

In a cradle made for rocking,
That it might be rocked to lull him.

And she sang, the Suomi mother,
She the sweetest of all singers,
Sang of magic spells, of wonders.
Sang the songs the frost had taught her,
And the misty clouds had brought her,
Other songs the winds had whispered,
Waves had wafted, billows thundered.
Gay songs gave the merry song birds,
Sighing songs the sombre tree-tops.

And she sang, the Suomi mother,
She the sweetest of all singers
Sang the sweetest lullabies
To her little dovekin, floweret.

CHOREA.

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The names of St. Vitus' dance, the dance of St. John, Chorea minor, Chorea major, and Chorea germanorum have been used with varied meanings in regard to their significance. It appears that the Phrygian bacchantes in their wild worship were affected with violent automatic movements accompanied by more or less disturbance of consciousness, and it is certain that the sect of the Sufi in Persia, shortly after the origin of Mohammedanism were accustomed in their sacred ceremonies to pass into a condition of wild excitement with dancing muscular spasm and general convulsion. About the year 1000, a sect of the Sufi found numerous followers and imitators throughout Asia Minor, in Persia, Egypt, and Greece. In Christian countries the so-called dance of St. John was already at the time of the crusades, an observed custom. It was not until the outbreak in 1418, of a fresh epidemic of religious excitement in Strasburg that the term "dance of St. Veit" began to be greatly applied to these religious disorders, because during this outbreak the chief magistrate of Strasburg ordered those afflicted with the dancing mania to repair to the chapel of St. Vitus in Zatern, a village in Alsace, near Strasburg. The name St. Vitus appears to have had its origin from St. Veit, a boy who born in Sicily, suffered martyrdom in the year 303, during the persecution of Diocletian, and whose body was carried from place to place until finally buried in the cloister of Korvy. Paracelsus called these epidemics "Chorea sancti viti," and "chorea lasciva." The name St. Vitus' dance is the only point of affinity between the old religious dancing manias, and idiopathic chorea of the present day.