

pronounced of all consonants (as the infantile *mamma* will testify), and the most impossible to cheat the ear of by any system of sliding—in the case of the *m*, I should be driven to reply that, to the best of my belief, the prosodists did the thing, because they had a fancy for doing it, and wished to see how funny it would look after it was done. The thinking reader will perceive that, from the great facility with which *em* may be enunciated, it is admirably suited to form one of the rapid short syllables in the bastard dactyl (pulverem O); but because the books had no conception of a bastard dactyl, they knocked it on the head at once—by cutting off its tail!

Let me now give a specimen of the true scansion of another Horatian measure—embodying an instance of proper elision.

Integer | vitæ | scelerisque | purus |
_{2 2 3 3 3}
 Non eget | Mauri | jaculis ne | que arcu |
_{2 2 3 3 3}
 Nec vene | natis | grvida sa | gittis
_{2 2 3 3 3}
 Fusce pha | retrâ.
_{2 2}

Here the regular recurrence of the bastard dactyl gives great animation to the rhythm. The *e* before the *a* in *que arcu*, is, almost of sheer necessity, cut off—that is to say, run into the *a* so as to preserve the spondee. But even this license it would have been better not to take.

Had I space, nothing would afford me greater pleasure than to proceed with the scansion of *all* the ancient rhythms, and to show how easily, by the help of common-sense, the intended music of each and all can be rendered instantaneously apparent. But I have already overstepped my limits, and must bring this paper to an end.