

the sorrows and aspirations of the human soul; the world of musical sound has deepened and expanded its own language for describing and penetrating into those secluded regions.

Historians of Music have pointed out that that century during which Exact Science was firmly established upon an independent basis, the seventeenth century, witnessed also the great revolution in the art of musical composition. "This period," says Zamminer,¹ "witnessed also the blossoming of an Art which has now like no other permeated all spheres of life, and has become a real requisite of civilization; Music, liberating itself in the seventeenth century from the more rigid rules of the older counter-point and from the limits of Church Song, rose to fuller life."

And similarly Parry² describes this great revolution in musical composition in terms which with little alteration might be applied to the evolution of contemporary Science.

It is not a little interesting to see how many persons who take a Rationalistic or even a Materialistic view of life, find recreation and consolation in listening to or performing those musical creations which have sprung from the soul of artists who lived in the spiritual world.

It is, however, possible to take a different view of the progress and development of human thought in recent times. Whilst admitting that the aspect of the world nowadays does not present to the thinking

¹ F. Zamminer 'Die Musik und die Musikalischen Instrumente,' Giessen, 1855.

² Sir H. Parry in the Introduction to the third volume of 'The Oxford History of Music,' 1902.