

spectrum, being less fully represented in nature than the blue, has acquired greater pleasurable-ness as a stimulant, and therefore we find the different varieties of scarlet, crimson, and pink more adapted to poetry than blue or green with their cognate tints. Likewise in hearing, words denoting musical tones are poetical, witness *clear*, *ringing*, *mellow*, in contrast to *shrill*, *hoarse*, and *grating*. It may very naturally be asked that if all a poet does is to combine certain elements which he cognizes as pleasing and favourable both in themselves and to his senses, poetry is surely greatly degraded, and the author so far anticipates this remonstrance that he says "poetical genius is the power of thus combining and arranging these elements."

Of course to those who hold with the evolutionists nothing is easier than such reasoning, namely, that our preferences and distastes in things æsthetic are the result of natural selection—in fact it is, in such a case, the only possible reasoning. But whether one holds with the principle or not, one must thank the author, already so distinguished in the field of psychological inquiry, for a book which is a valuable addition to philosophy.

Musical.

IN Herbert Spencer's Essay on the "Origin and Function of Music," which is marvellously suggestive throughout, and important as the effort of a scientist not an enthusiast, occurs the remark that the increasing elaboration of musical sounds out of man's first inarticulate cry, has arisen from the gradually increasing complexity of human emotion. Sound being the exponent or interpreter of emotion, has become more varied and intricate as the emotions themselves, from the myriad causes traceable to civilization in every respect, have become more numerous, diversive, and complex. Such is, as nearly as we can recall it, one of those many striking propositions which Mr. Spencer scatters abroad in his essays, "Moral, Political and Æsthetic," a proposition stripped indeed of the scientific terminology which very probably may have disguised its truth from hundreds, but which is undoubtedly true, and which we gladly avail ourselves of the opportunity to take as a text. Accepting then the above demonstration, it should become an interesting question to ascertain how the different influences at present working their will on the mind of man are affecting the development of music as a creative art. Such mental tendencies as scepticism, morbid metaphysical inquiry, scientific training, fear lest any one theory, religious or otherwise, should escape the searching examination now passed on all things, *a priori* reasoning, disrespect or at least rejection of old and tried orthodoxy, and other great changes in the mental attitude of man, must of course affect in some way his attitude in things æsthetic. We look for reverses and we find them. Both in the class of music produced which includes the results of genius, and in the class of music accepted by the people, vast differences may be noted. Modern textbooks on harmony no longer insist on the old hard and fast rules which pedantry imposed and credulity accepted, but, like the *lingua* of beautiful, careless,