

is insisted that it leads authors out of the course of their thoughts, that it distorts all attempts at true expression, that it twists all senses from their original intention, that it wrests syllables from their true pronunciation, that it couples a system of padding, or using extra and unmeaning words to supply the needed sounds, and that it encourages a sing-song style of reading. Ben Jonson sums up these arguments in his denunciation of rhyme and of its inventor :

Rhyme the rack of finest wits
That expresseth but by fits
True conceit ;
Spoiling senses of their treasure,
Cozening judgment with a measure
But false weight ;
Wresting words from their true calling,
Propping verse for fear of falling
To the ground ;
Joining syllables, drowning letters,
Fastening vowels, as with fetters
They were bound ;
Soon as lazy thou wert known,
All good poetry hence was flown,
And art banished,
For a thousand years together
All Parnassus' green did wither,
And wit vanished.

• • • • •
He that first invented thee,
May his joints tormented be,
Cramp'd forever ;

Still may syllables jar with thee,
Still may reason war with rhyme,
Resting never !
May his sense, when it would meet
The cold tremor in his feet
Grow unsunder,
And his title be long fool,
That, in rearing such a school,
Was the founder.

But all these are objections, not so much against rhyme, as against the careless use of it. It must be the work of the poet to obtain the best effects of rhyme, and at the same time avoid these faults. It should be entirely subservient to sense and expression ; and in reading, should be noticed only as a subtle undertone of harmony. True pronunciation should be preserved. The conventional rhymes of Pope and Dryden, such as breathe with breath, ease with increase, constrain with restrain, said with laid, door with poor, etc., are worse, I think, than no rhymes at all, notwithstanding that Walker, in the Rhyming Dictionary, excuses and even partially commends them. But when artistically used, rhyme becomes one of the choicest decorations of literature.—*From Putnam's Magazine for May, 1869.*

SOME ESSENTIALS.

BY J. O. M., MADOC.

IN these days of educational progress we of Ontario may truly be said to be method mad. We have advanced so far, and have outstripped so many in the struggle for first place, that to halt for a moment, even for the performance of necessary ablutions, is now considered the height of folly. True, we have not made the pace so fast and furious without accumulating a considerable amount of mud ; but this is of small moment so

that our Programme of Studies be revised continually, our methods of Factoring be *comme il faut*, and our Tests be sufficiently severe to terrify the mind of youth. Young and inexperienced teachers are constantly reminded that they must proceed from the known to the unknown : when we have mastered the next difficulty in methods, it will be quite in order to proceed from the unknown to the unknowable.