

"Have" Rimes.

A correspondent wants to know if "a newspaper poet" is justified in making "have" rime with "grave."

If the rimes are the only marks of poetry in this newspaper poet's productions (and such is often the case), I should say that not only was he not justified in making this rime but that it is a misdemeanour for him to make any rime whatever.

But such questions are often asked about the rimes used by real poets, and in these cases it is important to distinguish between what rimes really are and what some folks imagine they ought to be. These dogmatists are welcome to stand, whip in hand, over the prostrate bodies of poetasters and poetasterlings; but, in the presence of poets, the rime-theorist should take off his hat and learn the laws of rime from the makers and masters thereof. Let's try it with the "have-grave" case. When Chaucer wrote in his *Knight's Tale*,

"What is this world? What asketh men to have?

Now with his love, now in his colde grave,"

the end words formed as perfect a rime as "navy" and "grave" do now. But this had ceased to be true for the spoken language long before Tennyson wrote:

"The wish, that of the living whole
No life may fail beyond the grave,
Derives it not from what we have
The likest God within the soul?"

Some would call this an "eye" rime, the text-books are kind enough to permit it as "allowable!"

But let us get back to the facts, and see what authority there is for this rime among the poets who flourished between him who wrote *The Legend of Good Women* in the fourteenth century and him who wrote *A Dream of Fair Women* in the nineteenth. There is room for only a few bits of evidence.

In the *Faerie Queene* I, 9, 40, Spenser makes "have" rime with "crave," "wave," and "grave." Shakespeare makes the sons of Cymbeline finish their dirge over Imogen with

"Quiet consummation have
And renowned be thy grave."

In Milton's sonnet to the memory of his second wife, he rimes "have" with "grave" "gave" and "save." In Dryden's *Hind and Panther*, "have" rimes with "save" and "grave." In a hurried look through Pope I can't find "have" and "grave" coming together in a couplet, but he makes "have" rime with "knave" "gave" "slave" "crave" and "wave." One more instance is all that can be squeezed into this sheet. In the last stanza of *The Lay of Poor Louise* we find Scott riming "have" with "crave" "stave," and "grave."

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Color Lessons.

By MRS. S. BARRY PATTERSON.

Red is a favorite word in early reading lessons. "*A red cap*," "*a red top*," "*a red hat*," etc., seem to fit the case exactly. They are familiar every day words, and they fulfil certain other desired conditions, being easy, and having the short vowel sound. But a word may be familiar to the ear and yet that word may fail to bring up any clear mental picture. Has the child, for instance, any distinct notion of red? The fact that he hears the word frequently does not prove that he knows the color. He may even use it correctly at times himself and still have no exact idea of its meaning. Instances are not uncommon which show that the color may be known in connection with one certain object, and not be recognized in another. A familiar red dress, or a red ball, may be correctly named, when braid of the same color on a new coat will be called *blue*.

Such cases may seem discouraging at first, and one may begin to suspect color-blindness; but in the great majority of instances these mistakes are due merely to a weak, undeveloped sense of color, which a little care and patience can stimulate and strengthen. It is not improbable that the majority of cases of so-called color-blindness in adults may be due to lack of training in early life. In many such cases the difficulty is not in distinguishing one color from another, but in giving the correct name to each color. As far as the business world is concerned the one defect is as fatal as the other; the merchant, the sailor, the painter, the chemist, the railway official,—each must recognize and name correctly at least the leading colors if he would make a success of his work.

One serious obstacle in the way of color teaching is the lack of certain universally recognized standards; there are reds many and greens many, and there is a need for something to lay one's hand on, saying, "This is *red*," all the others, so-called, are but deviations in one form or another from what you see here," and so with orange, yellow, green, blue, and violet. Then again the indiscriminate use, in common conversation, of words denoting color, such as *tint*, *shade*, *hue*, etc., only adds to the confusion of thought.*

* "Paper and Scissors in the Schoolroom," by Emily A. Weaver (25c) "Color in the Kindergarten" (25c) and Bradley's *Sample Color Book* (5c) are inexpensive little books which give excellent help to teachers in the matter. The former gives minute directions for paper-folding. These books are published by Milton Bradley Co., Springfield, Mass., and can be had from their agents, Selby & Co., 23 Richmond Street, W. Toronto. Material required can be had from the same firm. If folding paper is desired for the purpose of color-teaching, it will be necessary to order coated papers (20c per 100 squares). A cheaper grade of paper known as *engine-colored paper* (12c per 100 squares) can be had, very suitable for folding, but not for systematic lessons on color.