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POETS AND PRONUNCIATION.*

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IT would be absurd to expect that in a thousand consecutive couplets every rhyme should be perfect. The spirit which made the countryman vote against Aristides, because he was tired of hearing him called just, would rise in rebellion against a poet who uniformly rhymed with mathematical exactness. An occasional jolt or jar to a canoe floating down a tranquil stream is refreshing to its occupant. It makes him better appreciate the general smoothness of the motion.

"Chère Hylas, Je suis las De l'escrime De la rime.	Tous ses traits Sans attraits M'evertuent Et me tuent ;"
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sighed a Frenchman, wearied by unchanging sweetness.

Even were this yearning for the spice of variety less widespread than

it is, it would yet be undesirable that an inexorable law should abolish moderate poetic license in regard to rhymes. It would be lamentable indeed if

"Tyrannic rhyme, that cramps to equal
 chime
 The gay, the soft, the florid, and sublime,"

were so cruel a tyrant as to force poets to suppress every grand conceit, and every beautiful expression, which they could not introduce without a slight imperfection in assonance. The gratified fancy soothes the offended ear of the critic as he reads such a couplet as,

"O'er her warm cheek and rising bosom
move
 The bloom of young desire and purple
 light of love."

But this right of making exceptions to the rule carries with it a grave responsibility. An incorrect rhyme in a striking distich, especially in one destined to become a familiar quota-

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