail past the Sirens, lest, captivated by the enchanting notes, they should meet the fate of all who had attempted to pass within hearing distance before; the great musicians of Germany have stirred that nation of thinkers as no other art has; and the peasant girl Jenny Lind has become immortalized all over the modern world through her powers of song.

What is the secret of the power of music? Unaccompanied by words, music may not bring any definite image before the mind. And some will go so far as to say that it is a confounding of the two arts, music and poetry, to set words that have any poetic beauty, to music. This, however, depends on the simplicity or complexity of the music. If the music is intricate the words should be simple, so that they will not tend to divert the attention from the true enjoyment and appreciation of the music. But on the other hand many of our common songs that have long cheered the social gathering would be deprived of most of their charm if we exclude the