

Evidently the solution is incomplete until all the unknown quantities have been dealt with. Similarly, having concluded our æsthetical research from the objective standpoint, we must now review the whole subject from a subjective point of view.

Here the knowledge of data is scarce. Psychologists have theorised on the sense of Beauty, as they have on every other mystery of the soul, but the number of incontrovertible facts on which theories could be founded is singularly small. Nevertheless they seem to point to the conclusion that the sense of Beauty is nowise so universal as the sense of Truth. A sane mind, *whatever its degree of culture*, is always capable of understanding truth. Of course, we do not mean to say that a South Sea cannibal may understand Infinitesimal Calculus, but that his mind, if not diseased, has the power of grasping such truths as are within its reach. But a sane mind, *whatever its degree of culture*, does not seem to have *always* the power to grasp Beauty. More: men who have excelled in the knowledge of abstruse scientific truths are known to have been wholly or partly insensible even to the most elementary forms of natural and artistic beauty. Such extreme weakness, if not total absence, of æsthetical faculties is certainly due neither to abnormal development of the mind in other directions nor to uncongenial surroundings. The capacity of grasping at least the beauty of nature is often shown in childhood—a fair proof that the sense of Beauty is inborn. How could the cultivation of the mind deaden it? On the contrary, should not the exercise of the mental faculties rather sharpen it? On the other hand, we have already remarked that it is just such people as live among most congenial surroundings, in the very midst of nature, that have the dullest perception of Beauty.

In the light of these facts the presumption grows strong against the objective reality of Beauty. Shall we then conclude that it is only a will-o'-the-wisp of the human fancy? Assuredly not: subjective impressions cannot exist independently of objective realities, though the realities may be so deeply hidden behind the impressions as to evade our grasp. The objective realities of physical phenomena have been fathomed by modern Science; we know that length of light-waves is the objective reality underlying the subjective sensation of colour; we know that sound has no existence outside the sense of hearing—that, if animal life were to disappear, sound as such would disappear too, leaving behind only vibration of the air. But in metaphysical questions our knowledge of objective realities is so scanty that we are often tempted to mistake for them our subjective impressions. Nowhere is such false point of view more likely to deceive our vision than in æsthetical research. A series of irrefutable facts seems to prove beyond doubt the objective existence of Beauty as a free relation between the Individual and the Universal; is it not strange that another series of irrefutable facts should point to a contradictory conclusion? There must be an error somewhere in our reasoning. There is: we have unconsciously chosen a false point of view, and the wrong use of words has misled our ideas—an occurrence frequent enough in the history of science. Objective are the relations between the Individual and the Universal; but what we call Beauty is the subjective impression that some such relations produce in minds fit to receive them—just as light-waves are felt as colours by our eyes or air-waves as sound by our ears. Insensibility to some or all forms of Beauty seems to us to be analogous to partial or total colour blindness. Nor does the analogy end here: as the loss of one sense generally results in greater keenness of another—the acuity of hearing of the blind is proverbial—so the want of the sense of Beauty may be filled by the overgrowth of other qualities of mind, and insensibility to artistic influences be a condition, if not the cause, of keener perception of scientific truths.

This theory of Beauty, it must not be forgotten, is no more than a *hypothesis*; but it satisfies the conditions of a scientific hypothesis; it explains all known facts, and is in contradiction with none. It may be of value in pointing the way to knowledge; but, itself, is not knowledge.

Happily, the study of æsthetical phenomena and laws is independent of the definition of Beauty, as Geometry is independent of the definition of space, and Arithmetic of the definition of quantity. Henceforward we shall tread on firm ground, and the results of our researches will be free from uncertainty—as far as human science can be.

(To be continued.)

### The Musicians' Company.

The annual banquet of the Worshipful Company of Musicians was held on October 25th, at Stationers' Hall, the new Master, Mr. Clifford B. Edgar, D.L., J.P., Mus.Bac., B.Sc., occupying the chair. A large company was present, including the Earl of Shaftesbury, Lord Marchamley, Sir George Truscott, Sir Homewood Crawford, Sir Ernest Cooper, Sir Alexander Kennedy, Sir Frederick Bridge, Sir Herbert Marshall, Mr. Landon Ronald, Mr. S. Ernest Palmer, Dr. W. G. Alcock, Dr. T. L. Southgate, Dr. McNaught, and many others.

In proposing the toast of "The Worshipful Company of Musicians," coupled with the name of the new Master, Mr. W. P. Fuller, the immediate Past-Master, reviewed the principal events of the past twelve months, in the course of which the Company's Scholarships at the Guildhall School of Music had fallen vacant. They had now been filled up, and the holders would for three years enjoy the best tuition. These scholarships were due to the liberality of two of their distinguished Freeman—Mr. Andrew Carnegie and Mr. S. Ernest Palmer. A pleasing incident was the unveiling on July 31st by the Duchess of Abercorn of the window presented by the Company to the new Guildhall at Londonderry, to commemorate its past association with the Fishmongers' Company in the Plantation of Ulster. A new Trust had been accepted for apprenticing City choir-boys to musical instrument trades, and for this they had to thank Miss Alice Prendergast, who had given £500 to be invested for this purpose in memory of her brother, Mr. Arthur H. D. Prendergast, a Freeman of the Company. The details of the Trust were now under consideration, and it was hoped that this would prove to be the foundation of a much bigger scheme. An appreciative reference was made to the Livery Club. Once more they had to thank a generous donor, Mr. W. W. Cobbett, who had offered to contribute the funds for a proposal for supplying music to school orchestras. They all congratulated Alderman and Past-Master Cooper on the honour of Knighthood, which had been conferred upon him, and wished him and Lady Cooper many years of health and happiness. In introducing the new Master, Mr. Fuller said Mr. Edgar was known not only in the Company but outside it as an accomplished amateur musician. Commerce in the shape of the Royal Niger Company also claimed him, while he devoted a large portion of his time to civic and municipal matters. He had been three times Mayor of Richmond.

Mr. Edgar said that he esteemed it a high honour to respond on behalf of the Company. It had many things of which it had a right to be proud. There was its antiquity. Kings could confer charters on new bodies, but they could not confer antiquity. It might well be proud also of its connection with the Corporation of their ancient City. It was proud of its roll, on which figured nearly every British musician of eminence. The latest addition was the name of Mr. Landon Ronald, who had that evening been admitted a Hon. Freeman of the Company. They would find on it the names of those most beneficent benefactors to music, Andrew Carnegie and Ernest Palmer. He wished that there were a few more Carnegies and Palmers about. The Company was increasing in strength and unity, and so long as it continued to do that it would flourish root and branch.

Alderman Sir Ernest Cooper proposed the health of the new Hon. Freeman, Mr. Landon Ronald. The Musicians' Company, he said, was not a rich one, but then musicians were not rich people, possibly because they were always

so ready to give their time and talent for nothing. Their Company differed from others in one important respect, that whereas many of them represented decayed or vanished trades, their Company represented a living art—music. This, the most ancient of the arts, was still the universal language. Amateur musicians were proud to belong to the Company. It was eminently respectable, and that night to the names of Sir Alexander Mackenzie, Sir Hubert Parry, and Sir Charles Stanford, they had added the name of Mr. Landon Ronald, who was an able conductor, an admirable composer of melody—no small thing—and had earned their esteem as Principal of the Guildhall School of Music.

Mr. Landon Ronald remarked that this was the first honorary distinction that had fallen to his lot, and he supposed it was conferred upon him because of his services to British music, a subject upon which it was necessary to speak very carefully. His sympathies were all with the younger generation of composers who were struggling for recognition. Of course, it was quite impossible to perform, or give a hearing to, a quarter of the works that were being written to-day, but they—and he included his celebrated *confrère*, Sir Henry Wood—did all in their power to give a public hearing to the works of young English musicians. The latter had an infinitely better time than their predecessors. The struggles of the Mackenzies, of the Stanfords, of the Parrys was infinitely greater than those of the young man of to-day. Undoubtedly a good deal of that was due to the fact that there were many more orchestral concerts. In those days there was only one man whom they all looked to to show the goods in the window, and that was that great old man, Sir August Manns. The great academies, the Royal Academy of Music, the College of Music, the Guildhall School of Music, and that remarkably fine institution, the Ernest Palmer fund, had done much to spread the knowledge of the talent in our midst. A word of caution was, however, necessary to the young British musician. We are, comparatively speaking, a young musical nation. It is wonderful what progress the art had made during the last quarter of a century. Indeed, it seemed impossible to think that we could have great concerts, and great orchestras, and give programmes of British composition only. But that was no reason why the young composer should take up the attitude of the Suffragist, and threaten to break the windows of a conductor who placed on his programme the works of Beethoven and Schubert. He hoped never to see the day arrive in England when we would shut the door on foreign musicians or composers if they were great and good ones. He always remembered what Sir Arthur Sullivan had once said to him: "If two men, one a native and the other a foreigner, are after the same job, and they are both equal, then the home man should get it, but if the foreigner is the better of the two, then he must have it." There was as much talent here as there was abroad. In this century there was no talent or genius whose light was hidden under a bushel, and everyone got a chance. With the great institutions he had mentioned in our midst the education of English musicians was in absolutely safe hands, and the idea that an Englishman must go abroad for his musical education was a fallacy.

The toast of "The Guests" was proposed by Mr. C. L. Collard, and responded to by Lord Marchamley and Sir Alexander B. Kennedy.

During the evening the Company's silver medals were presented to Arthur Charlett Green, of the Royal Naval School of Music; to Student Leo Paul Bradley, L.R.A.M., of the Royal Military School of Music; and to John Ernest Hope, Mus.Bac., F.R.C.O., A.G.S.M., of the Guildhall School of Music.

A selection of vocal and instrumental music was rendered by Miss Lilian Stiles-Allen, Miss Nellie Walker, Mr. Alfred Steed, and Mr. Reginald Herbert (vocalists), and a quartet of strings, consisting of Mr. Herbert Templeman, Mr. George Stratton, Miss Nellie Riding, and Mr. John Francis. Mr. J. Ernest Hope played a pianoforte solo, and Miss Jenny Hyman was the accompanist.

## Miscellaneous Notes.

The Stock Exchange Orchestral and Choral Society met on the 20th ult. for the purpose of testifying their appreciation of Mr. Munro Davison's services as conductor of the choir, which post he recently resigned. The presentation took the form of an antique grandfather clock made by Mudge and Dutton in 1760. Mr. Richard Davies, who made the presentation, spoke in eulogistic terms of the work done by Mr. Munro Davison with the Stock Exchange Choir during his fourteen years' conductorship.

The syllabus of the Greenock Musical Association includes the following lectures and performances:—October 14th, "The Pianoforte Trio: with illustrations from the works of Mozart, Beethoven, Schubert, Schumann, and Brahms," by Mr. Robert Finnie M'Ewen, B.A. Cantab., assisted by Miss Bessie Spence (violinist), and Mr. David Millar Craig (violoncellist). October 28th, "Some Musical Instruments," with limelight illustrations, by Mr. George T. Pattman, F.R.C.O. November 11th, "An Appreciation of Richard Wagner," by Mr. Percy Harmon, F.R.C.O. The lecture will be illustrated with pianoforte illustrations arranged for four hands. December 9th, "Beethoven: the three Sonatas which mark the outstanding epochs in his development," with illustrations, by Mr. August Hyllested-Holme. January 13th, "A Talk about Choirs," by Mr. Hugh S. Robertson. January 27th, Chamber Concert, with explanatory remarks, by Mr. Frank Smith. February 10th, "The Music of Words," illustrated by readings, &c., by the Rev. J. Victor Logan; February 24th, "Mainzer, Hullah, Curwen," by Mr. James Gallie, Mus.B. Dunelm, F.E.I.S., F.I.S.C., A.T.C.L. March 11th, concert by the Glasgow Orpheus Choir; conductor, Mr. Hugh S. Robertson. March 24th, "Singing, a Tonic for the Body and for the Soul," by Mr. D. B. Johnstone.

The Central London Circle of the Home Music Study Union meet to-day (Saturday), at the Rehearsal Theatre, Maiden Lane, W.C. An address on "Modern Russian Music," will be given by Mrs. Corelli Green, A.R.C.M., with vocal and instrumental illustrations by the members, adopting the modern music course as set forth by Mons. Calvocoressi in *The Music Student*.

The first meeting of the fortieth session of the Musical Association will be held at Messrs. Novello's, on the 4th inst., when a paper will be read on "The Difficulties of Counterpoint," by Mr. Frederick Corder. The following is the synopsis:—Does strict counterpoint need modernising?—Is it a real thing or a mere convention?—Why do students learn it so badly?—If it is inadequate to their needs, how can it be bettered? A review of the points repellent to the modern mind and a suggestion for their improvement.—But who is to effect this? The annual dinner will be held at Frascati's on December 2nd, Dr. W. H. Cummings in the chair.

The Directors of the Royal Philharmonic Society send us an account of the programmes of the first three concerts of the season. The first, on November 4th, should make a brilliant opening to the season. Apart from the importance of the first production of Strauss' new "Festliches Præludium," the appearance of Mme. Kirkby Lunn and the performance of Lalo's Symphony Espagnole by Señor Manen should be of peculiar interest, for the impression made by him on his first appearance here will not have been forgotten. Music-lovers will look forward to a performance of the Fifth Symphony, with an orchestra of 150 players, whatever their opinion may be as to the wisdom of enlarged orchestras, and the use of double-wind is a specially interesting point. Similarly the performance of the Kaisermarsch should make a striking impression, while there is no doubt that Mr. Grainger's "Mock Morris," with