

ing chaplain. When Dr. Barrow had taken his bachelor's degree, he presented himself to the bishop's chaplain, who, with stern visage, asked: "Quid est fides?" (What is faith?) "Quod non vides." (What thou dost not see), replied Barrow, promptly. The chaplain, somewhat disconcerted, asked still more sternly, "Quid est spes?" (What is hope?) "Magna res." (A great thing), answered Barrow. If the slang phrase "a big thing" had been prevalent at that time, so as to suggest itself as the first interpretation, that answer would probably have been sufficient. But the answer being quite respectful and apt, the chaplain kept on. "Quid est charitas?" (What is charity?) "Magna raritas." (A great rarity), replied Barrow. The reverend examiner, feeling his dignity somewhat wounded, went to the bishop and related the rhyming answers of the young Cantab, concluding by saying that his name was Barrow, and that he was of Trinity College, Cambridge. "Then," said the bishop, who knew Barrow, "ask him no more questions; for he is much better qualified to examine us, than we him."

Early Anglo-Saxon poetry is without rhyme until the ninth or tenth century. One of the first poems with final rhyme in the Gothic dialect is "Olfrid's Evangely," written in Frankish, about 870. The Italian poets early employed rhyme. It is used in Dante's "Divina Comedia," but Longfellow has deemed it essential in a correct translation to throw off its fetters.

Puttenham thinks that rhyme comes by nature. The capacity to write good rhymes is certainly not innate in all men, but possibly the pleasure in them is a common gift to humanity. We all remember the delight which our dawning intellects experienced in the reiteration of similar sounds, such as in the words "Teeter-tawter, milk

and water," accompanied by a concurrent motion at the end of a limb or of a well-balanced plank. I have a vivid recollection of the satisfaction with which I heard the following riddle:

As I went out I saw heldum-beldum,
Tearing down the world of wigdum-wagdum.
I sent out hanus-skanus to scare away he-
dum-beldum,
Tearing down the world of wigdum-wagdum.

In this astute production, heldum-beldum means a pig, hanus-skanus a dog, and the world of wigdum-wagdum a corn-field.

The proverbs longest remembered are those with rhyme or alliteration. Furthermore, the common classes, in coining or adopting words, have shown a remarkable predilection for rhyme. Notice such words and phrases as tip-top, pell-mell, helter-skelter, harum-skarum, tittle-tattle, nan-by-pamby, clap-trap, hodge-podge, hob-goblin, bow-wow, tee-hee (a laugh), chit-chat, pow-wow, chow-chow, do-do, so-so, hubbub, hurdy-gurdy, hurly-burly, big-wig, big-bug, shilly-shally, higgledy-piggledy, flim-flam, hum-drum, fiddle-faddle, tit for tat, ding-dong, rub-a-dub, nick-nack, etc. Many of these, of course, are onomatopoeic. There is also a fondness for such phrases as nisi-prius, nolens-volens, will he, nil he; the first two of which are often pronounced by the masses nis-priz and nolus-bolus. Tilletson says the words hocus-pocus are probably a corruption of *hoc est corpus*, "by way of ridiculous imitation of the priests of the Church of Rome in their trick of Transubstantiation." In provincial English dialects, "giff-gaff" means unpremeditated talk; "muckson up to the huckson," means dirty up to the knuckles; "nought that's aught" means good for nothing; "gad-bad" means very ill; "riff-raff" means low people or refuse; "hugger-nugger" means peevish or cross-grained. Spenser has this passage: