

against the barbarity of rhyme, and strongly recommends to his countrymen a total ejection of this Gothic ornament. He enforced his precept by his own example, and translated all Aristotle's quotations from Homer and Euripides into verse without rhyme.

In the sixteenth century, a writer named Campion published a treatise denying the utility of rhyme, and proposing certain metres without rhyme appropriate for various subjects. Here is a stanza of one of the best examples, suitable he says, to express any amorous conceit:

Rose-cheeked Laura came! Sing thou smoothly with thy beauties Silent music, either sweetly grating.

It might be interesting, if there were space, to give examples in juxtaposition of all the metres which have been used in our language without rhyme, such as in Southey's Thalaba, Collins' Ode to Evening, Shelley's Queen Mab, Longfellow's Evangeline and Hiawatha, etc.

Hear, my beloved, an old Ovidian story. High and embosomed in congregate laurels Glimmered a temple upon a breezy headland: In the dim distance, amid the eke-by-billows, Rose a fair island: the God of locks had placed it. From the far shores of the bleak resounding island, Off by the moonlight a little boat came floating. Came to the sea-cave beneath the breezy headland, Where, amid myrtles, a pathway stole in mazes. Up to the groves of the high embosomed temple. There, in a thicket of dedicated roses, Off did a princess, as lovely as a vision, Pouring her soul to the son of Cytherea. Pray him to hover about the light canoe-beat, And with invisible pilotage to guide it.

Lyrical verses are common without as well as with rhyme, in the Spanish and Italian. The French have been generally unsuccessful in any verse which dispenses with rhyme. A number of attempts were made to introduce the rules of Latin prosody. A writer named Mousset, in the first part of the sixteenth century, translated the Iliad and Odyssey in this manner; but the work has been lost. In 1556, the poet Jodelle wrote some works in hexameters and pentameters. Near the close of the eighteenth century, the cabinet minister, Turgot, following up the unsuccessful efforts of the poets of the Renaissance, translated portions of the Iliad in hexameters, but only printed a dozen copies of his work. It was afterwards republished, however. A French poem in blank verse, called the "Sylvandine," or the Living Dead, was published in 1625. In 1826, some of the plays of Shakespeare were translated by an author of Marseilles, Brunier, in which the writer gave blank verse, prose, and rhyme as in the original.

The ex-King of Holland, Louis Bonaparte, father of the present French Emperor, published, in Florence, in 1827, a treatise on poetry, in which he proposed a new system of versification. It was not, however, adopted by any one else.

It has gone into an axiom that rhyme is likely to war with reason. It 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: Wrestling words from their true calling, Propping verse for fear of falling To the ground: Joining syllables, drawing letters, Fastening vowels, as with letters 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 war with thee, Still may reason war with rhyme, Resting never! May his sense, when it would meet The cold tremor in his feet Grow unsonder, 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, 1862.

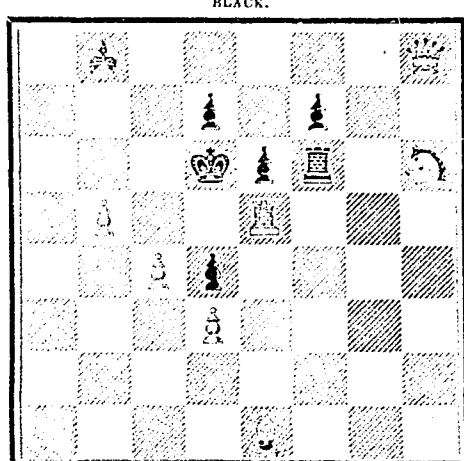
OUR CHESS COLUMN.

We desire to call the attention of our chess readers to Game 577th in our Column this week. It is a singular example of the glorious uncertainty of chess. By a remarkable oversight in a game, White was defeated at a moment when his chances of winning were very promising to say the least of them. This was not all, however. This slip of White's, in causing him to lose a game, had a great effect upon the final results of one of the most important chess contests of the day. In proof of this, we must call attention to the remarks at the head of the game above mentioned. Well may it be said that a competitor's standing at the end of a tournament does not, to any great extent, determine his skill when compared with that of others with whom he has been contesting. It is only after a long series of games between any two or more competitors that we may be able fairly to estimate their comparative merits.

By the remarks which appear in some of the Chess Columns of the day we are led to conclude that Mr. Steinitz's grievances, as expressed in a letter which he has published lately, will not meet with much sympathy from chessplayers generally, and that the feeling on all sides will be that the discussion of matters relating to the management of tournaments after they are finished is a very useless proceeding.

A concluding point to be noticed in connection with the International Tournament, is Steinitz's challenge to Zukertort which naturally arises out of it. We are sure it will not be Dr. Zukertort's fault if this match does not come off next year. But we regret to see attempts made in certain quarters, even by Mr. Steinitz himself, to deprive Zukertort of his well-earned pleasure trip by insisting that he is to be at Steinitz's beck and call until the match has been played. Dr. Zukertort has been ordered by his physicians to abstain for some time from the labor of match play; but this need not prevent his enjoying his Trans-Atlantic holiday among the Chess Clubs of Canada and the United States. Steinitz himself does not want to play at once, but in six months time; let him wait, therefore, the few additional months which the globe-trotting expedition demands, and let the match be made up immediately on Zukertort's return. Two months' notice is quite sufficient for such a match; in a month the stakes would be covered in London, where neither player will want backers, and another month might be allowed for the necessary training.—British Chess Magazine.

PROBLEM NO. 150. BY C. KONDLIK.



WHITE.—8 pieces. White to play and mate in two moves.

SOLUTION OF PROBLEM NO. 148.

White. 1 R to Q Kt 4 2 Mates acc. Black. 1 Any In Problem No. 146, the White P at White's K R 4 is useless. It was not in the diagram sent by the composer for publication.

GAME 577TH.

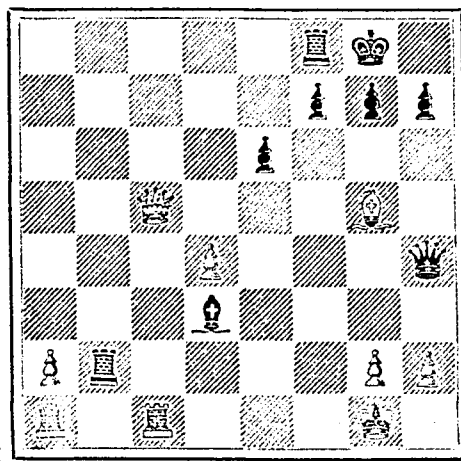
COUNTIES' CHESS ASSOCIATION.

(A special interest attached to the following game. If Ranken won, Thorold would have been out of the contest, Ranken and Cook both being half a point above him. If Thorold won, he became the winner in the first section. If he drew, Cook and he would have had to play off a tie for the first and second places in the section.)

(Fianchetto Opening.)

White.—(Mr. Ranken.) 1 P to K 4 2 P to Q 4 3 B to Q 3 4 B to K 3 (a) 5 K Kt to R 3 (b) 6 Kt to Q 2 7 P to Q B 3 8 Q to K 2 9 P takes P 10 Castles (K R) 11 Q takes Kt 12 K R to Q B sq (d) 13 Q to K 3 14 P to B 3 15 Kt to Q B 4 16 Kt to K 5 17 P takes P 18 Kt takes B 19 Kt takes B 20 Q takes P (e) 21 Kt to B 2 22 Kt takes Kt 23 Q takes P 24 Q to B 5 25 B to Kt 5 (g) Black.—(Mr. Thorold.) 1 P to Q Kt 3 2 B to Kt 2 3 P to K 3 4 B to K 2 5 Kt to K B 3 6 Kt to R 3 7 P to B 4 8 P takes P 9 Kt to Q Kt 5 (c) 10 Kt takes B 11 P to Q R 4 12 B to R 3 13 B to Kt 5 14 Castles 15 P to Q 4 16 P takes P 17 Kt takes P 18 Q to R 5 19 P takes Kt 20 Kt to Q B 4 (f) 21 Kt to Q 5 22 B takes Kt 23 Q R to Kt sq 24 R takes P

BLACK.—(Thorold.)



WHITE.—(Ranken.) And Black mates in two.

NOTES.

- (a) One of the best methods of meeting the Fianchetto. (b) We are doubtful about this move. (c) A harassing move for White. (d) To save the loss of the exchange. (e) At this point we certainly prefer White's game. (f) A pretty move. (g) An extraordinary oversight in a match game. White forgot the Bishop guarded B 2. Had it not been for the Black power of attack at the moment, Black would have lost his Queen or been mated. If the White Queen had been played to B 3, Black it seems to us could have drawn by R takes P ch, K takes R, Q to Kt 5 ch, K to B 2, Q to R 5 ch, and draws by perpetual check, and apart from the mate, Black it seems to us, had also this resource—Glasgow Herald.

INTERNATIONAL TOURNAMENT.

GAME 578TH.

Played in the International Tournament between Messrs. Mason and Steinitz.

(Ray Lopez.)

WHITE.—(Mason.) 1 P to K 4 2 K Kt to B 3 3 B to Kt 5 4 B to R 4 5 P to Q 4 6 Kt takes P 7 Q takes Kt 8 B to K 3 9 B to Kt 3 10 P to Q B 3 11 Castles 12 B to B 2 13 P to K B 4 Black.—(Steinitz.) 1 P to K 4 2 Q Kt to B 3 3 P to Q R 3 4 K Kt to K 2 5 P takes P 6 Kt takes Kt 7 Kt to B 3 8 P to Q Kt 4 9 P to Q 3 10 B to K 2 11 B to K 3 12 Castles The critical position is now arrived at, and Black proceeded with 13 P to Q 4 14 R to Q sq 15 P to K 5 16 P to Q Kt 3 17 Q to Kt 3 18 P to B 5 The move that Mason overlooked, 19 Q to Kt 4 20 P to Q R 4 21 P takes R P And Black finally won through his Pawn majority.—Philadelphia Times.

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