

of the universe took its rise. This was an idea of the Greek philosopher Pythagoras. (6th century, B. C.)

*Jarring atoms.* Atoms not yet brought into relation with each other. • Discordant atoms.

*Voice.* Words. *More than dead.* Because never alive. Or, because they were not yet harmonized.

*Cold and hot and moist and dry.* The ancients taught that all matter was made up of four elements, earth, air, fire and water, and the qualities dry, cold, hot, moist were associated with these respectively.

*The diapason closing full.* The harmony being complete. The *Notes on the Golden Treasury* suggests a comparison with Milton's *At a Solemn Music*.

Line 16. What passions are named in the succeeding verses, and what kind of music raises each?

*Jubal.* See Genesis iv, 21.

*Chorded shell.* The first musical instrument is said to have been made by stretching strings over a hollow shell. Read Lowell's poem *The Finding of the Lyre*.

What imitative lines or phrases do you find in the poem?

*Mortal alarms.* Calls to deadly combat.

*Discovers.* Not in the modern sense; more like uncovers. Makes known. Discuss the fitness of the adjectives applied to the various instruments. Notice the different metres and especially the changes in the fourth stanza.

*To mend the Choirs above.* To improve upon the music of heaven. What do you think of the writer's reverence and taste here?

Orpheus, the wonderful musician of Greek mythology, whose music drew wild beasts, and even rocks and trees, to follow him. See the song "Orpheus with his Lute" in Shakespeare's *Henry VIII*.

*Sequacious.* Following. An obsolete word.

*Bright Cecilia.* There was a tradition that she invented the organ, and that an angel came to listen to her music. There is a well known picture showing this.

*Raised the wonder higher.* What wonder? higher than what? With lines 55-64, compare 1 Thessalonians iv, 16, and Addison's hymn, "The Spacious Firmament on High."

"As the universe arose by the power of music so by music it shall be dissolved."

Show how the poem exalts the art of music, and is appropriate for the occasion.

Poems written, as this was, for a special occasion, are called occasional poems.

### NOTES ON SCHOOL READERS.

BY THE EDITOR.

No requests for notes on particular lessons are at hand, so this article will be devoted to some miscellaneous hints on using Books I and II.

#### MEMORY WORK.

New Brunswick Readers I and II contain little in the way of verse that is worth remembering. In Book I, there is nothing that I would have children commit to memory unless it were "The Mission of the Briars," which has a good rhythmical swing. In Book II, we have Lord Houghton's "Good Night and Good Morning," Tennyson's "Lullaby," Emerson's "The Mountain and the Squirrel," all good for children to learn.

The Nova Scotia readers are much richer. Stevenson's "Swing," Blake's "Piping Down the Valleys Wild," Christina Rossetti's "Alice," Lyly's "Song of the Fairies" are gems, and they are all in Book I. Children who memorize these, and the poems by Stevenson, Wordsworth, C. Rossetti, and Sir Walter Scott, in Book II, will have a standard of good poetry fixed in their minds.

There are so many seasonal poems that an appropriate one might be learned for each month; *i. e.*, August, The Rainbow; September, "The Golden Rod is Yellow;" October, October's Party; November, Indian Summer; December, Christmas Morning, The Night Before Christmas; January, Snow, The Wind and the Leaves; February, The Wind, The Ant and the Cricket; March, March, Nearly Ready; April, Spring, The Coming of Spring; May, Baby Seed Song, The Year's at the Spring; June, Who Stole the Bird's Nest, The Baby Swallow.

When children are learning a poem by any famous author, like Scott or Longfellow, be sure that they learn the author's name, and one or two facts about him, as for instance,