ON ANGLO-SAXON METRE,

From the standpoint of

MODERN ENGLISH METRE.

Submitted to the Faculty of the University of Virginia in candidacy for the Degree of Doctor of Philosophy

by Edwin B. Setzler.

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Chapter I.

On English Metre.

(To be completed).

Books of Reference.

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Sweet's "Anglo Saxon Reader" - Oxford, 1894.

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~~Three volumes~~"Der Bibliothek Angelsachsischen Poesie" von Grein-Wulker - Leipzig, 1897.

Harrison and Sharp's "Beowulf" - Ginn and Co., Boston, 1895.

tions of each of these by a numerous ~~scholars~~ multitude of students of varying reputation and ~~German scholars of varying ability~~ scholarship, it would be a herculean task to ~~of all of these diverse theories~~ unravel the thread of truth from this confused perplexing tan- ~~that which seems to be most in ac~~ gle of conflicting theories. Happily we are not ~~bound with the facts and that which~~ entirely at the mercy of the theorist in ~~the~~ deter- ~~best explains the actual phenomena~~ ming the principles of Anglo Saxon versification. ~~is the one promulgated by Prof Edward~~ We have the test of the actual facts to which we can subject them all; and the theory which best accords with the facts* (over) ~~seeverd~~ in an article entitled Zur ~~Ihr~~ Ryl Rhythmik des Germanischen Alliterationsverses" which appeared in Volumes X (1885) and XII (1887) of Paul and Braune's "Beitrage der Deutschen Sprache und Literatur", ~~in 1889~~; and also in his "Altgermanische Metrik", published in 1893.

This theory, with slight modifications in perhaps not very important particulars, is that which has been adopted in this discussion.

It is unnecessary to repeat in this chapter what has already been fully ~~said~~ in Chapter I ~~said~~ of the historical connection of Anglo Saxon poetry with later English poetry. The connection is direct and essential. The same ~~governing~~ fundamental principle — the principle of accentuation for marking the feet without

* — Which ~~is~~ explains all the phenomena is, in our opinion, that promulgated by Prof. Eduard Sievers

regard (within certain limitations) to the fixed number of syllables — operates in both; though, of course, not under exactly the same restrictions. Prof. Sweet says that the fact that the word-stress as well as the sentence-stress is rigorously observed, "proves that all English poetry must have been recited not sung". While this is true it must not be forgotten that the recitation was a rhythmical recitation, frequently accompanied by some musical instrument; that, as is the case with all rude peoples, they emphasized the rhythm, at the expense of the sense, if need be. The frequent recurrence of alliteration, marking the rhythmic periods, is additional evidence of the importance they attached to the rhythm. Some of their phrase even, approximates the rhythm of modern poetry.

The relations of the rhythm of Anglo Saxon poetry to the rhythm of modern English poetry might be compared to the relation of the rhythm of

word to a fixed number of syllables — operates in both; though, of course, not under exactly the same restrictions. Prof. Sweet says that the fact that the word-stress as well as the sentence-stress is rigorously observed, "proves that Old English poetry must have been recited, not sung". While this is true it must not be forgotten that the recitation was a rhythmical recitation, frequently accompanied by some musical instrument, that, as is the case with all rude peoples, they emphasized the rhythm, at the expense of the sense, if need be. The frequent recurrence of alliteration, marking the rhythmic periods, is additional evidence of the importance they attached to the rhythm. Some of their phrase even, approximates the rhythm of modern poetry.

The relation of the rhythm of Anglo Saxon poetry to the rhythm of modern English poetry might be compared to the relation of the rhythm of our nursery rhymes and folk songs to the rhythm of the poetry of Tennyson or Milton. Hence, if we can profitably study

Chapter II.

~~If there~~ Anglo Saxon Metre. 1.

If there is such diversity of opinion (as we noted in Chapter I) ~~as we have noted in Chapter I,~~ among scholars with regard to the fundamental principles of modern English versification, ~~as we have noted in Chapter I,~~ we need not be surprised to find ~~as little~~ some confusion ~~lack of unanimity~~ in the various theories of Anglo Saxon prosody. English poetry is a subject with which every scholar is familiar. Anglo Saxon poetry is a subject ~~with~~ of which some who even attempt to write text books on ~~Anglo Saxon~~ English metre are profoundly ignorant.

Did the scope of this discussion permit, it would be interesting to examine some of the various theories that have been ~~maintained~~ advanced. ~~Some have gone so far as to maintain that~~ ~~Some like Tyrwhitt~~ ~~Tyrwhitt~~* ~~have been unable~~ ~~been cited by Panier as being una-~~ some scholars, like Tyrhwitt* (over) have been unable to perceive any rythm at all ~~or even alliteration~~, in Anglo Saxon poetry. Dr. Guest*, in his great work on "English Rythms",

* (put at bottom of page, as foot-note) Lanier is authority for the statement that ~~He says as quoted by Lanier, I have been~~ Byrhwitt "could see no rythm at all in Anglo ~~unable to perceive any rythm at all—or ev~~ Saxon poetry, nor even its alliteration!"

takes the position that there is not to be found "the slightest trace of temporal rythm" in the Anglo Saxon poems. Prof. Sickes thought that Anglo Saxon verse was governed by the laws of classic quantity. Prof. Sweet (following Sievers) expresses the opinion in his Anglo Saxon Reader" that ~~lays down the view in the introduction to his Anglo Saxon reader) the essential elements of Old English are are accent and alliteration.~~ * * *

The "number of ~~unaccented~~ syllables is indifferent as long as the verse is not made too light on the one hand, or overloaded work ~~so often referred to in Lehnert~~ ~~previously referred to~~ makes the on the other hand". *

Same laws govern in A. S. versification as operate in modern English prosody and emphasizes the fact that Anglo Saxon rythm as well as all rythm is based upon musical principles.

Among the Germans ~~scholars~~ (and they all students have given the most attention to this subject) we have "confusion worse confunded". With the ~~the~~ "four-arsis theory" of Lachmann ~~and~~ Müllenhoff and others; with the ~~the~~ "two-arsis theory" of Möller, Franck ~~etc~~ and their many followers, ~~and others~~, and with the multitude of variations and modifica-

* This theory ~~has been~~ is opposed by Lawre[illegible] in his "Chapters on Alliterative Verse", a[illegible] Heath in his "The Old English Alliterative Line".

~~Among M~~

Anglo Saxon metre from the standpoint of the ~~English versification~~ ~~Anglo Saxon metre~~ we can not less profitably study English versification in the light of Anglo Saxon metre.

Of the entire body of Anglo Saxon ~~literature~~ poetry, ~~some~~ about thirty thousand lines, in round numbers, have been preserved to us.* What proportion of the original amount was entirely lost is a matter of conjecture. While it must have been considerable, yet ~~it~~ very probably ~~that~~ the remains we have are fairly representative of the whole.

The most important and the ~~most~~ longest poetic of the Anglo Saxon poems is the Beowulf. ~~It is epic in character, and~~ contains 183 lines. The other most considerable poems in length are: Genesis 2935 lines; Andreas 1720; Crist 1694; Guslac 1353; ~~Juliana 731~~; Elene 1320; Daniel 765; Juliana 731; Phoenix 677; Exodus 589; and Salomo and Saturn 504. In addition to these, there are a number of shorter poems, varying in length from ~~five~~ three or four hundred to a few lines; ~~and~~ some of these shorter poems, however, have more poetic excellence than the longer ones.

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*The best edition — a complete one — of the Anglo
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Angelsächsischen Poesie", Kassell, 1888.

~~These poems~~ Anglo Saxon poetry covers a period of some three or four centuries — perhaps from ~~about~~ the middle of the 7th century to the middle of the 11th. ~~The~~ However, the dates of many of the earlier ~~ones~~ poems are conjectural, and can not be fixed with ~~exactness~~ certainty. It is not improbable, indeed — inasmuch as the poems were handed down for a long time in ~~by~~ the memory of men — that some of them, such as Widsith, the Charms, the lays in Beowulf, etc., were composed at a much earlier date than the 7th century; it perhaps before the ~~Angles, Jutes and Saxons~~ Teutons came over from the continent.

Although composed at widely different periods, nearly all of the ~~Anglo Saxon~~ poems ~~are~~ have been transmitted in manuscripts of the 10th and 11th centuries; ~~and although~~ and that, too, by ~~Anglo~~ West Saxon scribes, and, to a great extent, in the West Saxon dialect ~~to a great extent~~ although all except the ~~[illegible]~~ the latest ~~with a few unimportant~~ ~~poems and a few other minor poems~~ ~~[illegible] great major~~ ~~of them~~ were composed, in all probability, ~~originally~~ in the Anglian dialect. The most important of those transmitted in other than the West Saxon dialect are: Caedmon's Hymn, the Ruthwell Cross, Bede's Death Speech, and the Leyden Riddle, in the

...ohibited without permission.

orthumbrian dialect; Psalm 50, and Hymn II
n the Kentish.

Metrically considered, however, this
transmission of the poems in a dialect
different from that in which they were
omposed, and at a later date, is of
o very great importance. The main
ythmical types are the same in all three
dialects, as they are, indeed, in all the Teutonic
angnages ~~at~~ of that period. The chief difference
that the West Saxon dialect, frequently ~~has~~ ~~fre~~ ~~exh~~
hows ~~uently~~ shortened and contracted inflec-
on endings, where the Anglian, in all
robability, had only the longer and uncon-
acted forms. Inasmuch as these inflec-
~~on~~ endings are always short and
naccented, they have little effect on the
ythm, and it is perhaps better to disre-
ard them altogether, except in ~~such~~ those cases
here a substitution of the Anglian form (if
at can be determined with certainty) will
ive a more common verse-type. For met-
ical purposes, the West Saxon dialect
as complete as any other, and it

illustrates equally clearly the fundamental principles of Anglo Saxon versification. Besides, it gives us the poems at a time when both the language and the metre had attained a more advanced stage of cultivation and a higher degree of polish, and it seems that there is little to be gained, from the metrical standpoint at least, in attempting to reduce the poems again to their original Anglian form.

The accents

In Anglo Saxon, as in modern English, there are three kinds of accents: word accent, sentence accent, and metrical accent.

Word accent, or etymological accent, as it is sometimes called, has already been stated.

Anglo Saxon, just as modern English versification, is based on accent, and not on quantity, in the classic sense. It is true that here also, as in modern English, all sounds necessarily have some "quantity", but this quantity is variable even in the same line,

nd depends ~~for its quantity the~~ on the ease with which the syllable ~~it~~ can be
ttered, and the number of syllables by ~~with~~ which
is accompanied ~~connected~~ in the same measure ~~type, for its~~
~~quantity~~, rather than on the ~~by the nature~~ na-
re of its vowel as "long" or "short", or ~~as~~
~~on the number of consonants by which it is~~
~~followed by two consonants or a single~~
followed
~~consonant.~~

Anglo Saxon in like manner as the modern English, differs
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~~with modern English~~, in the nature of its
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~~o~~ preeminence ~~of~~ over the other syllables ~~words~~
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any special case may require ~~demand~~. *(over)

Compound words which regularly have a secondary accent in prose, may retain that accent in poetry where it does not interfere with the rythm. In case rythmical accents fall on both the primary and secondary ~~pro~~ word accents, ~~the~~ which sometimes occurs — the syllable of the secondary accent receives likewise the full stress of the rythmical accent, and in this respect is ~~and can~~ not destinguished from the primary accent syllable.

The secondary accent of compound varies in intensity with the relative importance of each component part, and the nature of their relation to each other. As to whether a secondary accent is to be recognized in the ~~poetry~~ versification, will depend perhaps, more on the requirement of the rythm in each particular case. This view is ~~supported~~ reinforced by the fact that even in prose it is undecided ~~whe~~ in many cases whether the compound should be pronounced with a secondary accent. * (on back of next page — put here.)

NOTE.

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NOTE.

For metrical purposes, the word accent even of ~~words~~ of more than one syllable is obscured, unless it coincides with a metrical ac

The sentence accent is the stress (greater than that of the word accent) laid on a word in a clause, or "thought unit" to indicate its preeminence over the other words of the clause, accompanying this increased stress there is usually a change of pitch as well. The degree of stress varies according to the logical relative importance of the word on which it falls. The logical accent regularly coincides with the word accent, except in cases as for the purpose of contrast it falls on the usually unaccented prefix of two antithetical words, etc. The sentence accent, as has been said, regularly falls on the most important words of the sentence; that is, that which is, of course, upon any word that is made for the time being the logical subject of the sentence. Usually this is a substantive although it may be an adverb a preposition, or some similar part of speech other than a substantive.

The metrical accent is a stress of voice laid upon syllables or words

(add to star on back of page 5)

* There are some compound words — such as brimtisèndra, aefterwesendra, etc — which some would consider as having three word accents — one on the first, second and third syllables, respectively. In this case, the first and second accents would coincide with the metrical accents, and be primary accents in effect, while the third would have only the force of a secondary accent and perform the function explained ~~mentioned~~ under "type D", ~~below~~ ~~below~~ page —

which are to be separated from each other by approximately equal intervals in pronunciation. The metrical accent divides the line into feet, or measures. In fact, here, as in Modern English, a foot may be defined as a number of syllables ~~as words~~ marked off by a metrical accent; and each line contains as many feet as it has primary metrical accents. The metrical accent is one of stress entirely, and is not accompanied by any variation in pitch. The metrical accent must coincide with the word and sentence accents. In Modern English, with its greater number of feet to the line, it sometimes occurs that a metrical accent falls on a word that has little or no word accent or sentence accent, but this is very rarely the case in Anglo Saxon.

~~The~~ As stated above, Anglo Saxon rhythm differs essentially very little from Modern English rhythm. As has been shown in Chapter I, poetic rhythm depends on the

regular recurrence of stress at approximately equal
tervals of time. This interval of time
s occupied usually by the same num-
r of syllables in Modern English — "sub
~~tituted~~ feet" of a different number of ~~feet~~ syllables be-
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tantly — always, of course, within certain definite
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t is it retarded. The very nature
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In modern English the order of the stresses
x line, regularly the same for the same poem; in Anglo

this 4. 13.

Saxon ~~that~~ is most ~~commonly~~ frequently the case, but by no means always ~~not always~~. There are very many lines in which the accents come in juxtaposition. In such cases the coordination of the groups of sounds is assisted by pauses, and by alliteration ~~Here the division into feet is performed by pauses.~~

The rythmical unit in Anglo Saxon poetry is the line*. This is divided into two half-lines, which are separated from each other by a logical and rythmical pause, called the caesura* (over no. 2).

~~The line~~, and not the half-line is the rythmical unit, because regularly ~~very frequently~~ the half-line is rythmically incomplete in itself; the rythm is, as it were, suspended at the close of the first half, awaiting ~~as it were~~ a complementary response in the second.* (over no. 1.) ~~The half-lines~~ are ~~also always~~ bound together by alliteration into a rythmic whole. This, together with the constant variation of the feet in each half-line, prevents the tiresome monotony which shows in ~~modern English~~ modern English poetry if the position of the caesura be always the each normal ~~fine~~ line of ~~poet~~ Anglo Saxon poetry contains four feet: two

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each half-line. Each foot usually
"Nicht der halbvers, sondern die beiden zusammen-
hörigen halbverse bildeten ein geschlossenes ganze." (over at bottom)

be always the same

No I.

* We have in ~~the~~ "phrasing" in music a similar phenomenon, though of less frequent occurrence. There the opening ~~bars~~ measures announce a strain that is not completed until we reach the closing ~~bars~~ measures comprehend in the "phrase": and to close the strain before the completion of the phrase would give an effect of rythmic incompleteness: moreover, the half lines are always

* No 2. The Caesura plays a more important part in Anglo Saxon poetry than it does in modern English. It is the dividing mark between the two half lines. In modern English ~~poetry~~ its position is variable, as likewise in Latin and Greek. but not so in Anglo Saxon. There its position is fixed. it falls invariably in the middle of the line, dividing it into two parts always ~~mel~~ ~~rythmically~~ metrically equal. The caesura which is a rythmical pause, can occur only where there is a logical or rhetorical pause. That is, it can ~~tes in~~ not separate the parts of a word, nor can it separate words that are

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Leremer. in his "Metrische und sprachliche Untersuchung" der A

contains two parts: an accented, or stressed part, called the arsis, and an unaccented part called the thesis. There are feet containing only an arsis, and others containing what is sometimes called a "secondary arsis"* (See bottom) in addition to a primary arsis. Such feet are usually found in connection with heavy compound words, containing a strong secondary word accent.

~~The types~~ According to Prof. Sievers, there are five fundamental types of Anglo Saxon rythm, depending upon the kind of feet, and the order of arrangement of the accented syllable of the foot with regard to the unaccented.

If the initial syllable be accented, it is called as in modern English ~~falling~~ ascending rythm; syllable take the accent, an ~~rising measure~~ if the final, it is called an ascending rythm ~~falling measure~~ corresponding thus to the similar rythms in Modern English, represented by the trochaic and ~~and iambic feet in classic proso-~~ iambic movements respectively.

(keep her) For the objection to this term, see foot-note at bottom of page—

~~Rhythmik des Alliterationsverses", Paul & Bauer's "Beitrag der Deutschen Sprache und Literatur", Vols. and Ht.; and Sievers' "Allgemeine Metrik"~~

(continued from ~~X~~ back of page 9)
it can not separate a preposition from the word it governs, an adjective from the word it modifies, nor a qualifying genitive from its noun. There must be a pause – however slight – in the sense as a condition for placing the caesura.

The caesura is effective in ~~Conjunction~~ connection with alliteration in determining the metrical type of each half-line. The first alliterative word after the caesura always (with very rare exceptions indeed) takes the first metrical accent in the second half-line, and thus is the key-note to the metrical structure of the whole line.

The caesura has a further metrical function. In the Anglo Sax line the rythm is not one continuous forward movement as in the modern English line; the first and second feet, and the ~~se~~ third and fourth feet are much more closely connected with each

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The first of Siever's types, and that of by far the most frequent occurrence, is what he calls type A. In this type the initial ~~foot in~~ syllable in each foot takes the accent, and this accented syllable is followed by one or more unaccented syllables. The accented syllable is regularly "long" in quantity.* (over 2.) Representing accented syllables (or arses) by ~~the~~ a ~~macron~~ dash, and unaccented syllables (or theses) by a cross, the following would represent the most common form of this type: x/ – x//. (The ~~separate~~ individual feet are separated by a vertical line, and the close of the half-line is indicated by two vertical lines). *put at bottom of the page this parenthesis without parenthetical marks

There are a great many variations of this form of type A. The ~~accented~~ arsis ~~syllable~~ instead of being long, is sometimes short (in which case it is represented in this discussion by a curve, instead of a dash) and the thesis, instead of ~~consisting of~~ having a single unaccented syllable may consist of any number up to five. This statement with regard

(continued from back of page 10)
making a break in the continuity of the rythm, so that the third and fourth feet, instead of making a progressive continuation of the first and second, really constitute a complementary response to them. But although these half-lines are thus marked off by the caesura into distinct rythmical individualities, yet the time,

*2. (~~opp~~ from opposite side) No P Quantity is here used and throughout this part of the discussion, xm the classic sense — that is, a vowel is considered "long" when long by nature, or followed by two consonants. The writer is not prepared to maintain, however, that the Anglo Saxons really followed the class rule with regard to the length of syllables. ~~He ra~~ It is more probable, on the contrary, that they determined quantity very much is done in modern English; ~~xx~~ by the importance of the word, by the ease or difficulty of its pronunciation, and by the requirements of the metre. The adoption of this view

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* (continued by 2 on back

o the thesis, however, applies only to the
irst thesis ~~in this type~~ ~~in this~~ The closing thesis
a half-line is limited to two syllables (in this type)*
~~ed~~ According to Prof. Sievers, it can
ntain only one. See the discussion under
ules for "Anglo Saxon versiffication"
low) *(over) ~~Smoth~~ Another variation of this type
the substitution of two short syllables
as the arsis of a foot, instead of one
ng. syllable. This is what is called reso-
tion, and it may occur in either
oat. Metrically these two syllables are
be rendered in the time of a single
g" syllable, and the first of ~~them~~ them
les the principal stress of the accent.
The following half-lines are examples
of some of the most common forms
type A, the metrical scheme being
ritten under ~~in~~ each (in every) ~~case~~ case:

Hlonc bi wealle. W. 80-a* longe sceolde W. 3-b
—, x / ´ x // ´ x / ´ x //

Metudes miltse. W. 2-a. weroda drihten. Ex-8-b.
x x x / ´ x // x x x / ´ x //

*indicates first half-line; b. second half-line.

*To A. The occurrence of two or three syllables, especially if they are short and easily articulated, is of frequent occurrence in the first thesis. First theses of more than three syllables are rare.

(* continued from ~~to~~ 2 on back of page 11)

the types given below. However, as the question has not yet been absolutely determined, we have followed Sievers in marking long and short syllables, when in the article according to the ~~Classic~~ Latin and Greek rules for quan

icgan to handum. Br. 4-a. are gebideo. W. 1-b.
⏑́ x x // ⏑́ x // ⏑́ x x / ⏑́ x.

runiaō ōā wācran. Sea. 87-a faegere getrymmed Br. 22-b.
x̄ x x x / ⏑́ x // x̄ x x x // ⏑́ x //

ft him anhaga. W. 1-a. teode ongetan. Ex 90-b.
⏑́ x / ⏑́ x x // ⏑́ x / ⏑́ x x //

t ic sceolde āna. W. 8-a. sē waes hoten Wulfstan. Br. 75-b
x x x / ⏑́ x // — x x x / ⏑́ x //

If these examples be scanned as modern
nglish poetry is scanned, we will find
t we have here a rythm very similar
our trochaic and dactylic rythms
the same number of feet. And, of more
portance, if we examine carefully,
e will find that in those feet in
e same half-line ~~compos~~ containing
eses of a dissimilar number of syllables,
e ear demands that we give an equal
terval of time — either by the slower pro-
nciation of the fewer syllabled thesis,
r by filling up that measure with a
ause — otherwise there is no perception
f musical rythm.

~~The~~ The second of Sievers's types is B. In ~~that~~ ~~in which~~ it ~~we have~~ the thesis of the foot comes first, and we have the accented syllable last in each case. Here, as in the case of the A, the ~~last~~ ~~sylla~~ accented ~~is~~ syllable is usually effect is somewhat similar to that of the anapaestic ~~and~~ ~~anapaestic~~ ~~and~~ ~~iambic~~ ~~according to the classic definition of that term~~. ~~ing~~ ~~x~~ imeter in modern English.

Using the same marking as in the case of type A, ~~as before~~, the following represents the most common form of this type: xx-'/x-'// There are here again numerous variations of the normal ~~this~~ form, produced as before, by shortening the "quantity" of the accented syllable, by increasing the number of syllables in ~~the~~ the thesis, or by the resolution of either arsis, or both. ~~arses~~ In the last thesis we have examples of ~~mi~~ as many as five syllables; in the second thesis there are times occur as many as three. It is to be noted that the ~~typ~~ normal form of B is not, ~~as in st~~, ~~x-'/x-'//~~ ~~A~~ one syllable in each thesis, (x-'/x-') ~~as it is in~~ ~~giving~~ ~~st~~ the ~~but that it is the the~~ iambic rythm; but that it is two syllables ~~xx-'/xxx-'~~

yllables in the first thesis ~~giving~~ be-
inning the line with an ~~an~~ anapaestic
ythm, as it were.

The following are examples of the
ast common forms of type B, with
metrical scheme written under each:

to wife wynn. Sea. 45-a.   Ic to sōse wāt. W. 11.-b
x ⏑́ / x ⏑́ //   x x ⏑́ / x ⏑́ //

ūrne eard. Br. 58-a   and ealde swurd. Br. 47-b.
⏑́ / x ⏑́ //   x ⏑́ / x ⏑́ //

ā nū monna gehwylc. Sea. 90-a   swā him Moyses bebead Ex. 101-b
x x ⏑́ / x x ⏑́ //   x x ⏑́ / x x ⏑́ //

t him aet fōtum feoll. Br. 119-a   sē se him lange āer. Ex. 138.b.
x x ⏑́ / x ⏑́ //   x x x ⏑́ / x ⏑́ //

Other variations of the normal type
re comparatively rare.

~~b, which~~ the third fundamental type as given by Prof. Sie-
rs, ~~has~~ ~~have~~ has no parallel metrical form ~~type for~~ in modern
nglish prosody. In this, the half-line
rumences and closes with a thesis,
hile the arses are in juxtaposition in
middle. This gives a peculiar rythm,
ut that ~~it~~ this type is genuinely rythmical when recited
s the Saxon gleeman in all probability gave

is certainly true. ~~Can not be doubted~~; although this is
point which ~~would~~ is not admitted
those who deny the musical basis
of Anglo Saxon verse. * (over) In reciting the system of this,
the time here given, as well as in the other types,
each foot, is approximately the same. But
distribution here is somewhat different.
first arsis is followed by a pause
which is equivalent to the first thesis
time; while the entire second arsis
d second thesis are rendered in the time
a single arsis, with possibly the
dition of as much time as is given
the second syllable of
a double ending in an iambic rythm
here
modern English. We have certainly
nething of the effect of the double
ding. As additional proof
the theory advanced above, if
y additional proof be needed
the fact that the face of the thing is the only way
which the type can be read rythmi-
lly at all, we do not mention the additional

It must be admitted, however, that we do not have here what we might naturally expect from the rythmical scheme of the type — a combination of iambic and trochaic rythm. Instead it is nearly, what we would call in modern English verse, what we would call an iambic rythm with a double ending.

circumstance ~~fact~~ that the syllables of the second foot — especially the arsis — are usually light and easily articulated, thus permitting ~~admitting~~ their rapid pronunciation ~~rapidly~~ connection with the thesis, in ~~the~~ a ~~the~~ equivalent to that of the first arsis. without difficulty. The former reason, however, is the more important; if we have regard to rythm, there is no other way in which this type can be read, especially in connection with the other types with which it is connected in the long line.

~~This~~ The ~~type~~ most common form ~~the following are example~~

~~the~~ type 6 is x x ⏑́ | ⏑́ x || or x x ⏑́ | ⏑́ x ||.

We have then the usual variations of this form, by a "shortening" of the arsis, by "resolution" of ~~the~~ arsis, and by ~~the~~ increasing the number of syllables in each thesis, and in both. The number of syllables in the first thesis may be as many ~~[illegible]~~ as five

~~act~~ that the syllables of the second
oot — especially the arsis — are usually
ght and easily articulated, thus
~~admitting~~ permitting their rapid pronunciation ~~rapidly~~
connection with the thesis, in ~~the~~ a
~~the~~ ~~x~~ equivalent to that of the first
rsis. without difficulty. The for-
er reason, however, is the more im-
rtant; if we have regard to rythm,
re is no other way in which this
pe can be read, especially in connec-
on with the other types with which
is connected in the long line.
~~This~~ The ~~type~~ most common form
~~the following are example~~
~~the~~ type 6 is x x ⏑́ | ⏑́ x || or x x ⏑́ | ⏑́ x ||.
We have then the usual variations of
is form, by a "shortening" of the arsis, by "res-
lution" of ~~the~~ arsis, and by ~~x~~ increasing
number of syllables in each thesis,
d in both. The number of syllables in
first thesis may be as ~~great~~ many as five,
hile in the second thesis it is rare to find

wo syllables, and even then all of such examples could possibly as well be classed under other types from the metrical standpoint.

The following are examples of the most common forms of type b, accompanied by the metrical scheme each written underneath:—

et sē eorl nolde. Br. 6-a	and on cnēo lęge. W. 42-b.
x x ⏑́ / ⏑́ x //	x x ⏑́ / ⏑́ x //
er hwaeles ēðel. Sea. 60-a.	ūs to scype gangan. Br. 40.-b.
x x ⏑́ / ⏑́ x //	x x x / ⏑́ x //
ǂ ðā bord beran Br. 62-a.	wið ðām tēonhete. Ex 224-b.
x ⏑́ / ⏑́ x //	x x ⏑́ / ⏑́ x //
ǂ brimlāde. Sea. 30-a.	gedōn wille. Sea. 43.-b.
⏑́ / ⏑́ x //	x ⏑́ / ⏑́ x //
ūprodor. Ex. 4.-a.	and sincðęge. W. 34-b.
⏑́ / ⏑́ x //	x ⏑́ / ⏑́ x //

This type does not have as many variations as A and B.

The fourth fundamental type, ~~numbered D~~ according Sievers' classification, introduces us another measure which has no paral- in modern English. It is a type

~~which~~ which consists normally of a foot of single syllable followed by a foot three syllables. This type would em to contradict on its face the fundamental rinciple ~~that~~ of all rythm — that is at rythm depends on the coordination by the ear of equal time — roups of sounds and silences, recurring t regular intervals. But such is ot really the case. We only have here further illustration of a fact which has en already emphasized in ~~pa~~ apter I. We saw there how, after the type of rythm has n definitely established — after the e of each foot or measure has become roughly apprehended by the ear — the mber of sounds that comprise any dividual foot may be varied at easure within certain limits, and at rests and pauses ~~even~~, may ~~take~~ be used to ~~fill out~~ complete the normal time

~~which~~ consists normally of a foot of
single syllable followed by a foot
three syllables. This type would
em to contradict on its face the
fundamental
rinciple ~~that~~ of all rythm — that is
at rythm depends on the coordinating by the ear of equal time —
roups of sounds and silences, recurring
t regular intervals. But such is
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n definitely established — after the
e of each foot or measure has become
roughly apprehended by the ear — the
mber of sounds that comprise any
dividual foot may be varied at
easure within certain limits, and
at rests and pauses ~~even~~, may ~~take~~
be used to ~~fill out~~ complete the normal time
the measure. We have a similar
enomenon here. The first foot, although

onsisting of a single ~~foot~~ syllable,
as approximately the same time as
second; but not all of ~~it~~ this time is
~~lled~~ consumed by the articulation
f the single syllable; part of it is
overed by a pause, or rest. This
ause gives opportunity to fix the
gans of articulation so that the follow-
g foot, which usually consists of a
avy compound, may be more easily
rticulated. *(over)

In the form in which ~~the~~ Prof Siev-
s gives this type, there is in addition
the primary accents on each arsis, what
called a
condary accent" in the second foot.
his secondary accent must be care-
ly distinguished from the primary
ccents. The latter are rythmical accents,
hose principal function ~~are~~ is to mark
ff the metrical divisions — that is, the
et. The former is only a pronunciation
ccent, the chief effect of which

* We do not deny, of course, that it is possible to read ~~this~~ such measures with the pauses or rests. ~~They~~ can undoubtedly be read as prose — as Fyrhwitt would doubtless ~~and other scholars~~ read ~~the~~ all Anglo Saxon poetry, and as many readers read similar passages in modern English poetry to day. We can read a great deal of the very best poetry as prose if we will. But no one who is familiar with Anglo Saxon ~~po~~ verse and who is acquainted with the fundamental principle will believe that the Saxon gleeman recited such types of rythm in any other way than with the pauses, for there is no other way in which he could recite it ~~with~~ rythmically.

to emphasize the relative importance
its syllable to others in the foot, and to increase its ~~relative~~ "quantity"
lative to them. Its chief rythmical ef-
ect perhaps is to emphasize the pause
~~the~~ first foot by making clear the
ee-syllabled time of the second foot—
hich time the ear requires to be equal-
~~l~~ in both feet ~~the first~~ ~~in order~~ if a rythmic-
l effect shall be perceived. If the
glo Saxon composer observed this
ccent at all in his recitation, it
very likely that it was only to the
tent mentioned, and that, too, only in heavy com-
ound words, containing in pronunciation
heavy secondary accent. It is in
nnection with such compound words that this
pe most frequently occurs. The question ~~It is~~
~~unsettled~~ ~~unsettled~~ ~~open question~~ as to whether words
aving no secondary pronunciation accent
hould be written with a secondary accent ~~such metrically~~
the metrical type (* over) the only metrical reason for indicating the word accent here
at ~~doing (?)~~ ~~is the one~~
reviously mentioned: it emphasizes the
emand for a pause in the previous foot to fill out that
~~eo~~ ~~previous~~ measure by making clear

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* As was seen under the subject of word accent, there are some compounds wh would, under this practice, be entitl to three ~~examples~~ accents; for example, brimtisendra would require the scheme –́ | –́ –̀ x ||: Aftercwesendra, –́ x | –́ etc, thus ~~as~~ giving three pronunciation accents ~~for~~ to such words!

NOTE

But it is questional, to say the least, the third syllable in such words take any perceptible ~~accent~~ stress in pronunciation, even in prose. Those who ~~It has not yet been made clear by those who would~~ hold that these secondary parts of compounds must take both the ~~pronunciation word-and~~ word-accent and ~~sentence ac~~ metrical accent* in the ~~metrical scheme when they do not take it~~ rythmical sch (although it is ~~questionable~~ doubtful in many ~~perhaps~~ instances whether they take any accent when standing alo ~~When they stand in their thesis o~~ in prose) have as yet by no means established ~~the various types alone as single words~~ their contention.

e full length of the succeeding measure, which the first must be equal. However, this much can be affirmed; ~~In the two forms of D~~ a secondary accent should never be given so much force as to obscure the rythmical accent, to cause the secondary word accent to be mistaken for the ~~rythmical~~ metrical accent. In such case it would be almost impossible to give equal time to each foot, and thus the rythm would be destroyed.

There are two positions which the accented syllable of ~~the~~ thesis (over) ~~condry arsis~~ may occupy; it may stand before, or it may stand after the second thesis. Its function is the same in either case, and it is that which has already been explained. The two forms of the type which this difference in ~~the~~ position of the accented syllable of the thesis ~~secondary arsis~~ gives are known as D' and D''. The normal form of each is: D' —'/—'—\ x//; D'' —'/—' x—\//. With both of ~~these~~ ~~of each of~~ these forms ~~The follow types~~ we have most of the variations already described for the preceding types; ~~the~~ arses may be short, or resolved, and the thesis may have one or two syllables in ~~it~~ it. A common vari-

* (Put at bottom of page as foot note) of the term
~~the term~~ This expression is used instead ~~the term~~
~~term~~ The term "secondary arsis" given by some. The
~~term~~ term is unfortunate in that it
~~it~~ may lead to the impression that the
syllable in question is entitled to a rythem
dal accent — which ~~it~~ is emphatically
not the case, for such an accent would
confuse the feet and destroy the rythm
~~Perhaps it would be better to use the~~
~~term "the accented syllable of the thesis"~~

ation is the insertion of a syllable after the arsis in ~~The following are examples with their met-~~ the first foot, thus providing that foot ~~ical scheme of some of the most com-~~ with a thesis, and making it differ very ~~on variations of fin the normal types~~ little rythmically from type A. Especially ~~and D.~~

~~this~~ difference slight if the inserted syllable is a "heavy" one. ~~In~~ Sometimes in the case of heavy compound words that usually take type ~~assume~~ D (or E) as their metrical form, we have two syllables completing the thesis of the first foot. Such examples we enter (contrary to Sievers) under type A, ~~(contrary to Sievers' practice of Sievers, who puts them under D)~~ inasmuch as the secondary accent (merely a pronunciation accent) is not here needed to show the full time of the measure, and, from the rythmical standpoint at least as perhaps best omitted. We ~~have also~~ rarely ~~some~~ have a ~~short~~ syllable inserted before the accented syllable of the thesis. The following are examples, with their metrical scheme, of some of the most common variations of the ~~the normal types~~ normal forms of D and E".

his hreosende. W. 102-a. — / ⏑ ⏑ × //

brimtisendra. Br 27-8 — ⏑ / ⏑ ⏑ × //

~~See under "Pronunciation accent" above, page~~

er sceotendum. Ex. 12-a.
x / ⏑́ ⏑̀ x //

t earmcearig. W. 20-a.
/ ⏑́ ⏑̀ x //

des andsacan. Ex. 15-a.
x̀ x̀ / ⏑́ ⏑̀ x //

eguon fromweardum Sea. 71-a.
x / ⏑́ ⏑̀ x //

all wundrum heah. W. 98-a.
⏑́ / ⏑́ x ⏑̀ //

nao modes lust. Sea. 36-a.
x̀ / ⏑́ x ⏑̀ //

eosan hrim and snaw. W. 48-a
⏑́ x / ⏑́ x ⏑̀ //

woruld onnettes. Sea. 49-b.
x̀ x̀ / ⏑́ ⏑̀ x //

hand wisode. Br. 141-b.
⏑́ / ⏑́ ⏑̀ x //

hyse unweaxen. Br. 152.
x̀ x̀ / ⏑́ ⏑̀ x //

oefterweendra. Sea. 71-b.
⏑́ x / ⏑́ ⏑̀ x //

bord ord onfeng. Br. 110-b.
⏑́ / ⏑́ x ⏑̀ //

dugus eall gecrong. W. 79-b.
~~band wide scrao. Ex. 39-b.~~
x̀ x̀ / ⏑́ x ⏑̀ //

hungor innan slat. Sea. 11-b
⏑́ x / ⏑́ x ⏑̀ //

The variations of the ~~two~~ normal forms of D' and of D'' are numerous, although type itself is not of so great frequency.

The ~~A~~ fifth and last fundamental type given by Prof. Sievers is E, which in form the converse of ~~A~~ D. It consists two feet, the first of which ~~consist~~ contains three syllables, the second normally

ly one. Here again the rythm is preserved
the two feet of an unequal number
sounds by supplementing the mon-
syllabic foot with a pause (or rest)
equivalent of the difference between the
~~mount~~ terval of time given in each case to the pronun-
ation of the sounds in each foot.
e pause, coming at the end of the line,
easily and accurately supplied by
e ear. We have here the ~~similar~~
brupt effect that we are familiar
ith in music, where the measure
completed by a rest. ~~This too in~~ The significance
this abrupt effect noted by the ear is the greater if
~~ite of the fact that the syllable~~
understand ~~that~~ the single syllable of the monosyllabic
~~is not pronounced abruptly~~, but in reality
~~the foot~~ is prolonged beyond the time
the ~~prec~~ arsis of the preceding foot.
e prolonging of this syllable is
~~this prolonging~~ itself ~~(x)~~ the result of
an effort of the "rythmic impulse" sense to com-
lete ~~rythmically~~ the measure and
e abrupt effect is felt only because the single mon-
~~[illegible]~~
yllable can not be prolonged through the time of two * (over)
~~musical basis of Anglo Saxon verse~~
~~This~~ type is almost entirely restricted
~~The secondary accent~~
heavy compounds, followed by a sin-

*"heavy" syllables, plus the light syllable of
the thesis, and so the pause has to be inserte
to complete the monosyllabic measure. Th
phenomenon is ~~perfectly~~ certainly evidence of the
~~fact~~ musical basis of Anglo Saxon,
as well as of modern English versi

le monosyllabic word. If the Com-
pound is followed by more than a
single word, the practice is (following Sievers) to class
a half-line under typect, in spite
of the heavy compound word in the ~~for~~ preceding foot
These compounds which give type
have, of course, ~~according to the~~
~~are of course consider~~
~~rdin common conception~~, a seconda-
ry word-accent on the second component
part. The function which this ac-
cent plays is similar to that of
the secondary accent in ~~fa~~ typed.
It is only a word-accent and must
not be given the function of a metrical accent ~~a rythmical function~~.
Whether it should ~~dep~~ appear at all
in the metrical scheme, is the same
question that was raised there, and
the reasons pro and con are the
same. We shall follow ~~J~~ Sievers'
precedent in using it, although
he uses it also in rare cases where there
~~no~~ little apparent justification from
the rythmical standpoint. ~~(over)~~

In this type, as in the preceding, ~~Here, as in type D,~~ there are two po-
tions which the accented syllable of
thesis may occupy. it may precede
& unaccented ~~syllable~~ part of the thesis
it may follow it. The latter ~~form~~ position
rare.

The names given to the two types
rising from the difference in the po-
tion of the accented part of the thesis
re E' and E". Their normal forms
re ⏑́ ⏑̀ × | ⏑́ || and ⏑́ × ⏑̀ | ⏑́ ||. We have
addition to these, ~~en~~ the ordinary variations of ~~these~~ the normal ~~type~~ forms: the
resolution and the "shortening" of the arses,
d the accented syllable of the thesis,
d the insertion of an additional
hort syllable in the thesis — either
fter or before the ~~secondary~~ accented
llable.

The following are some of the
ost common variations of the nor-
al forms of both E' and E", with
e accompanying metrical scheme:

reomaegum feorr. W21.-a. hrimcealde sae. W.4-b.
— — × / — // — — × / — //

erewerges mod. Sea.12.-a fealohilte swurd. Br166-b.
× × — × / — // × × — × / — //

ordwearda hryre Ex35-a. Cneomaga fela. Ex21.-b.
— — × / × × // — — × / × × //

urstice wraec Br.279-a. Faraones cyn. Ex14-b.
— — × / ⏑ // — — × / ⏑ //

altysa gelac Sea.35.-a. eadigra gehwam. Ex4-b.
— — × / × — // — — × / × — //

Prof. Sievers includes all the metrical forms that appear in Anglo Saxon verification under these five fundamental types, with their variations. In this he has been followed, ~~as far as we have been able to learn~~ by all ~~the scholars~~ who have accepted his theory of Anglo Saxon prosody. There are some examples which are classed under type E, however, which might perhaps be better divided into feet differently and more in accord with the logical relation of the words themselves ~~to each other~~. Such are the following, selected from Exodus; accompanied by what would ~~introd gefeol~~ perhaps be a better metrical scheme than that

ccording to which they are usually
nalyzed:-

itrod gefeol Ex.491-b.
⊥ x / x ⊥ //

redeas geswealh. Ex.512-b.
x x / x ⊥ //

aegen eall gedreas. Ex.499.-b
x x / x ⊥ //

erspell becwom Ex.135-b
⊥ x / x ⊥ //

hied gescraef Ex.137-b.
x / x ⊥ //

s oft gebad. Ex.191-b.
x / x ⊥ //

cuf gelad. Ex.313-b.
x / x ⊥ //

deop lean gesceod. Ex.506-b.
⊥ x / x ⊥ //

ham eft ne com. Ex.507-b
⊥ x / x ⊥ //

Josepes gestreon. Ex.587-b
⊥ x x / x ⊥ //

Wraecmon gebad. Ex.137-b.
⊥ x / x ⊥ //

grimhelm gespeon. Ex.174-b
⊥ x / x ⊥ //

uplang gestod. Ex.303-a.
⊥ x / x ⊥ //

landriht gesah. Ex.354-b
⊥ x / x ⊥ //

lso Ex.371, 407, 459, 461, and others.

It is to be noted that in nearly every
e of these examples the third syllable
the half line is ~~gl~~ the weak syllable
", which is logically closely con-
cted with the word to which it is pre-
xed. In a rythmical scheme it would
much better logically ~~that~~ in a type with
succeeding rather ~~than~~ the preceding word-

and it is very doubtful to say the least, ~~logically it is a question~~ whether
should be placed under a type that
ould separate it from the word to
~~where~~ which it logically belongs. We have no instance ~~in~~
where ~~which~~ an inflection ending which is some-
hat similar to the "ge" in the intimacy of its connection
th the word to which it belongs is thus separated* (over)
However, since the examples are so rare
ey occur almost exclusively in the
cond half-line) we have followed Sievers
~~it is perhaps un-~~
d classed such examples under D" rather than
~~ccessary to~~ make ~~it~~ a separate fundamental type
der which to classify them. ~~these few~~
~~xamples~~

of the five accepted types Anglo Saxon versification, those
pressing a descending rythm are the
ost abundant. A itself includes, upon
average, nearly half of all the examples.
This, it will be observed, is just
opposite of what is true in modern
glish. There the descending rythm — the trochaic and ~~and~~
actylic — ~~the~~ are rare compared ~~with~~
ith the ascending — the iambic and
apaestic. The ratio of the descending
in modern English poetry

should be placed under a type that
uld separate it from the word to
~~here~~ which it logically belongs. We have no instance ~~in~~
~~which~~ where an inflection ending, which is some-
at similar to the "e" in the intimacy of its connection
th the word to which it belongs, is thus separated *(over)
However, since the examples are so rare
y occur almost exclusively in the
(end half-line), we have followed Sievers
d classed such examples under D" rather than
~~necessary to~~ make at a separate type for them.
der which to classify ~~these few~~
~~examples~~

Anglo Saxon verification
of the five accepted types, those
pressing a descending rhythm are the
ost abundant. At itself includes, upon
average, nearly half of all the examples.
his, it will be observed, is just
opposite of what is true in modern
glish. There the descending rhythm
trochaic and ~~and~~
actylic ~~the~~ are rare compared with
ith the ascending — the iambic and
apaestic. The ratio of the descending
to ascending rhythm in modern English poetry
~~modern English~~ is about 1 to 100;

*(over to 2)

from the stem of the word of which it
a part. In fact, it is against the rule
for a metrical foot to separate the
parts of a ~~compound~~ word — compound
of course, being an ~~x~~ exception — in
much as each foot has always ~~x cert~~ a certain some
degree of logical unity and completeness
in itself. In addition to this, it is clear
nothing that can be said from the
rythmical standpoint against the div
of the half-line as we have marked
above. On the contrary, the rythm itself s
jest this division.

* 2 (from opposite side).
in Anglo Saxon it is about 5 to 3. Type b is class
course, as ascending rythm; types d and e, a
descending rythm.

We give here the occurrence of the various types in the Beowulf, Elene, Juliana Christ, Andreas, Guthlac, Pholnix, Exodus, Battle of Maldm, Wanderer and Seafarer. The figures for the Beowulf are those given by Prof. Sievers; for the next ~~three~~ six by Dr. Trautt, ~~and for the last three~~, by Dr. Cremer.

	a. A	B	b	d	E	b. A	B	b	d	E
Beowulf	1701	293	601	464	138	1118	721	664	463	329
Elene	662	202	265	211	71	471	403	269	101	61
Juliana	~~346~~ ~~1246~~	~~196~~ ~~443~~	~~141~~ ~~444~~	~~113~~ ~~386~~	~~32~~ ~~130~~	277 ~~428~~	218 ~~783~~	104 ~~668~~	40 ~~137~~	39 ~~171~~
Christ	703	303	278	284	90	727	468	276	99	88
Andreas	748	226	348	306	74	736	373	340	166	92
Guthlac	673	161	238	169	67	491	389	301	78	62
Phoenix	322	106	96	116	31	296	197	181	28	22
Exodus	296	43	67	107	49	297	78	671	62	85
Battle of M.	187	62	28	22	19	171	73	60	17	11
Wanderer	60	23	23	12	3	60	14	21	7	9
Seafarer	60	11	19	16	6	40	21	26	9	6
	5638	1535	1994	1809	569	4684	2955	2171	1000	789

Total number of half-lines, 23144; whole lines, 11572
Total of each type: A 10322. B 4490. b 4165; d 2809. E 1358.
Total of descending rythm, 14489; of ascending rythm, 8655.

With regard to the union of the types
the half-line, investigation so far has
not been able to derive any very definite laws. Sievers, ~~after~~ by a careful
study of some 7,500 lines, shows that
each type A in the first half-line, with al-
literation in the first foot, and also with double
alliteration, the line is most frequently
completed by a descending measure. That
after A^3, and after B. and C with whatever alliteration, the line is most frequently completed
by an ascending measure. This seems
to indicate that, outside of type D, generally
the poet preferred to
combine ascending and descending
rhythms, rather than have the whole line
of the same rhythmic type. That A is
an exception to this may have been due
to the fact that it occurs with such
~~the fact of that the~~ great frequency
~~with which that type~~ everywhere in the line.
Sievers's investigation also indicates that
the character of the alliteration also usually varies
with the nature of the rhythms connected in
the whole line.

A careful study of the Wanderer, Sea-
rer, Exodus and Battle of Maldon shows
at there is a tendency to repeat the
ame type, not so much in the same
e perhaps, but in two consecutive
es; sometimes even in three or four.
his is most common, of course, under
, because of the preponderance of that
e. Of the entire 2200 half-lines in
se four poems, we find the same
pe repeated in the same line, or
appearing in two consecutive lines,
5 3 times; in three consecutive lines 22
nes, and in four consecutive lines
times, making a total of 278 — about
e eight of the whole. These examples
e distributed among the various types
follows: A 208 examples of the ~~same~~
~~double occurrence in two consecutive lines~~, 20 of the triple
occurrence, ~~in three consecutive lines~~, and 3 of ~~the same~~
quadruple occurrence ~~in two consecutive lines~~; B, 17 examples
~~double occurrence~~ of the A type ~~in two consecutive lines~~, and 1
~~triple occurrence of the A type in three consecutive lines~~,

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11 examples of ~~the same type in two consecutive lines~~ double occurrence, and 1 of triple occurrence; ~~and one of the same type in three consecutive lines~~; 9, 10 examples of ~~the same type in two consecutive lines~~ double occurrence, and 1, 7 examples of the same type ~~under two consecutive lines~~ double occurrence.

The most common ~~form~~ position taken by the repeated types, is the second half-line of each. Of this we have 68 examples of the double occurrence, 16 of the triple, and 3 of the quadruple. Of each occurring in the first half ~~line~~, we have 47 examples of the double occurrence, and 6 of the triple. Of the occurrence of the first in the second half ~~line~~ of the first line, and the second in the first half ~~line~~ of the second, we have 59 examples; of the occurrence of the first in the first half of the first line and the second in the second half of the second, we have 46 examples; and of the repetition of the same type in the same line we have 33 examples. From this it ~~would~~ seem that the poet probably avoided the monotony that might ~~be~~ possible

rise from the repetition of the same
pe in the same line.
The following are examples of the
double, triple, and quadruple occur-
ence, with the repeated type in ~~its~~ the
ost common position:

brimlāde bīdan scéolde.
p nihtscua nórðan sinwde. Sea. 30-31.

~~gunnon lytegian~~
er leódwérum tēgescīnan,
rmende bēam. blāce stodon.
er scēotendum scire teoman. Ex. 110-111-112.

eórsscrafe eórl gehýdde:
de swā disne eárdgeard áelda Scýppend,
~~ðaet~~ búrgwára bréahtma tēase,
~~rl~~ eáld ęnta yeweorc ídlu stódon W. 84-85-86-87

The conclusion seems to be that the
oet was allowed great latitude in ~~the~~ com-
~~nion of~~ binning his types into the normal line,
id that he was governed only by the
ener principles of rythm.

anacrusis (or prelude).

In types beginning with an accented syllable, we sometimes find one or two — and very rarely, even more — unimportant unaccented syllables preceding the type proper. These constitute what is called an anacrusis, or prelude. They are not to be considered as part of the type, and are to be recited ~~pronounced~~ very ~~as~~ faintly and ~~not~~ hurriedly — perhaps slurred.

The anacrusis is not peculiar to Anglo Saxon poetry, but is found in Latin and Greek, and also, as we have seen, in modern English. It does not seem to ~~perform~~ answer any special rhythmic purpose, or to perform any intentional function. It can contain no important or accented word, and it seems to be a kind of license of which the poet avails himself when it would be inconvenient for him to place the words which usually constitute the anacrusis in any other place.

The anacrusis occurs most frequently, ~~The first half-line~~ ~~as we would expect inasmuch as~~ ~~frequently in the first half-line as being~~ ~~it is extra-metrical,~~ ~~e most convenient place for it though~~ we would expect, inasmuch as it is extra-metrical, in the first half-line, though we have also ~~rare~~ some examples in the second half. Types B. and C., inasmuch as they begin with a thesis, can not take an anacrusis. The short syllables there are, ~~would~~, of course, just ~~be~~ prefixed to the thesis, making an expanded thesis — which is very common in both of these types.

The following are a few examples of anacrusis, which occurs most frequently in type A, ~~and~~ only ~~very~~ rarely in type D, and more rarely still in E:

Faet hē gewýrce. Sea 74-a. ⁝ in blācum réafum. Ex. 212-b
X : ⏑́ X / ⏑́ X // X : ⏑́ X / ⏑́ X //

Faette hē faet daégweorc. Ex. 151. a.
X X : ⏑́ X / ⏑́ X //

e ymbe ōwiht élles. Sea. 46-a.
X X X : ⏑́ X / ⏑́ X //

ātes hige gehyrdon. Ex. 307-a.
X X : X X X / ⏑́ X //

~~d Oaet spere sprengde~~ mid gáfole forgýldon. Br. 32-b
X : X X X / ⊥ X //

ferc̄ōm mid Oy cámpe. Ex. 21-a.
X X : ⊥ X X / ⊥ X.

Oaet hē his síncgyfon. Br. 278-a
X : ⊥ X / ⊥ X X // gehýre sē Oe wille Ex. 7.-b
X : ⊥ X X X / ⊥ X //

ā hwīle sē ~~Oe~~ hē mid hándum. Br 14-a.
: ⊥ X X X X / ⊥ X //

e Oúrfon mē embe Stúrmere. Br. 249-a.
: ⊥ X X X X / ⊥ X X //

et hīe lífigende. E 264-a.
X : ⊥ / X X ⊥ X //

geāt gylp wera. ~~5A~~ Ex. 514-a.
: ⊥ / ⊥ ⊥ X //

e stēh Oa Abrāham. Ex. 418-a.
: ⊥ X / ⊥ ⊥ X

brócene burhweardas. Ex. 39.-a.
: X X X / ⊥ ⊥ X.

orbaérned búrhhteoon. Ex. 70-a
X : ⊥ X / ⊥ ⊥ X //

aet hé ealdordōm. Ex. 317.-a
X : ⊥ / ⊥ ⊥ X //

aet Oaer módiglīce. Br. 200.-a
X : ⊥ / ⊥ X ⊥ X //

on faegerne sweg. Ex. 566.-a.
X ; ⊥ ⊥ X / ⊥ //

Alliteration.

Alliteration consists, as in modern
nglish, in the use of a succession of
ords with the same initial sound. There
this difference, however: each vowel or
phthong may alliterate with any other vow-
l or diphthong; as,
dl oððe ýldo oððe ęcghęte. Sea. 70.
Each consonant alliterates only with it-
lf, except that g alliterates also with
ymological j(i); as,
e góldgiéfan, swylce ī́n wǽron. Sea. 83.
ǫmelfeax gnórnað, wāt his ī́nwine. Sea. 92.
ler grénne grúnd: Jūdisc féða. Ex. 312.
rimhèlma gęgrínd, ðǣr Jūdas fór. Ex. 330.
ld and gódweb, Jōsèpes gestréon. Ex. 588.
ntil the later Anglo Saxon period, the
onsonant groups sc, sp, and st, were
eated as a single letter, each group allit-
rating only with itself, and not with the

ingle initial consonant. As,

ármas ðāer stanclifu béotan, ðāer him stearn ónwaeð. Sea. 23

gestáðelade stíðe grúndas. Sea. 104.

Towards the close of the period, however, this practice was not observed. Also ~~at this time~~ then initial h before a vowel was frequently disregarded, the vowel itself ~~themselves~~ alterating; as,

Hóloférnus únlyfigéndec. Judith 180.

~~unimportant~~ Syllables after ~~unimportant~~ prefixes such as be-, ge-, prepositions, etc., may be considered as initial, and take alliteration; as,

bítre bréostceare gebíden háebbe. Sea. 4.

hóngen hrímgicelum: háegl scúrum fteag. Sea. 17.

ut hé gewýrce, āer hē mwég scýle. Sea. 74.

e swéte forswélgan ne sār gefélan. Sea. 95.

Likewise in compounds, the second part of the compound as well as the first, may be considered as initial, and alliterate; as

e goldgiefan, swylce in wāeron. Sea. 83.

n the texts which give both c and k, ~~it~~
y are, of course, the same letter, and al-
terate with each other, as,
vēn to gebéddan Häfde kýninga wúldor. Bev. (H. & S.)
4

~~The most common type of alliteration~~
The function of alliteration.
Alliteration, which in modern English poetry occurs merely as
incidental ornament, conducing to
lody, ~~in modern English poetry~~, performs a much more essential
nction in Anglo Saxon verse. It is the key
Anglo Saxon versification, and divides
~~verse~~ line into feet, just as the bar marks
f music into measures. Because of the
rying number of syllables in the thesis,
d because of the different position of
~~ac~~ metrical accent in the various
pes, it would be almost impossible, ~~for~~
in many cases, for the ear to make
t coordination of the recurrent groups
f sounds which results in the perception
rythm. In modern English poetry this
ordination is effected ~~by~~ only by ~~word~~ the

gular recurrence of word or sentence
cent, or the conjunction of both, but in
glo Saxon poetry these accents are im-
nsely intensified by alliteration, and
e Co-ordination rendered correspondingly
sier. Alliteration, or "head rhyme", as it
sometimes called, is almost as effec-
e in marking off the lines into feet
end rhyme is in dividing poetry
to lines; and the function performed
each case is similar. The alliter-
ion must come either at the beginning
the foot (as in types A, C, D and E), or
must come at the end (as in types B and
and as the cæsura divides the line
to halves of two feet each, we are
le to determine these feet with as
bsolute certainty as in English versifi-
tion, although the thesis may contain
our or five syllables.
The longer the line and the more diffi
lt the Co-ordination, the more copious
the alliteration. In the long lines,

another function of alliteration is to bind
together the two half-lines into the normal line.
although the half-lines are separated by the cæsu-
ral pause, and in one sense are com-
plete in themselves, yet the recurring
alliteration cements them together into
a more comprehensive and more complete
more artistic whole, making the line,
and not the half-line, the true unit
of the Anglo Saxon rythm. Just as
in music two measures are sometimes frequently
combined into a "phrase", and the first
measure without the answering second would still give
a sense of rythmical incompleteness, so
in Anglo Saxon poetry the second half-line
seems to the first, and completes the rythmic
thus begun (announced) in the first.
Sometimes in the later poems we have
what might be considered as an approach
to a modified form of strophic structure,
the alliterating letter is repeated
in two or even three consecutive lines thus binding
them more closely together, rythmically at
least, than are the others. As

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wénede tō wíste: wýnn eall gedréas.
For ðon wāt sē scéal his wínedrýhtnes. W 36-37

Maeg ic be mē sylfum sōðgiedd wrecan,
sīðas secgan hū ic geswincdagum. Sea. 1-2.
faeste mid folman, and ne forhtedon nā.
Ðā hē hoefde ðaet fólc faégere getrýmmed, B. 21-22
~~Similar examples are: Wanderer 48-49,~~
hwā ðāere waelstōwe wealdan mōte.
Wōdon ðā waelwulfas, forwaetere ne murnon,
wīcinga werod west ofer Pantan, B. 95-96-97.
Additional examples are: W. 48-49, 64-65, ~~Sea~~
Sea. 63-64, 85-86. B. 29-30, ~~77~~ 71-72, 81-82, 110-111,
6-137 + 15 others.
A yet more common phenomena is the
recurrence of the same alliterating letter
every other line, and even in four alter-
ate lines in succession. The question
aturally suggests itself as to whether
re is any similarity in the effect
oduced by this, and that of modern
nglish alternate rhyme.
he following are examples:

45,49

~~hrēran mid hóndum hrimcealde sáe~~

wádan wraéclàstas: wýrd biθ ful árāed
wrāθra waélsleahta, wínemāega hryre. W. 5-7.

onne hē be clifum cnóssaθ cálde geθrúngen. ~~Se~~
áldum clǫ́mmum θāer θā céare seófedun. Sea. 8-10.

ā hē forθ ēode fāeθe genunde,
lotan on θām folce, θaet sē on foldan laeg
rynd and gefēran, θaet hi forθ ēodon. B. 225-227-229.

nne eall θisse wórulde wéla wéste stǫ́ndeθ,
wínde biwāune wéallas stǫ́ndaθ,
ríaθ θā wínsalo wáldend líegaθ.
wlǫ́ne bi wéalle: sume wíg fórnōm. W. 74-76-78-80.

Additional examples: W. 6-8, 14-16, 26-28,
-67, 85-87, 98-100. Sea. 28-30, 32-34, 54-56,
91-93, +4 others. B. 2-4, 15-17, 18-20, +15 others.

onsisting of six feet, double alliteration
the rule in the first half-line, and
metimes it is threefold; as;
iman to sām gyldnan gylde se hé him to gode geteód
— Dan. 204.

orfon sā hoesenan halftas fram sām halgan cnihton. Dan 267.
n those types composed of feet of an
equal number of syllables — D. ~~and~~
d E — double alliteration is much more
mmon than in the simpler types, A, B,
d C. Frucht in his "Metr. und Sprach.
Elene, Juliana und Crist" finds that
r 10,000 half-lines of each type, 5347
A, 3236 of B, 1090 of C, 7736 of D, and
62 of E, have double alliteration. This
rease of ~~x~~ alliteration in the types
posed of unequal feet helps the ear
Coordinate the groups composed of
ch an unequl number of ~~syllables~~ sounds
(put in a sheet.)
Alliteration has ~~of course~~ incidental-
the additional function of orna-
entation — as in modern English.
e repetition of the sound is pleasing
the ear, and adds melody to the line.

furnishes additional material for
t Coordination in which the ear takes
ch delight.

he rules for alliteration.
~~The alliteration falls always upon the arsis of a foot, never upon the thesis.~~
The alliteration must fall upon the
ost important word, or words, in the
lf-line. It usually coincides with the
rd accent, and it must coincide with
sentence accent, and with the rhythmical
ccent. Frequently there is a conjunc-
n of alliteration with all three accents.
~~all three. The alliteration falls on the arsis of the foot, never upon the thesis.~~ (P)
As a rule, pronouns, conjunc-
ns, prepositions, and other particles do
t do not take alliteration. This
lls most frequently upon nouns and
bstantives, in general and of two sub-
nces occuring together, the most im-
rtant always takes the alliteration.
epositions and similar words may alliterate
wever, when ~~for the sake of clearness of contrast, it is desired to make~~
they are
especially emphatic, and ~~they~~
s become of leading importance in

e sentence. As to on locias,
hwaet! gē nū ~~ēagum~~
~~sceal nō tō hātheort~~ ne to hraedwyrde
ldum éarne and áefter són. Phoen. 238.
hyrst sū, sāelida, hwaet sis folc sígeð? Bu. 45.
t sā ūp béran áeselinga gestréon. Bu. 1920.
, under mē āenig óser. Räts. 41.
d sy māestan maegensrymme cýmes. Crist. 1009.
Nouns (including the substantive forms of the verb)
nd adjectives are, in general, the most
portant words in a sentence, and con-
quently most often take the alliteration.
two or more ~~half~~ nouns in the
me half-line of equal importance,
one which occupies ~~occupying~~ the emphatic position
that is, which comes first - regularly
kes the alliteration. If any other word
ould be especially emphatic, however, the
lliteration falls upon it ~~it~~
~~kes the alliteration~~, no matter what
rt of speech it is ~~may be~~. The principle
that alliteration marks the impor-
nt idea, ~~no matter~~ by whatever ~~part~~
ord expressed.

place of alliteration.
lliteration falls always upon the arsis,
ever upon the thesis of a foot.

In every complete line there must be
t least one alliterating word in each
alf. There is no principle in Anglo
axon versification more inflexible than
s. Those lines which show an entire
ck of alliteration are due, almost
thout question, to a corruption of the
t. In the four poems ~~at~~ analyzed
this discussion there are only three
ch: Sea. 25, Ex. 339, and Ex. 413. The
rst of these is marked as corrupt in
text; there is a break in the manu-
ript in the line following the second;
d it is more than probable that the
rd is likewise defective
As ~~A~~ ~~rule a~~ foot ~~can have~~ is permitted only one
lliterative word; where examples apparently out-
de of this rule occur, ~~it is question~~
~~ble whether~~ they are ~~not~~ to be considered
rely accidental and not as an intention-
fort for triple alliteration. ~~purpose~~
~~aimed at~~ Such examples are
following:-
ā́teah ōn slaep; ĕ́gĕsan stódon. Ex. 490.
e ofer eórsan éalle cráefte. Ex 436.

ngan ofer eórsan ýrfelāfe. Ex. 403.

t ic scolde ána ūhtna gehwylce. W. 8.

ider hréora gehýgd hweorfan wille. W. 72.

l ossе ýldo óssе ęcghęte. Sea. 70.

scoal ōrd and ęcg āer gesēman. ~~S~~ B. 60.

scéole gē swā sōfte sinc gegángen. Brs 9.

nd wears Wulfmaer wáelraeste gecéas. W. 113.

here is usally only one alliterative word the second half-line, and as a rule that in the arsis of the first foot. This is principal alliteration of the line, and called the "head stave". In the four ems examined, only ~~three~~ certain ex-ples of lack of alliteration in this place were t with:

gora gesýnto, sáer gē sísien. Ex. 272.

ies aet ende. Wīgbord scīnon. Ex. 466.

e also have

ase wears aet hilde Offa forhēawen, ~~W~~ B. 288,

nt the line is marked in the text as ing corrupt.

Alliteration in both feet in the second alf-line is rare; the following are ex-ples:

Ae, maeg wērigmōd wyrde wiðstendan. W. 15.
grēteð gtiwstāfum géorne géondsceawað. W. 52.
ōdl oððe yldo óððe écghete. Sea. 70.
~~Com ðā tō Heorot ðāer Hringdene. B. 29. Also 165. 198. 230. 32. 44~~
sendan to ðē sōemenn snelle. Br. 29. Also 165, 198, 230, 32, 44;
~~5, 315, 288.~~
odenhólde, ðā waes ðridda wic. Ex. 87. Also 187, 190,
5, 451, 38, 113, 298.
~~Double alliteration in both half-lines is~~
~~are~~ More unusual still in normal lines, is double allit-
ation in both half-lines. It occurs
~~the~~ following places:
et gē ðisne gārrāes | mid gáfole forgyldon Br. 32
rre and ándrāed, ageáf him ándsware. Br. 44.
récne gefýlled, frumbearna fela. Ex. 38
inon scyldhrēoðan, scéado swiðredon. Ex 113
braham Isaac; ōdfyr ónbran. Ex 398.
lso W. 52, 111 (long line) S. 70.
By far the most common type of allit-
ation is double alliteration in the first
alf-line, with ~~single alliteration~~ alliteration in the first foot only in
second half-line; as
t him ānhaga āre gebīdeð. W. 1.
tre brēostceare gebiden haebbe. Sea. 4.
órr āfýsan and fóro gángan Br. 3.
róeclico wórdriht wéra cnēorissum Ex. 3.

the total ~~1008~~ 1114 complete ~~52~~ 56 lines in the Wanderer, Wanderer, Battle of Maldon, and Exodus, ~~569~~ ~~556~~ 570 more than half — are of this type. Three of these might possibly be included under other types: W. 56, Br. 233, and Ex. 89.

The number in each poem is: W. ~~60~~ 70; Sea. 58, ~~14~~ 147; Ex. 295. In proportion to the number of lines in each poem the occurrence of this type is fairly uniform; it comprises about ~~55% of W.~~ 61% of W., 55% of Sea., 45% of Br., and 51% of Ex.

~~The next most common type is alliteration only in the first foot in each half-line, as~~

~~If the next type — alliteration in the first foot of each half-line, we find 298 examples; 17 of these can possible be classed under other types. The following are examples of this type:~~

Ǽrlas fornōmon ǽsca sryse. W. 99.
Ǽrfoshwīle óft srōwade. Sea. 3.
Ǽet se eórl nólde ~~yrhso~~ ýrhso gesólian. Br. 6.
Ligèndra gehwám lángsumne ráed. Ex. 6.

~~The total in each poem: W. 25; S. 29; Sea. 29; Br. 69; Ex. 170.~~

There are 294 examples of this type — little more than one fourth of the entire number; 17 examples included here can possibly be classed under other types.

afarer, Battle of Maldon, and Exodus, ~~562~~ ~~556~~ 570
ore than half — are of this type. Three
these might possibly be included under
ther types: W. 56, Br. 233, and Ex. 89.
he number in each poem is: W. ~~60~~ 70; Sea. 58, ~~14~~
147; Ex. 295. In proportion to the number of
es in each poem the occurrence of this type is fairly
uniform; it comprises about ~~55% of W.~~ 61%
~~es in each poem the occurrence of~~
of W., 55% of Sea., 45% of Br., and 51% of Ex.
~~type is fairly uniform~~
The next most common type is alliteration only
~~of the next type — alliteration in the first~~
the first foot in each half-line, as
~~oot of each half-line. We find 293 exam-~~
~~les; 17 of these can possible be classed~~
~~der other types. The following are ex-~~
~~uples of this type:~~
órlas fornōmon áesca ǫrýǫe. W. 99.
árfoshwīle óft ǫrōwade. Sea. 3.
et se eórl nólde ~~yrhso~~ ýrhso geǫólian. Br. 6.
figèndra gehwám lángsumne ráed. Ex. 6.
~~he total in each poem: W. 25; S. 29; Sea. 29;~~
~~69; Ex. 170.~~
There are 294 examples of this type —
little more than one fourth of the entire
umber; 17 examples included here can
ossibly be classed under other types.
he type is distributed as follows among
individual poems: W. 25; Sea. 29; Br. 69;

53.57

.176. The occurrence is not quite ~~proportionally~~ as uniform
portionally
in the preceding type. The following is
percent of each poem comprised in
s type: W. 22%, Sea. 27%, Br. 21%, and Ex. 30%.
e ~~pro~~ percentage of Ex. ~~odus~~ is large pro-
rtionally, and that of W. small compared
th the preceding.
The third type in frequency of occur-
nce is alliteration in the second foot
the first half-line ~~with~~ and in the
rst foot of the second half-line; as,
ét bis in éorle índrýhten séaw. W. 12
eg ic be mē sýlfum sōsgiedd wrécan. Sea. 1.
sām man mihte oncnāwan saet se cniht nólde. Br. 9.
ter him geséalde sigora wáldend. Ex 16.
This type numbers 218 examples, 30 of which
uld possibly be included elsewhere. They
re destributed as follows: W. 14; S 12; Br. 97;
.95. The percent of each ~~type~~ poem under this
pe is: W. 12+ %, ~~#~~ Sea. 11%, Br. 30%, and Ex. 16½%
e note here that the occurrence of
s type is by no means uniform, and
at the frequency of its use corresponds
a general way with the date of the

portionally
in the preceding type. The following is
percent of each poem comprised in
s type: W. 22%, Sea. 27%, Br. 21%, and Ex. 30%.
e ~~pro~~ percentage of Ex. ~~odus~~ is large pro-
rtionally, and that of W. small compared
th the preceding.
The third type in frequency of occur-
nce is alliteration in the second foot
the first half-line ~~with~~ and in the
rst foot of the second half-line; as,
et bis in eorle indrȳhten sēaw. W. 12
eg ic be mē sylfum sōsgiedd wrécan. Sea. 1.
sām man mihte oncnāwan saet se cniht nólde. Br. 9.
ǣr him geséalde sigora wáldend. Ex 16.
This type numbers 218 examples, 30 of which
uld possibly be included elsewhere. They
re destributed as follows: W. 14; S 12; Br. 97;
.95. The percent of each ~~type~~ poem under this
pe is: W. 12+%, ~~#~~ Sea. 11%, Br. 30%, and Ex. 16½%
We note here that the occurrence of
s type is by no means uniform, and
at the frequency of its use corresponds
a general way with the date of the
em. The two earlier poems, the Wander

r and the Seafarer,[8] 54-58 use it very sparing-
; the Exodus, coming at an intermediate
te, but probably nearer the two former, has
increased percentage; while the Bat-
of Maldon, ~~whose~~ the date of which is 993,
as nearly one third of the entire num-
of its lines ~~under~~ of this type. The ~~ques~~
planation of the cause of this increase,
d its rythmical effect, is a question beyond the
ope of this discussion, however inter-
ting it might prove.

The remaining types of alliteration are
significant in their occurrence.
(star on next page)
here is one example of the first foot in
first half alliterating with the sec-
d foot ~~half~~ in the second half
oes ~~at~~ ende. Wigbord scinon. Ex. 466.
~~Als~~

Also a single example of the second
oot only in each half alliterating:
ose wears aet hilde. Offa forhtawen. Br. 288
is line is marked as probably corrupt in the text.
~~Already mentioned are the first foot~~
Again we have ~~is~~ both feet in the first
~~the first~~ half alliterating with ~~both~~ the
ond foot
et in the second half + three ...

; the Exodus, coming at an intermediate
ate, but probably nearer the two former, has
increased percentage; while the Bat-
of Maldon, ~~whose~~ the date of which is 993,
as nearly one third of the entire num-
of its lines ~~under~~ of this type. The ~~ques~~
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~~Als~~

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oot only in each half alliterating:
ōse wears aet hilde. Offa forhēawen. Br. 288
is line is marked as probably corrupt in the text.
~~already mentioned are the first foot~~
Again we have ~~is~~ both feet in the first
~~the first~~ half alliterating with ~~both~~ the
ond foot
~~et~~ in the second half; three examples:
gan wīgheardne, sē waes hāten Wulfstan. Br. 75.
d on grēote ā maeg gnornian. Br. 315.
gora gesynto sāer sē ~~sīsen~~ sīsien. Ex. 272.

first of these is marked in the text as probably corrupt.
likewise the second foot in the first-
lf alliterating with both feet in the
cond-half, ~~five~~ four examples:
ā sē āgend ūp ārāerde. Ex 295.
eron inge men ealle aetgaedere. Ex 190.
eron Egypte eft mcyrde. Ex. 451.
don āura gehwile ut ālāedde. Ex. 187.
wo of these examples, all of which occur in Exodus, might be included elsewhere.
so 8 instances of double alliteration in
th half lines — the examples have been already
noted; ~~they~~ are W. 52. 111. Sea. 70. Br. 32. 44. Ex. 38. 113. 398.

We find ~~six~~ seven examples of the first
ot in the first half-line alliterating
th ~~the~~ both feet in the second half-line:
maeg wérigmōd wýrde wíðstondan W. 15.
sendan tō ðē sāemenn snélle. Br. 29. Also 165. 198. 230.
ā ðāer eórp wérod ēc ánlāeddon. Ex. 194. Also 97.
these examples, it is noted, are chiefly in the
~~this type~~
te poem, the Battle of Maldon
ossed Alliteration.
Very rarely we find the first foot in
first half-line alliterating with the
rst foot in the second half-line, and
second foot in the first half-line al-

lf alliterating with both feet in the
cond-half, ~~five~~ four examples:
ū sē āgend ūp ārāerde. Ex 295.
eron inge men ealle aetgaedere. Ex 190.
āeron Egypte eft mcyrde. Ex. 451.
ōdon āura gehwile ūt ālāedde. Ex. 187.
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noted; ~~they~~ are W. 52. 111. Sea. 70. Br. 32. 44. Ex. 38. 113. 398.

We find ~~six~~ seven examples of the first
ot in the first half-line alliterating
ith ~~the~~ both feet in the second half-line:
maeg wérigmōd wýrde wíðstondan W. 15.
ē séndon tō ðē sāemenn snélle. Br. 29. Also 165. 198. 230.
ā ðāer eórp wérod ēc ánlāeddon. Ex. 194. Also 97.
These examples, it is noted, are chiefly in the
~~this type~~
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Very rarely we find the first foot in
first half-line alliterating with the
irst foot in the second half-line, and
second foot in the first half-line al-
iterating with the second foot in the sec-

d half-line; as 56.60

hýrst sū sáclida hwáet sis folc séges? Br. 45.

fórswégas fólc aefter wólcnum. Ex 350.

~~Two examples~~.

There occurs also very rarely the first foot of the first half-line alliterating with the second foot of the second half-line, and the second foot of the first half alliterating with the first foot of the second half; as,

wáet wē féor and nèah gefrígen hábas. Ex 1.

fter ~~Sam~~ wórdum wérod eall árās. Ex 299.

~~Two examples~~.

Frucht, in his dissertation ~~in the work~~ already referred to, takes the position, in opposition to Rieger, that this "crossed alliteration" is not to be considered as an artistic form, striven for by the poet, but that it is merely accidental, and was perhaps never perceived alliteration by the poet himself. In support of his view, he shows that in 1406 normal lines without double alliteration in the first foot, in the three poems which

hýrst sū sáelida hwáet sis fole séges? Br. 45.
n fórswégas fólc aefter wólcnum. Ex 350.
~~Two examples~~.
There occurs also very rarely the first
oot of the first half-line alliterating
th the second foot of the second half-line,
d the second foot of the first half allit-
ating with the first foot of the second
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waet wē féor and nèah gefrigen hábas. Ex 1.
fter sāmn wórdum wérod eall ārās. Ex 299.
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ental, and was perhaps never perceived
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n support of his view, he shows that in
1406 normal lines without double alliter-
n in the first foot, in the three poems which he analyzed,
ere were only 64 examples of crossed

lliteration; as there are just 19 different
lliterating letters, or groups of letters, he
rgues that we ~~have~~ must expect ~~1406÷19~~ =
4 examples (1406÷19), even if this crossed al-
teration is accidental. This calculation, it
ms to me, ~~does~~ is worth little in showing
w frequently crossed alliteration may
expected to ~~appear~~ occur. All that it shows
that in 1406 alliterating lines, each
lliterative letter ~~might~~ may be expected to ap-
ar 74 times, provided ~~they are all~~ all the alliterating letters are used
th the same degree of frequency. But
s there are a number of ~~positions~~ orders in both ~~in which~~
lf-lines in which a letter may stand and
t alliterate ++ (he excludes only one of these-
uble alliteration in the first half) his
lculation by no means shows that in
cases out of 1406 the alliterating letter will
ke in each half-line either of the two orders
hich give ~~#~~ crossed alliteration.
While Frucht's argument is by no means
al on the subject, yet the rarity of the
ccurrence of the phenomena seems to
sufficient to indicate that the Anglo Sax-
poet did not specially strive after it.

haps it is going too far to say that he
id not consciously perceive it as allit-
ration. It is more probable that he
~~at each~~ felt that to introduce a secon-
ary alliterating letter into the line would
aken the force of the primary alliteration,
d that the unity of the half-line would be
paired by connecting the ~~two~~ separate
feet of the half-line by alliteration, rather
an the half-lines ~~to~~ themselves.

Summary of the types of Alliteration in
he Wanderer, Seafarer, Exodus and Battle of Maldon.
The feet are numbered a, b, c, d, in the order of their
occurrence in the normal line)

	a-b-c	a-c	b-c	a-c-d	a-b-c-d	b-c-d	{a-b}{a-c}	{a-b}{a-d}	b-d	{a-c}{b-c}	{a-d}{b-c}	No Allit.	No. of poem lines
Wanderer	70	25	14	1	2								115
% of type	61%	22%	12%		+								
Seafarer	58	29	12		1		2		1	1		1	106
%	55%	27%	11%										
Exodus	147	69	97	4	2							1	323
%	46%	21%	30%										
Battle of Maldon	295	171	95	2	3	5	1	1		1	2	2	570
%	51%	30%	16½%										
Total	570	294	218	7	8	5	3	1	1	2	2	4	1104

In the above classification has been ~~govern~~ made
~~by~~ according to the principles which the writer con-
ives to govern in alliteration, and which
ve already been fully stated. He has
cided in favor of
assed as double alliteration wherever
re were two words in the same half-
e ~~ca~~ with the same initial sound, ~~and having~~ if both
re of sufficient importance to ~~permit~~ receive either
word or sentence accent without doing
olence to the sense meaning. This has led him
class as alliterating, 48 words in type a-b-c
~~d~~ 3 in type a-c-d, and 2 in a-b-c-d, in the
nderer, Seafarer, and Battle of Maldon, not
marked in Sweet's Anglo Saxon Reader — the
t he has largely used for these three
ems. The following are some examples (the
dditional alliterating word being written
tirely in italics):
wód wintercearig ofer wásema gebánd. W. 24.
wáraʊ hine wrǽclast nāles wúnden góld. W 32
wóriaʊ ʊā wínsalo, wáldend licgaʊ. W. 78.
Also W. 3. 56. 64. 81. 105.
gecunnod in ceole cearselda fela. Sea. 5

~~4~~ 60. 64

ebīdes in búrgum béalošīsa hwōn. Sea. 28.

tāp níhtscna nórsan sníwde Sea. 31.

Also 27. 36. 63. 81. 87. 88.

iegan tō handum, and hige gōdum. Br. 4.

ā hwīle se hē mid hándum héaldan míhte. Br 14.

ā stód on stáese, stíslice clýpode. Br. 25.

Also 2. 11. ~~17~~ 23. 43. 59. 66. 89. 90. etc.

The Metrical Analysis of the Wanderer, Seafarer, Exodus, and Battle of Maldon.

We have selected these poems for analysis for several reasons. In the first place, chronologically they cover nearly the whole Anglo Saxon poetic period. The Exodus is attributed by Stopford A. Brooke* to the latter part of the 7th or the first part of the 8th century. Wülker thinks that the Wanderer and Seafarer were written in the 8th (Brooke puts them in the first quarter of the 8th); while the date of the Battle of Maldon is fixed by the Anglo Saxon Chronicle itself in the last decade of the 10th. The Parker manuscript gives the date of the battle as 993; the Laud manuscript, and the Canterbury manuscript in the Cottonian Collection, give it as 991. The poem was written by an eye-witness, and in all probability immediately after the battle, inasmuch as the poet does not seem to have learned the names of any of the en-

* In his "English Literature from the beginning to the Norman Conquest."

my, even their leaders.

Another reason for selecting these poems for analysis is that the three porter ones — the Wanderer, the Seafarer, and the Battle of Maldon — are texts given in most of the Anglo Saxon readers; and the student who wishes to can thus verify the results for himself from his own text. It will at least acquaint him with the scientific method in the study of Anglo Saxon metre.

A third ~~and more important~~ reason for this selection is, that the ~~more important~~ more important ~~principal~~ Anglo Saxon poems have already been carefully analyzed by Sievers, Frucht, and Cremer; and as the principles upon which the analysis ~~classification~~ ~~theories advanced here differ~~ ~~has been~~ made here, differ very little in essential particulars from the theories ~~advan~~ maintained by them, a repetition of their work would be ~~have been~~ superfluous. Of the ~~these~~ poems referred to, Sievers analyzed the Beowulf in his article the "Rythm of the Germanic Alliteration Line."; Frucht analyzed the Elene, Juliana, and Crist, in his dissertation, "Metrisches

nd Sprachliches zu Cynewulf's Elene,
uliana und Crist" and Cremer, ~~in his~~ analyzed
the Andreas, Guthlac, and Phoenix, together
~~issertation, Metri~~
ith the three preceding, in his dissertation
titled "Metrische und sprachliche Unter-
uchung der altenglischen Gedichte Andreas,
uthlac, Phoenix, (Elene, Juliana, Crist).
The summary of their results is given
brief in the table on page of Chapter

The texts used in this discussion are
Grein's "Bibliothek der Angelsächsischen
oesie" and (for the Wanderer, Seafarer and Battle of Maldon) Sweet's Anglo Saxon Reader.
~~I have accepted~~ (NOP.) Ord. Sweet's emendations
e, is a rule been accepted, very few additional ones have been
~~but have attempted very few~~
attempted.
~~yself~~. It is a practice so easily car-
ed to excess (witness the efforts of some
f the German metrists along this line)
at ~~I thought~~ it seemed better to ~~mould~~ fit the
etrical scheme to ~~fit~~ the poetry as it has
en transmitted, rather than attempt to
ould the poetry to fit some preconceived
etrical theory. By giving the same vowel in

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e same word different "quantity" (if ~~any~~ such
thing as classic quantity is to be accepted
t all) ~~in differen~~ as may be demanded
different connections, and by expanding
contracting inflection endings at
easure, we doubtless would be able to
erive a very pretty theoretical scheme,
t wherein it would be of much practi-
al utility in studying Anglo Saxon poetry
we have it, does not appear.

The few emendations ventured on (~~which~~ they have been
oted at the close of the analysis) were
ly such as were obviously demanded, and
ere the insertion of the correct form would
oid an unusual variation of the metrical
he.

64 (1) 11.14

1. Fundamental Type. ⏑́ x / ⏑́ x //

This is the most common of all of the five types. Of the ~~202~~ 2228 half-lines contained in these four poems, no fewer than ~~1154~~ 1150 (?) or more than half ~~of the whole number~~ - long here. This number is very ~~nearly~~ evenly divided between the two half-lines, first having ~~583~~ 582, and the second ~~572~~ 568. In the individual poems, W. has: a* ~~(first half line)~~: 50, b (~~second half-line~~) 60; Sea. has: a 50, b 40; Ex. has: a 295, b 297; Br. has: a 187, b 171.

The normal Type: one syllable in each thesis.

~~⏑́ x / ⏑́ x //~~ ⏑́ x / ⏑́ x //

a

wlóne bī wéalle W. 80.
sīsas séegan Sea. 2.
ónwist ēsles Ex. 18.
féorr āfȳsan. Br. 3
W. 90. 103. 104; sum # 4
Sea. 3. 10. 11. 25. etc. sum # 13
Ex. 22. 26. 41. 42. etc; sum # 75
Br. 13. 15. 18. 54 etc; sum # 20

b.

lónge scéolde. W. 3.
fáegrost límpes. Sea 13.
Móyses dónas Ex. 2.
léofne fléogan. Br. 7.
W. 10. 13. 18. 19. etc. sum # 27.
Sea. 15. 26. 30. 31. etc; sum 20.
Ex. 5. 12. 13. 23 etc; sum 157.
Br. 7. 14. 16. 18 etc; sum 86.

With one syllable anacrusis:

x : ⏑́ x / ⏑́ x //

~~Sea. ... hē gewýrce~~
... ne sār gehélan. Sea 95.

This is the most common of all of the
ive types. Of the ~~202~~ 2228 half-lines contained
these four poems, no fewer than ~~1154~~ 1150 or
more than half ~~of the whole number~~ -
long here. This number is very ~~nearly~~
enly divided between the two half-lines,
first having ~~583~~ 582, and the second ~~572~~ 568.
the individual poems, W. has: a* ~~(first half~~
~~e)~~: 50, b ~~(second half-line)~~ 60; Sea. has: a 50, b 40; Ex. has: a 295,
297; Br. has: a 187, b 171.

The normal Type: one syllable in each thesis.

~~x / x //~~ ⏑́ x / ⏑́ x //

a

wlónc bī wéalle W. 80.
sīðas sécgan Sea. 2.
ónwist ēðles Ex. 18.
féorr āfȳsan. Br. 3
W. 90. 103. 104; sum # 4
Sea. 3. 10. 11. 25. etc. sum # 13
Ex. 22. 26. 41. 42. etc; sum # 75
Br. 13. 15. 18. 54 etc; sum # 20

b.

lónge scéolde. W. 3.
fáegrost límpeð. Sea 13.
Móyses dómas Ex. 2.
léofne fléogan. Br. 7.
W. 10. 13. 18. 19. etc. sum # 27.
Sea. 15. 26. 30. 31. etc; sum 20.
Ex. 5. 12. 13. 23 etc; sum 157.
Br. 7. 14. 16. 18 etc; sum 86.

With one syllable anacrusis:

x : ⏑́ x / ⏑́ x //

~~Sea. Saet hē gewýrce~~
Saet hē gewýrce # Sea. 74.
lȳfed lāðsīð. Ex. 44.

ne sār gefélan. Sea 95.
in blācum réafum Ex. 212.

a indicates the first half-line: b the second.

aet hé mid órde. Br. 226. ~~Sa~~ oes fólces éaldor. Br. 202.
ea. ~~74~~ 96. ~~Ex. 238. 547.~~
x. 421. 434. 442. 528. 560. 294. Ex. 238. 547.
207. 363.
. 37. 234.

) With two syllable anacrusis.

XX: ⏑́ X / ⏑́ X //

Swā nū míssentíce W. 75 ~~XX~~ sissan grā́me wúrdon. Ex 144.
Saette hé saet daégweorc. Ex 151. Ex. 259. 383.
x. 239. 325. ~~207~~

) With three syllable anacrusis.

XXX: ⏑́ X / ⏑́ X //

~~Ta~~ ne ymbe ōwiht élles. Sea. 46. Sā hīe oslāeded haefdon. Ex 569.
~~Summary~~: ~~W. 5, Sea. 16,~~ ~~Summary~~ ~~Summary~~: W. 27; Sea. 20;
~~Ex. 87; Br. 23. Sum 130.~~ Ex 157; Br. 86. Sum 300

Total 430

It is to be noted ~~here~~ that this type oc-
urs much more frequently in the second
an in the first half line. In Ex. ~~odus~~
arly twice as often, in Br. three and a
alf times as often, and in W. more than
ive times as often.

Fourteen of the above half-lines might
ossibly be included elsewhere; this would
cessitate that the sentence accent be changed

1. Resolution in the first arsis

a ~~XXX/XXX~~ XXX/–XII b

tudes miltse. W. 2
an to sise. Sea. 51.
leoum séegan. Ex 7.
man to fuse. Br. 94.
12. Sea. 13. 63. 75. 92.
92. 204. 258. 46. etc, sum 11.
120. 126. 201. 214 etc; sum 8.

féterum sáelum. W. 21.
ganetes hleoðor. Sea. 20.
weroda drihten. Ex. 8.
daroð of handa. Br. 149
W. 39. Sea. 63.
Ex. 16. 31. 97. 100. 102 etc; sum 24.
Br. 79. 85. 100. 106. 219. etc sum 13

(a) One syllable anacrusis.
X: XXX/–XII
et ic wæs on Myrcon. Br. 217.

(b) Two syllable anacrusis.
XX: XXX/–XII
lles hige gehyrdon. Ex. 307.

2. Resolution in the second arsis.
–X/XXXII
nter wúnade. Sea. 15.
se and hréðergleaw. Ex. 13.
a. 24. 80. Ex. 78. 158. etc; sum 15.

léofre dúguðe. W. 97.
morðor fremedon Ex. 146.
~~sigora waldend. Ex 16.~~
léornas trýmian. Br. 17.
~~Sea.~~
Ex. 61. 183. 209. 228. etc. sum 12.
Br. 70. 205. 305.

~~Anacrusis~~
(a) One syllable anacrusis.
X: –X/XXXII
et wáeron cýningas. Ex 185.

3. Resolution in both arses.
XXX/XXXII

ýfeles hogode. Br. 133.
stéfn of héofonum. Ex. 416.

4. 7?

4. The first ársis short. b

a

éx/ĕx/ĕx/ĕ

a ⏑ x / ⏑ x //

...ét from Noe. Ex. 378.

mine wisse W. 27. (?)
dóeg ~~waes~~ waes mǽre. Ex 47.
Ex. 82. 161. 286. 555.

5. The second arsis short.

⏑ x / ⏑ x //

~~...álwe wégas. W. 46.~~
~~...gíedd wrécan. Sea. 1.~~
~~...éghurh héora. Ex 55.~~
~~...ofaest cyning. Ex. 9.~~
...149. 282. 445.

féalwe wégas. W. 46.
sǒ ǒgiedd wrecan Sea 1.
maégburh héora. Ex 55.
W. 58. Ex. 236. 263. 358. 360. etc. sum 9.

Summary.

Wanderer	7	Wanderer	33
Seafarer	24	Seafarer	23
Battle of Maldon	32	Exodus	114
~~Exodus~~ Exodus		Battle of Maldon	208
~~Battle of Maldon~~	120		
Total in a	183	Total in b	378

Total in whole line 561.

As the above summary shows, this is the most common ...ny of type A, and it ~~It is seen that this type~~ occurs much ...ore frequently in b than in a. In Exo...us nearly twice as often; in the Battle of ...aldon ~~as~~ three and a half times as often; ...d in the Wanderer nearly five times ... often. About 25 of the above examples ...ght possibly included elsewhere. this ...uld necessitate, of course, a change in the sentence ...cent.

I Two syllables in first thesis.

$\breve{x}\,\acute{x}\,\breve{x}\,/\,\acute{x}\,\breve{x}$

éran mid hándum. Al. 4.
órtan geÓhtas. Sea 34.
áeelico wórdhriht. Ex 3.
egan tō handum Br. 4.
33. 42. 43. 53. etc sum 9.
. 55. 56. 79. 88. ~~etc~~ 70.
. 16. 19. 34. 38. etc, sum 57.
. 12. 21. 30. 44. etc, sum 37.

árestede. Al. 1.
álde gebrúgen. Sea. 8.
héaf mec genúrad. Ex. 35.
fét he geláeste. Br. 15.
Al. 5. 8. 15. 16. 20. etc, sum 16.
Sea. 9. 36. 39. 68. etc; sum. 10.
Ex. 45. 62. 76. 89. etc; sum 54.
Br. 65. 14. 80. 90. etc; sum 33

(a) One syllable anacrusis.

$\breve{x}\,\acute{x}\,\breve{x}\,/\,\acute{x}\,\breve{x}\,/\,\acute{x}$

enáp under níhthelm. Al. 96.
únnad in céole. Sea. 5.
bē,ðgc ðy fórhtran. Ex. 259.
bégla ðá beórnas Br. 182.
a. 28. 95.
. 269. 487.

his áldre geláestan Br. 11.
Br. 55. 66. 68. 84. 146. 189. 242.

(b) Two syllable anacrusis.

$\breve{x}\,\breve{x}\,\acute{x}\,/\,\acute{x}\,\breve{x}\,/\,\acute{x}\,\breve{x}$

rēan mid ðy cámpe. Ex. 21.

1. Resolution of first arsis.

$\acute{x}\,\breve{x}\,\acute{x}\,\breve{x}\,/\,\acute{x}\,\breve{x}$

rian midgynnum. Al. 29.
ria ðá ufáran. Sea 87.
n ofer swēotm Ex 127.
oe wið ðaes hóltes Br. 8.
8. 32. 36. Sea. 1. 39. 100.
9. 272. 557. 465.
0. 87. 194. 227. etc; sum 14.

céaro bíd genúrad. Al. 55.
hágl féoll mec orðan. Sea 32.
ðider wǽrum físe. Ex 196.
fægere getrýmmed. Br. 22.
Al. 65. 105. ~~Sea~~ Ex 196. 221. 226; etc; sum 12.
Br. 64. 128. ~~Sea~~. 260. 280.

(a) One syllable anacrusis

~~a~~ x : x́ x x x / ´ x // ~~b~~

a b

d ðaet spére spréngde. Br. 138. mid gáfole forgýldon. Br. 32.
r. 20. 59. 212. 221 Br. 96.

2. Resolution of second arsis.

´ x x / x́ x x //

me bihrórene. W. 77. téofra ge hólena. W. 31.
álgryre wéroda Ex 137. since berófene. Ex 36.
n ðonne áéðelan. Br 151. mǣrða gefrémedon. Sea 84.
79. ~~Sea~~. Ex. 235. 27. 336. etc; sum 9. ýrðo geðólian. Br. 6.
. 280. 296. W. 38. 77. Ex 43. 444.
Br. 25. 51. 38. 254. 283.

(a) One syllable anacrusis

x : ´ x x / x́ x x //

éop ðā for háeleðum. Ex 252.
hē him to dúguðe. Br. 197.
t hē ter swā manigne Br 243.

3. Resolution of both arses

x́ x x x / x́ x x //

an wǣron býsige. Br. 110. wéoruld under héofonum. W. 107
égen oððe mérestream. Ex 110. ðágas sind gewítene. Sea. 80.
111.

(a) One syllable anacrusis

x : x́ x x x / x́ x x //

óren is ðēos dúguð eall. Sea 86. ðā flótan stōdon géarwe. Br. 72.
búgon ðā fram béaduwe. Br. 185.

4. First arsis short.

´ x x / ´ x //

et! gē nū ēágum. Ex 278. fróm sē ðe láedde. Ex 54.
ðām geráedum. Br. 190 wáel feol on eórðan. Br. 126.
wáel feol on eórðan Br. 303.

by changing the sentence accent

(d) One syllable anacrusis

X : ´ XX / ´ X //

hwón hine Drýhten. Sea 43.

braéc Sonne bordweall. Br. 277

Summary

anderer.	~~16~~ 17.	Wanderer	23.
eafarer.	15.	Seafarer	13.
xodus	72.	Exodus	70.
tle of Maldon	76.	Battle of Maldon	58.
otal in a	180.	Total in b	164.

Total in whole line 344.

This is the most common variation of e normal type; and as the above figures dicate, it occurs with very nearly equal equency in each half-line. In the in-ividual poems, its proportional frequency greatest in the Battle of Maldon, and ast in the Seafarer and Exodus, About 20 of the above examples could be classed under other types

III. Two syllables in second thesis

´ X / ´ XX //

a.

t him ánhaga. W. 1.

~~[illegible]~~

ísmum míslicum Sea 99.

ge ánhaga. E. 58.

b.

swímmaθ éft on weg. W. 53.

giélleθ ánfloga. Sea. 62.

téode ongeton. Ex 90.

(d) One syllable anacrusis

X : ´ XX / ´ X //

hwón hine Drýhten. Sea 43.

braéc sonne bordweall. Br. 277

Summary

anderer.	~~16~~ 17.	Wanderer	23.
eafarer.	15.	Seafarer	13.
xodus	72.	Exodus	70.
tte of Maldon	76.	Battle of Maldon	58.
otal in a	180.	Total in b	164.

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This is the most common variation of e normal type; and as the above figures dicate, it occurs with very nearly equal equency in each half-line. In the in- ividual poems, its proportional frequency greatest in the Battle of Maldon, and ast in the Seafarer and Exodus, About 20 of the above examples could be classed under other type

III. Two syllables in second thesis

´ X / ´ XX //

a.

t him ánhaga. W. 1.

~~speu waélgifru. S~~

ásmum míslicum Sea 99.

ge ánpaðas. Ex 58.

befóhtene. Br. 57.

b.

swímmað éft on weg. W. 53.

giélleð ánfloga. Sea. 62.

teóde ongeton. Ex. 90.

áerest ónfunde. Br. 5.

6. 7. 38. 40. etc; sum 11. W. 104.
14. 81. 89. Sea. 25.
37. 60. 254. 289. etc; sum 33. Ex. 153. 180. 188. 219. etc; sum 9
. 38. 215. 303. 311. etc; sum 9. Br. 318.

(a) One syllable anacrusis.
X: ⏑́ X / ⏑́ XX //

et gē gewúrðien. Ex. 270.
hýrst ðū sǽlida. Br. 45.
. 126. 123. 409. Br. 51.

(b) Two syllable anacrusis.
XX: ⏑́ X / ⏑́ XX //

ðaet híe on Gúðmyrce. Ex. 59.
ðaet hē his sínegyfan. Br. 278.

1. Resolution of first arsis.
X́X X / ⏑́ XX.

ðian brímfuglas. W. 47. wíðerlean ágyfen. Br. 116
me on wéstenne. Ex. 8. Br. 220.
x. 283. 380.

(a) One syllable anacrusis.
X: X́X X / ⏑́ XX //

e wíle geálgian. Br. 52.

2. Resolution of second arsis.
⏑́ X / X́X XX //

ūðra cwídegiedda W. 55.
éfde fóregenga. Ex. 120.
ýrhtnoð máðelode. Br. 42.

6. 7. 38. 40. etc; sum 11. W. 104.
14. 81. 89. Sea. 25.
37. 60. 254. 289. etc; sum 33. Ex. 153. 180. 188. 219. etc; sum 9
. 38. 215. 303. 311. etc; sum 9. Br. 318.

(a) ~~anacrusis~~ One syllable anacrusis.

X: ⏑́ X / ⏑́ XX //

et gē gewúrðien. Ex. 270.
hýrst ðū sǽlida. Br. 45.
. 126. 123. 409. Br. 51.

(b) Two syllable anacrusis.

XX: ⏑́ X / ⏑́ XX //

ðaet híe on Gúðmyrce. Ex. 59.
ðaet hé his sincgyfan. Br 278.

1. Resolution of first arsis.

X́ X X / ⏑́ XX.

ðian brímfuglas. W. 47. wíðerlean ǽgyfen. Br. 116
nne on wéstenne. Ex. 8. Br. 220.
x. 283. 380.

(a) One syllable anacrusis.

X: X́ X X / ⏑́ XX //

e wíle geálgian. Br 52.

2. Resolution of second arsis.

⏑́ X / X́ X X //

ūðra cwídegiedda W. 55.
éfde fóregenga. Ex. 120.
ýrhtnoð máðelode. Br. 42.
62. Ex. 17. ~~120~~. 177. 241. 301. 565.
. 127. 309. 294.

(a) One syllable anacrusis.

X : ⏑́ X / X́ X X X //

...sétte sigérice. Ex 27.

...sittad sigérice. Ex 562.

~~IV. First arsis short.~~

~~⏑́ X / ⏑́ X X //~~

Summary.

Wanderer	14.	Wanderer.	2
Seafarer	4.	Seafarer.	2
Exodus	49	Exodus.	9
Battle of M.	17.	Battle of M.	4
Total in a	84.	Total in b.	17.

Total in whole line 101.

This modification of type A is not admitted by ~~Dr. Sievers~~ Prof. Sievers, as has already been explained in part II, where our reasons likewise for not following his classification have been given in full. There are 38 of the above examples which might ~~possibly~~ be included elsewhere, by rendering the rythm slightly less smooth. Prof. Sievers would ~~include~~ class most of these under expanded D. We prefer to put them here being convinced that in reciting these verses the Anglo Saxon poet put no secondary stress

the second syllable of the second foot of the
lf-line.

From the above summary, it is apparent
at this type is rare in the second half-
e; it occurs five times as frequently in
first. It occurs most frequently in
Wanderer and Exodus; very rarely in
Seafarer and the Battle of Maldon.

IV. Two syllables in both theses.

a. ´ XX / ´ XX || b.

lde his hórd cofan. W 14.
San and ūprodor Ex. 76.
on sā wáelwulfas. Br 96.
78. Ex. 130. 182. 183. 273. etc.; sum 11.
24. 95. 266.

(a) One syllable anacrusis.

X: ´ XX / ´ XX ||

á hafas lóngunge. Sea 47.
t-hī on sā on ēastaesе Br. 63.
r. 79. 142. 196.

1. Resolution of second arsis.

´ XX / X́ X XX ||

dige métesegnas. Ex. 131.
on sā fórewaellas Ex 297.
unnon lýtegian. Br. 86.

2. Resolution, both arses.

a. ×́XXX/×́XXX‖ b.

icel is sēos ménigeo. Ex 553.

fat ūs on Cánaea. Ex 555. (?)

3. Secondarsis short.

–́XX/ʊ́XX‖

ldo him ón foret. Sea. 91

Summary.

Wanderer. 2

Seafarer. 2

Exodus. 9

Battle of M. 15

Total in a 28.

This type, like the preceding, is not admitted by Prof. Sievers, but, as seen ~~by~~ from the examples, there are several half-lines that can not be classed anywhere else, if we have ~~any~~ regard to rythm. It seems to be entirely lacking in the second half-line.

Five of the above examples might be classed under other types.

V. Three syllables in the first thesis, one in the second.

–́XXX/–́X

t ic sceolde ána. W. 8.

er ic ne gehýrde. Sea. 18.

r hē him gesáegde. Ex 24.

e him wolde Eadric. Br. 11.

41. 50. 97. 65.

69. 73. 86. 109. etc; sum 31.

19. 31. 55. 76. etc; sum 23.

eárfeða gemýndig. W. 6.

ségle ofer tólden. Ex 81.

sē waes hāten Wúlfstan. Br 75.

W. 14.

Ex. 249.

Br. 297.

a. (a.) One syllable anacrusis. b.

X: ⏑́ XXX/⏑́ X//

willaȣ ēow andráedan. Ex. 266. gehýre sē ȣe wille Ex 7.

lēton him ȣā of handon. Br 7. and swíȣe maenig ōȣer. Br 282.

r. 23. 56. 70. 81. 117. 136. 193. 228.

(b) Two syllable anacrusis.

XX: ⏑́ XXX/⏑́ X//

erfōr hē mid ȣȳ fólce. Ex 56.

1. Resolution of first arsis.

X́ X XXX/⏑́ X//

ódigean aefter burgum. Ex 510.

ór ȣan wearȣ her on félda. Br. 241. (?)

(a) One syllable anacrusis.

X: X́ X XXX/⏑́ X//

ō ráȣe hine gelette. Br. 164.

2. Resolution of second arsis.

⏑́ XXX/X́ X X//

ū hine on géoguȣe. W. 35. dréamas sind gewítene. Sea. 86.

alle ȣā gemóniaȣ Sea. 50.

wílum of ȣām wérode. Ex 170.

wáenne hī tōgaédere. Br. 67.

.49. Sea. ~~XX~~ 98. ~~Ex. 170~~ Br. 216.

(a) One syllable anacrusis.

X; ⏑́ XXX/X́ X X//

mihte ȣāer for waétere. Br. 64.

3. ~~4~~. Resolution of both arses.

X́ X XXX/X́ X X//

ide ic mē tō gómene. Sea. 20. háfast ealle gemánode. Br. 231

Summary.

Wanderer 7. Seafarer 2. Ex. 35. Br 37. W. 2. Sea. 1. Ex 3. Br 4.

Total in a 81. Total in b 10.

Total in whole line 91.

This type is found most frequently in the first half-line, and in the Battle of Maldon of the individual poems. There are 14 half-lines in the above classification that might be included elsewhere, with a slight change in the interpretation of the thought.

VI. Three syllables in first arsis and two in second

ˈ XXX / ˈ XX //

a. b.

ˈgietan sceal glǽw haele W. 73.

ˈyrcan sonne wíhagan. Br 102.

ˈgunnon sa hiredmenn. Br 261.

ˈffa sone sǽlidan. Br 286.

1. Resolution of first arsis.

(a) One syllable anacrusis.

X : XXX / ˈ XX //

ˈmǽg him sonne sē flǽschoma. Sea. 94.

~~2. Resolution of second arsis~~

~~ˈ XXX / XX XX //~~

Summary.

W. 1. Sea 1. Br 3.

Total 5.

This type is of very rare occurrence; it does not appear in the second-half line.

VII Four syllables in first thesis, one in the second.

⏑́XXXX/⏑́X//

a

ode swā disne eárdgeard. W. 85.

óefde hē dā geswíded. Ex 30.

rende to dām eorle. Br 28.

W. 88. Ex. 228. Br. 10. 28. 35. 40. etc; sum 8.

(a) One syllable anacrusis.

X: ⏑́XXXX/⏑́X//

dám man mihte oncnáwan. Br. 9. daet wāere hitūre hlaford. Br. 240.

hwīle de hē mid handum. Br. 14

1. With resolution of secondarsis.

⏑́XXXX/X́X X//

ian ofer wéredum. Ex 117.

a de under héofonum. Ex 376.

dbyrig wāeron rófene. Ex 463.

willad ēow tō gáfole. Br 46.

Summary

2. Ex. 5. Br 11. Br 1.

Total in a 18

Total in whole line 19.

VIII. Four syllables in first thesis, two in the second.

~~⏑́XXXX/⏑́XX//~~

~~(a) 0~~ ⏑́XXXX/⏑́XX//

de nū fram dīs wíglegan. Br 316.

(a) One syllable anacrusis.

X: ⏑́XXXX/⏑́XX//

durfon mē embe Stūrmere. Br 249.

Total in a 2. (Br.)

Total in ~~half~~ line 2.

B. Fundamental type. ~~A~~ x-'/x-'/ll

This type numbers 325 examples — not quite one third as many as A. It occurs most frequently in the second half line in all poems except the Wanderer. It is proportionally rarest in ~~the~~ Exodus. Its distribution among individual poems is as follows: W. a23; 14; Sea. a 11; ƀ 21; Ex. a43; ƀ 78; Br. a62; 73. The total in the first half line is 139; the second 186; and in the whole line 325.

I. Normal type xx-'/x-'/ll

a.

maeg wérigmód. W. 15.
tō wífe wýnn. Sea. 45.
ne ýldo béarn. Ex. 28.
Daet Óffan máeg. Br. 5.
22. 39. 60. 71. 82. 89. 95.
a. ~~A~~ 77.
x. 1. 2. 48. 49. 154. etc; sum 11.
7. 27. 60. 77. 105. etc; sum 19.

ƀ

Ic tō sóðe wát. W. 11.
Daet sē mónn ne wát. Sea. 12.
mid his sylfes miht Ex. 9.
Se her ricost eart. Br. 36.
W. 9. 32. 33. 43. 62. 80. 83. 95.
Sea. 18. 29. 33. 55. 61. 66. 100.
Ex. 48. 22. 91. 132. etc; sum 27.
Br. 38. 50. 78. 103. etc; sum 18.

1. Resolution of first arsis.

xxxx/x-'/ll

t Sā háeleða hléo. Br. 74.
him máenigne óft. Br. 188.

ne tō wórulde hýht Sea. 45.
~~and him wúndra féla. Ex. 269~~
ic on ~~beteran~~ beteran ráed. Ex. 269.

This type numbers 325 examples — not quite one third as many as A. It occurs most frequently in the second half line in all the poems except the Wanderer. It is proportionally rarest in ~~the~~ Exodus. Its distribution among the individual poems is as follows: W. a23; 14; Sea. a 11; b 21; Ex. a43; b 78; Br. a62; 73. The total in the first half line is 139; the second 186; and in the whole line 325.

I. Normal type XX-/X-/ll

a.

maeg wérigmód. W. 15.
tō wife wýnn. Sea. 45.
e ýldo béarn. Ex. 28.
Saet Óffan máeg. Br. 5.
22. 39. 60. 71. 82. 89. 95.
. 77.
. 1. 2. 48. 49. 154. etc; sum 11.
. 27. 60. 77. 105. etc; sum 19.

b

Ic tō sóðe wát. W. 11.
Saet sē mónn ne wát. Sea. 12.
mid his sylfes miht Ex. 9.
Se hēr ricost eart. Br. 36.
W. 9. 32. 33. 43. 62. 80. 83. 95.
Sea. 18. 29. 33. 55. 61. 66. 100.
Ex. 48. 22. 91. 132. etc; sum 27.
Br. 38. 50. 78. 103. etc; sum 18.

1. Resolution of first arsis.

XXXX/X-/ll

t sā háelesa hléo. Br. 74.
him máenigne óft. Br. 188

ne tō wórulde hýht Sea. 45.
~~and him wúndra féla. Ex. 269~~
ic on ~~beteran~~ beteran ráed. Ex. 269.
sāede Métode sánc Br. 147.
Ex. 339. 471. Br. 250.

2. Resolution of second arsis

XX–́ / X ~~X~~ ‖

a.

...et waes wíglic wérod. Ex. 223

...et ðā hyssa hwáenne. Br. 2.

...43. 425. 439. 452. Br. 218.

b.

hwāer cwōm mā́ððumg ýfa W. 92

forehléahtor wéra. Sea. 21.

and him wundra fela. Ex. 10.

ðaet waes léolan sunu. Br. 76.

Ex. 27. Br. 222. 267. 299.

3. Second arsis is short.

XX–́ / X ⏑́ ‖

...imle ðréora súm. Sea. 68.

...ū āfaéstnod waes. Ex. 85

Ex. 310. 377. 426.

ðāer mec óft bigéat. Sea. 6

Swā him míhtig gód. Ex 314.

ðāer him léofost wáes. Br. 23.

Ex. 152. 380. 399. Br. 190. 211.

4. Resolution of first arsis; second arsis short.

XX ~~X́~~ / X ⏑́ ‖

~~...mne fu~~

sumne fúgel oðbaér. W. 81.

hē tō maénigum spráec. Ex. 552.

and ēow bętere ís. Br. 31.

~~Br. 2~~ ðā his bętera laeg. Br. 276.

5. Both arses short.

XX ⏑́ / X ⏑́ ‖

sēo ðe fréoðe scéal. Ex. 422.

Summary.

...anderer 8. Seafarer 3

...odus 20. Battle of M. 23

Total 54.

Wanderer 11. Seafarer 11.

Exodus 38. Battle of M. 29.

Total 89

Total in both half-lines 143.

We have called this the normal form of type B, because it occurs much more frequently than the form x-'/x-'//. This is true, not only of the four poems treated in this discussion, but ~~also~~ likewise of those analyzed by Sievers, Frucht, and Cremer — comprising altogether some 10,000 lines — and it is ~~probaly~~ probably equally true of the whole body of Anglo Saxon poetry.

The type is found most frequently in the second half-line, occurring there almost twice as often as in the first.

In the above classification, there are 9 examples that might be included under other types by changing the interpretation slightly.

II One syllable in each thesis.

x-'/x-'//

...d hwílpan swēg. Sea. 21.
...n lā́sra lāst. Ex 167.
...n ū́rne eārd. Br. 58.
...x. 237. 337. 369. 427. 479. 545.
...r. 125. 162. 170. 178. 195.

wiθ fēónda nī́θ. Sea. 75.
in āéht forgēáf. Ex. 11.
and éalde swúrd. Br. 47.
Sea. 90.
Ex. 17. 71. 262. 296. etc; sum 10.
Br. 215. 237

1. Resolution of first arsis.

x x́ ⏑ / x ⏑́ //

and wéreda gód. Ex 432.

2. Resolution of the second arsis.

x ⏑́ / x x́ ⏑ //

his swáesne súnu. Ex 402. wiɵ wrāɵra grýre. Ex 20.
ɵā stōd on stáeɵe. Br. 25. him eallum wíle. Ex 261.
his swúster súnu. Br. 115.

3. Resolution of both arses.

x x́ ⏑ / x x́ ⏑ //

n geófones stáɵe. Ex 580. swā háeleɵ gefrúnon. Ex 388.

4. Second arsis is short.

x ⏑́ / x ⏑́ //

n fólc getáél. Ex. 229. hū gáesttic bíɵ W. 73.

Summary.

Seafarer. 1. Exodus 9. Wanderer 1. Seafarer 2.
Batte of M. 8. Total 18. Exodus 12. Batte of M. 5.
Total 20.
Total in both half-lines 38.

This type is pretty evenly divided between both half-lines. There is one example in the above which could possibly be classed under another type.

III. Two syllables in second thesis

X–́ / XX–́ //

mid hálige hand. Ex. 485. — aet míddere niht. Ex. 37

Mē séndon tō Ðē. Br. 29. — ðð Móyses bebēad Ex. 215.

ē flōd ūt gewát. Br. 72. — aet hílde ne déah. Br. 48.

ābéod eft ongéan. Br. 49.

1. Resolution of first arsis.

X X́ X / XX–́ //

gāðrícene to ús. Br. 93.

2. Resolution of second arsis.

X–́ / XX X́ X //

gesíhð him bifóran. W. 46.

Summary.

W. 1. Ex. 1. Br. 2. — Ex 2. Br 3

Total 4. — Total 5.

Total in both half-lines 9.

Two of these examples might be included under other types.

IV. Two syllables in each thesis.

XX–́ / XX–́ //

wāer ic féorr oðe néah. W. 26 — hwīlum ýlfete sóng. Sea. 19.

wā nū, mónna gehwýlc Sea. 90 — swā him Móyses bebēad Ex. 101

rðon āura gehwilc. Ex. 187. — and ne forhtedon nā. Br. 21.

ā he háefde ðaet fólc. Br. 22

W. 51. 63. 72. Ex. ~~187~~ 227. 230. 476. Sea. 46. Ex. 204. 304. 374. 415. etc; sum 10.
Br. 91. 128. 144. 177. etc; sum 12. Br. 34. 77. 179. 244. etc; sum 6.

1. Resolution of first arsis.

XX X́ X / XX ́ //

ofer wásema gebínd. W. 57. ofer wásema gebínd. W. 24.
e his gífena saes gōd. Sea 40. sē sā ménigeo beheold. Ex. 205
n gehwáesere hánd. Br. 112. āc hē manegum gesceōd Ex 488.
wā hi aeselgāres bearn. Br. 320.

2. Resolution of second arsis.

XX ́ / XX X́ X //

e tō fórht ne tō fáegen. W. 68. sā ic āér negefráegn. Ex. 285.
er hólma gelágu. Sea. 64. osse leófne gewrécan. Br. 208
nden mōdiges mésel Ex. 255.
ic āh milde métod. Br 175.
. 92. 93. Br 263. Ex. 561.

3. Second arsis is short.

XX ́ / X, X ́ //

gehleóp sone eoh. Br. 189. se him drihten forgeaf. Br. 148.
d his brosru mid him. Br. 191. hē sām beorne oncwaes. Br. 245
r. 198. 295.

Summary.

W. 8. Sea. 3. Ex 6. Br 20. W. 1. Sea. 2. Ex 13. Br 9.
Total. 37. Total 25.

Total in both half-lines 62.

Of the above, 9 examples may be classed under other types by a slight change of the sentence accent.

V. Three syllables in the first thesis.

XXX⏑́ / X⏑́ //

Sonne on wáecnes éft. W. 45.
Saet him aet fótum feóll. Br. 119.
Sāer wurdon Óddan bearn. Br. 186.
Sā gȳt on órde stód. Br. 273.

geond Sisne míddangeárd W. 75.
full oft Saet eárn begeáll. Sea. 24.
sē Se him lánge āér. Ex. 138.
Sā hē tō wǣpum feng Br. 10.
W. 82. Sea. 27. 64. 65.
Ex. 199. 275. 277. 404. 395.
Br. 13. 28. 131. 144. etc; sum 15.

1. Resolution of first arsis.

XXXX́X / X⏑́ //

Set hine wéroda gōd. Ex 23.
Sā hē aetfóran his frēan. Br. 16.
Sende Saes for mǫnige mánn. Br. 239.

2. Resolution of second arsis.

X, XX⏑́ / X X́X //

Set Sāer gelāSe mid him. Ex 206. Sȳ laes him wésten grýre. Ex 117.
Sonne befáeSman máege. Ex 428. Saet Sū most seudan raSe. Br. 30.
~~Br. 140. 252~~ Br. 140. 252

3. ~~Second~~ First arsis is short.

XXX⏑́ / X⏑́ //

and niman fríS aet ūs Br. 39

4. Second arsis is short.

XXX⏑́ / X⏑́ //

Saet sē on eórSan láeg. Br. 157.
Sa gȳt Saet wórd gecuáeS. Br. 168
Saet hyra heárra láeg. Br. 204.
Saet sē on fóldan láeg. Br. 227

Summary. 70

W. 1. Ex. 3. Br. 5. Total 9

Ex 1. Br. 8. Total 9.

Total in both half-lines 18.

VI First arsis resolved; three syllables in second thesis.

XXX / XXX ⏑́ //

~~XXXXX~~

ā héregeatu se éow. Br 48.

VII The first arsis is resolved, the second short; the first thesis has two syllables, the second three.

XXX́X / XXX ⏑́ //

ne in geogude to daes hwaet. Sea. 40.

VIII. Two syllables in first thesis. ~~three~~ two in the second.

XXX ⏑́ / XX ⏑́ //

nāefre gielpes to géorn. W. 69. and done gódan forlét. Br. 187.

wenda ǝ wýrda gescéaft. W. 107.

sealde wǣpna geweald. Ex. 20.

1. First arsis resolved.

XXXX́X / XX ⏑́ //

daet hē swā míceles gedáh. Ex. 143

dā ic on worulde getād. Br. 174.

2. Second arsis resolved.

XXX ⏑́ / XXX́X //

ic on mórgen gefráegn. Ex. 98.

fan láudes to féla. Br 90.

3. Second arsis is short

XXX ⏑́ / XX ⏑́ //

~~se da him~~ se him dā wúnde forgéaf. Br 139.

Summary.

W. 2. Ex 2. Br 1. Ex 1. Br 3.
Total 5. Total 4.
Total in both halves. 9.

IX. Four syllables in first thesis.
XXXX ⏑́ / X ⏑́ //

r ðon ne maeg wéorðan wís. W. 64 and to ðaere hílde stóp. Br. 8.
r ðon him gefýfeð lýt. Sea. 27. ðā hē ðone cnī́ht gĕnā́m. Ex. 406.
ton hwā ðurh flāncs flyht. Br. 71.

1. Resolution of second arsis.
XXXX ⏑́ / X ⏑́ ⏑́ //

~~bið to him~~
bið him to héorpan hýge. Sea 44.

2. Resolution both arses.
XXXX ⏑́ ⏑́ / X ⏑́ ⏑́ //

nne eall ðisse wórulde wéla. W. 74.

Summary.

W. 2. Sea 2. Br 1. Br 1. Ex 1.
Total 5. Total 2
Total in both halves = 7.

X. Three syllables in first thesis; three in second.
XXX ⏑́ / XXX ⏑́ //

e in his dáedum to ðaes déor Sea. 41.
Total in both halves = 2 ne him his drýhten to ðaes hóld. Sea. 41.

XI. Four syllables in first thesis; two in second.
XXXX ⏑́ / XX ⏑́ //

or ðon ðaet [is] éorla gehwām. Sea 72. ðāra ðe him drihten bebēád. Ex. 520
ah ðe him on héalba gehwām. Ex 204. ðð ðaethē on hílde gecráwe Br 32.4

1. Second thesis is short.

XXXX–́ / XX⏑́ //

r don ic ge séncan ne máeg. W. 58.

Summary.

V. 1. Sea. 1. Ex. 1 ~~Sea. 1.~~ Ex 1. Br. 1.

~~Total in both halves = 5.~~

XII. Five syllable first thesis.

XXXXX–́ / X–́ //

e mihte ðā on fótum léng. Br. 171

1. Resolution of second arsis.

XXXXX–́ / X⏑́ ⏑ //

Total in whole line = 2 ðā hwíle ðe hē wǽlpen máege. Br. 235.

C. Fundamental type x–/–x//

This type occurs a little less frequently than B. It is very evenly distributed between the two half-lines, having 136 examples in the first, and 147 in the second. Its distribution among the individual poems is as follows: Wanderer a, 23; b, 21; Seafarer a, 19; 25; Exodus a, 60; b, 51; Battle of Maldon a, 28; 50.

II.* ~~Normal type~~ One syllable in each thesis.

x–/–x//

in brúmlāde. Sea. 30.
and ēów líffrēan. Ex. 271
θaes dáegwéorces. Br. 148
x. 315. 393. 401. 506. 585.
Br. 293.

gedōn wille. Sea. 43.
gesēón mihton. Ex. 83.
and fórθgángan. Br. 3.
Sea. 69. Ex. 185. 434. 442. 562.
Br. 197. 224. 291.

1. Resolution of first arsis.

xx/x/–x//

geond lágulāde. W. 3.
to daege θissum. Ex. 263.
on mérehwéarfe. Ex. 516.

his wínedrýhtnes. W. 37.
gebiden háebbe. Sea. 4.
gefríigen hábbaθ. Ex. 1.
and híge gōdum. Br. 4.
Sea. 7. 59. 101.
Ex. 64. 365. 372. 393. etc; sum 7.
Br. 56.

2. Resolution in both arses.

x x́ x̆ / x́ x̆ x //

nid frise férian. Br. 179.

3. First arsis is short.

x ⏑́ / –́ x //

on flót féran. Br. 41.

4. Second arsis is short.

x –́ / ⏑́ x //

geárdágum. W. 44.
flódwégas. Sea. 52.
úpródor. Ex. 4.
83. S. 83.
x. 10. 66. 68. 72. etc. sum ~~14~~ 13.

and síncsége. W. 34.
and úpródor. Sea. 105.
and úpródor. Ex. 26.
W. 35. 58.
Ex. 32. 68. 86. 155. etc; sum 10.

Summary.

Wanderer 3. Seafarer 3.
Exodus. 22. Battle of W. 4
Total 32.

Wanderer 4. Seafarer. 7
Exodus 22. Battle of W. 6
Total 39.

Total in both half-lines 70.

Here again we find ~~It is to be noted~~ that nearly half of
se examples are of the type x –́ / ⏑́ x //, ~~illus-~~ accord-
ng to the ~~ting~~ the principle, already mentioned, ~~that~~
der I.
~~here two metrical accents fall on adjoin-~~
~~syllables, the second of these syllables is~~
~~equently a light or short syllable.~~

I. Normal type.

XX–́/–́X//

for ðon dǽngeórne. W. 17.
ǽtron fét mǽne. Sea. 9.
nd gewúrðódne. Ex 31.
oet sē eórl nǫ́lde: Br. 6.
. 94. 109. Sea. 57. 69. 78.
x. 82. 153. 124. 225. etc; sum 12
r. 89. 225. 260. 317.

swā hē hwílum āer. W. 42.
ðaet ic héan stréamas Sea 34.
~~Oð~~ ðaet sǣfáesten. Ex. 127.
ðaet sē eniht nolde. Br 9.
W. 66. 67. 68. 91. etc.; sum 8.
Sea. 51. 83.
Ex. 163. 236. 291. 586; etc; sum 8.
Br. 136, 153, 182, 185. etc.; sum 10.

1. Resolution of first arsis.

XX X́X/–́X//

ǽne céare cwíðan. W. 9.
er hwáeles ǽðel. Sea. 60.
fter béalusíðe. Ex. 5.
on Dénon wolde. Br.
a. 96.
x. 25. 75. 83. 93. etc; sum 12
r. 137. 306.

nō ðaer féla bringeð. W. 54.
fore médodrince. Sea. 22.
ðeah hie fela wiston Ex. 29
ūs to scýpe gángan Br. 40
W. 69. Sea. 56. 87.
Ex. 52. 131. 197. 367. etc; sum 8.
Br. 41. 61. 89. 102. etc; sum 13.

2. Resolution of second arsis.

XX–́/X́X X//

wið ðā fýnd wéredon. Br. 82.
ofer éall clýpode. Br. 256.

3. Resolution of both arses.

XX X́X/X́X X/

ðaer ðā céare séofedun. Sea. 10.

4. First ~~thesis~~ arsis is short.

XX⏑́/–́X//

her bio feóh láene. W. 108.
seah hē gráef wille. Sea. 97.
ofer baéc búgan. Br 276.

5. Second ~~thesis~~ arsis is short.

XX–́/⏑́X

e se hréo hýge. W. 16
wylce géac mónao. Sea 53.
waes léof góde. Ex 12
ét sā bórd héran. Br. 62
19. 59. 67. 86. 101.
ea. 67.
x. 33. 110. 157. 194. etc; sum 15.
r. 98. 100. 145.

and ic héan sónan. W. 23.
saet ic féorr héonan. Sea. 37.
wis sām teónhéte. Ex. 224.
and sē aéschére. Br. 69.
W. 70. 94. 103.
Sea. 44. 70. 92
~~Ex. Eow is lār gódes~~
Ex. 268. 274. 337. etc; sum 7.
Br. 91. 104. 268. 290.

6. ~~First thesarsis resolved~~ Resolution first arsis and second arsis short.

XXX́X/⏑́X//

gestáseláde Sea. 104.
n sāer ségncyning. Ex 172.
sām maéselstéde. Br. 199.
x. 397. 542.

ofer hréserlócan. Sea. 58.

Wanderer. 11.	Wanderer. 14.
Seafarer. 10.	Seafarer. 12.
Exodus. 42	Exodus. 23.
Battle of M. 14	Battle of M. 30.
Total 77	Total 79

Total in both half-lines. 156.

We have designated this as the normal ~~type~~ form for C, ~~instead~~ inasmuch as more than half of all the examples are included under it. There are more than twice as many here as there are ~~as~~ under the form X⁻/⁻X//

It is to be noted that nearly half ~~of all~~ of these examples are of the form XX⁻/⁻X//, illustrating the principle already ~~referred~~ mentioned, that where two primary metrical accents fall on adjoining syllables, the second of these syllables is frequently - not, indeed, regularly - a light or short syllable.

Fourteen of the above examples could possibly be included under other types.

II Two syllables ~~under~~ in second thesis

X⁻/⁻XX//

e Sáér báldlicost Br. 78.
e hí faéstlice. Br 82
er wearo wícingum. Br. 116.
Sé Sáncige. Br 173.

1. The first arsis is short.

X⁻/⁻XX

to ón léociaS. Ex. 248.
a maég gnórman. Br 315.

Summary.

Battle of M. 4. Exodus 1.

Total both half-lines 6. Battle of M. 1

~~One doubtful example~~

V. Two syllables in each thesis.

XX⁻/⁻XX//

for don wát sē se sceal. W. 37.

donne hí máest mid him Sea. 84

Gaes se hí wídeferð. Ex. 51.

Gaet hi dáer bríegweardas Br. 85.

Sea. 85. Br. 106. 258.

1. Resolution first arsis.

XXXX/⁻XX//

ne syn gódes séodscipes. Ex 528.

Summary.

Wanderer. 1. Seafarer 2. Exodus 1.

Exodus. 1. Battle of M. 3.

Total both half lines 8. There are ~~13~~ 2 doubtful examples.

~~Summary~~

~~Wanderer.~~ V. Three syllables in the first thesis.

XXX⁻/⁻X.

Ose mec frēóndléasne. W. 28. Gaet he his mǫ́ndrýhten W. 41.

sceal nō tó hátheort. W. 66. haefdon him tó ségne. Ex. 319.

ne wē swā héarde. Br. 33. Ga he gemōt haefde Br. 199.

1. Resolution of first arsis.

XXX X́X / ⊥ X //

emon hē sęleséegas. W. 34. hwāer sindon sęledréamas W. 93.
one ðe in meoduhealle W. 27. sē ðe on lágu fúndað. Sea. 47.
wið ðone ségn fóran. Ex. 172.
and ðone stęde healden Br 19.
Br. 193. 194. 271. 279. 292.

2. Resoulion both arses.

XXX X́X / X́X X //

ongann ða wínas mánian Br. 228

3. First arsis is short.

XXX ⏑́ / ⊥ X.

ðaet hi ne mid wille. Sea. 99.
gif hine gód lǽte. Ex. 413

4. Second arsis is short.

XXX ⊥ / ⏑́ X //

et hē his ferðlócan. W. 13. ðeah ðe hē módcéarig W. 2.
e ic him módséfan. W. 10. hu ic geswíncdágum. Sea. 2.
hyra brēóstcófan. W. 18 bið ēower blǽd micel Ex. 563.
m ðe him lýt háfað. W. 31. ongann ðā forðberan. Br. 12.
ī hēo his mǽgwínum. Ex 146. S. 102. Br 57. 44.

5. Both arses are short.

XXX ⏑́ / ⏑́ X //

āer hē onwég scýle. Sea. 74.

Summary.

Wanderer	8.	Wanderer	3
Seafarer	0	Seafarer	5
Exodus	1	Exodus	4
Battle of W.	2	Battle of W.	12
Total	10		23

Total in both half-lines 33.

There are ~~four~~ two doubtful examples in the above; by change of sentence accent, they may be included elsewhere.

VI. Four syllables in the first thesis.

XXXX ⏑́ | ⏑́ X ||

aet ~~de~~ he ā his ~~sāe~~fōre. Sea. 42.
Donne hē hit āer hȳdeð Sea. 102.
Ne ðurfe wē ūs spillan Br. 34.

1. Resolution first arsis.

XXXXX ⏑ | ⏑́ X

Donne hē be clifum cnossað Sea. 8. Ðe we oft aet meodo spraecon. Br. 2/2.
For ðon nū min hȳge hweorfað. Sea 58.

2. Second arsis is short.

XXXX ⏑́ | ⏑ X

Wolde him beorht faéder. Ex. 414. Donne him ðaet féory lósað Sea 94.
Ner ðone fórd fáran. Br. 88.

Summary.

Sea. 4. Ex. 1. Br. 2 Sea 1. Br 1.
Total in both halves. 9.

VII. Five syllables in first thesis.

XXXXX ⏑́ | ⏑́ X ||

Donne hit āenig maeð wāere. Br. 195

Summary: Total 1.

D. Fundamental types {⊥ / ⊥ ⊥ ⊻ ∥ (D′) / ⊥ / ⊥ ⊻ ⊥ ∥ (D″)

A little more than one tenth of the 2200 ...es in the four poems belong here. This ...pe is most frequent in the first ...alf-line, occuring there nearly twice ...s often as in the second. In the indi-...idual poems, it ~~occurs~~ is found most ...requently in the Seafarer and Exodus. ...he following numbers give the examples ... each: W. a 12 ; b, 7 ; Sea. a, 15 ; b, 9 ; Ex a 107; ...2 ; Br. a, 22 ; b 17 .

I. Normal type D′.

⊥ / ⊥ ⊥ ⊻ ∥

...ū́ə hrēósende. W. 102.
...əew síngende. Sea. 22.
...lc fērende Ex. 45
...ām būrəene. Br. 121.
...ea. 38. 56. 73.
... 84. 96. 119. 136. etc; sum 14.
...v. 122. 219. 254. 308

mōd geóndhwēorfəə W. 51.
feórh óəəringeə. Sea. 71
fórə ongàngan. Ex. 156.
~~wīcinga ār~~. ~~Br. 26~~
brimlīəendra. Br 27.
W. 60.
Ex. 178. 184. 187. 194 etc; sum 11
Br. 122. 165. 198. 213. etc; sum 8.

1. Resolution first arsis.

X́X̆ / –́ –̀ x ||

wódan wrǽclàstas W. 5. wóruldónettiθ. Sea 49.

fer scéotèndum Ex. 112. wérod fórbàernde. Ex. 123.

igan wigheardne. Br. 75. dároθ ǽcwèhte. Br. 255.

x. 133. 175. 223. 503. Ex. 3. 217. 420. 500.

Br. 262.

2. Resolution second arsis.

–́ / X́X̆ –̀ x ||

únswícièndo. Ex. 424.

fóróθ oférgàngaθ. Ex. 561

(a) ~~With~~ One syllable anacrusis

X́ –́ / X́X̆ –̀ x ||

et hié lifigènde. Ex. 264

3. Resolution both arses.

X́X̆ / X́X̆ –̀ x ||

áefon séledrèamas. Ex. 36.

con lágustrèamas. Br. 66.

x. 257. 341. 527.

4. ~~3~~. Resolution of secondary arsis.

–́ / –́ X̆X x ||

ibwícigean. Ex. 65. ~~(?)~~

lc sǫ́mnigean. Ex. 217 ~~(?)~~

By writing the forms ymbwician and sǫmnian
e lines would be brought under the ~~more com-~~ more common
on type –́ / –́ ù x ||

5. Resolution of first arsis and of secondary arsis.

x́ y / –́ x̀ y x //

sómod aétgaèdere. Ex. 214.
hére aétgaèdere Ex. 247.

6. First arsis is short.

⏑́ / –́ –̀ x //

óθ Égìpte. Ex. 443.
brím bérstènde. Ex. 477.

7. Second arsis is short.

–́ / ⏑́ –̀ x //

mísmícèlra. Ex. 373. eórθcýnìnga. Ex. 392.
únwéaxènne. Ex. 412.

8. First arsis resolved; second short

x́ y / ⏑́ –̀ x //

féla méorìnga. Ex. 62. héofon cýnìnge. Ex. 410.

9. Secondary arsis is short.

–́ / –́ ⏑̀ x //

ft eármcèarig. W. 20. óft θrówàde. Sea 3.
āp níptscùa. Sea 31. sylf cúnnìge Sea. 35.
āθ tēodhàta. Ex. 40. Lánd drýsmỳde. Ex. 40
rímm gūθplèga. Br. 61. ~~grió~~ hánd wísòde. Br. 141.
ea. 59. ~~248~~ Ex. 158. 160. 348. 452. 470.
x. 50. 125. 309. 354. etc; sum 11 Br. 251.

(a) One syllable anacrusis.

x: –́ / –́ ⏑̀ x //

ēat gýlp wèra. Ex. 514. (?)

18. First arsis resolved; secondary arsis short.

X́ ⏓ / –́ ⏑ x //

éaro níhtwàco. Sea. 6.
gódes áudsàcan. Ex. 15.
Ex. 219. ~~[illegible]~~ 458. 474. 526.

býrig fáeyrìaθ. Sea. 48.
féla missèra. Ex. 49.
hýse úmwèaxen. Br. 152
Ex 78. 113. 242. 331. etc; sum 9.

(a) One syllable anacrusis.

x: X́ ⏓ / –́ ⏑ x //

Ne sléh θu, Áráham. Ex. 418.

19. Resolution of second arsis; secondary ~~thesis~~ arsis short.

–́ / X́ ⏓ ⏑ x //

hréo háeglfàre. W. 105.

écg grýmetòde. Ex. 408.
bórd háfenòde. Br. 42.
bórd háfenòde. Br. 42.

19. First arsis short; secondary arsis short.

⏑́ / –́ ⏑ x //

fréom fólctòga. Ex. 14.
~~gríθ fáestnian. Br. 35.~~ *Summary (see reverse side).

gríθ fáestnian. Br. 35.

II. One syllable first thesis.

–́ x / –́ ⏑ x //

fáegum frómwèardum. Sea. 71.
blícon bórdhrèoθan. Ex. 159
θà hē ōθèrne. Br. 143.
Ex. 168. 437. 519. 531.

géorne géondsèeawaθ. W. 52.
déope géondθènceθ. W. 89.
véftercwéθèndra. Sea. 71.

1. Resolution of first arsis

X́ ⏓ x / –́ ⏑ x //

(a) One syllable anacrusis

x: X́ ⏓ x / –́ ⏑ x //

brócene búrhwèardas. Ex. 39.

Summary.

a.

Wanderer 4.
Seafarer 7.
Exodus ~~50~~.
Battle 2 M. 9.
Total 70.
Whole line - Total = 130.

b.

Wanderer 2.
Seafarer 5.
Exodus 38
Battle 2 M. 15.
Total 60.

This type is remarkable for the number of the variations of the normal form; most of these are in Exodus.

~~Seventeen~~ Sixteen of the above examples may, with change of accent, be classed under other types.

2. Resolution of second arsis.

–́ x / x́ x̀ – x //

óhte séle drèorig. W. 25.
nōdig mágorǣsva. Ex. 55.
x. 102. 181. 284 453. etc; sum 10.

3. Resolution of secondary arsis.

–́ x / –́ x̀ x x //

Wólde reórdigean. Ex. 256.

eórðan fórgiefenne. Sea. 93.
eálle aétgǣdere. Ex. 190.
*fólmum wérigean. Ex. 237.

By writing reordigan and werigan the starred lines would be brought under a more common type.

(a) One syllable anacrusis.

x : –́ x / –́ x̀ x x //

bihóngen hrímgicelum. Sea. 17.

4. Secondary arsis is short.

–́ x / –́ ù x //

ítre bréostcèare. Sea. 4.
ǣge férhðlòcan. Ex. 267.

wōp ūp áhàfen. Ex. 200.

(a) One syllable anacrusis.

x : –́ x / –́ ù x //

orbáerned búrhhlèoðu. Ex. 70.

5. Resolution of second arsis; secondary arsis short.

⊥ x / x́ x̀ x̀ x //

ātum héofoncòlum. Ex 71.

Summary.

Wanderer. 1.	Wanderer. 2
Seafarer. 3.	Seafarer 2
Exodus. 20	Exodus 3
Battle of W. 1	Battle of W.
Total 25	Total 7.

Total in whole line. 32

Sixteen of the above examples might possibly be classed elsewhere

II. Two syllable secondary thesis.

⊥ / ⊥ ⊥ x x /

órm wǽlcèasèga. Ex 164.

nd bǎnànea. Ex 444.

Summary.

Ex. 2.

107

I. Normal type D''.

⏑́ / ⏑́ x ⏑̀ //

~~orlas~~ wéall wúndrum hèah. W. 98. wýnn éall gedrèas. W. 36.
hrím hrúsan bàud. Sea 32. flód blód gewòd. Ex. 462.
Hlúd hérges cỳrm. Ex. 107. déop léan gesèeod. Ex. 506.
wánd wácne àesc. Br. 42. bórd órd onfèng. Br. 110.
x. 140. 169. 220. 291. etc. sum 8.
r. 107. 157. 169. 238. 247

(a) One syllable anacrusis.

x : ⏑́ / ⏑́ x ⏑̀ //

et hé éaldordòm. Ex. 317.

1. Resolution of first arsis.

x́ x / ⏑́ x ⏑̀ //

ónaθ módes lust. Sea 36. dúguθ éall gecrọng. W. 79.
~~ir middangeard Ex. 47~~ bána wíde scràθ. Ex. 39.
rúron déofolgỳld Ex. 47. Ex. 41. 300. 346. 550. 447. 499.
iga wintrum geong. Br. 210.
x. 105. 203. 450. 576.
Br. 283.

2. Both arses resolved.

x́ x / x́ x x ⏑̀ //

héofon θíder-bècòm. Ex. 46.

3. Secondary arsis is short.

⏑́ / ⏑́ x ⏑̀ //

ú stíθen bìθ. W. 30. féorr óft gemọn. W. 90.
rést fýrdgetrùm. Ex. 178.

(a) One syllable anacrusis.
x: ⏑́ / ⏑́ x ⏑̀ ||

Saet ēow mihtig gòd. Ex. 292.

~~4. x́x / ⏑́ x ⏑̀~~

4. First arsis resolved; secondary arsis short.
x́x / ⏑́ x ⏑̀ ||

átol áefenlèoo. Ex. 165. and 201.
ú Saet ríncgetàel. Ex 234.
pen. ēce scràef. Ex. 537.
lúgon frécne spèl. Ex. 203

5. Second arsis resolved; secondary arsis short.
⏑́ / x́x x ⏑̀.

ród fáederacỳn. Ex. 29.

Summary.

Wanderer. 2.	Wanderer. 3.
Seafarer. 2.	Seafarer. 0.
Exodus. 22.	Exodus. 10.
Battle of M. 8.	Battle of M. 1.
Total - 34.	Total - 14.

Total in both half-lines = 48.

Two of these examples might possibly be classed elsewhere

II One syllable first thesis.

–́ x / –́ x –̀ ||

reósan hrúm and snàw. W. 48.
all seo sibgedriht. Ex 214.
ód ðā wíges heàrd. Br 130.
Ex. 346. 567.

húngor innan slàt. Sea 11.
hæfde wítig gòd. Ex 80.
wǽpen úp āhòf. Br 130
Sea. 79.

1. Resolution of second arsis.

–́ x / x́ x̀ x –̀ ||

ge ð súmeres wèard. Sea. 54.

2. Resolution of secondary arsis.

–́ x / –́ x x̀ x ||

éarwas blóstmum nìmað. Sea. 48.

3. Resolution of first; also resolution of secondary arsis

x́ x̀ x / –́ x x̀ x ||

róda wúldorcỳning. Ex. 547.

4. Secondary arsis is short.

–́ x / –́ x ⏑̀ ||

éron ínge mèn. Ex. 190.

(a) One sullable anacrusis.

x : –́ x / –́ x ⏑̀ ||

rlét ðā dréuga sùm. Br. 149.

Summary.

W. 1; Sea. 2; Ex. 5; Br. 2. Total, 10.
W. 0; Sea. 2; Ex. 1; Br. 1. Total 4
Total in both half-lines = 14.

Six of these examples might possibly be included elsewhere.

II Two syllables in second thesis.

–́ | –́ x x –̀ ||

ld ęúta geweòrc W. 87.

p ā́teāh on stèap. Ex. 490.

1. Resolution of first arsis.

x́ x́ | –́ x x –̀ ||

tol ȳ́sa geweàlc. Sea. 6.

áman nīwan āscèōp. Ex. 381.

Ex. 455. 588. *Summary. (reverse side).

IV ~~X~~. Syllable ~~between second and~~ after secondary arsis.

–́ | –́ x –̀ x ||

rst bórdes lāèrig. Br 284.

(a) One syllable anacrusis.

x: –́ | –́ x –̀ x ||

et sāér mōdiglice. Br. 200.

1. Resolution of first arsis.

x́ x́ | –́ x –̀ x ||

goo Ísrahèla. Ex. 91.

úgon fórhtigènde. Ex 452.

x. 379. 515.

Summary

Wanderer 1.
Seafarer 1.
Exodus 4
Battle of Maldon 0

Wanderer
Seafarer
Exodus
Battle of Maldon

Total 6.

Two of these examples might possibly be included elsewhere.

2. Secondary arsis short.

⏑́ / ⏑́ x ⏑̀ x //

ōd wintercèarig. W. 24.

Summary.

Wanderer 1.
Exodus 4.
Maldon 2.

Total = 7. Seven of these examples might possibly be included under other types

~~Two syllables in second thesis~~

One syllable first thesis; two syllable second.

⏑́ x / ⏑́ x x ⏑̀ //

rūsan heólstor biwrȧh. W. 23.
ll sis eórsan gesteall. W. 110.

Summary.

Wanderer 2.

One of these examples could possibly be classed under another type.

E. Fundamental types {1 ⌣ x | 1 ‖ E'
1 x ⌣ | 1 ‖ E''

This is the rarest of the five types, numbering in all only 186 half lines. It occurs most often in the second half-line, and of the individual poems, is most abundant in Exodus, which ~~poem~~ contains nearly three fourths of all the examples collated here. Its distribution among the poems is as follows: W. a, 3; b, 9; Sea. a, 5; b, 5; Ex. a, 49; b, 85; Br. a, 19; b, 11.

Normal type. E'.
1 ⌣ x | 1 ‖

éomàegum féorr. W. 21.
càldne wáeg. Sea. 19.
ràones féond. Ex. 32.
cinga ár. Br. 26.
54. 91. Sea. 26.
53. 90. 97. 111. etc; sum 18.
92. 114. 146. 155. 267.

hrímcèalde sáe. W. 4.
íscèaldne sáe. S. 14.
lángsùmne ráed. Ex. 6.
sísèrne gár. Br. 134.
W. 12. 17. 44. 94. 98.
Sea. 73.
Ex. 15. 34. 50. 58. etc; sum 41.
Br. 143. 154. 164.

1. Resolution first arsis.

X́Ỳ – x / –́ //

...érewèrges mód ~~...~~ Sea. 12.
...figèndra téod. Ex. 277.
...ea. 93. Ex. 349. 364. 482. 488. 540.

háegl scùrum fléag. Sea. 17.
wóruld drèama tyt. Ex. 42.
féalohìlte swúrd. Br. 166.
Sea. 28.
Ex. 115. 306. 316. 329. etc. sum 10.

2. Resolution of accented part of Unsis ~~second arsis arsis~~

–́ X̀Y x / –́ //

...ándwìgena raést. Ex 134.
...ástseàxena órd. Br. 69.

blódègesan hwéop. Ex. 477.
Ísràhela cynn. Ex. 198.
Ex. 587. 265.

3. Resolution of second arsis.

–́ – x / X́Y.

...órdwèarda hrýre. Ex. 35.
...rúmmànna bóda. Br. 49
...101. 232. 300. 390. 489. 511.
...r. 73. 97. 298.

wérìgne séfan. W. 57.
céársèlda féla. Sea. 5.
cnéomàga féla. Ex 21.
féolhèarde spéru. Br. 108.
Ex. 24. 38. 63. 66. etc. sum 8.

4. Resolution of both arses.

X́Y – x / X́Y //

wínemàega hrýre. W. 7.
stédefàeste háeleo. Br. 249.

5. First arsis is short.
ᴗ̀ – x / –́ //

ńèarge ménn. Br. 206.
ńòrne ceórl. Br 256.

(a) One syllable anacrusis.
~~x/~~ x : ᴗ̀ – x / –́ //

faègerne swég. Ex 566.

6. (Secondary arsis) is short.
–́ ᴗ̀ x / –́ //

~~aéswèges~~ blaést. Ex. 290. faéstèna wórn. Ex. 56.
ttrène órd. Br. 47. Wítròd geféol. Ex. 491.

7. Resolution of first arsis (secondary arsis) short
x́ x ᴗ̀ x / –́ //

éselrèdes eárd. Br. 53. Sígelwàra láud. Ex. 69.
éselrèdes eórl. Br. 203.

8. Resolution of second arsis; secondary arsis short.
–́ ᴗ̀ x / x́ x. //

ibènes súnn. Ex. 332. hálige spráece. Ex. 517.

9. Resolution both arses; secondary arsis short.
x́ x ᴗ̀ x / x́ x //

Héselrèdes ségen. Br. 151.

10. Second arsis is short.

–́ –̀ × / ◡́ ||

Ísràela cýn. Ex 358.
úrotice wráec. ~~Ex~~ Br. 279.
Ex. 371. 430. 494. 517. 524

Fáràones cýn. Ex 14
gýlpwòrdum spráec. Br. 274.
Ex. 67. 88. 258. 279. 417. 487.

11. Resolution first arsis; second arsis short.

×́ ×́ –́ × / ◡́ ||

wýreteòsa súm. Br. 285.
máegenwìsa trúm. Ex. 553.

12. Resolution of secondary arsis; second arsis short.

–́ ×̀ ×́ × / ◡́ ||

áhfàedera súm. Ex 357.

~~Br. 45.~~

Summary.

Wanderer 3.
Seafarer. 4.
Exodus. 42.
Battle of M. 18.
Total. 67.

Wanderer. 8.
Seafarer. 5.
Exodus. 75.
Battle of M. 9.
Total. 97.

Total in both half-lines 164.

Six of these examples could possibly be entered under other types, with a change in the sentence accent

I. One syllable second thesis.

⏑́ ⏑̀ x / x ⏑́ //

áltỳsa gelác. Sea. 35.
ímhèlma gegrínd. Ex. 330.
ríseòda geweáld. Ex. 383.

éodìgra gehwám. Ex. 4.
wáelraeste geceás. Br. 113.
Ex. 60. 109. 128. 338. 344. 446.

1. Resolution of first arsis.

x́ x̀ ⏑̀ x / x ⏑́ //

ligèndra gehwám. Ex. 6.
héofonbèacen astáh. Ex. 107.

2. Resolution of second arsis.

⏑́ ⏑̀ x / x x́ x̀ //

lástum gewína. Ex. 473.

3. Secondary arsis short.

⏑́ ⏑̀ x / x ⏑́ //

èna gehwám. Ex. 108.

4. First arsis resolved; second short; secondary arsis resolved. x́ x̀ x́ x̀ x / x ⏑́ //

fáederaèselo gehwáes. Ex. 361.

Summary.

Wanderer 0.	Wanderer 0
Seafarer 1.	Seafarer. 0
Exodus. 5	Exodus. 9.
Battle of M. 0	Battle of M. 1
Total 6	Total 10.

Total in both half-lines. 16.

Three of these examples might possibly be included under other types.

I. Normal type 8".

–́ x –̀ / –́ //

1. First arsis short; second resolved.

v́ x –̀ / x̲x̲.

wínelèas gúma. W. 45.
hwáet ðis fòlcsíjeð. Br 45.

2. Second arsis short; secondary arsis resolved.

–́ x x̀x̲ / v́ //

býftedòras braec. Ex. 251.
Ex. 273

Summary.

Wanderer 1.
Exodus. 2.
Battle of Maldon 1.
Total 8.4

One of these examples might possibly be entered elsewhere.

II. Syllable after secondary arsis.

–́ x –̀ x / –́ //

ódewàega máest. Ex 499.

(a) Two syllable anacrusis.

xx́ / –́ x –̀ x / –́ //

r him Wigelines bearn // Br 300.

1. Resolution of second arsis.

~~–́ x x̀x̲ x / –́ //~~
–́ x –̀ x / x̲x̲ //

Ábrahàmes súnum. Ex 18.

(71 118

Summary.

Wanderer. 0	Wanderer. 0
Seafarer. 0	Seafarer. 0
Exodus. 1.	Exodus. 0
Battle of M. 1.	Battle of M. 0
Total 2	Total 0

Total in both half lines 2

ong Lines.

There are in these four poems altogether but ~~fourteen~~ fourteen certain long lines. Of ese, five are in the Wanderer (111–115); ve are in the Seafarer (23, 103, and 106–108); and our are in Exodus (411 and 570–572). No ng lines are found in the Battle of Malon.

These 14 lines arrange themselves under e following types:—

pe
–, A. Normal form ⏑́ x / ⏑́ x / ⏑́ x //

ā cwaeð snóttor on mōde W. 111-a. Wel bið ðām ðe him āre sēceð. W. 114-b
x / ⏑́ x x / ⏑́ x. ⏑́ x x x x / ⏑́ x / ⏑́ x //

bið sē ðe his trēowe ~~hea~~ gehéaldeð. W. 112-a.
x x x x / ⏑́ x x / ⏑́ x // ðāér ūs eall sēo faéstnung stóndeð
m of his brēostum acýðan. W. 113-a ⏑́ x x x / ⏑́ x / ⏑́ x // W. 115-b
x x / ⏑́ x x / ⏑́ x //

l mid élne gefremman. W. 114-a.
x / ⏑́ x x / ⏑́ x //

ofre to Faeder in heofonum. W. 115-a.
x x / x x x / x x x //

mas ðāér stánclifu bēotan. Sea. 23-a.
x x / ⏑́ x x / ⏑́ x // ðāér him stéarn ónicwaeð. Sea. 23-b
⏑́ x / ⏑́ x / ⏑́ x //

l bið sē ðe him his dryhten ne ondrǣdeð. 106-a
x x x x x / ⏑́ x x x / ⏑́ x //

cymeð him sē dēaðunðinged. Sea 106-b

icel bið sē ~~ðe~~ Méótudes égsa. Sea 103-a.

adig bið sē ðe ēaðmōd leōfað. Sea 107.

~~ēadig bið sē ðe ēaðmōd leōfað.~~ cymeð him sēo ār of héofonum. Sea 107-b

~~ēotod bið sē ðe ēaðmōd leōfað.~~ 107-a.

eotod him ðaet mód gestáðelað. ~~W. 10~~ Sea 108-a.

~~wolde sleán eáferan sinne. Ex 411~~

eórh of feónda sóme. Ex 570-a.

ðēah ðe hie hit fréene genéðon. Ex 570-b

éras under wáetera hrófas. Ex 571-a

ðúrh ðā heora béadosearo wáegon.

álle him brímu blōdige ðuhtōn. Ex 572-a. Ex 572-b

Total in first half line, 13; in second 7.

Type B-A. (according to Sievers) Normal form

gesaét him súndor aet rúne. W 111-b

ne sceal nāefre his tórn to rýcene. W 112

nemðe hē āer ðā bōte cúnne. W. 113

for ðon hī sēo mōlde oncyrreð. Sea 103.-8
x x ⏑́ x / ⏑́ x x / ⏑́ x //

for ðon hē in his mēahte getyfeð. Sea 108.-8
x ⏑́ x ⏑́ x x / ⏑́ x x / ⏑́ x /
gesāwon hie ðāer wealles stāndan. Ex 571.-8
x ⏑́ x x x / ⏑́ x / ⏑́ x //

This type occurs only in the second half-line; there are 6 examples. As noted in the discussion of long lines, in Chapter II, these examples can be classed under A-A, with anacrusis; as

gesǽt him sūndor aet rūne. W. 111-8
x : ⏑́ x / ⏑́ x x / ⏑́ x //
nemðe hē āer ðā bōte cūnne. W. 113.-8.
x x : ⏑́ x x / ⏑́ x / ⏑́ x // etc.

Type ~~Type~~ A-C. Normal form. x ⏑́ / ⏑́ x / ⏑́ x //
wolde steān eaferan sinne. Ex 411.-8
x x ⏑́ / x x x / ⏑́ x //

Total 1.

Type A-B. Normal form ⏑́ / x ⏑́ / x ⏑́ //
Up ārǣende se earl. Ex 411.
⏑́ / x ⏑́ / x x ⏑́ //

We find from the above results that the most common type of the long line is A-A, the second most common is BA, which is the same numically as A-A, with an anacrusis.

Allit. should precede ~~[illegible]~~ 61. 122 in numbering)

~~Directions for the~~ Metrical ~~analysis~~ analysis ~~Structure~~ of the Normal line.

Prof. Sievers in his article, previously referred to, on the ~~Anglo~~ "Rythm of the Anglo Saxon Alliterative Line" in Paul and Braune's Beitrage, on pages 220-222, Vol. X, lays down the following "fundamental rules for the structure of the second half-line:—

- The half-line consists of two parts, each containing an arsis. For lack of a better name, we shall designate ~~each of~~ these parts as "feet."

Both of these feet are either two-syllable, or the one is one-syllable, the other three-syllable. A one syllable foot consists merely of an arsis; a two syllable foot consists of an arsis and a thesis; and a three-syllable foot, of an arsis and a two-syllable thesis, one foot of which has a secondary accent; or, otherwise expressed, of a primary arsis, a secondary arsis*, and a thesis.

From this it follows that both feet are not to be considered, as a matter of course, as measures of equal time in the sense of the

~~Directions for the Metrical Analysis~~
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From this it follows that both feet are not to be considered as a matter of course as measures of equal time in the sense of the

*No objection to this term has been given on a previous page.

hymne-verse. Equal duration of the feet
can be admitted in general only of those
rses which consist of two-syllable feet.
the case of those formed after the scheme
3 syllables, or 3+1, the greater expansion
the one foot is made compensation for
shortening of the other.
. The two syllable feet are either falling in rhythm (tro-
aic), or rising (iambic); the three syllable feet
re only falling with a secondary accent
the second or third syllable. Rising and
lling types can be united with one another
interchange at pleasure, it being presumed
t the whole half-verse will not become longer
n four syllables. (Compare number 2). Only in
first half-line do we find the expanded
greater length (2+3 and 3+2).
The verses consists, as a rule, of a syllable
having the primary accent; more rarely
n heavy suffixes, or ending-syllables.
The bearer of the accent can be, in gener-
, only a long syllable, or the resolution of
into ˘ ˘ Only in the case of two accented
lables coming together (also in the case of a
imary and secondary accent) can the second

ccented syllable be shortened to ⏑.

The theses are completed mostly through
ffixes and ending syllables; also through
nclitic and proclitic words; but only ex-
ptionally by ~~not princ~~ the members of
mpound words (these ~~which~~; however, must not
ke a principal accent) Moreover, such ~~the~~
mpounds in the thesis,
~~tter~~, as a rule, in turn exercise a marked
fluence on the following arsis.

The closing thesis of every half-line which ~~ending~~
ends with a thesis, must be monosyllabic.
e middle thesis, in whatever type, is mostly*
nosyllabic; very often it has two syllables;
rely more. The initial thesis of a rising
itial verse usually has from 1 to 3 syllables;
~~ty~~ rarely more.

Real anacruses before otherwise completed
mic
es (of four and five syllables) appear only
s exceptions.

(Skip three lines or spaces)

As has already been noted, we do not follow
ievers altogether in all of the above
ules, especially number 3 and number 8.
r reasons for differing with him in the
mer case have already been given*; ~~those~~

~~for the latter will be given below.~~
nd it is unnecessary to repeat them. They
re based on our conception of the require-
ents of all poetic rythm — Anglo Saxon
cluded.

Prof. Sievers has gone to great lengths
his endeavour to restrict the closing
esis of each half-line within the limits
e has set. He has been compelled to change
rammatical forms, to substitute in many places a conjec-
ral Anglian dialect for the West Saxon, ~~in many places~~, to give
e same syllable a different ~~word~~ ~~varying~~ "quantity" in different
nnections, and sometimes ~~to~~ disregard ordinary
ythmical requirements. It is doubtful if
results have been worth the effort; it
akes little difference in the historical de-
lopment of English metre whether ~~or not~~,
~~Sievers contention that~~
~~s Sievers contends~~, ~~whether the Anglian~~
evers' contention that "only one syllable is
dmitted in the closing thesis of a half-
e" ~~is~~ be true or not. He himself admits
t it is not true of the West Saxon
dialect — the dialect in which the prin-
pal poems are transmitted — and it cer-

only is not true of modern English.
If his contention be admitted, the chief
result is only to show that the Anglian dialect
followed the Old Norse in limiting the
closing thesis of the half-line to a single
syllable. But the Old Norse limited the
other thesis as well,* and why the Anglian
dialect should follow it in one thesis
~~foot~~ and not in the other, if the restriction
in is one of so great importance,
has not as yet been made very clear.
On the other hand, the Saxon, and the Old
High German generally, as Prof. Sievers'
himself
has shown in the same article, observed no such limitation,
but used two-syllabled closing theses
with perfect freedom.

Above all, it seems to us that there
are many cases in which the require-
ments of the rhythm demand that we add
to it a type with two syllables in
the closing ~~of the~~ thesis. We give
some examples from the early poems, the
Heliand, Sea-

* See Supplement II of Part II, (pp. 520, et seq.) of Sie-
~~See the article already referred to in~~
vers' article already referred to, in Paul and Braune's Beitrage
Vol X

66 (over) ~~38~~ 127 (the whole line is quoted in each case):–

...arer, Exodus, and Beowulf ~~and the Battle of Maldon~~.

...ntra dael in woruldrice
– x x x / x x x x //

...gietan sceal gleawhaele //
x x x / – x x //

...riao ea winsalo
x x x / – x x //

...rede in forswege
x x / – x x //

...fre and graedig
x x / – x //

...lle mmedlan
x / – x x //

~~befohtene~~
~~x / – x x /~~

...rsan and uprodor
x x / – x x //

...yrpton hie werige
x x / – x x //

...nb hine waegon
x x / – x //

~~...efde him alesen~~
~~x x / – x x //~~

Wita sceal gebyldig W. 65.
– x x x / – x //

hu gaestlice bio. W. 73
x – / x x – //

waldend licgao. W. 78.
– x / – x //

sumne fugel ooboer. W. 81
x x x x / – x //

gielleo anfloga. Sea. 62.
– – x / – x x //

eorsan rices. Sea. 81.
– x / – x //

~~nu ge ous feorrhider Br. 57.~~
~~x x x – / – x //~~

efne gedaeled. Ex. 76.
– x x / – x //

wiste gemaegdon. Ex. 130.
– x x / – x //

wigend unforhte. Ex. 180.
– x / – / x x //

~~leoda dugese. Ex. 183.~~
~~– x / x x x //~~

arer, Exodus and Beowulf ~~and the Battle of Maldon~~

wintra dael in woruldrice — Wita sceal getyldig W. 65.

gietan sceal gleawhaele — hu gaestlice bit. W. 73

riat ta winsalo — waldend licgat. W. 78.

rede in forswege — sumne fugel ottbaer. W. 81

fre and graedig — giellet anfloga. Sea. 62.

lle mmedlan — eorsan rices. Sea. 81.

~~befohtene~~ — ~~nu ge tus feorrhider Br. 57.~~

rsan and uprodor — efne gedaeled. Ex. 76.

yrpton hie werige — wiste gemaegdon. Ex. 130.

nb hine waegon — wigend unforhte. Ex. 180.

~~efde him alesen~~ — ~~leoda dugese. Ex. 183.~~

(over for page ~~39~~ 67)

hēt his hereciste
´ x | x´x x x ||
θaet gē gewúrθien
x : ´ x | ´ x x ||
wráetlicu wáegfaru
´ x x | ´ x x ||
θēoda āénigre
´ x | ´ ⌣ x ||
héard hándplega
´ | ´ ⌣ x ||
bilswaθu blōdige
´ x x | ´ x x ||
hālige héahtrēowe
´ x x | ´ ⌣ x ||
héahst and hāligost
´ x | ´ x x ||
nū ūs bōceras
´ x | ´ x x ||
óngunnon sáelāfe
´ x x | ´ x x ||
syndon θa forewealla
´ x x | x´x x x ||
wórd wāeron wýnsume.
´ x x | ´ x x ||

héaldan géorne.
´ x | ´ x ||
wúldres áldor. Ex.
´ x | ´ x ||
oθ wólcna hrōf.
x ´ | x ´ ||
θráca uaes on ōre
x´x x x | ´ x ||
háegsteald mōdige.
´ x | ´ x x ||
beádumàegnes ráes.
x´x ⌣ x | ´ ||
swā háeleθ gefrúnon.
x : x´x x | ⌣ x ||
háeleθum gefrāegost.
x´x x x | ´ x ||
béteran sécgaθ. Ex.
x´x x | ´ x ||
ségnum dáelan Ex.
´ x | ´ x ||
fāegre gestépte Ex. 297.
´ x x | ´ x ||
Ēode Wealhθēow forθ. Beo. 61
x x ´ | x ´ ||

~~wāt him sā to wárose wicge ridan. Beo 234~~

~~: ⊥ x x x~~

rd-searu fūsticu hine fýrwyt bráec. Beo. 232

⊥ x x / ⊥ x x // x x ⊥ / x ⏑ //

éowulf máselode on him byrne scān. Beo 405.

x / x̀ x x // x x ⊥ / x ⊥ //

er Dāem hóngiaθ hrīnge beárwas. Beo. 1364.

x x / ⊥ x x // ⊥ x / ⊥ x //

ā waes oefter wiste wóp ūpáhafen. Beo. 128

// x x x / ⊥ x // ⊥ x / ⊥ x x //

yddum géomore Daette Gréndel wán.

⊥ x / ⊥ x x // x x ⊥ / x ⏑ // Beo. 151.

θ Daet ymb ān-tid ōθres dógores. Beo. 219.

x̀ x x / ⊥ x // ⊥ x / ⊥ x x //

rh is mē to sécganne on séfan mīnum. Beo. 473

// ⊥ x x x / ⊥ x x // x x̀ x / ⊥ x //

il oft gebéotedon bíore drúncne. Beo. 480

x̀ x / ⊥ x x // ⊥ x / ⊥ x //

Cette góldhroden guman on healle. Beo. 615.

⊥ x / ⊥ x x // x̀ x x / ⊥ x //

nte sē mānscaθa mánna cýnnes. Beo. 713.

⊥ x x / ⊥ x x // ⊥ x / ⊥ x //

asterbūendum cēnra gehwýlcum. Beo 769

x / ⊥ x x // ⊥ x x / ⊥ x //

hie getrūwedon on twā healfa. Beo. 1096

x x / ⊥ x x x ⊥ / ⊥ x //

ah hie hira bēag-gyfan banan folgedon. Beo 1103.

x x x / ⊥ x x // ⏑ x / ⊥ x x //

A great many other similar examples might be ~~cited~~ quoted, but the above are sufficient. Under the Wanderer, Seafarer, and Exodus alone there are 101 half-lines at least in which the rythm seems to demand that they be classed under type A, with two syllables in the closing thesis. Of these, 88 are in the first half-line, and only 13 in the second. This proportion indicates what is true generally: the two-syllable closing-thesis is very rare in the second half-line.

We have cited no examples from the Battle of Maldon, ~~Wanderer~~, inasmuch as Prof. Sievers admits the occurrence of two-syllable closing-theses in the later poems. It is interesting to note in this connection, however, that of the 646 half-lines of the Battle of Maldon, ~~this poem~~ we have classed only 35 ~~half-lines~~ under this type, making about $5\frac{1}{2}$%. While of the 1582 half-lines of the other three poems, there are 101 under this type, making 7% — showing thus a greater proportion under the earlier poems.

As to whether we have examples of two
yllables in the closing-thesis under C,
a doubtful question. If we have, these
yllables, from the very nature of the rythm
of ~~fler~~ C, must be very light and easily
nonounced. They must be such that they
u be pronounced in connection with the
eceding arsis in the normal time of
arsis, otherwise they will change the
haracter of the rythm from the
~~se~~ ascending to the descending, and so
type from C, to something else.
The following are examples:

Ic sē sáncige. Br. 173.
x ⏑́ / ⏑́ x x //

to on tóciaɵ Ex. 278.
x ⏑́ / ⏑́ x x //

r son wāt sē se sceall W. 3.7.
x ⏑́ / ⏑́ x x

nne hī māest mid him Sea. 84
x ⏑́ / ⏑́ x x //

ne sȳn gódes sēódscipes Ex. 528.
x x x̄ x / ⏑́ x x //

c hī faéstlice Br. 82.
⏑́ / ⏑́ x x //

ā maég gnórnian
x ⏑́ / ⏑́ x x // Br. 315.

sāer bāldlicost
⏑́ / ⏑́ x x // Br. 78.

By using anacrusis, these, and similar

amples would fall under type D, and
rhaps the argument as a whole is in
vor of placing them there; although
acrusis is to be avoided, unless de-
nded by the rythm.

~~ules for the metrical analysis of the normal
ne.~~ The structure of the normal line.

Every complete normal line is composed
f two half-lines. These are of equal length or
me though this period of time may be
cupied by a different number of sounds
even pauses) in each half-line. The di-
sion between the two half-lines is marked
the caesural pause, which falls uniformly
the metrical center of the normal line.
must coincide with a logical pause, and
ust not separate words that are joined
very close syntactical relation.

Each half-line of every normal line contains
, and only two, feet, or measures. Each
ot must contain one, and only one, primary
trical accent. The part of the foot
ich takes the metrical accent is called
arsis. Feet usually consist of an arsis ~~are divided into two classes,
se which consist of an arsis alone, and~~

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~~those in which the arsis is accompanied by~~ and an unaccented syllable, or syllable called the thesis. There are feet which consist of an arsis only.

The feet in the same half-line are approximately equal in length in recitation, although they may (and usually do) consist of an unequal number of sounds. The number of sounds or syllables in a foot may range (under certain limitations) from one to perhaps half a dozen. In the latter case it is essential that ~~the syllables~~ they be light, unemphatic, and easily pronounced, otherwise the verse will have a heavy, dragging effect. If a foot is monosyllabic, the lack of a thesis is supplied by a pause. The other foot then in the half-line will regularly contain a thesis of two syllables, the first of which generally has a secondary word-accent.

Feet are classed as either falling or rising, accordingly as the accented or the unaccented part comes first. Feet of the

alling type are much the more numerous
Anglo Saxon poetry.

The arsis is the accented part of the
oot. It usually consists of the important
llable of an important word in the
lf-line. It always takes the metrical
ccent, and must have besides, either
word-accent or a sentence-accent, or
th ~~The second part of a compound with a strong secondary~~
~~accent may serve as an arsis~~ It usually consists of the princi-
al syllable of a leading part of speech,
ut it may consist of an adverb, a
repositin, or even a conjunction, if this
ave a strong sentence-accent. ~~The second part of a compound with a strong secondary accent may serve~~
~~as the arsis~~ The arsis is usually "long" in quantity.
ven ~~where it is~~ not "long" in the classic
se, the accent falling on it causes it
be held longer than ~~the~~ a syllable in
adjoining thesis. Most frequently,
owever, the syllable ~~of~~ composing the
sis is "long" also in the classic sense, ~~that is, it~~
~~contains~~ contains a long vowel or diph-
ng, or it is followed by two conso-
nants. ~~in the same syllable~~ The principal

exception to this, is when the syllable immediately preceding has an accent – either rythmical accent (as in types 6), ~~and 7~~), a secondary word accent (as in compounds, ~~etc~~, in type A); then the syllable constituting the arsis is frequently a light or "short" syllable. This is doubtless ~~is~~ in the way of compensation for the previous heavy syllable, the "short" syllable being more easily articulated in that connection than another long one would be. Sometimes instead of a single long syllable constituting the arsis, there are two "short" or light syllables. this is called the "resolution of the arsis". In this case the first of these syllables takes the stress of the accent and the second is joined to it as an enclitic. Both together are pronounced in the time of an ordinary arsis.

The thesis normally consists entirely of unaccented syllables – one or more. The usual number is from 1 to 3; theses of a greater number of syllables than 3 are rare. The number of theses which a foot may have is restricted to one or

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ent by the verse-type to which the foot
longs. In type A, the closing thesis
of the half-line ~~may can~~ is not permitted
more than two syllables; the closing thesis
f le rarely, if ever has more than
ne ~~syllable~~ ~~These~~ Theses beginning a verse
pe have a greater fondness ~~more than any others~~ than any others
r many syllables. ~~theses~~ The syllables of
the thesis are not ~~necessarily~~ necessari
"short" in the classic sense; they may
"long" as well ~~as not~~. The chief require-
nt is that they do not take a sentence-
ccent, or a metrical accent. Sometimes
s in types D and E) the first syllable of
thesis of two syllables may take a
condary word accent — the accent upon
second part of a compound word — but
s must be carefully distinguished from a ~~sentence~~
trical accent.
The first arsis in the second half-line,
~~Alliteration is the key note to Anglo~~
always the first word that alliterates
~~xon versification. In the second half~~
~~the first alliterative~~
~~alliteration also~~ ~~word is always~~
that ~~line~~ half-line. and every alliterating
~~arsis in the first foot of that half-~~
~~syllable~~
ord in either half-line represents an

arsis. ~~Otn~~ Only words that are important in the line — words that take a sentence accent, or a word accent, or both — can be considered as alliterating.

Anacrusis may occur with any half line that commences with a descending measure. It performs no rythmical function, however, and is to be avoided in analyzing the metrical structure wherever possible.

Rules for the metrical analysis of the ~~tal~~ normal line:

1. ~~It~~ Fix the arses by means of the alliterating words (beginning with the second half-line) the sentence accents, and the word accents.

Be guided by the ordinary principles of rythm in classifying the types.

Prefer ~~regula~~ simple and regular types; repeat when possible types that have occurred in neighboring lines.

Emphasize, ~~where possible~~, the thought

by means of the verse type; do not sacrifice sense to sound; let the thought determine the sentence accent; Word and verses, unless actually necessary.

. Represent as syllables in the verse type the consonants l, m, and r, in all words in which they are pronounced as separate syllables.

. Remember that Anglo Saxon versification is "accentual", and that prosody here has the same definition as in modern English, rather than that of the Latin and Greek.

The Anglo Saxon Long Line, or Hexameter

In addition to the Anglo Saxon normal line of four feet, there are ~~in Anglo Saxon poetry~~ met with between four and five hundred long lines, or "expanded lines," ~~These~~ containing six feet each. These long lines are right generally distributed throughout the ~~poetry~~, ~~there~~ the principal ~~poems~~ not containing any being the Juliana, the Battle of Maldon, and the West Saxon translation of the Psalms. They occur ~~both~~ most ~~It is not always easy to distinguish~~ commonly in groups, but are also found ~~long lines from the normal lines~~ now and then occurring singly in the midst of normal lines. Likewise single normal lines are sometimes found in a group of long lines. ~~Whether a normal half-~~ line and a "long" half-line can be united into a whole line is still an unsettled question*. The rhythmic requirements would argue against it.

---

*Schipper in his "Englische Metrik," (page 48) takes the position that they can, but the examples he cites are not conclusive. hardly conclusive.

It is sometimes difficult to distinguish between a long line and a normal line with an excursis or with an expanded thesis. Especially is this the case where the long line occurs isolated in the midst of short lines. Perhaps the best way to treat such lines is to make them conform to the metrical types of the surrounding lines if it can be effected without doing violence to metrical principles; it is not improbable that the Anglo Saxon poet, like the modern English poet, would change for a single line from "two rhythm" to "three rhythm" the character of his rhythm, without good reason. the nature of the thought, should also be considered in classifying such lines. (over)

The chief formal difference between a normal line and the long line is the difference in the number of feet; the normal line contains four, the long line six feet. But the rhythmical difference is much more considerable than would be indicated by this. In the rhythm of most of the long lines, we have something altogether different from that of the normal line. We have

* As a rule the long lines ~~seem to be~~ are used where a stately, ~~solemn~~ majestic movement seems to be demanded.

rythm which, in some cases at least, approach-
s very nearly our modern English dac-
tic hexameter, especially where the caesura falls in
middle of the line. This will be perceived
rom a comparison of the following
ines:-

ofer sēoda gehwylce: Eal sū hit gesyldum healdest
x x / ⏑́ x x / ⏑́ x // x̄ ⏑ x x / ⏑́ x / ⏑́ x //
avelling the vale with mine eyes - green meadows and lake with green
egen mid mōdes snyttrum. Ic sē sceal mīne gelaestan island
x x / ⏑́ x / ⏑́ x // x̄ ⏑ x / ⏑́ x x / ⏑́ x
k in its basin of rock: and the bare stream flowing in brightness
ode swā wit fursum spraecan: sū scealt to frōfre wēorsan
x x x / ⏑́ x / ⏑́ x // ⏑́ x x / ⏑́ x / ⏑́ x // Beo 1706-1708
lled with beauty and love in the wooded slope of the mountain,
—J. D. Campbell

e think it will be evident to anyone
o reads these lines properly, that there is a sim
r largeness and sweep about the movement
the rythm in each case that is very striking. But
hile these rythms here are very like each
her, it is to be remarked that they are both entirely unlike the Latin
Greek dactylic hexameter.

There are two theories of the origin structure
this long line. Sievers suggested in his article in
~~l and Braune's Beitrage~~ his article referred to before that
consists of ~~s ns~~ an ordinary type with
x...|or...x ⏑́ | ~~x~~ prefixed. While K. Luick
Paul, and Braune's Beitrage vol XIII) proposes the

rythm which, in some cases, approach-
s very nearly our modern English dac-
tylic hexameter, especially where the caesura falls in
middle of the line. This will be perceived
from a comparison of the following
lines:-

n ofer sēoda gehwylce: Eal sū hit gesyldum healdest
x x / ⏑́ x x / ⏑́ x // x́ ⏑ x x / ⏑́ x / ⏑́ x //
avelling the vale with mine eyes - green meadows and lake with green
egen mid mōdes snyttrum. Ic sē sceal mīne gelaestan island
x x / ⏑́ x / ⏑́ x // x́ ⏑ x / ⏑́ x x / ⏑́ x
k in its basin of rock: and the bare stream flowing in brightness
ode swā wit fursum spraecan: sū scealt to frōfre wēorsan
x x x / ⏑́ x / ⏑́ x // ⏑́ x x / ⏑́ x / ⏑́ x // Beo 1706-1708
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consists of ~~a~~ an ordinary type with
x…/ or …x ⏑́ / ~~x~~ prefixed. While K. Luick
Paul and Braune's Beitrage vol XIII) proposes the
ory that it is the result of molding together
ordinary ~~two~~ types, ~~with the result that~~ that before the first type is

~~on regularly~~ ~~second~~ completed, there is added to it one ~~with the first arses a continuation follows as~~ ~~of the regular~~ five regular types ~~that were the first arses of one of the five~~ ~~types.~~ 10 The latter view is rather more probable, and as it explains all the phenomena, and gives an intelligible basis for naming the types, we have adopted it here.

Alliteration in the long line. Alliteration is more abundant in the long line, ~~as a rule~~, than in the normal line. Two alliterating words in the first half-line are the rule, and sometimes we find even three; as

Ǽman to ðām gýldnan gýlde: ðe hē him to góde getéod. Dan. 204.
Héorfon ðā háeðenan háeftas: fram ðām halgan cnihton. Dan. 267.

With double alliteration in the first line it usually falls on the first and second arses; as

Nófre to Fáeder on héofonum: ðáer ūs eall sēo fáestnung stóndað. Ps. 115.

~~Sometimes~~ Rarely ~~More rarely~~ the second and third arses have an alliteration; as

Ǽron hyra ráedas rīce: síðan hie ródera wáldend. Dan. 457.

There are possibly examples of ~~is one line with~~ alliteration on the first and third arses, if we include as long lines such as the following from the "Rhyme & Poem":

~~[illegible] the first arses a continuation [illegible]~~
~~of the regular~~ five regular types
~~[illegible] were the first arsis of one of the five~~
~~types.~~ 10 ¶ The latter view is rather more
probable, and as it explains all the
phenomena, and gives an intelligible basis
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There are possibly examples of ~~is one line with~~ alliteration on the first
and third arses, if we include as long lines such
as the following from the "Rhyme Poem":

Ǽamas suā hēr gedrēosað: drýhtscype gehrēosað. Reiml. 55.
Hēr mén forlēosað: lēahtras oft gecēosað. Reiml. 56.

ch lines, however, can perhaps be better ana-
ged as normal lines with expanded theses;
e connection and the thought do not sug-
est the majestic movement of the long
ne.

There are rare examples of single allit-
ration in the first half-line; in this
ase the alliteration usually falls on the
cond arsis. as

e mē swā leóht oðýwde: and mine leóde genérede. El. 163.

In the second half-line ~~the rule is~~ sin-
le alliteration ~~as~~ is the rule, and that
falls regularly upon the second arsis; as

~~ól bio sē ðe him his ðryhten ne ondraedeo~~

dig bio sē ðe ēaðmōd leófað: : cýmeð him sēo ār of heófonum. Sea. 107.

ere are two exceptions with alliteration
the second half-line in Gn. Ex. ~~lines~~ as

ýran sceal mon strongum móde: stórm of hólm gebringeð. Gn. Ex. 51.

arely we have double alliteration in
second half-line, which falls then either
the first and second arses; ~~or on~~ as,

ā cwaeð snottor on móde: gesaet him sundor aet rūne. W. 111

ldorcýninges wórd: : geweótan ðā ðā witigan ðrý. And. 801;

on the second and third arses. as

es him swēg to sórge: ðon mā ðe sunnan scīma ~~Ex.~~ Dan. 26.

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The types.

As already remarked, the types of the long lines can best be explained as resulting from the contraction of two of the normal types — the second type (~~sometimes~~ minus an initial thesis in B. and C.) following immediately after the first ~~foot~~ ~~arsis~~ foot of the first type. In the long lines transmitted to us the following types are represented:—

Type A–A. –́ x . . . . / –́ x . / –́ x ‖ *

~~grimme wit god gesomnod. Gen. 1018.~~

–́ x

feorh of feonda dome. Ex. 570–a.

–́ x / –́ x / –́ x ‖

~~tuer~~ ~~tu~~ ~~tolades~~ ~~sittan~~ Cr. 1410–b.

–́ x / x́ x / –́ x ‖

Type A–B. –́ x . . . / –́ / –́ ‖

waescet his wārig hraegl. Gn. Ex. 99.

–́ x x / –́ / x x́ x ‖

Type A–C. –́ / . . . x –́ / –́ x ‖

wlitige to woruldnytte. Gen. 1016.

–́

Type A–D. –́ x . . / –́ / –́ –̀ x ‖

bealde byrnwiggende. Jud. 17–a

–́ x / –́ / –́ –̀ x ‖

Type A–E. –́ x . . / –́ –̀ x / –́ ‖

sweord and swatigne helm. Jud. 338.

–́ x / –́ –̀ x / –́ ‖

The dots in the metrical scheme represent the highest number of additional syllables ~~that~~ in the thesis that occur.

Type
B-A. x ⏑́ x . . / ⏑́ x . / ⏑́ x //
ālǽtan lǐges-gánga. Dan. 263.
x ⏑́ x / ⏑́ x / ⏑́ x //
This type is thus given by Sievers.
e ~~rythmical requirements~~ requirements of the rythm would rather
lass ~~it under~~ such examples under
pe ~~A with~~ A-A., with anacrusis.

Type B-B. • x ⏑́ / • • • x ⏑́ / • x ⏑́ //
ā gewāt sē éngel ūp. Dan. 441.
x x ⏑́ / x ⏑́ / x ⏑́ //

Type B-C. • • x ⏑́ / • • • x ⏑́ / ⏑́ x //
and nāhte éaldféondum. Dan. 454.
x ⏑́ x ⏑́ / ⏑́ x //

Type B-D. • x ⏑́ / • • x ⏑́ / ⏑́ ⏑̀ x //
on ēorsan únswǽslicne. Jud. 65.
x ⏑́ / x ⏑́ / ⏑́ ⏑̀ x //
~~Type B-E. x ⏑́ / . . ⏑́~~ This is according to Sievers' classi-
cation. Here again the rythmic require-
ents would be better met, by ~~classing~~ treating
these examples with anacrusis, and
lassing them under A-D.

Type B-E. x ⏑́ • • • / ⏑́ ⏑̀ x / • ⏑́ //
e séarf hē sy édlèane geféon. Gen. 1523.
x ⏑́ x x / ⏑́ ⏑̀ x / x ⏑́ //.
Here also we can improve the rythm of

e metrical scheme by using anacrusis
he first ~~short~~ syllable is always short
nd unimportant anyway) and classing the ex-
mples under A–E.

. Type C–A. x–́/–́x·/–́x//
~~hring saes hean landes. Gen. 2854.~~
~~Gesēo~~ sórga máeste. ~~Crist.~~ 1209.
x –́/–́ x/–́ x//

. C–C. . . . . x–́/–́/–́x//
ne sē brýne bēotmáecgum. Dan. 265.
x x x x/–́/–́x. The rythmical scheme
f the examples which Sievers' quotes
re, is really this: . . x–́/–́ –̀x//; that is, C+D,
ith the second foot of C, and the first foot
f D, omitted.

. Type. C–D. xx–́/–́/–́ –̀x//
Ōa hē sýder fōlc sámnòde. Dan. 228–8.
x x x x/–́/–́ –̀x//

Type C–E. x–́/–́ –̀x/–́//
Lorsón wǣrlògna sint. Gen. 2409–8.
x –̀/–́ x x x/–́//

In the above types we have given
nly the normal or at least the simplest
form. In each case ~~we have~~ occur the various

modifications that were met with in the discussion of the ~~under the normal~~ types of the normal
e: anacrusis, the resolution of arses, creased number of syllables in the thesis, etc. The last-mentioned variation ~~aches~~ attains its maximum in A-A, here we have as many as five syllables in the esis. as

dól 'bio sē se him his dryhten ne ondrǣdeo. Sea. 106.
⊥ x x x x x / ⊥ x x x / ⊥ x //.

Of the types given above, A-A is y for the most common. Sievers, in his ltgermanische Metrik" gives the following figures for a total of 848 lines nalyzed: A-A. (all forms) ~~A-A~~ 565*. A-B, A-C, 26. A-D, 12. A-E, 20. B-A, 121. B-B, 9. C, 8. ~~B~~ A B-D, 16. B-E, 3. C-A, 15. C-C. 9. D. 2(?) C-E. 1(?).

The fact that so nearly all of the amples belong to type A-A, doubtless ggested to Sievers the theory that the

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* Were B-A. classed here, (with anacrusis) as the rythm seems to quire, this number would be increased to 6 - leaving only 162 examples of all other types.

long line is formed by prefixing ⅛ x . . . .
the normal types.

Lines longer than ~~of~~ ~~to~~ six feet.
Prof. Sievers thinks that we have
perhaps a few examples of lines of
eight feet (~~or~~ at least, half-lines of four feet), as
ǽlle him brúnu blódige ðúhton. Ex 572.
ángel in ðone ófn ínnan becwóm. Dan. 238.
Behéoldon ðaet éuglas dryhtnes éalle Kr. 9.
He also suggests that some of the longer
lines ~~usually~~ classed by him among the
half-lines containing but three feet, ~~had~~
should possibly be included here.
However, since these examples, ~~by means~~
~~since~~ are so rare, ~~of anacrusis few~~, and inasmuch as ~~since~~ they can
~~all~~ all, by means of anacrusis or ~~or~~ ex-
tended thesis, be scanned ~~included~~ as ordinary
long lines, it seems to us unnecessary
to make another class. Besides in
every case cited, the other half-line has
only three feet, and the rythmic

equirements would argue against
making here a half-line ~~more~~ of four feet. We
certainly have no more reason, if as
much, for supposing that the poet
would sooner destroy the balance of the
rhythm of his long line ~~in this case~~ than
he would in the case of the normal
~~by omitting a two-foot half-line~~
line by omitting a two-foot half-line with a three-foot half-line.
~~with a three-foot half-line~~. Both
are rhythmical improbabilities, and can
be admitted only on unmistakable proof.

15-8 a. ~~(a) Last two pages.~~ right after types.

extual emendations.

feoh, Br. 39-a, should probably have the
ng diphthong, feoh, giving the metrical scheme ´X/´X//
stead of ´X/´X// which is found no where
lse.

aeles, Ex. 78., should be changed to the more
ommon form, haelesas, for a similar reason.
efraege, Ex 368-b, and gefraegost, Ex. 394-b,
if written long, gefraege and gefraegost,
ill avoid giving a variation found no
here else of the normal type.

feor, Ex. 1-a., should give place to feorr, the
gular form.

moni, Br. 239-a, is for the regular form monige

flot, Br. 41-a, should be replaced by flote,
the regular form of the dative case

~~Nyhtlicestum, Sea. 85-a~~

habas, Ex. 1-b, should be changed to the reg-
lar form habbas.

men, Ex. 373, should be written menn to avoid
occurrence of an unusual variation
f the normal type.

swipode, Ex. 463-8, should probably be swippode.

bodigean, Ex. 510-a, should be changed to either bodian, or bodigan, the ordinary forms.

cyn, Ex. 265-8, should be the full form cynn.

God, Ex 432-8, 94-8, and Br. 262-8, will avoid an unusual variation (perhaps occurring in other place) ~~variation~~ if changed to od. The metre suggests this as the correct quantity of the word, anyway. Of all occurrences in these four poems, every case, with one or two exceptions long quantity would class ~~the~~ its half ne under a much more common versi-pe.

Alliteration.

Numbering the feet a, b, c, d, in the order in which they occur in the line, we have the following types of alliteration in these four poems; a-b-a, occurring 370 times; a-a, 294 times; b-a, 218 times; a-a-b, 4 times; a-b-a-b, 8 times; b-a-b, 5 times; a-b-b, 3 times; a-b, 1 time; b-b, 1 time. We have "crossed" alliteration of the type $\begin{matrix} a-a \\ b-b \end{matrix}$, two times, and of the form $\begin{matrix} a-b \\ b-a \end{matrix}$ two times.

We see from these figures that there are only three very common types of alliteration, a-b-a, a-a, and b-a. Of these the first is much the most common, the second is next most ~~frequent~~ common in the earlier poems, but the third in the latest poem. The ~~percent~~ of the Wanderer, Seafarer and Battle of Maldon under a-a is about 28. of Battle of Maldon, about 22. The percent of the first three poems under b-a is about 16. of Battle of Maldon, about 30. This seems to indicate that the latter

pe of alliteration grew in favor in the later period.
~~Alliteration~~

Tabular summary.

ype	Wanderer	Seaferer	Exodus ~~Bat~~	Battle of ~~Malton~~ Maldon	~~[illegible]~~ Total 570
b-a	70	58	295	147	
a	25	29	171	69	294
a	14	12	95	97	218
a-b	1		2	4	7
a-b	2	1	3	2	8
a-b			5		5
a, b			1	1	2
b, a			2		2
b			1		1
b			1	2	3
b				1	1