

Boston publishers?), makes "are" rhyme with "care." The same poet is also guilty of the following :

"They (ears) fell so fast that, to hide my grief,

I borrowed my neighbour's handkerchief," which he puts in the mouth of a thief, it is true, but not of a thief who is speaking his native tongue, or, in other words, "slinging slang." In Mrs. Browning's "Confessions," "creature" rhymes with "nature." The subject of "Confessions" is very solemn, and it is therefore unfortunate that this distorted rhyme should suggest anything so profane as "a drop of the crathur," the phrase in which we most frequently hear the distortion. None of the passages referred to in this paragraph have become familiar quotations, or even "elegant extracts," and the evil effects of bad example in them are accordingly reduced. Yet it is possible that some ignorant readers have been confirmed in their ignorance by every one of them, except the last, for few Irishmen who could be misled thereby can read at all.

A more mischievous rhyme is the following, both from the extreme popularity of "Locksley Hall," where it occurs, and from the frequency of the mispronunciation of "one" among respectable, though semi-educated, citizens of the United States :

"I, that rather he d it better men should  
perish one by *one*

Than that earth should stand at gaze, like  
Joshua's moon in *Ajaron*."

Mrs. Hemans has another common error in this frequently quoted passage :

"Eve for glad meetings round the joyous  
*hearth* ;

Night for the dreams of sleep, the voice  
of prayer ;

But all for thee, thou mightiest of the  
*earth*."

What the geographical home of the impropriety may be, I cannot say ; but no one can travel long in English-

speaking countries without meeting persons who articulate "pour" and "tour" as if they were spelt *power* and *tower*. Probably each of these mistakes is imbedded in and preserved by several false rhymes. I recall two : the former from "Marmion ;" the latter, I think, from Beattie's "Minstrel :

"And shout of loud defiance *pours*,  
And shakes his gauntlet at the *towers*."

"Deep mourns the turtle in sequented  
*bower*,  
And the lark carols clear from her aerial  
*tour*."

In one poem Mrs. Browning makes "look," in another "took," the companion rhyme of "struck"—an inelegance the worst of which is that it irresistibly reminds the reader, in either case, of a somewhat quaint Hibernicism. The same poetess, in a line of her "Duchess Mary," which has an unfortunate tendency to fasten itself upon the memory—

"He would wed with his *betrotted*, an she  
loved him, and she *locthed*"—

and, in at least one other place, countenances a peculiarity of some educated people. Whether she shared it herself or not, it is impossible to guess, for she plays unusually fast and loose with the laws of rhyme. Thus, in one triplet of her "Vision of Poets," she has "flowings," "bowings," and "poems ;" in another "strown," "soon," and "town ;" in another "took," "struck," and "woke ;" in another "lull," "wonderful," and "rule," besides other startlingly false assonances. One stanza in the same poem reads :

"Its lifeless shadow lies *oblique*  
Up on the p ol—where, javelin-like,  
The star-rays quiver while they strike."

The uncommon pronunciation of the italicized word, suggested here, would probably be still more uncommon had not Tennyson added his sanction of it to Mrs. Browning's :