WHEEL AND WHOA.

THE FAIR EQUESTRIENNE—

Dear me, just see that girl ! how bold
And ' mannish,' too !
The wheel's a craze that cannot hold,
I think, don't you ?

HER ESCORT—

Believe it ? Why, of course !
Besides, the wheel is common, cheap—
You know, yourself, it costs to keep,
To own a horse.

THE FAIR CYCLIST—

Horseback riding's out of date ;
The wheel's the thing. Besides, I hate
A girl that only goes
Out riding just to show her clothes.

THE GOLF STOCKINGS—

Yes ; I fear the poor old horse
For work or pleasure's had his day,
The trolley and the bike, of course,
Take up his place. They're here to stay.

THE FAIR EQUESTRIENNE—
Just as you say, cheap people, clerks—
I'm sure she works
At Lacy's.
I wouldn't dare,
While on the path, to call out, ' Cash !'
For fear she'd lose her balance there
And come down with a crash.

HER ESCORT—
Ha ! Ha ! To call out ' Cash !'
As you say, 'd be very rash.

THE FAIR CYCLIST
You know, behind these pinchbeck swells,
We cyclers fear to ring our bells ;
A single tap, each old car-horse
Would stop at once his headlong course.
But still they'd start again, quite nice,
If you would tap the bell hard, twice.

THE GOLF STOCKINGS—
Ha ! Ha ! Say, that's a sell,
To stop and start 'em by the bell !

*   *   *   *   *   *

And so the conversational hum
Keeps up like this, infinitum.

POETRY AND RHYME.

THE very best dictionaries do not give us an exhaustive or complete definition of poetry. Here, for example, is the way in which the Century Dictionary deals with poetry. It defines it as ' That one of the fine arts which addresses itself to the feelings and the imagination by the instrumentality of musical and moving words ; the art which has for its object the exciting of intellectual pleasures by means of vivid, imaginative, passionate and inspiriting language, usually, though not necessarily, arranged in the form of measured verse or numbers.'

The very length of this attempted definition shows its inadequacy, for a thing that is definable may always be stated in brief, equivalent terms, without the necessity of writing an essay on the subject. Poetry is like an abstract quality, indefinable, except by a series of illustrations in which the poetic and non-poetic are contrasted, and the difference between pathos and bathos made self-evident—but that is not definition.

As to rhyme, the case is very different. The rules of rhyme are established as strictly as the rule of three or the multiplication table. There are but two allowable kinds of rhyme, the rhyme to the ear, which is legitimate, and the rhyme to the eye, which is, as the Scotch would say, born on the wrong side of the blanket. The one appeals to the innate poetic sense of the reader, the other to his knowledge of archaic forms and of a literature when pronunciation was very different from that of to-day.

One illustration will suffice to show the difference between ancient rhymes and modern. Alexander Pope, in the ' Rape of the Lock,' wrote this couplet, which seems barbarous to modern ears :

'Here, thou, great Anna! whom three realms obey.
Dost sometimes take counsel, and sometimes tea.'

A modern poet who should rhyme ' obey ' to ' tea ' would be laughed out of court ; yet in Pope's time the rhyme was a perfect one to the ear, for it is clear that the word ' tea ' was pronounced ' tay.' Pope's quick ear could never have been at fault on a question of that kind.

Poetry does not necessarily involve rhyme, but the most popular and best remembered poetry of the English language is framed in rhyme. The assonance of syllables is so pleasing to the ear that the ordinary reader and lover of poetry prefers it to blank verse ; and while it is undoubtedly true that much rhyme is very far from being poetry, it is equally true that the best-known and best-loved poems in the English language are those which are couched in perfect metrical form and have borrowed the aid of rhyme to carry out the expression of the writer's ideas. Rhyme, in other words, at least in English poetry, is an invaluable aid and ancillary to the poet who has the ambition to popularize his work.

ENGLISH AND ROMAN CATHOLIC CHURCHES, PATEA.