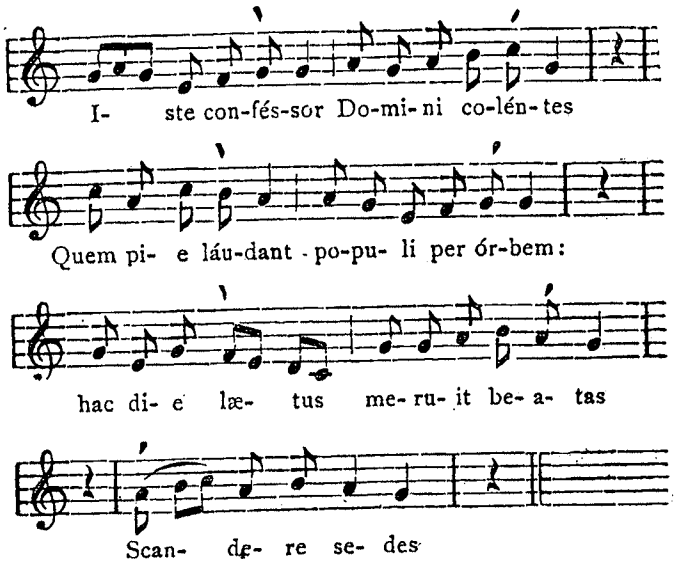


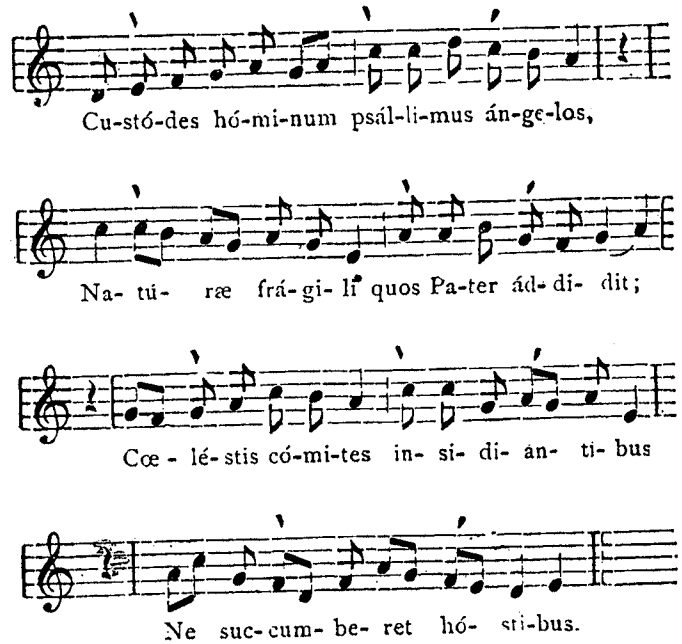
Other hymns of the same metre are: *Bella dum láte—Christe sanctórum—Gloriam sácrae—Omnis expértem—Saepe dum Christi—Sedibus cóeli—Ut queant laxis.*

(d) *The Asclepiad Verse Metre.*

We limit ourselves here also to the demonstration of the rhythm:

Custodes hominum psallimus angelos,
Naturæ fragili quos Pater addidit
Cœlestis comites, insidiantibus
Ne succumberet hostibus.

The first three lines have three accents each—a weak accent upon the second and seventh syllable and the chief accent upon the tenth. The first half of the line concludes with the sixth syllable, which must be noticeable in the chanting. In the last verse the chief accent must be placed upon the sixth syllable.



Other hymns of this metre are: *Sacris solemniis—Te Joséph celebrent—Festivis resonent—Martinae celebri.*

The Elision.

In classical Latin poetry the custom prevails to drop the last vowel of a word if the following word commences with a vowel. The necessity of following