On Anglo-Saxon Versification

FROM THE STANDPOINT OF

MODERN-ENGLISH VERSIFICATION.

BY

EDWIN B. SETZLER, M. A., Ph. D.,
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ON ANGLO-SAXON VERSIFICATION

From the Standpoint of Modern English Versification.

Introduction.

English prosodists, with some few honorable exceptions, have in their treatises uniformly neglected the versification of the Anglo-Saxon period. This neglect is surprising when we remember that, in the main, the fundamental principles of English versification are the same throughout all of, at least the historic period of the language—that in Modern English poetry we have no new basic principle introduced, but merely the development and perfection of germs that existed in the earliest Anglo-Saxon poetry. We surely can study profitably Anglo-Saxon versification for the light it throws upon Modern English (to say nothing of Middle English) prosody; and we can most profitably and efficiently study it in the light which is in turn thrown upon it by Modern English versification.

Since so great a diversity of opinion exists among scholars with regard to the fundamental principles of Modern English prosody, although Modern English poetry is a subject with which every school-boy is familiar, we need not be surprised to find similar conflicting opinions and contradictory theories among Anglo-Saxon metrists, inasmuch as the study of the earliest historic period of our language has been, and is still in many places, so deplorably neglected in even our high-schools and colleges. It would be interesting, did the scope of this discussion permit, to notice the various theories that have been advanced by different scholars. Some, like Tyrwhitt,[1] have been unable to perceive even any

[1] Conybeare (in his "On Anglo-Saxon Poetry"—1828) quotes Tyrwhitt as saying in the preface to his "Chaucer" that he "can discover in the production of our Anglo-Saxon bards no traces whatever of a regular metrical system, or even of alliteration."

rhythm at all in Anglo-Saxon poetry. Dr. Guest, in his great work on "English Rhythms," takes the position that there is not to be found "the slightest trace of temporal rhythm" in the Anglo-Saxon poems. Prof. Hickes believed that Anglo-Saxon verse was governed entirely by the classic laws of quantity. Prof. Sweet (following Sievers) expresses the opinion in his "Anglo-Saxon Reader" that "the number of syllables is indifferent as long as the verse is not made too light on the one hand, or overloaded on the other hand." This theory, however, is opposed by Lawrence in his "Chapters on Alliterative Verse," and by Heath in his "The Old English Alliterative line." Lanier, in his brilliant and scholarly work, "The Science of English Verse," makes the same laws govern in Anglo-Saxon versification that operate in Modern English prosody, and declares emphatically that Anglo-Saxon rhythm, as well as all rhythm, is based upon musical principles. Among the Germans (and they of all scholars have most thoroughly investigated this subject in English prosody) we have "confusion worse confounded." What with the "four-arsis" theory of Lachmann, Müllenhoff, and others; with the "two-arsis" theory of Möller, Franck, and their followers; and with the multiplied variations and modifications of each of these theories by their numerous disciples of varying reputation and scholarship, it would be indeed an almost impossible task to unravel the thread of truth from such a tangled skein of conflicting theories.

Happily we are not entirely at the mercy of the theorist in determining the principles of Anglo-Saxon versification. Extensive remains of the Early English poetry have been preserved to us, and we have the impartial test of the actual facts of the prosody to which we can subject all the various conjectures and theories. And that theory which, of all those advanced up to the present time, most nearly meets this test when viewed from the standpoint of Modern English versification—the theory which best accords with the facts and most nearly explains all the phenomena—is that promulgated by Prof. Eduard Sievers in an article entitled "Zur Rhythmik des Germanischen Alliterationsverses," which appeared in volume X. (1885) and XII. (1887) of Paul and Braune's "Beiträge der Deutschen Sprache und Literatur;" and also a few

years later in his "Altgermanische Metrik" (1893). This theory, with modifications in some particulars, is that which has been adopted in this discussion.

The few deviations from Sievers' theory which have been permitted here are such, in the main, as were suggested by a study of the subject from the Modern English view-point—by studying it in its historical connection. It is extremely important, we believe, that this connection between the Anglo-Saxon poetry and the later English poetry be kept in mind in this study, for the connection is vital and direct. We have to deal here, not with two different languages, but with different periods of the same language. In the Anglo-Saxon period we merely have the English in its infancy; there may be much in its poetry that is crude and imperfect when measured by the standards of the Modern period, and yet the fundamental principles of its versification are largely the same. In both we have the rhythmic units marked-off by accent, and in both we have the requirement that the logical-accent and the pronunciation-accent shall coincide with the rhythmical accent. That minor differences exist, does not affect the truth of the statement. The Anglo-Saxon poetry, indeed, emphasizes the rhythm—even at the expense of the meaning—more than does the Modern English —just as our nursery songs do to-day—just as, in fact, all poetry has done in the childhood of its development. Its recitation was probably more musical than ours; indeed, the reciter frequently accompanied his poem with some musical instrument. And yet we are not to conclude from this that the poetry was sung; it was probably only a musical recitation. As Prof. Sweet says, 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." In essential principles, the difference between Anglo-Saxon versification and Modern English versification is not so much in kind as in degree—and Lanier was not far wrong in his theory, however he may have erred in its application. It will be profitable to keep this fact in mind in the study of the subject.

CHAPTER I.

In General.

§ 1. The Poems. Of the entire body of Anglo-Saxon Poetry, only about thirty thousand lines, in round numbers, have been preserved to us.[1] What proportion of the original amount was entirely lost is a matter of conjecture. While it must have been considerable, yet very probably the remains we have are fairly representative of the whole.

The most important and the longest of the Anglo-Saxon poems is the Beowulf. It contains 3183 lines. The other poems most considerable in length are: Genesis 2935 lines; Andreas 1720; Crist 1694; Guðlac 1353; Elene 1320; Daniel 765; Juliana 731; Phoenix 677; Exodus 589; and Solomon and Saturn 504. In addition to these, there are a number of shorter poems, varying in length from a few lines to three or four hundred; some of these shorter poems, however, have more poetic excellence than the longer ones. Anglo-Saxon poetry covers a period of some three or four centuries—perhaps from the middle of the 7th century to the middle of the 11th. However, the dates of many of the earlier poems are conjectural, and can not be fixed with certainty. It is probable, indeed—inasmuch as the poems were handed down for a long time in the memory of men—that some of them, such as Widsiþ, the Charms, the lays in Beowulf, etc., were composed at a much earlier date than the 7th century; perhaps before the Teutons came over from the continent.

§ 2. The Dialect. Although composed at widely different periods, nearly all the poems have been transmitted in manuscripts of the 10th and 11th centuries; and that too by West-Saxon scribes, and to a great extent in the West-Saxon dialect, although all except the latest and a few earlier minor poems were composed, in all probability, in the Anglian dialect. The most important of

[1] At the present the best edition—a complete one—of the Anglo-Saxon poetry is Grein-Wülker's "Bibliothek der Angelsachsischen Poesie," Kassell, 1888.

those transmitted in other than the West-Saxon dialect are: in the Northumbrian dialect, Caedmon's Hymn, the Ruthwell Cross, Bede's Death Speech, and the Leyden Riddle; in the Kentish, Psalm 50, and Hymn II.

Metrically considered, however, this transmission of the poems in a dialect different from that in which they were composed, and at a later date, is of no very great importance. The main rhythmical types are the same in all three dialects, as they are, indeed, in all the Teutonic languages of that period. The chief difference is, that the West-Saxon dialect frequently shows shortened and contracted inflection endings, where the Anglian, in all probability, had only the longer, uncontracted forms. Inasmuch as these inflection endings are always short and unaccented, they have little effect on the rhythm, and it is perhaps better to disregard them altogether, except in those cases where a substitution of the Anglian form (if that can be determined with certainty) will give a more common verse-type. For metrical purposes, the West-Saxon dialect is as complete as any other, and it presents 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 culture 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 to their original Anglian form.

§ 3. The Accents. Anglo-Saxon, just as Modern English versification, is based on accent and not on "quantity"—that is, accent is the means used to mark-off the units of primary rhythm. Of course, it is true here, as also in Modern English, that all the sounds necessarily have some "quantity," but this quantity is not fixed for each sound, as it is in Latin and Greek, but it is variable, even in the same line, and depends on the ease with which the syllable can be uttered and the number of syllables by which it is accompanied in the same measure, rather than on the nature of the vowel as "long" or "short," or on the number of consonants by which it is followed.

Anglo-Saxon differs from the Latin and the Greek again in the character of its accents. There are here, as in Modern English,

three kinds of accents: the word-accent, the sentence-accent, and the rhythmical-accent, and the function of each is the same as in Modern English. The word-accent is the stress of voice laid on some syllable of a word of more than one syllable to indicate its pre-eminence compared with the other syllables of the word. For metrical purposes, monosyllables may be regarded either as accented or unaccented, as the rhythm in any special case may require. Compound words which have regularly a secondary accent in prose, may retain that accent in poetry, where it does not interfere with the rhythm. In case rhythmical accents fall on both primary and secondary word-accents—which sometimes occurs—the syllable of the secondary accent also receives the full stress of the rhythmical accent, and in this respect is not distinguished from the primary-accent syllable.

The secondary accent of compounds varies in intensity with the relative importance of each component part, and on the nature of the relation of the parts to each other. As to whether or not a secondary accent is to be recognized in the versification, will depend upon the requirement of the rhythm in each particular case. This view is supported by the fact that even in prose it is undecided in many cases whether or not the compound should be pronounced with a secondary accent. Again, there are some compound words —such as *brímlíðèndra, áeftercwéðèndra,* etc.—which some would consider as having three word-accents, on the first, second and third syllables respectively. In this case, the first and second accents would coincide with the rhythmical accents, and be primary accents in effect; while the third would have only the force of a secondary accent, and perform the function explained under "type D," page 14. For metrical purposes, the word-accent even of words of more than one syllable is obscured, unless it coincides with a metrical accent.

The sentence-accent is the stress (greater than that of the word-accent) given to a word in a clause, or "thought unit," to indicate its pre-eminence among the words of the clause. Accompanying this increased stress, there is usually a change of pitch as well. The stress is not always the same, but it varies in degree according to the logical and relative importance of the word on which it

falls. The sentence-accent regularly coincides with the word-accent, except in such cases as where, for the purpose of contrast, it falls on the usually unaccented prefix of two antithetical words. Likewise, as has been said, the sentence accent regularly falls on the most important words of the sentence; that is, upon any word that is logically the subject. Usually this is a substantive, although it may be an adverb, a preposition, or some similar part of speech.

The rhythmical-accent is a stress of voice given to syllables (or sounds) which are to be separated from each other in utterance by at least approximately equal intervals of time. The rhythmical-accent divides the line into rhythmical units, or measures, or feet. Here, just as in Modern English, a foot may be defined as the number of syllables marked-off by a rhythmical-accent; and each line contains as many feet as it has primary rhythmical-accents. The rhythmical-accent is one of stress entirely, and is not accompanied by any variation in pitch. It must coincide with the word-accent and the sentence-accent. In Modern English, with its greater number of feet to the line, the rhythmical accent sometimes falls on a word that has very little or no sentence-accent or word-accent, but this is not the case in Anglo-Saxon.

§ 4. The Orders of Rhythm. (1) *Primary Rhythm.* Anglo-Saxon rhythm differs very little from Modern English rhythm. Poetic rhythm (as has been shown in Book I) depends upon the occurrence of sounds in such a way that they can be co-ordinated into equal time-groups, or units. In Modern English, the units of primary rhythm are usually occupied by the same number of sounds or syllables—"substituted feet" of a different number of syllables being frequently permitted. In Anglo-Saxon, however, the number of syllables in each time-unit constantly varies; and even the order of the accent frequently changes—but always within certain definite limits. Where there is a greater number of syllables in the foot or time-unit than the normal, the enunciation is accelerated; where there are fewer, it is retarded. The very nature of rhythm requires, as we have seen, that the ear be able to perceive a regular succession of sounds, and to co-ordinate them into groups covering at least approximately equal intervals of time.

The co-ordination of the sounds into equal time-groups is effected by the regular recurrence of the rhythmical-accent; and

the unit of primary rhythm is the interval between any two successive rhythmical accents. If the measure contains only a single sound, either this sound is prolonged, or the measure is filled out with a pause; and the same is true in those types of rhythm where the two successive rhythmical accents come upon adjoining syllables.

(2) *Secondary Rhythm. The Caesura.* In Modern English the unit of the secondary rhythm is the line; in Anglo-Saxon it is the "type," or half-line: every normal half-line constitutes a unit of secondary rhythm. The half-line consists of two feet, or units of primary rhythm, which are more closely connected with each other than with the remaining feet in the line.

The secondary rhythmic units are marked-off to the ear by a pause between two successive half-lines. This pause is called the *caesura.* The caesura performs a somewhat different function in Anglo-Saxon from what it does in Modern English. In the latter it is used to interrupt the rhythm and prevent rhythmic monotony; its position is variable in the line. In the Anglo-Saxon it is used to mark the secondary rhythm, and its position is fixed. It comes always between two successive half-lines. Although the caesura here is regularly a rhythmical pause, it usually coincides with a logical pause of more or less distinctness. That is, it can not separate the parts of a word, nor can it separate words that are in very close syntactical relation. For instance, it can not separate a preposition from the word it governs, nor a limiting genitive from its noun. There must be something of a logical pause—a pause in the sense—however slight, as a condition for placing the caesura.

The caesura is effective, in connection with alliteration, in enabling one to determine the metrical type of each half-line. The first alliterating word after the caesura (with very rare exceptions) takes the first rhythmical-accent in the second half-line, and is thus the key-note to the metrical structure of the whole line.

The secondary rhythm in Anglo-Saxon is more marked than the primary rhythm; and in this respect it differs from Modern English. There—especially in "run on" lines—the secondary rhythm is frequently very faint. In Anglo-Saxon this is the

case rather with the primary rhythm—emphatically so where the rhythmical-accents fall on the adjoining syllables of two different feet. But the secondary rhythmic unit—the "type" or half-line—is always strongly marked.

(3) *Tertiary Rhythm. The Phrase.* The unit of tertiary rhythm in Anglo-Saxon is the line. It is marked to the ear, first of all, by a pause. This pause does not differ in kind from that which marks the half-line. It is, perhaps as a rule, of a little longer duration, and the logical pause with which it coincides is regularly more strongly marked.

But the tertiary rhythmic unit is further marked to the ear by the very nature of the rhythm itself. In the Anglo-Saxon line the rhythm is not one continuous forward movement as in the Modern English, but the third and fourth feet, instead of making a progressive continuation of the first and second, merely constitute a complementary response to them. At the close of the first half-line, the rhythm is, as it were, suspended, awaiting an answering response in the second half-line. "Phrasing" in music is a similar phenomenon—though of much less frequent occurrence, and rarely of so simple structure. The initial strain in the opening measures finds its complement in the closing measures of the phrase. It must be distinctly remembered in this connection, however, that phrasing as represented in the Anglo-Saxon line differs from the phrase in Modern English poetry; in the latter it is a thought-grouping which frequently interrupts the flow of the rhythm; in the former, just as in music, it is a positive rhythmic factor.

This phrasing—effectively re-inforced by alliteration, as we shall see later—binds the constituents of the tertiary rhythm into such a definite and compact whole[1] that the line is recognized by the ear as pre-eminent among the rhythmic units. It is the tertiary rhythm that is the most strongly marked rhythm in Anglo-Saxon poetry.

§ 5. Arsis and Thesis. A foot in Anglo-Saxon poetry contains regularly (as in Modern English) two parts: an accented or

[1] "Nicht der halbvers, sondern die beiden zusammengehörigen Halbverse, bilden ein geschlossenes Ganze." Cremer, "Metrische und Sprachliche Untersuchung Andreas, Guðlac, Phœnix," etc.

stressed part, called the arsis; and an unacccented part, called the thesis. There are, however, feet that contain only an arsis, and others that contain what is sometimes called a "secondary arsis,"[1] in addition to the regular arsis and thesis. Such feet are usually found in connection with heavy compound words containing a strong secondary accent, and they regularly either precede or follow feet containing no thesis.

CHAPTER II.

The Types.

§ 1. Number of Types. According to Prof. Sievers, there are five fundamental "types," or kinds, of secondary rhythmic units, depending upon the kinds of feet of which they are composed, 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, a descending rhythm; if the final syllable take the accent, it is called an ascending rhythm.

§ 2. Type A. The first of Sievers' types, and the one of by far the most frequent occurrence, is what he calls type A. In this type the initial 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. The term quantity is used in this discussion in the classic sense—that is, a vowel is considered "long" when "long by nature," or when followed by two consonants. The writer is not prepared to maintain, however, that the Anglo-Saxons really followed the classic rule with regard to the length of syllables. *It is probable, on the contrary, that they did not,* but that they determined quantity very much as is done in Modern English: by the importance of the syllable, by the ease or difficulty of its enunciation, and by the requirements of the metre. The adoption of this view would simplify many of the variations of the fundamental types, which are given in the following pages. However, as the question has not yet been absolutely determined, we have followed Prof. Sievers in marking long and short syllables according to the Latin and

[1] For the objection to this term, see foot-note at the bottom of page 16.

Greek rules for quantity, when the syllables occur in the arsis of the foot.

Representing accented syllables (or arses) by a dash, and unaccented syllables (or theses) by a cross, the following would represent the fundamental—and most common—form of type A: ∠ × | ∠ × ||.

There are a great many variations of this fundamental form of the type. The arsis instead of being long, is sometimes short (in which case it is represented by a curve, instead of a dash), and the thesis, instead of having only a single syllable, may contain any number up to five. But this statement with regard to the thesis applies only to the first thesis. In this type, the closing thesis of a half-line is limited to two syllables.[1] The occurrence of two or three syllables in the first thesis, especially if they are short and easily enunciated, is very common. The occurrence of more than three syllables is rare.

Another common variation of type A is the substitution of two short syllables instead of one long syllable, as the arsis of the foot. Metrically these two syllables are to be rendered in the time of a single long syllable, and the first of them takes the principal stress of the accent. This substitution is what is known as "resolution," and it may occur in either foot of a type.

The following half-lines are examples of some of the most common forms of type A, the metrical scheme in every case being written under each.

Wlǫnc bī weálle. W. 80-a[2]	lǫnge scéolde. W. 3-b[2]
∠ × | ∠ × ||	∠ × | ∠ × ||
hícgan tō hándum. Br. 4-a	āré gebīdeð. W. 1-b
∠ × × | ∠ × ||	∠ × × | ∠ × ||
óft him ānhaga. W. 1-a	lēode óngetan. Ex. 90-b
∠ × | ∠ × × ||	∠ × | ∠ × × ||
óft ic sceolde āna. W. 8-a	sē waes hāten Wúlfstān. Br. 75-b
∠ × × × | ∠ × ||	∠ × × × | ∠ × · ||

[1] According to Prof. Sievers, it can contain only one. See the discussion under "rules for Anglo-Saxon versification," page 35, *et seq.*

[2] a indicates first half-line; b, second half-line.

If these examples be scanned as Modern English poetry is scanned, we shall find that we have here a rhythm very similar to our trochaic and dactylic rhythms in lines of the same number of feet. And, of more importance, if we examine carefully, we shall find that in those feet in the same half-line containing theses of a dissimilar number of syllables, the ear demands that we give an equal interval of time—either by the slower enunciation of the fewer-syllabled thesis, or by filling up that measure with a pause—otherwise there is no perception of musical rhythm.

§ 3. Type B. The second of Sievers' types is type B. In it the thesis of the foot comes first, and we have the accented syllable last in each case. Here, as in case of type A, the accented syllable is usually long. The rhythmic effect is somewhat similar to that of the anapaestic and the iambic dimeter in Modern English.

Using the same marking as in the case of type A, the following represents the most common form of type B: × × ⏜ | × ⏜ ||.

Here again there are numerous variations of the normal form, produced as before, by substituting a short syllable for the long accented syllable, by increasing the number of syllables in the thesis, or by the resolution of either arsis, or both. In the first thesis we have examples of as many as five syllables; in the second thesis as many as three syllables may occur. It is to be noted that the fundamental form of type B is not one syllable in each thesis (× ⏜ | × ⏜ ||)—the iambic rhythm—as it is in type A, but that the normal form of the type is two syllables in the first thesis—thus beginning the line with an anapaestic rhythm, as it were.

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

ne tō wīfe wynn. Sea. 45-a
× × ⏜ | × ⏜ ||

Ic tō sōðe wāt. W. 11-b
× × ⏜ | × ⏜ ||

on ūrne eard. Br. 58-a
× ⏜ | × ⏜ ||

and eálde swúrd. Br. 47-b
× ⏜ | × ⏜ ||

swā nū mónna gehwylc. Sea. 90-a
× × – | × × ⏜ ||

swā him Móyses bebēad. Ex. 101-b
× × ⏜ | × × ⏜ ||

ðaet him aet fōtum feōll. Br. 119-a
× × × ⏜ | × ⏜ ||

sē ðe him lāngе aēr. Ex. 138-b
× × × ⏜ | × ⏜ ||

Other variations of the normal type are comparatively rare.

§ 4. Type C. Type C, the third fundamental type as given by Prof. Sievers, has no parallel among the regular rhythmic units in Modern English poetry. Type A, in its simpler forms, is similar to the trochaic and dactylic rhythms; type B is likewise similar to the iambic and anapaestic; but type C is peculiar, in that it commences and closes with a thesis, while the arses stand in juxtaposition in the middle.

Though this type has no analogue among Modern English rhythms, that it was genuinely rhythmical when recited as the Anglo-Saxon gleeman gave it, can hardly be doubted; only those who deny the musical basis of Anglo-Saxon verse, will refuse to admit this. But the rhythm is not a combination of the iambic and trochaic rhythms; such a combination would be impossible in the Anglo-Saxon half-line. Instead, it is more nearly what we call in Modern English an iambic rhythm with a feminine, or double, ending. In reciting the rhythm of this type, the time given to each foot, just as in the other types, must be approximately the same. But its distribution is here somewhat different. The first arsis is followed by a pause which is equivalent to the first thesis in time; then the entire second arsis and second thesis are rendered in the time of a single arsis, with the addition possibly of as much time as is given to the second syllable of a double ending in an iambic rhythm in Modern English. We have here certainly the effect of the ordinary double ending. This rapid rendering of the arsis and thesis of the second foot is facilitated by the fact that the syllables of this foot are usually light and easily enunciated; especially is this the case with the arsis, which in other types is regularly long.

The following are the two most common forms of type C: × × ⏜ | ⏜ × ‖; or × × ⏜ | ◡ × ‖.

There are then the usual variations of these forms, by the resolution of the arses, and by increasing the number of syllables in each thesis or both. The number of syllables in the first thesis may be as many as five, while in the second thesis it is rare to find as many as two, and even then such examples can possibly be classed under other types.

The following are examples of the most common forms of type C, with the accompanying metrical scheme:

ðaet sē eórl nólde. Br. 6-a × × ∠ | ∠ × ||	and on cnēo lęcge. W. 42-b × × ∠ | ∠ × ||
Hēt ðā bórd béran. Br. 62-a × × ∠ | ◡́ × ||	wið ðām tēonhéte. Ex. 224-b × × ∠ | ◡́ × ||
in brímlāde. Sea. 30-a × ∠ | ∠ × ||	gedōn wílle. Sea. 43-b × ∠ | ∠ × ||
in ūpródor. Ex. 4-a × ∠ | ◡́ × ||	and sínceġe. W. 34-b × ∠ | ◡́ × ||

There are fewer variations of this type than of types A and B.

§ 5. Type D. The fourth fundamental type, according to Sievers' classification, introduces us to another rhythmic unit which has no parallel in Modern English. It is a type which consists normally of a foot of a single syllable followed by a foot of three syllables. This type would seem to contradict on its face the fundamental principle of all rhythm—that is, that rhythm depends on the co-ordination by the ear of equal time-groups of sounds and pauses, recurring at regular intervals. But this contradiction is only apparent. We have here only further illustration of the fact which has been already emphasized in Book I. We saw there how, after the type of rhythm has been definitely established—after the time of each foot or measure has become thoroughly apprehended by the ear—the number of sounds that comprise any individual foot may be varied at pleasure within certain limits, and that rests and pauses may be used to complete the normal time of the measure. We have a similar phenomenon here. The first foot, although consisting of a single syllable, has approximately the same time as the second; but not all of this time is consumed in the enunciation of the single syllable; part of it is covered by a pause, or rest. This pause gives opportunity to fix the organs of articulation so that the following foot—which usually consists of a heavy compound—may be more easily articulated. We do not deny, of course, that it is possible to read such measures without the pauses or rests. They can undoubtedly be read as prose—as Tyrwhitt doubtless read 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 verse, and who is acquainted with the fundamental principles of rhythm, will believe that the Saxon gleeman recited such types of rhythm in any other way than with the pauses—for there is no other way in which he could recite them rhythmically.

In the form in which Prof. Sievers gives this type, there is, in addition to the primary accent on each arsis, what is called a "secondary accent" in the second foot. This secondary accent must be carefully distinguished from the primary accents. The latter are rhythmical accents, whose principal function is to mark-off the rhythmical divisions—that is, the feet. The former is only a pronunciation accent, the chief effect of which is to emphasize the relative importance of its syllable to others in the foot, and to increase its "quantity" relative to them. Its chief rhythmical effect perhaps is to emphasize the pause in the first foot by making clear the three-syllabled time of the second foot—which time the ear requires to be equal in both feet, if a rhythmical effect shall be perceived. If the Anglo-Saxon poet observed this accent at all in his recitation, it is very likely it was only to the extent mentioned; and that, too, only in heavy compound words, containing in pronunciation a heavy secondary accent. It is in connection with such compound words that this type most frequently occurs.

The question is unsettled as to whether words having no secondary pronunciation accent should be written with a secondary accent in the metrical type. As was seen under the subject of word-accent, there are some compounds which would, under this practice, be entitled to three accents; for example, *brímlīðèndra* would require the scheme: ◡ | ◡ ◡ × ‖ ; *Æftercwèðèndra:* ◡ × | ◡ ◡ × ‖, thus giving three pronunciation accents to such words. But it is questionable, to say the least, whether the third syllable in such words takes any preceptible accent in pronunciation, even in prose. Those who hold that these secondary parts of compounds must take both the word-accent and the rhythmical accent in the rhythmical scheme (although it is doubtful in many instances whether they take any accent at all in prose) have as yet by no means established their contention. The only metrical reason for indi-

cating the word-accent here, is that previously mentioned: it emphasizes the demand for a pause in the previous foot to fill out that measure by making clear the full length of the succeeding measure, to which the first must be equal. This much can be affirmed: a secondary accent should never be given so much force as to obscure the rhythmical-accent, or to cause the secondary word-accent to be mistaken for the rhythmical-accent. In such case it would be almost impossible to give equal time to each foot, and thus the rhythm would be destroyed.

There are two positions which the accented syllable of the thesis[1] may occupy; it may stand before, or it may stand after the other syllable of the 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 thesis gives are known as D′ and D″. The normal form of each is: D′, ◿ | ◿ ◺ × ‖; D″, ◿ | ◿ × ◺ ‖.

With both of these forms, we have most of the variations already described for the preceding types; the arsis may be short, or it may be resolved, and the thesis may have an additional unaccented syllable in it. A common variation is the insertion of a syllable after the arsis in the first foot, thus providing that foot with a thesis, and making it differ very little rhythmically from type A. Especially is the difference slight if the inserted syllable be a "heavy" one.

Sometimes there occur, in the case of heavy compound words that usually take type D as their metrical form, two syllables in the first foot. Such examples we have entered (contrary to Sievers) under type A, inasmuch as the secondary accent—merely a pronunciation accent—is not here needed to show the full time of the measure, and from the rhythmical standpoint at least, is better omitted. Also there rarely occurs a syllable inserted before the accented syllable of the thesis in D′.

The following are examples, with their metrical scheme, of the most common forms of both D′ and D″:

[1] This expression is used instead of the term "secondary arsis" given by some. The latter term is unfortunate in that it may lead to the impression that the syllable in question is entitled to a rhythmical accent—which is emphatically not the case, for such an accent would confuse the feet and destroy the rhythm.

hrĭð hrēosènde. W. 102-a
∠ | ∠ ≥ × ||

brĭmlĭðèndra. Br. 27-b
∠ | ∠ ≥ × ||

óft eármcèarig. W. 20-a
∠ | ∠ ∪ × ||

hánd wĭsòde. Br. 141-b
∠ | ∠ ∪ × ||

fāegum frómwèardum. Sea. 71-a
∠ × | ∠ ≥ × ||

aéfter cwéðēndra. Sea. 71-b
∠ × | ∠ ≥ × ||

weáll wúndrum hēah. W. 98-a
∠ | ∠ × ≥ ||

bórd órd onfèng. Br. 110-b
∠ | ∠ × ≥ ||

hrēoðan hrĭm and snāw. W. 48-a
∠ × | ∠ × ≥ ||

húngor ínnan slāt. Sea. 11-b
∠ × | ∠ × ≥ ||

The variations of the normal forms of type D are numerous, although the type itself does not occur so frequently as the other types already discussed.

§ 6. Type E. The fifth and last type given by Prof. Sievers is type E, which in form is the converse of D. The first foot of this type contains three syllables, the second normally only one. Here again the rhythm is preserved in the two feet of an unequal number of syllables by supplementing the monosyllabic foot with a pause, the equivalent of the difference between the time consumed in enunciating the sound of that foot and those of the other foot. The pause, coming at the end of the line, is easily and accurately measured by the ear.

We have here the abrupt effect with which we are familiar in music, where the measure is completed by a "rest." The significance of this abrupt effect noted by the ear, is better appreciated if we remember that the single syllable of the monosyllabic foot is not enunciated abruptly, but is really prolonged beyond the time of the arsis of the other foot. This prolonging of the syllable is itself the result of an effort of the "rhythmic sense" to complete the measure. The abrupt effect is felt only because the single monosyllable cannot be held the length of time required to give the two heavy syllables plus the light syllable of the thesis, of the other foot. The pause has to be inserted to complete the monosyllabic measure. This type is itself strong evidence of the musical basis of Anglo-Saxon verse.

Type E, as in the case of type D, is restricted almost exclusively to heavy compounds occurring in connection with a single monosyllabic word. If the compound is followed by more than a single syllable, the half-line is classed under type A (following Sievers), in spite of the heavy compound word in the first foot. These compounds which give type E have, of course, a secondary word-accent on the second component part. The function which this accent plays is similar to that of the secondary accent in type D. It is merely a word-accent, and must not be given the function of a rhythmical-accent. Whether it should appear at all in the metrical scheme, is the same question that was discussed there, and the reasons *pro* and *con* are the same. We shall generally follow Sievers' precedent in using it, though he uses it also in instances where there is apparently little justification for it from the rhythmical standpoint.

In this type, as in the preceding, there are two positions which the accented syllable of the thesis may occupy. It may precede the unaccented part of the thesis, or it may follow it. The latter position is rare.

The names given to the two forms of the type arising from this difference in position of the accented part of the thesis, are Ė and Ë. Their normal forms are: Ė, ◿ ◺ × | ◿ ‖ ; Ë, ◿ × ◺ | ◿ ‖ .

We have in addition to these, the ordinary variations of the fundamental forms: that is, by the resolution of the arses, by the substitution of short syllables for the long accented syllables, or by the insertion of an additional syllable in the thesis, either before or after the accented syllable of the thesis.

The following are some of the most common variations of both Ė and Ë, with the accompanying metrical scheme:

frēomāegum feórr. W. 21-a.
◿ ◺ × | ◿ ‖

hrīmcèalde sāe. W. 4-b.
◿ ◺ × | ◿ ‖

mérewèrges mōd. Sea. 12-a.
◿ ◺ × | ◿ ‖

féalohìlte swúrd. Br. 166-b.
◿ ◺ × | ◿ ‖

hórdwèarda hryre. Ex. 35-a.
◿ ◺ × | ◿ ‖

Cnēomāga fēla. Ex. 21-b.
◿ ◺ × | ◿ ‖

sealtȳða gelāc. Sea. 35-a.
∠ ≥ × | × ∠ ||

ēadīgra gehwām. Ex. 4-b.
∠ ≥ × | × ∠ ||

§ 7. Other Possible Types. Prof. Sievers includes all the metrical forms of the Anglo-Saxon half-line under these five fundamental types, with their variations. In this he has been followed by all who accept his theory of Anglo-Saxon prosody. However, there are some examples which are usually classed under type E that seem to suggest a different division into feet, and one that is more in accord with the logical relation of the words themselves. Such are the following, which have been selected from Exodus; the suggested metrical scheme is written under each:

Wītrod gefēol. Ex. 491-b.
∠ × | × ∠ ||

dēop lean gescēod. Ex. 506-b.
∠ × | × ∠ ||

mēredeað geswēalh. Ex. 512-b.
ꝏ × | × ∠ ||

hām eft ne cōm. Ex. 507-b.
∠ × | × ∠ ||

Maégen eall gedrēas. Ex. 499-b.
ꝏ × | × ∠ ||

Jōsepes gestrēon. Ex. 587-b.
∠ × × | × ∠ ||

faērspell becwōm. Ex. 135-b.
∠ × | × ∠ ||

Wráecmon gebād. Ex. 137-b.
∠ × | × ∠ ||

ōhtnīed gescrāf. Ex. 137-b.
∠ × | × ∠ ||

grímhelm gespēon. Ex. 174-b.
∠ × | × ∠ ||

Also lines 191, 313, 303, 354, 371, 407, 459, 461, and others.

It is to be noted in nearly all of these examples that the weak syllable "ge," which is logically closely connected with the word to which it is prefixed, is the third syllable in the half-line. In a rhythmical scheme it would go much better, from the logical standpoint, with the word to which it belongs, rather than the preceding word; and it is doubtful, to say the least, whether it should be placed under a type that will separate it from the word of which it is a part. We have no instance where an inflection ending—which is somewhat similar to the "ge" in the intimacy of its connection with the word to which it belongs—is thus separated from the stem of its word. In fact, it is against the rule for a rhythmical unit to separate the parts of a word (com-

pounds of course, being an exception), inasmuch as each foot should always have at least some degree of logical unity in itself.

In addition to this, nothing can be said from the rhythmical standpoint against the division of the half-line as we have marked it above; the rhythm itself suggests that division. However, since the examples are so rare, (they occur almost exclusively in the second half-line) we have followed Sievers and classed such examples under E, rather than make a separate fundamental type under which to classify them.

§ 8. Relative Frequency of Each Type. Of the five accepted types of the Anglo-Saxon half-line, those expressing a descending rhythm are the most abundant. A itself is the type of nearly half of all the lines. This, it will be observed, is just the opposite of what is true in Modern English. There the descending rhythm—the trochaic and dactylic—are rare compared with the ascending iambic and anapaestic rhythms. The ratio of the descending to the ascending rhythms in Modern English poetry has been estimated to be about 1 to 1,000; in Anglo-Saxon it is about 5 to 3. Type C is classed, of course, as an ascending rhythm; types D and E, as descending rhythms.

We give here the number of times the respective types occur in the Beowulf, Elene, Juliana, Crist, Andreas, Guðlac, Phoenix, Exodus, Battle of Maldon, Wanderer, and Seafarer. The figures for the Beowulf are those given by Prof. Sievers; for the next six, by Dr. Cremer.

	First half-line.					Second half-line.				
	A	B	C	D	E	A	B	C	D	E
Beowulf	1701	293	501	454	138	1118	721	564	403	329
Elene	562	202	255	211	71	471	403	259	101	61
Juliana	346	106	141	113	22	277	218	154	40	35
Crist	703	303	278	284	90	727	468	275	99	88
Andreas	748	225	348	306	74	736	373	340	166	92
Guðlac	673	161	238	169	67	491	389	301	78	52
Phoenix	322	106	96	116	31	296	197	131	28	22
Exodus	296	43	67	107	49	297	78	51	52	85
Battle of Maldon	187	62	28	22	19	171	73	50	17	11
Wanderer	50	23	23	12	3	60	14	21	7	9
Seafarer	50	11	19	15	5	40	21	25	9	5
Sum	5638	1535	1994	1809	569	4684	2855	2171	1000	789

Total number of half-lines, 23,144; whole lines, 11,572.

Total of each type: A, 10,322; B, 4,490; C, 4,165; D, 2809; E, 1,358.

Total of descending rhythm, 14,489; of ascending rhythm, 8,655.

§ 9. Union of Types in the Line. Repetition of the Same Type. With regard to the union of the types in the whole line, investigation so far has not been able to derive any very definite laws. Dr. Cremer, after a careful study of some 7,500 lines, concludes that, in a general way, a descending rhythm in the first half-line is likely to be followed by an ascending rhythm in the second—the ratio being about 3 to 1, and that the character of the alliteration in the first type is influential in determining the type that will follow. He shows that type A with alliteration in the first foot only, is followed approximately twice as often by an ascending rhythm as is the case when there is alliteration in both feet of the first type; and four and a half times as often as when there is alliteration in the second foot only.

A careful study of the Wanderer, Seafarer, Exodus, and Battle of Maldon, shows that there is a tendency to repeat the same type, not so often in the same line perhaps, but in the same half-line of two consecutive lines—sometimes of three or four. This repetition is most frequent in the case of type A, because of the preponderance of that type. Of the entire 2200 half-lines in these four poems, we find the same type repeated in the same line, or appearing in two consecutive lines, 253 times; in three consecutive lines, 22 times; and in four consecutive lines, 3 times; thus making a total of 278 lines, or about one-eighth of the whole. These repetitions are distributed among the various types as follows: A 208 examples of the occurrence in two consecutive lines, 20 of the triple occurrence, and 3 of the quadruple occurrence; B 17 examples of the double occurrence, and 1 of the triple occurrence; C 11 examples of the double occurrence, and one of the triple; D 10 examples of the double occurrence; and E 7 examples of the double occurrence.

The most common position taken by the repeated types, is the second half-line for 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, we have 47 examples in the case of the double occurrence, and 6 of the triple. Of the occurrence of the first in the second half of the first line, and the second in the first half 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 sought to avoid the monotony that might arise from the repetition of the same type in the same line.

The following are examples of the double, triple, and quadruple occurrence, with the repeated type in the most common position:

in brīmlāde *bīdan scēolde.*
Nāp níhtscùa *nórðan snīwde.* Sea. 30-31.
ofer leódwérum *līge scīnan,*
býrnènde bēam. *Blāce stōdon*
ófer sceōtèndum *scīre lēoman.* Ex. 110-111-112.

in eórðscráefe *eórl gehȳdde:*
ȳðde swā ðisne eàrdgeard *aélda Scýppend,*
òð ðaet búrgwara *bréahtma lēase,*
eáld énta geweòrc *ídlu stōdon.* W. 84-85-86-87.

The conclusion seems to be that the poet allowed himself great latitude in combining his types into the line, and that he was governed only by the general principles of rhythm.

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

The anacrusis is not peculiar to Anglo-Saxon poetry, but is found in Latin and Greek, and even in Modern English. It does

not seem to answer any special rhythmic purpose, or to perform any designed function. It can contain no important or accented word. It seems to be a kind of license of which the poet avails himself when it would be inconvenient to put the words which constitute the anacrusis in any other place.

The anacrusis occurs most frequently—as we should expect, since it is extra-metrical—in the first half-line; though we also have a number of examples in the second-half. Types B and C begin with a thesis, so they can not take an anacrusis. The extra short syllables there, being prefixed to the thesis, merely make the expanded thesis very common in both of these types.

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

ðaet hē gewýrce. Sea. 74-a
× : × × | × × ||

ðaette hē ðaet daégweorc. Ex. 151-a
× × : × × | × × ||

ne ymbe ōwiht élles. Sea. 46-a
× × × | × × | × × ||

ofercōm mid ðȳ cāmpe. Ex. 21-a
× × : × × × | × × ||

ðā hwīle sē hē mid hándum. Br. 14-a
× : × × × × × | × × ||

Ne ðúrfon mē embe Stūrmere. Br. 249-a
× : × × × × × | × × × ||

ðaet hīe lífigēnde. Ex. 264-a
× : × | × × × ||

in blācum rēafum. Ex. 212-b
× : × × | × × ||

mid gáfole forgýldon. Br. 32-b
× : × × × | × × ||

gehȳre sē ðe wílle. Ex. 7-b
× : × × × × | × × ||

ðaet hē eáldōrdōm. Ex. 317-a
× : × | × × × ||

ðaet ðāer mōdiglīce. Br. 200-a
× : × | × × × × ||

āgēat gýlp wèra. Ex. 514-a
× : × | × × ||

CHAPTER III.

Alliteration.

§ 1. In General. Alliteration consists, as in Modern English, in the use of a succession of words with the same initial sound. There is this difference, however: each vowel or diphthong may alliterate with any other vowel or diphthong; as,

ǽdl oððe ýldo oððe ęcghęte. Sea. 70.

Each consonant alliterates only with itself, except that *g* alliterates also with etymological *j* (*i*); as

ne *g*óld*g*iéfān, swylce *i*ū wēaron. Sea. 83.

*g*ǫ́melfeax *g*nórnath, wǽt his *i*ūwíne. Sea. 92.

ofer *g*rénne *g*rúnd: *J*ūdisc fēða. Ex. 312.

Until the later Anglo-Saxon period, the consonant groups *sc*, *sp*, and *st*, were treated as single letters, each group alliterating only with itself, and not with the single initial consonants; as,

*St*órmas ðǽr *st*ánclifu beotan, ðǽr him *st*éarn óncwaeð. Sea. 23.

Sē ge*st*áðelàde *st*íðe grúndas. Sea. 104.

Towards the close of the period, however, this practice was not observed. Also then an initial *h* before a vowel was frequently disregarded, the vowel itself alliterating; as,

Hólofernus únlyfigéndes. Judith, 180.

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

*b*ítre *br*ēostceare ge*b*īden háebbe. Sea. 4.

be*h*óngen *h*rímgcìelum *h*áegl scūrum flēag. Sea. 17.

ne *s*wēte forswélgan ne *s*ār gefēlan. Sea. 95.

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

ne *gó*ld*gi*éfan, swylce *i*ū̀ wǣ̀ron. Sea. 83. Also W. 3.

In the texts which give both *c* and *k*, they are the same letter from the standpoint of alliteration, as well as in sound, and so alliterate with each other; as,

cwḕn to gebéddan. Häfde *k*ýninga wúldor. Beo. 666.
(Harrison & Sharp.)

§ 2. Functions of Alliteration. (1) *Key to Primary Rhythm.* Alliteration, which in Modern English poetry occurs chiefly as an element of tone-color conducing to melody, performs in Anglo-Saxon verse a function much more essential from the rhythmic standpoint. It is the key to the Anglo-Saxon versification, and divides the line into feet, just as the bar marks off the notes of music into measures. Because of the varying number of syllables in the thesis, and because of the different positions of the rhythmical-accent in the various types, it would be almost impossible in many cases, for the ear to make that co-ordination of the recurrent groups of sounds which results in the perception of rhythm. In Modern English poetry this co-ordination is effected by the regular coincidence of the word-accent, or of the sentence-accent, or of both, with the rhythmical accent; but in Anglo-Saxon the force of these accents is immensely intensified by alliteration, and the co-ordination rendered correspondingly easier. Alliteration or "head rhyme" as it is sometimes called, is almost as effective in marking off the lines into feet, as end-rhyme is in Modern English in dividing poetry into lines; and the function performed in each case is similar. The alliteration comes either at the beginning of the foot (as in types A, D, E, and sometimes C), or at the end (as in type B, and sometimes C); and as the caesura divides the line into halves of two feet each, we are able to determine these feet with as absolute certainty as in Modern English versification, although the thesis may contain as many as four or five syllables.

The longer the line and the more difficult the co-ordination, the

more copious is the alliteration. In the "long lines," consisting of six feet, double alliteration is the rule in the first half-line, and sometimes it is threefold; as,

*g*úman tō ðām *gy*ldnan *gý*lde ðe hē him to *gó*de geteōd. Dan. 204.
*hw*éorfon ðā *ha*éðenan *há*eftas frám ðām *há*lgan cníhton. Dan. 267.

In those types composed of feet of an unequal number of syllables—that is, D and E—double alliteration is much more common than in the simpler types, A, B, and C. Dr. Frucht in his "Metr. und Sprach. zu Elene, Juliana und Crist," finds that for 10,000 half-lines of each type, there is double alliteration in 5,347 of type A, 3,236 of type B, 1,090 of C, 7,736 of D, and 6,462 of E. This increase of alliteration in the types composed of feet containing an unequal number of syllables, helps the ear to co-ordinate more readily these groups composed of such unequal number of syllables.

(2). *Means of Binding together the half-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 caesural pause, and in one sense each is complete in itself, yet the recurring alliteration cements them into a more comprehensive and artistic whole, making, as already said, the line, and not the half-line, the pre-eminent rhythmic unit in Anglo-Saxon poetry.

Sometimes 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, rhythmically at least, than are the others; as,

*wę́*nede tō *wí*ste: *wý*rm eall gedrēas.
for ðon *wā*t sē scéal his *wí*nedrýhtnes. W. 36-37.
Maég ic be mē *sý*lfum *sō*ðgiedd wrécan
*sí*ðas *sę́*cgan, hu ic geswíncdágum. Sea. 1-2.
hwā ðāere *wá*elstōwe *wé*aldan mṓte.
*W*ṓdon ðā *wa*élwulfas, for *wa*étere ne múron,
*wī*cinga *wé*rod *wé*st ofer Pántan. Br. 95-96-97.

Additional examples are: W. 48-49, 64-65; Sea. 63-64, 85-86; Br. 29-30, 21-22, 71-72, 81-82, 110-111, 136-137, and others.

A yet more common phenomenon is the recurrence of the same alliterating letter in every other line, and even in four alternate lines in succession. The question naturally suggests itself here as to whether this produces an effect at all similar to that of Modern English rhyme. The following are examples:

ðonne hē be clífum cnóssað
cálde geðrúngen.

Wǣeron fēt mīne
fórste gebúnden,

cáldum clómmum
ðāer ðā céare seófedun. Sea. 8-10.

ðā hē fórð ēode,
*f*ǣðe gemūnde,

ðaet hē mid órde
ānne gerǣhte

*f*lótan on ðām *f*ólce
ðaet sē on *f*óldan láeg

forwégen mid his wǣpne.
Ongann ðā wínas mánian,

*fr*ȳnd and ge*f*ēran,
ðaet hī *f*órð ēoden. Br. 225-229.

ðonne eall ðisse *w*órulde *w*éla
*w*ēste stóndeð,

swā nū míssenlīce
geond ðisne míddangeárd

*w*índe be*w*ǣūne
*w*eállas stónda ð,

hrīme bihrórene,
hrýðge ðā éderas.

*W*ōriað ða *w*īnsalo,
*w*al'dend lícgað

drēame bidrórene;
dúguð éall geerȩ̄ng

*w*lǫ́nc bi *w*éalle:
sume *w*īg fornōm. W. 74-80.

Other examples are: W. 5-7, 6-8, 14-16, 26-28, 65-67, 85-87, 98-100; Sea. 28-30, 32-34, 54-56, 89-93; Br. 2-4, 15-17, 18-20, etc.

(3). *Element of Tone-color.* Alliteration has incidentally the additional function of ornamentation, as in Modern English. The repetition of the sound is pleasing to the ear, and adds melody to the line. Alliteration is an element of that "tone-color" in which the ear takes such delight.

§ 3. Rules of Alliteration. The alliteration must fall upon the most important word, or words, in the half-line. It usually coincides with the word-accent, and it must coincide with the sentence-accent, and with the rhythmical-accent; frequently there is a conjunction of alliteration with all three accents.

As a rule, pronouns, conjunctions, prepositions, and such parts of speech, do not take alliteration. This falls most frequently upon nouns, and substantives in general; and of two substantives occurring together, the more important always takes the alliteration. Prepositions and similar words may alliterate, however, when they are especially emphatic, and thus become of leading importance in the sentence; as,—

Hwáet! gē nū ēagum	tō ón lōciaþ
eáldum eárne	and aéfter þón. Phoen. 237–238.
Gehȳrst þū, sælida	hwáet this folc sęcgeþ? Br. 45.
hêt þā ūp béran	aéþelìnga gestrēon, Beo. 1920.

Nouns (including the substantive forms of the verb) and adjectives are, in general, the most important words in a sentence, and consequently most often take the alliteration. Of two or more nouns of equal importance in the same half-line, the one which occupies the emphatic position—that is, which comes first—regularly takes the alliteration. If any other word should be especially emphatic, however, the alliteration falls upon that, no matter what part of speech it is. The principle is, that alliteration marks the important idea, by whatever word it is expressed.

§ 4. Place of Alliteration. Alliteration falls always upon the arsis, never upon the thesis of a foot.

In every complete line there must be at least one alliterating word in each half. There is no principle in Anglo-Saxon versification more inflexible than this. The very few lines which show an entire lack of alliteration are due, almost without question, to a corruption of the text. In the four poems analysed in Book II, Part II, there are only three such; they are: Sea. 25, Ex. 339, and Ex. 413. The first of these is marked as corrupt in the text; there is a break in the manuscript in the line following the second; and it is highly probable that the third is likewise defective.

A foot is allowed only one alliterative word; where examples occur apparently outside of this rule, they are to be considered as merely accidental, and not as an intentional effort for triple alliteration in the line. Such examples are the following:—

*ū*p *ā*teāh on slæ̀p;	*ę́*gesan stōdon. Ex. 490.
*á*ngan ofer *é*orðan	*ý*rfelāfe. Ex. 403.
*Ó*ft ic scolde *ā*na	*ú*htna gehwylce. W. 8.
*ā*dl oððe *ý*ldo	*ó*ððe *ę́*cghęte. Sea. 70.
*ū*s sceal *ō*rd and *ę*cg	*æ*r gesēman. Br. 60.
*W*índ wearð *W*úlfmaer	*w*áelraeste gecēas. W. 113.

There is usually only one alliterative word in the second half-line; and as a rule, that is in the arsis of the first foot. This is the principal alliterating word in the line, and it is sometimes called the "head stave." In the four poems referred to above, only two certain examples of lack of alliteration in this place were met with; these are:

*s*ígora ges*ý*nto,	ðǣr gē sī*ð*ien. Ex. 272.
sǣs aet *é*nde.	Wī*g*bord *s*cīnon. Ex. 466.

We have also:

rá*ð*e aet *h*ílde	Óffa for*h*ēawen, Br. 288,

but the line is marked in the text as being corrupt.

Alliteration in both feet in the second half-line is rare. The following are examples:

*g*rēteð *g*lī*w*stāfum	*G*eórne *g*eóndscēawað. W. 52. Also 15.
*ā*dl oððe *y*ldo	*ó*ððe *ę́*cghęte. Sea. 70.
Mē *s*ę́ndon tō ðē	*s*ēamenn *s*nélle. Br. 29. Also 165, 198, 230, 32, 44.
ðēodenhólde	ðā waes ðrídda wīc. Ex. 87. Also 187, 190, 295, 451, 38, 113, 298.

More unusual still in normal lines, is double alliteration in both half-lines. It occurs in the following places in these poems:

ðaet *gē* ðisne *gārræs*	mid *gáfole forgýldon*. Br. 32.
ýrre and *ándræd*	*á*geaf him *á*ndsware. Br. 44.
frécne ge*fýlled*	*frúmbèarna féla*. Ex. 38. Also 113, 398.

Also Sea. 70 and W. 52 and 111 (long lines).

By far the most common type of alliteration is double alliteration in the first half-line, with alliteration in the first foot only of the second half-line; as,—

Óft him *ā*nhaga	*ā*re gebīdeð. W. 1.
bítre breōstcèare	ge*bíden* háebbe. Sea. 4.
feórr ā fýsan	and *fórð* gángan. Br. 3.
wráeclico wórdriht	*wéra* cneōrìssum. Ex. 3.

Of the total 1114 complete lines in the Wanderer, Seafarer, Battle of Maldon, and Exodus, 570—more than half—are of this type. The number in each poem is: W. 70; Sea. 58; Br. 147; and Ex. 295. In proportion to the number of lines in each poem, the occurrence of each type is fairly uniform; it comprises about 61 % of W., 55 % of Sea., 45 % of Br., and 51 % of Ex.

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

eórlas fornōmon	*aésca* ðrýðe. W. 99.
*eárfo*ðhwīle	*óft* ðrōwàde. Sea. 3.
ðaet se *eórl* nólde	*ýrh*ðo geðólian. Br. 66.
*líf*gèndra gehwàm	*lángsùmne* rāed. Ex. 6.

There are 294 examples of this type—a little more than one-fourth of the entire number. 17 lines of this number might possibly be classed under other types. The type is distributed as follows among the individual poems: W. 25, Sea. 29, Br. 69, and Ex. 171. The occurrence is not quite as uniform proportionally as in the preceding type. The following is the per cent. of

each poem of this type: W. 22 %, Sea. 27 %, Br. 21 %, and Ex. 30 %.

The third type in frequency of occurrence is alliteration in the second foot of the first half-line and in the first foot of the second half-line; as,

ðáet bið in *éo*rle	*ín*drỳhten ðéaw. W. 12.
Máeg ic be mē *sý*lfum	*sǒ*ðgiedd wrécan. Sea. 1.
be ðám man mihte on*cn*ā̆wan	ðaet sē *cn*íht nólde. Br. 96.
ðǽr hìm ge*sé*ald	*sí*gora wáldend. Ex. 16.

This type numbers 218 examples, 30 of which could possibly be included elsewhere. They are distributed as follows: W. 14, Sea. 12, Br. 97, Ex. 95. The per cent. of each poem under this type is: W. 12 %, Sea. 11 %, Br. 30 %, Ex. 16½ %. We note here that the occurrence of this type is by no means uniform in these poems, and that the frequency of its use corresponds in a general way with the supposed date of the poem. The earlier poems, the Wanderer, the Seafarer, and Exodus use it very sparingly; while the Battle of Maldon, which comes nearly three centuries later, has nearly one-third of the entire number of its lines of this type. The explanation of the cause of this increase, and its rhythmical significance, is a question beyond the scope of this discussion.

The remaining types of alliteration are insignificant in their occurrence. We find seven examples of the first foot in the first half-line alliterating with both feet in the second half-line; as,

ne maeg *wé*rigmōd *wý*rde *wí*ðstọndan. W. 15.

Mē *sé*ndon tō thē *sæ*mẹnn *sn*élle. Br. 29. Also 165, 198, 230.

swā ðǽr *eó*rp wérod *ẹ̄c ā*nlǽddon. Ex. 194. Also 97.

Four of these examples are in the late poem, the Battle of Maldon.

There is one example in these poems of the first foot in the first half-line alliterating with the second foot in the second half-line:

*sǽ*s aet énde. Wīgbord *sc*inon. Ex. 466.

Also a single example of the second foot only in each half, alliterating:

ráðe wearð aet *h*ílde Óffa for*h*ēawen. Br. 288.

This line is marked in the text as probably corrupt.

Again we have both feet in the first-half alliterating with the second foot in the second-half; three examples:

wīgan wīgheardne, sē waes, hāten *W*úlfstān. Br. 75.

gōd on *g*rēote ā maeg *g*nórnian. Br. 315.

*s*ígora ge*s*ýnto ðaēr gē sīðien. Ex. 272.

The first of these is marked in the text as probably corrupt.

Likewise the second foot in the first-half alliterating with both feet in the second-half; four examples:

nū se āgend úp ārǽede. Ex. 295.

Waēron Ēgypte éft óncỳrde. Ex. 451. Also 190, 187.

Two of these examples, all of which occur in Exodus, might be included elsewhere.

§ 5. Transverse Alliteration. Very rarely we find the first foot in the first half-line alliterating with the first foot in the second half-line, while at the same time the second foot in the first half-line alliterates with the second foot in the second half-line; as,

Ge*h*ỹrst ðū *s*áelida *h*wáet ðis folc *s*ęgeð? Br. 45.

on *f*órðwégas *f*ólc aefter *w*ólcnum. Ex. 350.

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-line alliterating with the first foot of the second half; as,

*A*éfter ðām *w*órdum *w*érod eall árās. Ex. 299.

*H*wáet wē *f*éor and nēah ge*f*rígen *h*ábað. Ex. 1.

Dr. Frucht, in his dissertation before referred to, takes the position, in opposition to Rieger, that this "transverse alliteration" is not to be considered as an artistic form, striven for by the poet himself. In support of his view, he shows that in 1,406 normal

lines, without double alliteration in the first foot, in the three poems which he analysed, there were only 64 examples of transverse alliteration; as there are just 19 different alliterating letters, or groups of letters, he argues that we must expect 74 examples (1,406 ÷ 19), even if this transverse alliteration be purely accidental. This calculation, it seems to the writer, is worth little in showing how frequently transverse alliteration may be expected to occur. All that it shows is that in 1,406 alliterating lines, each alliterative letter may be expected to appear 74 times, provided all the alliterating letters are used with the same degree of frequency. But as there are in both half-lines a number of orders in which a letter may stand and yet alliterate (he excludes only one of these—double alliteration in the first half-line) his calculation by no means shows that in 74 cases out of 1,406 the alliterating letter will take in each half-line either of the two orders which give transverse alliteration.

While Dr. Frucht's argument is by no means final on the subject, yet the rarity of the occurrence of the phenomenon seems to be sufficient to indicate that the Anglo-Saxon poet did not specially strive after it. Perhaps it is going too far to say that he did not consciously perceive it as alliteration. It is more probable that he felt that to introduce a secondary alliterating letter into the line would weaken the force of the primary alliteration, and that the unity of the half-line would be impaired by connecting the separate feet of the half-lines, rather than the half-lines themselves, by alliteration.

Summary of the types of alliteration in the 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-d	a-d	b-d	{a-c / b-a}	{a-d / b-c}	No allit.
Wanderer:	70.	25.	14.	1	2							
⁄ of whole type.	61⁄	22⁄	12½⁄									
Seafarer:	58.	29.	12.	0	1	0	2.	0	1	1	0	1.
⁄ of type.	55⁄	27⁄	11⁄									
Exodus:	295.	171.	95.	2.	3.	5.	1.	1.	0.	1	2	2.
⁄ of type.	51⁄	30⁄	16½⁄									
Battle of Maldon:	147.	69.	97.	4.	2.							1.
⁄ of type.	45⁄	21⁄	30⁄									
Total,	570.	294.	218.	7.	8.	5.	3.	1.	1.	2.	2.	4.

No. lines in each poem: Wanderer 115; Seafarer 106; Exodus 570; Battle of Maldon 323. Total, 1,114.

The above classification has been made according to the principles which the writer conceives to govern in alliteration, and which have already been stated. He has classed as double alliteration all cases where there are two words in the same half-line with the same initial sound, provided both are of sufficient importance to receive either a word-accent or a sentence-accent without doing violence to the meaning. This has led him to class as alliterating, 48 words in type a-b-c, 3 in type a-c-d, and 2 in a-b-c-d, in the Wanderer, Seafarer, and Battle of Maldon, which are not so marked in Sweet's Anglo-Saxon Reader—the text that has been largely used for these three poems. The following are some examples (the additional alliterating word being printed entirely in italics):

wōd wíntercèarig ofer *wáðema* gebánd. W. 24.
wóriað ðā *wínsalo*, *wáldend* lícgað. W. 78.
Also W. 3, 32, 56, 64, 81, and 105.

gecúnnod in *cēole* céarsẹ̀lde fēla. Sea. 5.
Nāp níhtscùa *nórðan* snīwde. Sea. 31.
Also Sea. 27, 28, 36, 63, 81, 87, and 88.

hícgan tō *hándum* and *híge* gōdum. Br. 4.
ðā *stōd* on *stáeðe*, *stīðlīce* clýpode. Br. 25.
Also Br. 11, 14, 23, 43, 59, 66, 89, 90, etc.

CHAPTER IV.

Metrical Analysis of the Normal Line.

§ 1. Sievers' Fundamental Rules.—Prof. Sievers, in his article on the "Rhythm of the Anglo-Saxon Alliterative Line" in Paul and Braune's *Beiträge*, lays down, on pages 220-222, Vol. X, the following "fundamental rules for the structure of the second half-line":

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

"2. 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 syllable of which has a secondary accent; or, otherwise expressed, of a primary arsis, a 'secondary arsis,'[1] and a thesis.

"3. 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 rhyme-verse. Equal duration of the feet can be admitted in general only of those verses which consist of two-syllable feet. In the case of those formed after the scheme 1 + 3 syllables, or 3 + 1, the greater expansion of the one foot is made compensation for the shortening of the other.

"4. The two-syllable feet are either falling in rhythm (trochaic), or rising (iambic); the three-syllable feet are only falling, with a secondary accent on the second or third syllable. Rising and falling types can be united with one another in interchange at pleasure, it being presumed that the whole half-verse will not become longer than four syllables. (Compare No. 2). Only in the first do we find the half-line expanded into greater length (2 + 3 and 3 + 2).

"5. The arsis consists, as a rule, of a syllable having a primary accent; more rarely of heavy suffixes or ending syllables.

"The bearer of the accent can be, in general, only a long sylla-

[1] The objection to this term has been given on a previous page.

ble, or the resolution of this into ⏑⏑. Only in the case of two accented syllables coming together (also in the case of a primary and a secondary accent) can the second accented syllable be shortened to ⏑.

"7. The theses are completed mostly through suffixes and ending syllables; also through enclitic and proclitic words; but only exceptionally by the members of compound words. (These, however, must not take a principal accent.) Moreover, such compounds in the thesis, as a rule, in turn exercise a marked influence on the following arsis.

"8. The closing thesis of every half-line which ends with a thesis, must be monosyllabic. The middle thesis, in whatever type, is mostly monosyllabic; very often it has two syllables, rarely more. The initial thesis of a rising initial verse usually has from one to three syllables, rarely more.

"9. Real anacruses before otherwise completed rhythmic lines (of four or five syllables) appear only as exceptions."

As has already been noted, we do not follow Sievers altogether in the above rules, especially number 3 and number 8. Our reasons for differing with him in the former case have already been given,[1] and it is unnecessary to repeat them. They are based on our conceptions of the requirements of all poetic rhythm—Anglo-Saxon included.

Prof. Sievers has gone to great lengths in his endeavor to restrict the closing thesis of each half-line within the limits he has set. He has been compelled to change grammatical forms, to substitute in many places a conjectural Anglian dialect for the West-Saxon, to give the same syllable a different "quantity" in different connections, and sometimes to disregard ordinary rhythmical requirements. It is doubtful if the results have been worth the effort; it makes little difference in the historical development of English metre whether Sievers' contention "that only one syllable is admitted in the closing thesis of a half-line" be true or not. He himself admits that it is not true of the West-Saxon dialect—the dialect in which the principal poems are transmitted—and it

[1] See p. 14, *ante*.

certainly 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,[1] and why the Anglian dialect should follow it in one thesis and not in the other, if the restriction 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-syllable closing theses with perfect freedom.

Above all, it seems to us that there are many cases in which the requirements of the rhythm demand that we admit a type with two syllables in the closing thesis. We give some examples from the early poems, the Wanderer, Seafarer, Exodus, and Beowulf (the whole line is quoted in each case): —

wíntra dǣl in wóruld-rīce
∠ × × × | ◡́ × × ||

Wórian ðā wínsalo
∠ × × × | ∠ × × ||

gífre and grǣdig
∠ × × | ∠ × ||

eálle ónmedlan
∠ × | ∠ × × ||

ðaet gē gewúrðien
× : ∠ × | ∠ × ||

wráetlicu wáegfaru
∠ × × | ∠ × × ||

hálige hēahtrēowe
∠ × × | ∠ × × ||

nú ūs bóceras
∠ × | ∠ × × ||

Wíta sceal geðýldig. W. 65.
∠ × × × | ∠ × ||

wáldend lícgað. W. 78.
∠ × | ∠ × ||

giélleð ánfloga. Sea. 62.
∠ × | ∠ × × ||

eórðan rīces. Sea. 81.
∠ × | ∠ × ||

wúldres áldor. Ex. 270.
∠ × | ∠ × ||

oð wólcna hrōf. Ex. 298.
× ∠ | × ∠ ||

swā háeleð gefrúnon. Ex. 388.
× ◡́ | × ◡́ ||

béteran sécgað. Ex. 530.
◡́ × | ∠ × ||

[1] See Supplement II of Part II, (pp. 520, *et seq.*) of Sievers' article already referred to, in Paul and Braune's *Beiträge*, Vol. X.

wórd wǣeron *wýnsume.* — Eōde *Weálhðēōw fórð.* Beo. 613.
∠ × × | ∠ × × || — × × ∠ | × ∠ ||

fýrd-searu fūslicu — hine *fýrwyt bráec.* Beo. 232.
∠ × × | ∠ × × || — × × ∠ | × ◡́ ||

Bēowulf máðelode — on him *býrne* scān. Beo. 405.
∠ × | ◡́ × × || — × × ∠ | × ∠ ||

Sórh is mē tō sęcganne — on *séfan* mīnum. Beo. 473.
∠ × × × | ∠ × × || — × ◡́ | ∠ × ||

Mýnte sē mánscaða — *mánna cýnnes.* Beo. 713.
∠ × × | ∠ × × || — ∠ × | ∠ × ||

ðēah hīe hira *bēag-gyfan* — *bánan fólgedon.* Beo. 1103.
∠ × ×× | ∠ × × || — ◡́ × | ∠ × × ||

A great many similar examples might be quoted, but the above are sufficient. In the Wanderer, Seafarer, and Exodus alone there are at least 101 half-lines in which the rhythm 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, 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 in the Battle of Maldon, we have classed only 35 under this type, making about 5½ %; 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.

Whether we have examples of two-syllables in the closing thesis under C, is a doubtful question. If they really occur, they must be, from the very nature of the rhythm of C, light and easily enunciated. They must be such that they can be given in connection with the preceding arsis in the time of a normal arsis; otherwise they will change the character of the rhythm from the ascending to the descending, and so change entirely the nature of

the type. The following are examples that might possibly be classed under type C:

Ic ðḗ ðáncige. Br. 173.
× ∠ | ∠ × × ||

for ðon wā́t sḗ ðe sceall. W. 37.
× × ∠ | ∠ × × ||

ðonne hī́ mǣ́st mid him. Sea. 84.
× × ∠ | ∠ × × ||

āc hī́ fáestlīce, Br. 82.
× ∠ | ∠ × × ||

ðe ðā́er bā́ldlicost. Br. 78.
× ∠ | ∠ × × ||

to ón lṓciað. Ex. 278.
× ◡ | ∠ × × ||

ne sȳn gódes ðēódscipes. Ex. 528.
× × ◡́ | ∠ × × ||

ā máeg gnórnian. Br. 315.
× ◡ | ∠ × × ||

By using anacrusis, these and similar examples would fall under type D; and perhaps the argument as a whole is in favor of placing them there, although anacrusis is to be avoided, unless distinctly demanded by the rhythm.

§ 2. Structure of the Normal Line. (1) Every complete normal line is composed of two half-lines. These are, in general, of equal length—or time—though this period of time may be occupied by a different number of sounds (or pauses) in each half-line. The division between the two half-lines is marked by a caesural pause, which falls uniformly in the metrical center of the line. It must not separate the syllables of a word, nor, as a rule, words joined in very close syntactical relation; and it regularly coincides with a logical pause.

(2). Each half-line of every normal line contains two, and only two, feet or measures. Each foot must contain one, and only one, primary rhythmical-accent. The part of the foot which takes the rhythmical-accent is called the arsis. Feet usually consist of an arsis and an unaccented syllable, or syllables, called the thesis. The thesis can not take a rhythmical-accent. There are feet which consist of an arsis only.

(3). 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 possible number of sounds in

a single foot may range (under definite limitations) from one to six. In the case of the greater number of syllables, it is essential that they be light, unemphatic, and easily enunciated; otherwise the verse will have a heavy dragging effect. If a foot consists of an arsis alone, 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, one of which usually has a secondary pronunciation-accent.

(4). A foot is classed as an ascending rhythm, or as a descending rhythm, accordingly as the unaccented or the accented part comes first. The ascending rhythms correspond to the iambic and anapaestic rhythms in Modern English, while the descending correspond to the trochaic and dactylic. Feet of the descending rhythm are much the more numerous in Anglo-Saxon poetry.

(5). The arsis, or accented part of a foot, usually consists of the most important syllable of an important word in the sentence. It always has a rhythmical-accent, and regularly takes besides, either a word-accent, or a sentence-accent, or both. The syllable which constitutes the arsis is usually the important syllable of a noun, or adjective, or verb; but it may be an adverb, a preposition, or a conjunction, if this have a sentence-accent.

(6). The arsis is usually long in quantity. Even where not long in the classic sense, the sentence-accent or pronunciation-accent falling on it may cause it to be held longer in enunciation than the so-called "long" syllable (according to classic rules) in an adjoining thesis. When the syllable immediately preceding has an accent—either a rhythmical-accent (as in type C), or a secondary word-accent (as in heavy compounds), the syllable constituting the arsis in the second foot is frequently a light or "short" syllable, even in the classic sense. This is doubtless to compensate for the previous heavy syllable, the short syllable being more easily enunciated in that connection than another long one would be. Sometimes instead of a single long syllable constituting the arsis, it consists of two short or light syllables. This is called the "resolution of the arsis." 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 a normal arsis.

(7). The thesis normally consists entirely of unaccented sylla-

bles—one or more. The usual number is from one to three; theses of a greater number of syllables than three are rare. The number of syllables which the thesis of a foot may have is restricted to some extent by the verse-type to which the foot belongs. In type A, the closing thesis of the half-line is not permitted more than two syllables; the closing thesis of C rarely, if ever, has more than one. Theses beginning a verse type have a greater fondness than any others for many syllables. The syllables of the thesis are not necessarily "short" in the classical sense; they may be "long" as well. The chief requirement is that they do not take a sentence accent, or a metrical accent. In types D and E, one of the syllables of the thesis regularly takes a secondary word-accent—the accent belonging to the second part of a compound word; but this must be carefully distinguished from a rhythmical-accent.

(8). The first arsis in the second half-line, is always the first word that alliterates in that half-line, and every alliterating word in either half-line represents an arsis. 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.

(9). Anacrusis may occur with any half-line that commences with a descending measure. It performs no rhythmical function, however, and it is to be avoided wherever possible in analysing the metrical structure.

§ 3. Suggestions to the Student in Analysing the Normal Line.

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

2. Be guided by the ordinary principles of rhythm in classifying the types.

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

4. Emphasize the thought by means of the verse type; do not sacrifice sense to sound; let the thought determine the sentence accent.

5. Avoid anacruses, unless actually necessary.

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

7. Remember that Anglo-Saxon versification is "accentual," and that quantity here has the same definition as in Modern English, rather than that of Latin or Greek.

CHAPTER V.

The Anglo-Saxon Long Line, or Hexameter.

§ 1. Occurrence. In addition to the Anglo-Saxon normal line of four feet, there are met with in Anglo-Saxon poetry between four and five hundred long lines, or "expanded lines," containing six feet each. These long lines are very generally distributed throughout the poetry; the principal poems which do not contain any, are the Juliana, the Battle of Maldon, and the West-Saxon translation of the Psalms. They occur most commonly in groups, but are also found 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.[1] The requirements of the rhythm would argue against it.

It is sometimes difficult to distinguish between a long line and a normal line with anacrusis, 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 done without violence to rhythmical principles. It is not probable that the Anglo-Saxon poet, more than the Modern English poet, would change the character of the rhythm for a single line only, without a good reason. The "rhythmic impulse," as well as the nature of the thought, should be care-

[1] Schipper in his "Englische Metrik" (page 48), takes the position that they can, but the examples he cites are hardly conclusive.

fully considered in classifying such lines. As a rule the long lines are used where a stately, majestic movement seems to be demanded.

§ 2. Difference between long line and normal line. The chief formal difference between the long line and the normal 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 a rhythm which, in some cases at least, approaches very nearly our Modern English dactylic hexameter—especially where the caesura falls in the middle of the line. This will be perceived from a comparison of the following lines:—

ðín ofer ðēōda gehwýlce	Eál ðū hit geðýldum heáldest.
∠ ××| ∠ × ×| ∠ ×‖	⟃ × ×| ∠ ×| ∠ ×‖
Tráveling the víle with mine eýes	green meádows and láke with green ísland
∠ × ×| ∠ × × ∠	× | ∠ × ×| ∠ × ×| ∠ ×‖
maégen mid módes snýttrum.	Ic ðē sceal mīne gelǣstan.
⟃ ×| ∠ ×| ∠ ×‖	⟃ ×| ∠× ×| ∠ ×‖
Dárk in its básin of róck	and the báre stream flówing in bríghtness
∠ × ×| ∠ × ×| ∠	× ×| ∠ ×| ∠ × ×| ∠ ×‖
frēōde swā wit fúrðum spráecen	ðū scealt tō frófre weórðan.
∠ × × ×| ∠ ×| ∪ ×‖	∠ × ×| ∠ ×| ∠ ×‖ Beo. 1706-08
Thrílled with beáuty and lóve	in the wóoded slópe of the móuntain.
∠ ×| ∠ × ×| ∠	× ×| ∠ ×| ∠ × ×| ∠ ×‖

—Campbell.

We think it will be evident to anyone who reads these lines rhythmically, that there is a similarity in the largeness and sweep of the rhythm in each case that is very striking. But while these rhythms are very like each other, they are both very different from the Latin and Greek dactylic hexameter.

§ 3. Structure of the Long Line. There are two theories of the structure of the long line. Prof. Sievers suggests that it consists of an ordinary type with ∠×....[1] or ....×∠, prefixed. On the other hand, K. Luick (in Paul and Braune's

[1] The dots indicate the number of additional short syllables that may occur.

Beiträge, Vol. XIII) proposes the theory that it is the result of the moulding together of two ordinary types — that before the first type is regularly completed, there is added to it one of the five regular types. The latter view is rather the more probable, and as it explains very well all the phenomena, and gives an intelligible basis for naming the types of the long lines, we have adopted it here.

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

*g*úman tō ðām *gý*ldnan *gý*lde ðe hḗ him tō *gó*de getēod. Dan. 204.

*hw*éorfon ðā *ha*éðenan *há*eftas fram ðā́m *há*lgan cníhton. Dan. 267.

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

*fr*ṓfre to *F*áeder on héofonum ðā́er ūs eall sēo *fá*estnung stóndað. W. 115.

Rarely the second and third arses have the alliteration; as,

wā́eron hyra *rā*ēdas *rī*ce sī́ðian hīe *ró*dera wáldend. Dan. 457.

There are possibly examples of alliteration on the first and third arses, if we include as long lines such as the following from the "Rhyme Poem":—

*D*rḗamas swā hēr ge*drē*ōsað *dr*ýhtscýpe gehrēōsað. Reiml. 55.

*l*ī́f hēr mén for*lé*osað *le*áhtras óft gecēōsað. Reiml. 56.

Such lines, however, can perhaps be better analysed as normal lines with expanded theses; the connection and the thought do not suggest the majestic movement of the long line.

There are rare examples of single alliteration in the first half-line; in this case the alliteration usually falls on the second arsis; as,

ðe mḗ swā *lē*ōht óðȳ̀wde and mī́ne *lē*ōde genérede. El. 163.

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

*Ea*dig bið sē ðē *ea*ðmōd léofað cýmeð him sēo ā́r of héofonum. Sea. 107.

There are two exceptions, with alliteration on the first arsis, in the second half-line in Gn. Exodus; as,

*st*ýran sceal mon *st*róngum mōde *st*órm of hólm gebríngeð.
Gn. Ex. 51.

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

*S*wā cwaeð snóttor on mōde gesáet him *s*úndor aet rūne. W. 111.

*w*úldorcýninges *w*órd geweótan ðā ðā *w*ítigan ðrȳ. And. 801,

or on the second and third arses; as,

náes him *s*wēg to *s*órge ðon mā ðe *s*únnan *sc*īma. Dan. 264.

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

1—Type A–A.[1] ∠ × . . . . | ∠ × . | ∠ × ||

feórh of feonda dōme. Ex. 570-a.
∠ × | ∠ × | ∠ × ||

ðaer ðū ðólades síððan. Cr. 1410-b.
∠ × | ∿ × | ∠ × ||

2—Type A–B. ∠ × . . . | ∠ | × ∠ ||

wáesceð his wārig hrágl. Gn. Ex. 99.
∠ × × | ∠ | × ∿ ||

3—Type A-C. ∠ | . . . × ∠ | ∠ × ||

wlitige tō wóruldnytte. Gen. 1016.
∠ | × × × ∿ | ∠ × ||

4—Type A-D. ∠ × . . | ∠ | ∠ ≥ × ||

béalde byrnwiggende. Jud. 338.
∠ × | ∠ | ∠ ≥ × ||

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

5—Type A-E.

swēord and swātīgne hélm. Jud. 338.
ˊ ˊ
ˊ | × ˊ ˋ × | ˊ ||

6—Type B-A. × ˊ × . . . | ˊ × . | ˊ × ||

ālāetan līges gánga. Dan. 263.
ˊ ˊ
× ˊ × | ˊ × | ˊ × ||

This type is thus given by Sievers. The requirements of the rhythm would rather class such examples under type A-A. with anacrusis.

7—Type B-B. . × ˊ | . . . × ˊ | . × ˊ ||

ðā gewāt sē éngel ūp. Dan. 441.
ˊ ˊ
× × ˊ | × ˊ | × ˊ ||

8—Type B-C. . . × ˊ | . . . × ˊ | ˊ × ||

and nāhte éaldfēondum. Dan. 454.
ˊ ˊ
× ˊ | × ˊ | ˊ × ||

9—Type B-D. . × ˊ | . . × ˊ | ˊ ˋ × ||

on ēorðan únswāeslicne. Jud. 65.
ˊ ˊ ˋ
× ˊ | × ˊ | ˊ ˋ × ||

This is according to Sievers' classification. But the rhythmic requirements would be met better, by treating these examples with anacrusis, and classing them under A-D.

10—Type B-E. × ˊ . . . | ˊ ˋ × | . ˊ ||

ne ðéarf hē ðȳ édlēane gefēon. Gen. 1523.
ˊ ˊ
× ˊ × × | ˊ ˋ × | × ˊ ||

Here again we have followed Sievers; but the rhythm rather demands that we treat the half-line with anacrusis (the first syllable is always short and unimportant anyway) and class the examples under A-E.

11—Type C-A. × ˊ | ˊ × . | ˊ × ||

geseōð sórga mǣste. Cr. 1209.
ˊ ˊ
× ˊ | ˊ × | ˊ × ||

12—Type C-C. . . . . × ⏜ | ⏜ ◡ × ||

ne sē brýne bēotmáecgum. Dan. 265.
× × ⏓ | ⏜ | ⏜ × ||

13—Type C-D. × × ⏜ | ⏜ | ⏜ ◡ × ||

ðā hē ðýder fólc sámnode. Dan. 228-b.
× × ⏓ | ⏜ | ⏜ ◡ × ||

14—Type C-E. × ⏜ | ⏜ ⏑ × | ⏜ ||

forðón wǣrlògona sínt. Gen. 2409-b.
× ◡ | ⏜ ⏓ × | ⏜ ||

In the above types we have given only the normal—or at least the simplest—form. In each case occur the various modifications that were met with in the discussion of the types of the normal line: anacrusis, the resolution of the arses, increased number of syllables in the thesis, etc. The last-mentioned variation attains its maximum in the type A-A, where occur as many as five syllables in the thesis; as,—

dól bið sē ðe him his dryhten ne ondrǣedeð. Sea. 106-a.
◡ × × × × × | ⏜ × × × | ⏜ × ||

Of the types given above, A-A is by far the most common. Prof. Sievers, in his "Altgermanische Metrik," gives the following figures for a total of 848 half-lines analysed: A-A (all forms) 565.[1] A-B, 31. A-C, 26. A-D, 12. A-E, 20. B-A, 121. B-B, 9. B-C, 8. B-D, 16. B-E, 3. C-A, 15. C-C, 9. C-D, 2. (?), C-E, 1. (?).

The fact that so nearly all of the examples belong to type A-A, may have suggested to Prof. Sievers the theory that the long line is formed by prefixing ⏜ × . . . . , to the normal types.

§ 6. Lines longer than six feet. Prof. Sievers thinks that we have perhaps a few lines of eight feet—or at least, half-lines of four feet; as,—

éalle him brím blōdige ðúhton. Ex. 572.
⏜ × × | ◡ | ⏜ × × | ⏜ × ||

éngel in ðone ófn ínnan becwōm. Dan. 238.
⏜ × × × × | ⏜ | ⏜ ◡ × | ⏜

[1] Were B-A classed here (with anacrusis) as the rhythm seems to require, this number would be increased to 686, leaving only 162 examples of all other types.

beheōldon ðaet énglas dryhtnes eálle. Cr. 9.
× : ∠ × × | ∠ × | ∠ × | ∠ × ||

He also suggests that some of the longer half-lines classed by him among the half-lines containing but three feet, should possibly be included here instead. However, since these examples are so rare, and inasmuch as they can all (by means of anacrusis or expanded thesis) be scanned as ordinary long lines, it seems to us unnecessary to make another class. Besides, in every case cited, the other half-line with which each example is connected has only three feet; and the rhythmic requirements would argue against making here a half-line of four feet complete one of three. We certainly have no more reason (if as much) for supposing that the poet would thus destroy the balance of the rhythm of his long line, sooner than he would in the case of the normal line, by uniting a three foot half-line with a two foot half-line. Both are rhythmic improbabilities, and can be admitted only on unmistakable proof.

BOOK II.—PART II.

METRICAL ANALYSIS

Of the Wanderer, Seafarer, Exodus, and Battle of Maldon (Death of Byrhtnoð).

Preface.

We have selected these four 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 Brooke[1] to the latter part of the seventh century or the first part of the eighth; Wülker thinks that the Wanderer and the Seafarer were written in the ninth (Brooke puts them in the first quarter of the eighth); while the date of the Battle of Maldon is fixed by the Anglo-Saxon Chronicle itself in the last decade of the tenth. 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 yet learned the names of any of the enemy, even the names of their leaders.

Another reason for selecting these poems for analysis is that the three shorter ones—the Wanderer, the Seafarer, and the Battle of Maldon—are found in most of the Anglo-Saxon readers, and the student who wishes can 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 prosody.

A third reason for this selection is that the more important poems have already been analyzed by Sievers, Frucht, Cremer, and others; and as the principles upon which the present analysis is made differ very little in essential particulars from the theories

[1] In his "English Literature from the beginning to the Norman Conquest."

maintained by them, a repetition of their work would be superfluous. Sievers has analyzed the Beowulf, Frucht the Elene, Juliana and Christ, and Cremer the Andreas, Guðlac, and Phoenix, and also those analyzed by Frucht. The summary of their results is given in brief in the table on page 20, of Book II, Part I.

The texts used in this discussion are Grein-Wülker's "Bibliothek der Angelsächsischen Poesie" and Sweet's "Anglo-Saxon Reader"; the latter has been chiefly used in the study of the Wanderer, the Seafarer, and the Battle of Maldon. Prof. Sweet's emendations have, as a rule, been accepted; very few additional ones have been attempted. It is a practice so easily carried too far (witness the efforts of the German metrists along this line) that it seemed preferable to fit the metrical scheme to the poetry as it has been transmitted, rather than to attempt to mould the poetry to fit some pre-conceived metrical theory. By giving the vowel of a word a different quantity when that same word appears in different connections, or by expanding or contracting inflection endings at will, it might be possible to derive a very pretty theoretical scheme, but wherein such a scheme would be of much practical utility in studying Anglo-Saxon poetry as we have it, does not appear.

The few emendations suggested have all been noted at the close of the analysis; they are only such as were obviously demanded, and where the substitution of the emended form would avoid an unusual variation of the rhythmical type.

The abbreviations used here are the same as those used in Part I; that is, *W.* for the Wanderer, *Sea.* for the Seafarer, *Ex.* for Exodus, and *Br.* for the Battle of Maldon.

CHAPTER I.

Metrical Analysis of the Normal Lines.

§ 1. Type A. Fundamental type: ∠ × | ∠ × ||. This type occurs much the most frequently of all of the five. Of the nearly 2200 half-lines contained in these four poems, no fewer than 1150—more than half—are of this type. The type is very evenly distributed between the two half-lines; the first half has 586 examples, the second 566.

I. The normal type: one syllable in each thesis: ∠ × | ∠ × ||.

a.[1]	b.
wlǫ́nc bī wéalle. W. 80.	faégrost límpeð. Sea. 13.
ónwist ẽ́ðles. Ex. 18.	leōfne fleōgan. Br. 7.
Also W. 90, 103, 104; sum 4.	W. 3, 10, 13, 18, 19, etc.; sum 28.
Sea 3, 10, 11, 25, etc.; sum 13.	Sea. 15, 26, 30, 31, etc.; sum 20.
Ex. 22, 26, 41, 42, etc.; sum 75.	Ex. 2, 5, 12, 13, 23, etc.; sum 157.
Br. 3, 13, 15, 18, 54, etc.; sum 22.	Br. 7, 14, 16, 18, etc.; sum 86.

(*a*) with one-syllable anacrusis: × : ∠ × | ∠ × ||.

a.	b.
ðaet hẽ gewýrce. Sea. 74.	ne sār gefēlan. Sea. 95.
alȳfed lāðsīð. Ex. 44.	ðaes fólces eáldor. Br. 202.
Also Sea. 96. Ex. 421, 434, 442, 528, 560, 294, 207, 363. Br. 37, 226, 234.	Ex. 212, 238, 547.

(*b*) with two-syllable anacrusis: × × : ∠ × | ∠ × ||.

a.	b.
swā nū míssenlīce. W. 75.	siððan grāme wúrdon. Ex. 144.
Also Ex. 151, 239, 325.	Ex. 259, 383.

[1] "a" indicates the first half-line, "b" the second.

(c) with three-syllable anacrusis : × × × : ∠ × | ∠ × ‖ .

a.

ne ymbe ó̍wiht élles. Sea. 46.

b.

ðā hīe oðlǽ̍eded háefdon. Ex. 569.

1. Resolution of the first arsis : ⟋ × | ∠ × ‖ .

a.

Métudes míltse. W. 2.
háeleðum sécgan. Ex. 7.
Also W. 12. Sea. 13, 51, 63, 75, 92. Ex. 92, 204, 258, 46, etc.; sum 11. Br. 94, 120, 126, 201, 214, etc.; sum 9.

b.

gánetes hlēó̍ðor. Sea. 20.
dároð of hánda. Br. 149.
W. 21, 39. Sea. 63. Ex. 8, 16, 31, 97, 102, etc.; sum 24. Br. 79, 85, 100, 106, 219, etc.; sum 12.

(a) one-syllable anacrusis : × : ⟋ × | ∠ × ‖ .

a.

ðaet íc waes on Mý́rcon. Br. 217.

b.

(b) two syllable anacrusis : × × : ⟋ × | ∠ × ‖ .

a.

Nālles híge gehý́rdon. Ex. 307.

b.

2. Resolution of the second arsis : ∠ × | ⟋ ×.

a.

wínter wúnade. Sea. 15.
hórsc and hréðer-glēaw. Ex. 13.
Also Sea. 24, 80. Ex. 78, 158, etc.; sum 15.

b.

lēó̍fre duguðe. W. 97.
béormas trý̍mian. Br. 17.
Ex. 61, 146, 183, 209, 228, etc.; sum 12. Br. 70, 205, 305.

(a) one syllable anacrusis : × : ∠ × | ⟋ × ‖ .

ðaet wǽ̍ron cyningas. Ex. 185.

(3). Resolution of both arses : ⟋ × | ⟋ × ‖ .

ý̍feles hógode. Br. 133. Also Ex. 416.

(4). The first arsis is short: ◡ × | ⊿ × ||

ðáet from Nṓe. Ex. 378.

dáeg waes mā̆ere. Ex. 47. Also 166, 82, 286, 555.

(5). The second arsis is short: ⊿ × | ◡ × ||

sṓðfaest cyning. Ex. 9. Also Ex. 149, 282, 445.

féalwe wégas. W. 46. maégburh héora. Ex. 55. Also W. 58. Sea. 1. Ex. 236, 263, 358, etc.; sum 9.

SUMMARY.

	a.		b.
Wanderer,	7.		33.
Seafarer,	24.		24.
Exodus,	120.		215.
B. of M.,	35.		104.
Total:	186.	Total:	376.

Total in whole line, 562.

As the above summary shows, this is the most common form of type A, and it occurs much more frequently in "b" than in "a"; in Exodus nearly twice as often; in the Battle of Maldon three times, and in the Wanderer nearly five times, as often. About 25 of the above examples might possibly be included elsewhere; this would, of course, depend upon a difference in interpretation, necessitating a change in the sentence-accent.

II. Two syllables in first thesis: ⊿ × × | ⊿ × ||

hrēran mid hṓndum. W. 4.

wráeclico wṓrdriht. Ex. 3.

cálde geðrúngen. Sea. 8.

bēōt hē gelā̆este. Br. 15.

Also W. 33, 42, 43, 53, etc.; sum 9. Sea. 34, 55, 56, 79, 88, 70. Ex. 16, 19, 34, 38, etc.; sum 51. Br. 5, 12, 21, 30, 44, etc.; sum 37.

W. 1, 5, 8, 15, 16, 20, etc.; sum 16. Sea. 9, 36, 39, 69, etc.; sum 10. Ex. 35, 45, 62, 76, 89, etc.; sum 54. Br. 65, 14, 80, 90, etc.; sum 33.

(a) one-syllable anacrusis: × : ⊿ × × | ⊿ × ||

genā̆p under níhtðelm. W. 96.

gecúnnad in cēole. Sea. 5.

and bégen ðā béornas. Br. 182. his eáldre gelāestan. Br. 11.

Also Sea. 28, 95. Ex. 259, Br. 55, 66, 68, 84, 146, 189, 269, 487. Br. 32, 36, 176, 242. 202, etc.; sum 10.

(b) two-syllable anacrusis: × × : ⊿ × × | ⊿ × ‖

ofercōm mid ðý cámpe. Ex. 21.

1. Resolution of the first arsis: ⟋ × × | ⊿ × ‖

wę́nian mid wýnnum. W. 29. haégl fēoll on eórðan. Sea. 32.

háfoc wið ðaes hóltes. Br. 8. ðíder wāeron fúse. Ex. 196.

Also W. 11, 8, 32, 36. Sea. 1, W. 55, 65, 105. Ex. 196, 39, 87, 100. Ex. 127, 191, 221, 226, etc.; sum 12. Br. 172, 557, 465. Br. 50, 87, 22, 64, 128, 260, 280. 194, 227, etc.; sum 14.

(a) one-syllable anacrusis: × : ⟋ × × | ⊿ × ‖

gegrę́mod wearð se gúðrinc. mid gáfole forgýldon. Br. 32.

Br. 138. Also Br. 20, 59, 212, Br. 96. 221.

2. Resolution of the second arsis: ⊿ × × | ⟋ × ‖

hríme bihrórene. W. 77. sínce berófene. Ex. 36.

wáelgrỵre wéroda. Ex. 137. maérða gefrę́medon. Sea. 84.

Also W. 79. Ex. 235, 27, W. 31, 38, 77. Ex. 43, 444. 336, etc.; sum 9. Br. 151, Br. 6, 25, 51, 38, 254, 283. 280, 296.

(a) one-syllable anacrusis: × : ⊿ × × | ⟋ × ‖

Ahlēop ðā for háeleðum. Ex. 252.

ðe hē him to dúguðe. Br. 197. Also 243.

3. Resolution of both arses: ⟋ × × | ⟋ × ‖

bógan wāeron býsige. Br. 110. wéoruld under héofonum. W. 107. Also 111.

maégen oððe mẹ́restream. Ex. Dágas sind gewítene. Sea. 80. 110.

(a) one-syllable anacrusis: × : ⟋ × × | ⟋ × ‖

gedróren is ðēos dúguð eall. ðā flótan stōdon géarowe. Br. 72. Sea. 86.

Hī búgon ðā fram béaduwe. Br. 185.

4. First arsis is short: ◡ × × | ⟋ × ‖

Hwáet! gē nū ēagum. Ex. 278. fróm sē ðe lǽdde. Ex. 54.

ón ðām gerǽdum. Br. 190. wáel fēol on eórðan. Br. 126. Also 203.

(a) one-syllable anacrusis: × : ◡ × × | ⟋ × ‖

tō hwón hine Dryhten. Sea. 43.

hē bráec ðonne bórdweall. Br. 277.

SUMMARY.

	a.	b.
Wanderer,	17.	23.
Seafarer,	15.	13.
Exodus,	72.	70.
Battle of M.,	76.	57.
	Total in a: 180	Total in b: 163

Total in whole line, 343.

This is the most common variation of the normal type; and as the above figures indicate, it occurs with very nearly equal frequency in each half-line. In the individual poems, its proportional frequency is greatest in the Battle of Maldon, and least in the Seafarer and Exodus. About 20 of the half-lines included above could be analysed as other types by changing the sentence accent and giving a slightly different interpretation.

III. Two syllables in the second thesis: ⟋ × | ⟋ × × ‖.

Óft him ánhaga. W 1. giéllеð ánfloga. Sea. 62.

únbefóhtene. Br. 57. léode ongeton. Ex. 90.

Also W. 6, 7, 38, 40, etc.; W. 53, 104. Sea. 25. Ex. 153,

sum 11. Sea. 14, 81, 89, 99. 180, 188, 219, etc.; sum 9. Ex. 37, 58, 60, 254, 289, Br. 5, 318. etc.; sum 33. Br. 38, 215, 303, 311, etc.; sum 9.

(a) one-syllable anacrusis: × : ⊿ × | ⊿ × × ||.

ðaet gḗ gewúrðien. Ex. 270.

Gehýrst ðū sǣ́lida. Br. 45. Also Ex. 126, 123, 409. Br. 51.

(b) two-syllable anacrusis: × × : ⊿ × | ⊿ × × ||.

oð ðaet hī́e on Gū́ðmyrce. Ex. 59.

oð ðaet hḗ his síncgyfan. Br. 278.

1. Resolution of the first arsis: ⟋ × | ⊿ × × ||.

báðian brímfuglas. W. 47. Also Ex. 8, 283, 380.

wíðerlǣ́an ā́gyfen. Br. 116. Br. 220.

(a) one-syllable anacrusis: × : ⟋ × | ⊿ × × ||.

ðe wíle geálgian. Br. 52.

2. Resolution of the second arsis: ⊿ × | ⟋ × × ||.

cū́ðra cwídegiedda. W. 55.
háefde fóregenga. Ex. 120.
Also W. 62, Ex. 17, 177, 241, 301, 565. Br. 127, 309, 294.

(a) one syllable anacrusis: × : ⊿ × | ⟋ × × ||.

gesétte sígerīce. Ex. 27. Also 562.

SUMMARY.

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

Total in whole line, 101.

This modification of type A is not admitted by Prof. Sievers, as has already been explained in Book II, Part I, page 35, *et seq.*, where likewise our reasons for not following his classification have been given in full. Prof. Sievers would class these examples under D, with a thesis in the first foot, but we are convinced that the Anglo-Saxon poet, in the recitation of these verses, did not mar the smoothness of rhythm by putting upon the thesis of the second foot the secondary stress that D requires.

Of the above examples, 38 of the half-lines might be classed under a different type by a slight change of the sentence accent. As is shown by the summary, the type is rare in the second half-line; it occurs five times more frequently in the first. The proportional occurrence of the type is greatest in the Wanderer and Exodus.

IV. Two syllables in both theses: ◡ × × | ◡ × × ‖ .

héalde his hórd cofan. W. 14.

eórðan and ú̀prodor. Ex. 76.

Wó̀don ðā wáelwulfas. Br. 96.

Also W. 78. Ex. 130, 182, 183, 273, etc.; sum 11. Br. 24, 95, 266.

(a) one-syllable anacrusis: ×: ◡ × × | ◡ × × ‖ .

ac á̀ hafað lóngunge. Sea. 47.

Also Br. 63, 79, 142, 196.

1. Resolution of the second arsis: ◡ × × | ◡́◡ × × ‖ .

mó̀dige méteðegnas. Ex. 131. Also 297.

óngunnon lýtegian. Br. 86.

2. Resolution of both arses: ◡́◡ × × | ◡́◡ × × ‖ .

Mícel is ðēos ménigeo. Ex. 553. Also 555. (?)

3. Second arsis is short: ◡ × × | ◡́ × × ‖

ýldo him ón fareð. Sea. 91.

SUMMARY.

Wanderer,	2.
Seafarer,	2.
Exodus,	15.
Battle of M.,	9.
Total in a:	28.

This type, like the preceding, is not admitted by Prof. Sievers; but, as seen from the examples, there are several half-lines that can hardly be classed elsewhere, if the rhythm be preserved. The type 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: ◡ × × × | ◡ × ||

óft ic sceolde ána. W. 8. eárfeðа gemýndig. W. 8.

ðaér ic ne gehýrde. Sea. 18. sē waes hāten Wúlfstan. Br. 75.

Also W. 41, 50, 97, 65. Ex. 24, 69, 73, 86, 109, etc.; sum 31. W. 14. Ex. 249, 81. Br. 297. Br. 11, 19, 31, 55, 76, etc.; sum 23.

(a) one-syllable anacrusis: × : ◡ × × × | ◡ × ||

hē lēt him ða of hándon. gehýre sē ðe wílle. Ex. 7. Also Br. 7. Also Br. 23, 56, 70, 81, 117, 136, 193, 228. Ex. 266. Br. 282.

(b) two-syllable anacrusis: × × : ◡ × × × | ◡ × ||

Oferfōr hē mid ðȳ fólce. Ex. 56.

1. Resolution of the first arsis: ⏑ × × × | ◡ × ||

bódigean aefter búrgum. Ex. fór ðan wearð hēr on félda. Br. 510. 241-a (?).

(a) one-syllable anacrusis: × : ⏑ × × × | ◡ × ||

tō ráðe hine geléttе. Br. 164.

2. Resolution of the second arsis: ◡ × × × | ⏑ × ||

hū hine on géoguðe. W. 35. dréamas sind gewítene. Sea. 86.

Hwílum of ðām wérode. Ex.

170. Also Sea. 50, 98. W. 49. Br. 67, 216.

(a) one-syllable anacrusis : × : ⏑ × × × | ⏓ × ||

ne míhte ðǽr for wáetere. Br. 64.

SUMMARY.

Wanderer,	7.	Wanderer,	2.
Seafarer,	4.	Seafarer,	1.
Exodus,	35.	Exodus,	3.
B. of M.,	37.	B. of M.,	4.
Total in a :	83.	Total in b :	10.

Total in whole line, 93.

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

VI. Three syllables in the first thesis and two in the second : ⏑ × × × | ⏑ × × ||

Ongietan sceal glēaw haele. W. 73-a.

wýrcan ðone wīhagan. Br.

102. Also Br. 261, 286.

1. Resolution of the first arsis : ⏓ × × × | ⏑ × × ||

(a) one-syllable anacrusis : × : ⏓ × × × | ⏑ × × ||

Ne máeg him ðonne se fláesc-

homa. Sea. 94.

SUMMARY.

Wanderer, 1. Seafarer, 1. B. of M., 3.

Total (all in a), 5.

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

VII. Four syllables in the first thesis, one in the second : ⏑ × × × × | ⏑ × ||

ýðde swā ðisne eárdgeard. W. 85-a.

ǽrende tō ðām éorle Br. 28.

Also W. 88. Ex. 30, 228. Br. 10, 28, 35, etc.; sum 10.

(a) one-syllable anacrusis: × : ∠ × × × × | ∠ × ||

be ðām man mihte oncnāwan.

Br. 9. Also Br. 14.

1. With resolution of the second arsis: ∠ × × × × | ⏑ × ||

hī willað ēow tō gáfole. Br. 46. Also Ex. 117, 376, 463.

SUMMARY.

Wanderer,	2.	Battle of Maldon,	1.
Exodus,	5.		
B. of M.,	13.		
Total in a:	20.	Total in b:	1.

Total in whole line, 21.

VIII. Four syllables in the first thesis and two in the second: ∠ × × × × | ∠ × × ||.

sē ðe nū fram thīs wigplegan. Br. 316.

(a) one-syllable anacrusis: ×: ∠ × × × × | ∠ × × ||.

ne ðúrfon mē embe Stūrmere, Br. 249.

SUMMARY.

Battle of Maldon,	2.	Total in whole line,	2.

§ 2. TYPE B. Fundamental type: × ∠ | × ∠ ||.

This type numbers 325 examples—not quite one-third as many as type A. It occurs most frequently in the second half-line in all the poems except the Wanderer. Its occurrence is proportionally rarest in Exodus. There are 139 examples in the first half-line, and 186 in the second.

I. Normal type: × × ⊿ | × ⊿ ‖ .

a.	b.
Ne maeg wērigmōd. W. 15.	mid his sylfes míht. Ex. 9.
ne tō wīfe wynn. Sea. 45.	ðe hēr rīcost eárt. Br. 36.
Also W. 22, 39, 60, etc.; sum 7. Sea. 77. Ex. 12, 28, 48, 49, etc.; sum 11. Br. 5, 27, 60, 77, etc.; sum 19.	W. 9, 11, 32, 33, 43, etc.; sum 8. Sea. 12, 18, 29, 33, etc.; sum 7. Ex. 48, 22, 91, etc.; sum 27. Br. 38, 50, 78, etc.; sum 18.

1. Resolution of the first arsis: × × ⏑⊿ | × ⊿ ‖ .

Hēt ðā haéleða hlēo. Br. 74.	ne tō wórulde hyht. Sea. 45.
ðe him maénigne óft. Br. 188.	ic on béteran rāed. Ex. 269. Also Ex. 339, 471, Br. 147, 250.

2. Resolution of the second arsis: × × ⊿ | × ⏑⊿ ‖ .

ðaet waes wīglic wérod. Ex. 223. Also Ex. 43, 425, 439, 452. Br. 2, 218.	hwāer cwōm māððum gýfa. W. 92. Ex. 27. Br. 222, 267, 299, 76. Sea. 21.

3. Second arsis is short: × × ⊿ | × ⏑ ‖ .

Simle ðrēora súm. Sea. 68.	swā him mihtig gód. Ex. 314.
Also Ex. 85, 310, 377, 426.	ðāer him lēofost wáes. Br. 23. Sea. 6. Ex. 152, 380, 399. Br. 190, 211.

4. Resolution of the first arsis; the second arsis is short: × × ⏑⊿ | × ⏑ ‖ .

sumne fúgel oðbáer. W. 81.
hē to maénigum spráec. Ex. 552.
Also Br. 31, 276.

5. Both arses are short: × × ⏑ | × ⏑ ‖ .

sēo ðe fréoðe scéal. Ex. 422.

SUMMARY.

Wanderer,	8.	Wanderer,	11.
Seafarer,	3.	Seafarer,	11.
Exodus,	20.	Exodus,	38.
B. of M.,	23.	B. of M.,	29.
Total in a :	54.	Total in b :	89.

Total in whole line, 143.

We have called this the normal form of type B because it occurs much more frequently than the form × ⌿ | × ⌿ ||. This is true, not only of the four poems treated in this discussion, but likewise of those analysed by Sievers, Frucht, and Cremer—comprising all together over 10,000 lines—and it is 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. Among the above examples, there are nine that might be classed under other types by slightly changing the interpretation.

II. One syllable in each thesis : × ⌿ | × ⌿ ||

and hwílpan swēg. Sea. 21. wiðfeōnda nīð. Sea. 75.

on lāðra lást. Ex. 167. and eálde swúrd. Br. 47.

Also Ex. 237, 337, etc.; sum 7. Br. 58, 125, 162, etc.; sum 6. Sea. 90. Ex. 17, 71, etc.; sum 10. Ex. 11. Br. 215, 237.

1. Resolution of the first arsis : × ⌿ | × ⌿ ||

and wéreda gōd. Ex. 432.

2. Resolution of the second arsis : × ⌿ | × ⌿ ||

his swǣsne súnu. Ex. 402. wið wráðra grýre. Ex. 20.

ða stōd on staéðe. Br. 25. him eállum wíle. Ex. 261. Also Br. 115.

3. Resolution of both arses : × ⌿ | × ⌿ ||.

on geófones stáðe. Ex. 580. swā háleð gefrúnon. Ex. 388.

4. Second arsis is short : × ⌿ | × ⌣ ||.

on fólc getáel. Ex. 299. hū gaéstlic bíð. W. 73.

SUMMARY.

Seafarer,	1.	Wanderer,	1.
Exodus,	10.	Seafarer,	2.
B. of M.,	8.	Exodus,	14.
	——	B. of M.,	3.
Total in a:	19.		——
		Total in b:	20.

Total in whole line, 39.

This type is pretty evenly distributed between the two half-lines. There is one example among the above that could possibly be classed elsewhere.

III. Two syllables in the second thesis: × ◡ | × × ◡ ||.

mid hálige hánd. Ex. 485. aet hílde ne dēah. Br. 48.
Also Br. 29, 72. Ex. 37, 215. Br. 49.

1. Resolution of the first arsis: × ◡◡ | × × ◡ ||.

gāð rícene tō ūs. Br. 93.

2. Resolution of the second arsis: × ◡ | × × ◡◡ ||.

gesíhð him biforan. W. 46.

SUMMARY.

Wanderer,	1.	Exodus,	2.
Exodus,	1.	B. of M.,	3.
B. of M.,	2.		——
	——	Total in b:	5.
Total in a:	4.		

Total in both half-lines, 9.

Two of these examples might be included under other types.

IV. Two syllables in each thesis: × × ◡ | × × ◡ ||.

hwǣr ic féorr oððe nēah. W. 26. hwīlum ýlfete sǫng. Sea. 19.

forðon ánra gehwílc. Ex. 187. and ne forhtedon nā. Br. 21.
Also W. 51, 63, 72. Sea. 90. Sea. 46. Ex. 101, 204, 304,
Ex. 227, 230, 476. Br. 22, etc.; sum 10. Br. 34, 77, etc.;
91, 128, etc.; sum 12. sum 6.

1. Resolution of the first arsis: × × ⏑́ | × × ⏓ ‖ .

ofer wáðema gebínd. W. 57. ofer wáðema gebínd. W. 24.

ne his gífena ðaes gōd. S. 40. sē ðā ménigeo behēold. Ex. 205.
Also Br. 112, 320. Ex. 488.

2. Resolution of the second arsis: × × ⏓ | × × ⏑́ ‖ .

ne tō fórht ne tō faégen. W. 68. ðā ic aēr ne gefráegen. Ex. 285.

ofer hólma gelágu. Sea. 64. oððe lēofne gewrécan. Br. 208.

nū ic āh milde métod. Br. 175.
Also W. 92, 93. Br. 263. Ex. 255, 561.

3. Second arsis is short: × × ⏓ | × × ⏑ ‖ .

hē gehlēop ðone eóh. Br. 189. ðe him Dríhten forgéaf. Br. 148.
Also Br. 198, 295, 191. Br. 245.

SUMMARY.

Wanderer,	8.	Wanderer,	1.
Seafarer,	3.	Seafarer,	2.
Exodus,	6.	Exodus,	13.
B. of M.,	20.	B. of M.,	9.
Total in a:	37.	Total in b:	25.

Total in both half-lines, 62.

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

V. Three syllables in the first thesis: × × × ⏓ | × ⏓ ‖ .

ðonne on waécneð éft. W. 45. full oft ðaet eárn bigéall. Sea. 24.

ðaet him aet fōtum fēoll. Br. 119.
Also Br. 186, 273.

sē ðe him lánge āer. Ex. 138. W. 75, 82. Sea. 27, 64, 65. Ex. 199, 275, etc.; sum 6. Br. 10, 13, 28, etc.; sum 15.

1. Resolution of the first arsis: × × × ⏑́ | × ⏓ ‖ .

ðaet hine wéroda gōd. Ex. 23. Also Br. 16.

2. Resolution of the second arsis: × × × ⏓ | × ⏑́ ‖ .

ðaet ðǣr gelaðe míd him. Ex. 206. Also Ex. 428.

ðȳ laes him wésten grýre. Ex. 117. Br. 30, 140, 252.

3. First arsis is short: × × × ◡́ | × ◡ ||.

and niman fríð aet ūs. Br. 39.

4. Second arsis is short: × × × ◡ | × ◡́ ||.

ðaet sē on eórðan láeg. Br. 157. Also Br. 168, 204, 227.

SUMMARY.

Wanderer,	1.	Wanderer,	2.
Exodus,	3.	Seafarer,	4.
B. of M.,	4.	Exodus,	7.
		B. of M.,	23.
Total in a:	8.	Total in b:	36.

Total in both half-lines, 44.

VI. First arsis resolved; three syllables in the second thesis: × ◡́ | × × × ◡ ||.

ðā héregeatu ðe ēow. Br. 48.

VII. The first arsis resolved; the second short; the first thesis has two syllables, the second three: × × ◡́ | × × × ◡́ ||.

ne in geóguðe tō ðaes hwáet. Sea. 40.

VIII. Three syllables in the first thesis; two in the second: × × × ◡ | × × ◡ ||.

ne nǣfre giélpes tō geórn. W. 69. and ðonne gōdan forlēt. Br. 187.

gesealde wǣpna gewéald. Ex. 20. Also W. 107.

1. First arsis resolved: × × × ◡́ | × × ◡ ||.

ðaet hē swā míceles geðah. Ex. 143.

ðā ic on wórulde gebād. Br. 174.

2. Second arsis resolved: × × × ◡ | × × ◡́ ||

ðe ic on mórgen gefráegn. Ex. 98. Also Br. 90.

3. Second arsis is short: × × × ◡ | × × ◡́ ||

ðe him ðā wúnde forgéaf. Br. 139.

SUMMARY.

Wanderer,	2.	Exodus,	1.
Exodus,	2.	B. of M.,	3.
B. of M.,	1.		
Total in a:	5.	Total in b:	4.

Total in both half-lines, 9.

IX. Four syllables in the first thesis: × × × × ⌣ | × ⌣ ||.

for ðon ne maeg weórðan. wīs. and to ðǣre hílde stōp. Br. 8. W. 64.

forðon him gelȳfeð lȳt. Sea. 27. ðā hē ðone cnīht genām. Ex. 406. Also Br. 71, 239 (?).

1. Resolution of the second arsis: × × × × ⌣ | × ⏑⏑ ||.

Ne bið him tō heárpan hýge. Sea. 44.

2. Resolution of both arses: × × × × ⏑⏑ | × ⏑⏑ ||.

ðonne eall ðisse wórulde wéla. W. 74.

SUMMARY.

Wanderer,	2.	Exodus,	1.
Seafarer,	2.	B. of M.,	1.
B. of M.,	2.		
Total:	6.	Total:	2.

Total in both half-lines, 8.

X. Three syllables in each thesis: × × × ⌣ | × × × ⌣ ||.

ne in his dǣdum tō ðaes dēor. ne him his Dryhten tō ðaes hóld. Sea. 41. Sea. 41.

Total in both halves, 2.

XI. Four syllables in the first thesis, two in the second: × × × × ⌣ | × × ⌣ ||.

Forðon ðaet (is) eórla gehwām. ðāra ðe him dríhten bebēad. Ex. Sea. 72. 520.

ðēah ðe him on heálfa gehwām. ðe ðaet hē on hílde geceránc. Br. Ex. 209. 324.

1. Second thesis is short: × × × × ⌿ | × × ◡ ||.
Forðon ic geðéncan ne máeg. W. 58.

SUMMARY.

Wanderer,	1.	Exodus,	1.
Seafarer,	1.	B. of M.,	1.
Exodus,	1.		
Total:	3.	Total:	2.

Total in both halves, 5.

XII. Five syllables in the first thesis, one in the second: × × × × × ⌿ | × ⌿ ||.

ne mihte ðā on fōtum lę́ng. Br. 171.

1. Resolution of the second arsis: × × × × × ⌿ | × ⍀ ||

ðā hwīle ðe hē wǽpen máege. Br. 235.

SUMMARY.

Battle of Maldon,	1.	Battle of Maldon,	1.

Total in both half-lines, 2.

§ 3. TYPE C. Fundamental type: × ⌿ | ⌿ × ||.
This type occurs a little less frequently than type B. It is very evenly distributed between the two half-lines, there being 136 examples in the first, and 147 in the second.

I. Normal type: × × ⌿ | ⌿ × ||.

for ðon dōmgéorne. W. 17.
and gewúrðódne. Ex. 31.
Also W. 94, 109. Sea. 9, 57, 69, 78. Ex. 82, 153, 124, etc.; sum 12. Br. 6, 89, 225, 260, 317.

ðaet ic hēan strēamas. Sea. 34.
ðaet sē cníht nólde. Br. 9.
W. 42, 66, 67, etc.; sum 8. Sea. 51, 83. Ex. 127, 163, 236, 291, etc.; sum 8. Br. 136, 153, 182, etc.; sum 10.

1. Resolution of the first arsis: × × ⍀ | ⌿ × ||.

mīne ceáre cwīðan. W. 9.
aefter béalusīðe. Ex. 5.
Also Sea. 60, 96. Ex. 25, 75, etc.; sum 12. Br. 129, 137, 306.

fore médodríncе. Sea. 22.
ūs tō scýpe gángan. Br. 40.
W. 54, 69. Sea. 56, 87. Ex. 29, 52, 131, etc.; sum 8. Br. 41, 61, etc.; sum 13.

2. Resolution of the second arsis: × × ⌿ | ⌿ × ||.

wiþ þā fýnd wę́redon. Br. 82. Also 256.

3. Resolution of both arses: × × ⌿ | ⌿ × ||.

þǽr þā céare séofedun. Sea. 10.

4. First arsis is short: × × ◡ | ⌿ × ||.

hēr biþ féoh lǽne. W. 108. þǽh hē gráef wílle. Sea. 97-a. Also Br. 276.

5. Second arsis is short: × × ⌿ | ◡ × ||.

ne sē hréo hýge. W. 16. þæt ic féorr héonan. Sea. 37.

hē waes léof góde. Ex. 12. and sē aéschére. Br. 69.

Also W. 19, 59, 67, 86, 101. Sea. 53, 67. Ex. 33, 110, 157, etc.; sum 15. Br. 62, 98, 100, 145.

W. 23, 70, 94, 103. Sea. 44, 70, 92. Ex. 268, 274, 337, 224, etc.; sum 7. Br. 91, 104, 268, 290.

6. Resolution of the first arsis, the second arsis being short: × × ⌿ | ◡ × ||.

sē gestáþeláde. Sea. 104. ofer hréþerlócan. Sea. 58. Also Ex. 172, 397, 542. Br. 199.

SUMMARY.

Wanderer,	11.	Wanderer,	14.
Seafarer,	10.	Seafarer,	12.
Exodus,	42.	Exodus,	23.
B. of M.,	14.	B. of M.,	30.
Total in a:	77.	Total in b:	79.

Total in both half-lines, 156.

We have called this the normal form of type C, inasmuch as more than half of all the examples are included under it. There are more than twice as many examples here as there are under the form × ⌿ | ⌿ × ||. It is to be noted that nearly half of these examples are of the form × × ⌿ | ◡ × ||, illustrating the principle discussed in Book II, Part I, that where two rhythmical-accents

fall on adjoining syllables, the second of these syllables is frequently, if not regularly, a light or "short" syllable.

Fourteen of the above examples could possibly be included under other types, if a slight change be made in the interpretation, necessitating a corresponding change in the sentence-accent.

II. One syllable in each thesis : × ⊿ | ⊿ × ‖ .

in brímlǽde. Sea. 30.

ðaes daégweórces. Br. 148. Also Ex. 271, 315, 393, 401, etc.; sum 7. Br. 293.

gedōn wílle. Sea. 43.

geseōn míhton. Ex. 83. Sea. 69. Ex. 185, 434, 442, 562. Br. 3, 197, 224, 291.

1. Resolution of the first arsis : × ⏑⏑ | ⊿ × ‖ .

geond lágulǽde. W. 3.

tō daége ðíssum. Ex. 263. Also Ex. 516.

his winédrýhtnes. W. 37.

gebíden haébbe. Sea. 4. Sea. 7, 59, 101. Ex. 1, 64, 365, etc.; sum 7. Br. 4, 56.

2. Resolution of both arses : × ⏑⏑ | ⏑⏑ × ‖ .

mid fríðe fęrian. Br. 179.

3. First arsis is short : × ◡ | ⊿ × ‖ .

on flót fēran. Br. 41.

4. Second arsis is short : × ⊿ | ◡ × ‖ .

in geárdágum. W. 41.

on flōdwégas. Sea. 52. Also Br. 109. W. 83. Sea. 83. Ex. 4, 10, 66, 68, etc.; sum 13.

and síncðęge. W. 34.

and ūpródor. Sea. 105. Ex. 26. W. 35, 58. Ex. 32, 68, 86, etc.; sum 10.

SUMMARY.

Wanderer,	3.	Wanderer,	4.
Seafarer,	3.	Seafarer,	7.
Exodus,	21.	Exodus,	22.
B. of M.,	5.	B. of M.,	7.
Total in a :	32.	Total in b :	40.

Total in both half-lines, 72.

Here we find again that nearly half of the examples are of the type × ⌣ | ⌣ × ‖ in accordance with the principle mentioned under I above.

III.[1] Two syllables in the second thesis : × ⌣ | ⌣ × × ‖ .

ðe ðā̀er báldlicost. Br. 78. āc hī̀ faéstlīce. Br. 82.
Also Br. 116, 173.

1. The first arsis is short : × ◡ | ⌣ × × ‖ .

tō ón lóciað. Ex. 278. Also Br. 315.

SUMMARY.

B. of M., 4. Exodus, 1. B. of M., 1.
Total in both half-lines, 6.

One of the above examples might be classed elsewhere.

IV. Two syllables in each thesis : × × ⌣ | ⌣ × × ‖ .

for ðon wā̀t sḕ ðe sceal. W. 37. ðaet hī ðā̀er bricgweardas. Br. 85.
Also Sca. 84, 85. Br. 106, 258. Ex. 51.

1. Resolution of the first arsis : × × ◡◡ | ⌣ × × ‖ .

ne sȳn gódes ðḕodscipes. Ex. 528.

SUMMARY.

Wanderer, 1. Seafarer, 2. Exodus, 1. B. of M., 3. Exodus, 1.
Total in both half-lines, 8.

Two of these examples might be classed elsewhere.

V. Three syllables in the first thesis : × × × ⌣ | ⌣ × ‖ .

oððe mec frḕondlḕasne. W. 28. ðaet hē his mȯ̀nn drȳhten. W. 41.
Also 66. ðā hē gemṑt háefde. Br. 199.
Also Ex. 319.

ðonne wē swā̀ héarde. Br. 33.

[1] III and IV can be classed under D with anacrusis.

1. Resolution of the first arsis: × × × ⏑́ | ⏑ × ‖ .

gemọn hē sę́lesę́cgas. W. 34. sē ðe on lágu fundað. Sea. 47. and ðone stę̀de héalden. Br. 19. Also Br. 193, 194, etc.; sum 6. W. 93. Ex. 172.

2. Resolution of both arses: × × × ⏑́ | ⏑́ × ‖ .

ongann ðā wínas mánian. Br. 228.

3. First arsis is short: × × × ⏑́ | ⏑ × ‖ .

gif hine gód lēte. Ex. 413. Also Sea. 99.

4. The second arsis is short: × × × ⏑ | ⏑́ × ‖ .

ðaet hē his férðlócan. W. 13. hū ic geswíncdágum. Sea. 2. ongann ðā fórð béran. Br. 12. Sea. 102. Br. 57, 44. W. 2. Ex. 563.

ðā heō his mǣgwínum. Ex. 146. Also W. 10, 18, 31.

5. Both arses are short: × × × ⏑́ | ⏑́ × ‖ .

ǣr hē onwég scýle. Sea. 74.

SUMMARY.

Wanderer,	8.	Wanderer,	3.
Exodus,	1.	Seafarer,	5.
B. of M.,	1.	Exodus,	4.
		B. of M.,	11.
Total in a:	10.	Total in b:	23.

Total in both halves, 33.

There are two doubtful examples among the above. By change of the sentence-accent they may be classed elsewhere.

VI. Four syllables in the first thesis: × × × × ⏑ | ⏑ × ‖ .

ðaet hē ā his sǣfǭre. Sea. 42. Also Sea. 102. Br. 34.

1. Resolution of the first arsis: × × × × ⏑́ | ⏑ × ‖ .

ðonne hē be clífum cnóssað. Sea. 8. Also Sea. 58. W. 27. ðe wē oft aet méodo sprǣecon. Br. 212.

2. Second arsis is short: × × × × ⌿ | ∪ × ‖ .

ofer ðone fórd fáran. Br. 88. Also Ex. 414.

SUMMARY.

Seafarer,	4.	Seafarer,	1.
Exodus,	1.	B. of M.,	1.
B. of M.,	2.		

Total in both half-lines, 9.

VII. Five syllables in the first thesis: × × × × × ⌿ | ⌿ × ‖ .

ðonne hit ǣnig mǽð wǽre. Br. 195.

SUMMARY. 1.

§ 4. TYPE D. Fundamental types: { D′ ⌿ | ⌿ ⧵ × ‖ . D″ ⌿ | ⌿ × ⧵ ‖ .

A little more than one-tenth of the 2,200 half-lines in the four poems belong here. This type is most frequent in the first half-line, occurring there nearly twice as often as in the second. In the individual poems, it is found most frequently in the Seafarer and Exodus.

I. Normal type of D′: ⌿ | ⌿ ⧵ × ‖ .

hrīð hrēosènde. W. 102.

fólc férènde. Ex. 45. Also Sea. 22, 38, 56, 73. Ex. 84, 96, 119, etc.; sum 14. Br. 121, 122, 219, 254, 308.

feórh óððrìngeð. Sea. 71.

brímlīðèndra. Br. 27. W. 51, 60. Ex. 156, 178, 184, 187, etc.; sum 11. Br. 122, 165, etc.; sum 8.

1. Resolution of the first arsis: ⍉ | ⌿ ⧵ × ‖ .

wádan wrǽclàstas. W. 5.
wígan wígheàrdne. Br. 75. Also Ex. 112, 133, 175, 223, 503. Br. 262.

wóruld ónnètteð. Sea. 49.
wérod fórbàernde. Ex. 123. Ex. 3, 217, 420, 500. Br. 255.

2. Resolution of the second arsis: ⌿ | ⍉ ⧵ × ‖ .

únswícièndo. Ex. 424. Also Ex. 561.

(a) one-syllable anacrusis: × : ⏑ | ⏓ ⏑ × ‖ .

ðaet hīe lífigènde. Ex. 264.

3. Resolution of both arses: ⏓ | ⏓ ⏑ × ‖ .

swáefon sęledrēamas. Ex. 36.

lúcon lágustrēamas. Br. 66.

Also Ex. 257, 341, 527.

4. Resolution of the accented part of the thesis: ⏑ | ⏑ ⏔ × ‖ .

ýmbwīcìgean. Ex. 65 (?).
fólc sómnígean. Ex. 217 (?).

By writing the forms *ymbwician* and *somnian*, these lines would be brought under the more common type: ⏑ | ⏑ ◡ × ‖ .

5. Resolution of the first arsis and of the accented part of the thesis: ⏓ | ⏑ ⏔ × ‖ .

sómod aétgaèdere. Ex. 214.
Also Ex. 247.

6. First arsis is short: ◡ | ⏑ ⏑ × ‖ .

brím bérstènde. Ex. 477. Also Ex. 443.

7. Second arsis is short: ⏑ | ◡ ⏑ × ‖ .

mísmícèlra. Ex. 373. eórðcýnìnga. Ex. 392.
Also Ex. 412.

8. The first arsis is resolved, the second short: ⏓ | ◡ ⏑ × ‖ .

féla méorìnga. Ex. 62. heófon cýnìnge. Ex. 410.

9. Accented syllable of the thesis is short: ⏑ | ⏑ ◡ × ‖ .

óft eármcèarig. W. 20. óft ðrówàde. Sea. 3.

lāð lēodhàta. Ex. 40. hánd wīsòde. Br. 141.

Also Sea. 31, 59. Br. 61. Ex. 50, etc.; sum 11. Sea. 35. Ex. 40, 158, etc.; sum 6. B. 251.

(a) One-syllable anacrusis: × : ⏑ | ⏑ ◡ × ‖ .

ageāt gýlp wèra. Ex. 514. (?)

10. First arsis is resolved; accented syllable of the thesis is short: ⁄ | ◡ ◡ × ‖ .

neáro nſðwàco. Sea. 6. býrig faégrìað. Sea. 48.
gódes ándsàcan. Ex. 15. hýse únwèaxen. Br. 152.
Also Ex. 219, 458, 474, 526. Ex. 48, 78, 113, 242, etc.; sum 9.

(a) One-syllable anacrusis: × : ⁄ | ◡ ◡ × ‖ .
Ne sléh ðū, Ábràham. Ex. 418.

11. Resolution of the second arsis: accented syllable of the thesis is short: ◡ | ⁄ ◡ × ‖ .

hrēo haéglfàre. W. 105. écg grýmetòde. Ex. 408.
Also Br. 42, 309.

12. First arsis is short; accented syllable of the thesis is short: ◡́ | ◡ ◡ × ‖ .

freóm fólctòga. Ex. 14. gríð fǽstnìan. Br. 35.

SUMMARY.

Wanderer,	4.	Wanderer,	2.
Seafarer,	7.	Seafarer,	5.
Exodus,	50.	Exodus,	38.
B. of M.,	9.	B. of M.,	15.
Total in a:	70.	Total in b:	60.

Total in both half-lines, 130.

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

Sixteen of the above examples may, with a change of the sentence-accent, be classed under other types.

II. One-syllable first thesis: ◡ × | ◡ ◡ × ‖ .

fǽgum frǫmwèardum. Sea. 71. dēope géondðęnceð. W. 89.
Also 52.
blīcon bórdhrēoðan. Ex. 159.

ðā hē ōðèrne. Br. 143. aéftercwéðèndra. Sea. 71.
Also Ex. 168, 437, 519, 531.

1. Resolution of the first arsis : ⟋ × | ⟋ ⟍ × ‖ .

(a) one-syllable anacrusis : × : ⟋ × | ⟋ ⟍ × ‖ .

abrócene búrhwèardas. Ex. 39.

2. Resolution of the second arsis : ⟋ × | ⟋ ⟍ × ‖ .

sóhte sęledrēorig. W. 25.

Also Ex. 55, 102, 181, 284,
453, etc. ; sum 10.

3. Resolution of the accented part of the thesis : ⟋ × | ⟋ ⟋ × ‖ .

Wólde reórdĭgean. Ex. 256. eórðan fŏrgièfenne. Sea. 93.

fólmum wērĭgean. Ex. 237.

Also Ex. 190.

By writing *reordigan* and *werigan* the examples 256-a and 237-b would be brought under a more common type.

(a) one-syllable anacrusis : × : ⟋ × | ⟋ ⟋ × ‖ .

bihǫngen hrīmgicelum. Sea. 17.

4. The accented part of the thesis is short : ⟋ × | ⟋ ◡ × ‖ .

bítre brēostcèare. Sea. 4. wŏp ūp ăhàfen. Ex. 200.

fǽgerférhðlòcan. Ex. 267.

(a) one-syllable anacrusis : × : ⟋ × | ⟋ ◡ × ‖ .

forbáerned búrhhlèoðu. Ex. 70.

5. Resolution of the second arsis ; accented syllable of the thesis is short : ⟋ × | ⟋ ◡ × ‖ .

hātum héofoncòlum. Ex. 71.

SUMMARY.

Wanderer,	1.	Wanderer,	2.
Seafarer,	3.	Seafarer,	2.
Exodus,	20.	Exodus,	3.
B. of M.,	1.		
Total in a :	25.	Total in b :	7.

Total in whole line, 32.

Sixteen of the above examples might possibly be classed elsewhere.

III. Two unaccented syllables in the thesis : ◿ × | ◿ ◺ × × ‖ .

wǫ̀nn waélcèasega. Ex. 164. Also Ex. 44.

SUMMARY : Exodus, 2.

I. Normal type D″ : ◿ | ◿ × ◺ ‖

wéall wúndrum hèah. W. 98. flód blód gewòd. Ex. 462. Also Ex. 506.

Hlúd hérges cỳrm. Ex. 107. Also Sea. 32. Ex. 140, 169, 220, 291, etc.; sum 8. Br. 42, 107, 157, 169, 238, 247.

bórd órd on fẽng. Br. 110.

(a) one-syllable anacrusis : × : ◿ × | ◿ × ◺ ‖ .

ðaet hẽ éáldordòm. Ex. 317.

1. Resolution of the first arsis : ◟◞ | ◿ × ◺ ‖ .

mónað módes lùst. Sea. 36. dúguð eáll gecrǫ̀ng. W. 79. Also Ex. 47, 105, 203, 450, 576. Br. 210, 283. Ex. 41, 300, 346, 550, 447, 499.

2. Both arses are resolved : ◟◞ | ◟◞ × ◺ ‖ .

héofon ðíder becòm. Ex. 46.

3. Accented syllable of the thesis is short : ◿ | ◿ × ◱ ‖ .

faést fýrd getrùm. Ex. 178. feórr óft gemǫ̀n. W. 90. Also W. 30.

(a) one-syllable anacrusis : × : ◿ | ◿ × ◱ ‖ .

ðaet ēow míhtig gòd. Ex. 292.

4. First arsis is resolved; the accented syllable of the thesis is short : ◟◞ | ◿ × ◱ ‖ .

átol ǣfenlèoð. Ex. 165 and 201.

Also Ex. 537, 203, 234.

5. Second arsis is resolved; accented part of the thesis is short: ⏑ | ⏓ × ◡ ||.

frōd fæedera cyn. Ex. 29.

SUMMARY.

Seafarer,	2.	Wanderer,	3.
Wanderer,	2.	Exodus,	10.
Exodus,	22.	B. of M.,	1.
B. of M.,	8.		
Total in a:	34.	Total in b:	14.

Total in both halves, 48.

Two of these examples might possibly be classed elsewhere.

II. One syllable in the first thesis: ⏑ × | ⏑ × ⏑ ||.

hrēosan hrīm and snāw. W. 48. húngor ínnan slāt. Sea. 11.

Wōd ðā wīges hèard. Br. 130. háefde wītig gōd. Ex. 80.

Also Br. 60. Ex. 214, 346, 567. Sea. 79. Br. 130.

1. Resolution of the second arsis: ⏑ × | ⏓ × ⏑ ||.

síngeð súmeres weàrd. Sea. 54.

2. Resolution of the accented part of the thesis: ⏑ × | ⏑ × ⏓ ||.

Beárwas blōstmum nìmað. Sea. 48.

3. Resolution of the first arsis, and also of the accented part of the thesis: ⏓ × | ⏑ × ⏓ ||.

wéroda wúldor cyning. Ex. 547.

4. The accented part of the thesis is short: ⏑ × | ⏑ ⏑ ◡ ||.

wǣron ínge mèn. Ex. 190.

(a) one-syllable anacrusis: × : ⏑ × | ⏑ × ◡ ||.

Forlēt ðā drénga sùm. Br. 149.

SUMMARY.

Wanderer,	1.	Seafarer,	2.
Seafarer,	2.	Exodus,	1.
Exodus,	5.	B. of M.,	1.
B. of M.,	3.		
Total in a:	11.	Total in b:	4.

Total in both half-lines, 15.

Six of these half-lines might possibly be included elsewhere.

III. Two syllables before the accented part of the second thesis: ◡ | – × × ◡ ||.

eáld ę́nta gewèorc. W. 87. Also Ex. 490.

1. Resolution of the first arsis: ◡́ ◡ | ◡ × × ◡ ||.

átol ý́ða geweàlc. Sea. 6. Also Ex. 381, 455, 588.

SUMMARY.

Wanderer, 1. Seafarer, 1. Exodus, 4.
Total, 6.

Two of the above examples might be classed elsewhere, with a change in the interpretation.

IV. A syllable after the accented part of the thesis: ◡ | ◡ × ◡ × ||.

baérst bórdes lā̀erig. Br. 284.

(a) One-syllable anacrusis: × : ◡ | ◡ × ◡ × ||.

ðaet ðā́er mṓdiglī̀ce. Br. 200.

1. Resolution of the first arsis: ◡́ ◡ | ◡ × ◡ × ||.

flúgon fórhtigènde. Ex. 452.

Also Ex. 91, 379, 515.

2. The accented syllable of the thesis is short: ◡ | ◡ × ◡ × ||.

wṓd wíntercèarig. W. 24.

SUMMARY.

Wanderer, 1. Exodus, 4. B. of M., 2. Total, 7.

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

V. One syllable first thesis, and two syllables before the accented syllable in the second thesis: ◡ × | ◡ × × ◡ ||.

hrūsan héolstor biwrâh. W. 23.
Also W. 110.

SUMMARY.

Total Wanderer, 2.

The second of the above examples might be classed under another type.

§ 5. TYPE E. Fundamental types: { E′ ◡ ◡ × | ◡ ||. E″ ◡ × ◡ | ◡ ||.

This is the rarest of the five types, numbering in all only 187 half-lines. It occurs most often in the second half-line; and of the individual poems, it is most abundant in Exodus, which contains nearly three-fourths of all the examples collated here.

I. Normal type E′: ◡ ◡ × | ◡ ||.

freōmaegum féorr. W. 21.
Also W. 54, 91. Sea. 19, 26. Ex. 32, 53, 90, 97, 111, etc.; sum 18. Br. 92, 114, 146, 155, 267.

wícinga ár. Br. 26.
W. 4, 12, 17, 44, 98. Sea. 73. Ex. 15, 34, 50, 58, etc.; sum 41. Br. 134, 143, 154, 164.

ísceáldne sāe. Sea. 14.

lángsùmne rāed. Ex. 6.

1. Resolution of the first arsis: ◡◡ ◡ × | ◡ ||.

mérewèrges mōd. Sea. 12.
Also Sea. 93. Ex. 277, 349, 364, 482, 488, 540.

wóruld dreāma lȳt. Ex. 42.
Sea. 17, 28. Br. 166. Ex. 115, 306, 316, 329, etc.; sum 10.

2. Resolution of the accented part of the thesis: ◡ ◡◡ × | ◡ ||.

Éástsèaxena órd. Br. 69.
Also Ex. 134.

blōdègesan hweōp. Ex. 477.
Also Ex. 198, 587, 265.

3. Resolution of the second arsis : ◡ ▵ × | ◟◞ ||.

hórdwèarda hrýre. Ex. 35. Also Ex. 101, 232, 300, 390, 489, 511. Br. 49, 73, 97, 298.

wérìgne séfan. W. 57.

ceársèlda féla. Sea. 5. Ex. 21, 24, 38, 63, 66, etc.; sum 8. Br. 108.

4. Resolution of both arsis : ◟◞ ▵ × | ◟◞ ||.

wínemaëga hrýre. W. 7. Also Br. 249.

5. First arsis is short : ◡ ▵ × | ◡ ||.

úneàrge mẹ́nn. Br. 206. Also Br. 256.

Gód ā̀na wā́t. Br. 94.

(a) one-syllable anacrusis : × : ◡ ▵ × | ◡ ||.

on fáegèrne swē̆g. Ex. 566.

6. Accented part of the thesis is short : ◡ ◡ × | ◡ ||.

ǽttrène órd. Br. 47. Also Ex. 290.

faéstèna wórm. Ex. 56. Also Ex. 491.

7. Resolution of the first arsis; accented part of the thesis is short : ◟◞ ◡ × | ◡ ||.

Aéðelrèdes eárd. Br. 53. Also Br. 203.

Sígelwàra lánd. Ex. 517.

8. Resolution of the second arsis; accented part of the thesis is short : ◡ ◡ × | ◟◞ ||.

Rū́bènes súnu. Ex. 332.

hā́lìge spráece. Ex. 517.

9. Resolution of both arses; accented part of the thesis is short : ◟◞ ◡ × | ◟◞ ||.

Aéðelrèdes ðégen. Br. 151.

10. Second arsis is short : ◡ ▵ × | ◡ ||.

Ísraḕla cýn. Ex. 358. Also Ex. 371, 430, 494, 517, 524. Br. 279.

gýlpwòrdum spraéc. Br. 274. Ex. 14, 67, 88, 258, 279, 417, 487.

11. Resolution of the first arsis; the second arsis is short: ⟋ ⟍ × | ∪ ||.

grýrelèoða sum. Br. 285. maégenwìsa trúm. Ex. 553.

12. Resolution of accented part of the thesis; the second arsis is short with one syllable preceding the thesis: ⟍ × ⟋ × | ∪ ||.

hēalifaedera sum. Ex. 357.

SUMMARY.

Wanderer,	3.	Wanderer,	7.
Seafarer,	4.	Seafarer,	5.
Exodus,	42.	Exodus,	75.
B. of M.,	18.	B. of M.,	10.
Total in a:	67.	Total in b:	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.

II. One syllable in the second thesis: ⟍ ⟍ × | × ⟍ ||.

séaltỳða gelāc. Sea. 35. wáelraèste gecēas. Br. 113.

wérðēoda geweáld. Ex. 383. Also Ex. 330.

Also Ex. 4, 60, 109, 128, 338, 344, 446.

1. Resolution of the first arsis: ⟋ ⟍ × | × ⟍ ||.

lífigèndra gehwām. Ex. 6. héofonbēacen āstāh. Ex. 107.

2. Resolution of the second arsis: ⟍ ⟍ × | × ⟋ ||.

aéflāstum gewúna. Ex. 473.

The accented part of the thesis is short: ⟍ ∪ × | × ⟍ ||.

Aēfèna gehwam. Ex. 108.

4. The first arsis is resolved; the second arsis is short, and the accented part of the thesis is resolved: ⟋ ⟋ × | × ∪ ||.

fáeder aèðelo gehwáes. Ex. 361.

SUMMARY.

Seafarer,	1.	Exodus,	9.
Exodus,	5.	B. of M.,	1.
Total in a:	6.	Total in b:	10.

Total in both half-lines, 16.

Three of these examples might possibly be classed elsewhere.

I. Normal type of E″: ◡ × ◡ | ◡ ||.

No examples in these poems.

1. The first arsis is short, the second resolved: ◡ × ◡ | ◡́◡ ||.

wínelāes gúma. W. 45. Also Br. 45.

2. The second arsis is short, the accented part of the thesis is resolved: ◡ × ◡̀◡ | ◡́ ||.

lýftedóras bráec. Ex. 251. Also Ex. 273.

SUMMARY.

Wanderer, 1. Exodus, 2. B. of M., 1. Total, 4.

One of these examples might be included elsewhere, with a change in the sentence-accent.

II. A syllable after the accented part of the thesis: ◡ × ◡ × | ◡ ||.

módewæ̀ega mǽest. Ex. 499.

(a) two-syllable anacrusis: × × : ◡ × ◡ × | ◡ ||.

ǽr him Wígelìnes béarn. Br. 300.

1. Resolution of the second arsis: ◡ × ◡ × | ◡́◡ ||.

Ábrahàmes súnum. Ex. 18.

SUMMARY.

Exodus, 1. B. of M., 1. Exodus, 1.

Total, 3.

GENERAL SUMMARY OF TYPES.

	W.	Sea.	Ex.	Br.	W.	Sea.	Ex.	Br.	Total.
A	50	50	296	190	60	40	297	170	1153
B	23	11	43	62	15	21	77	73	325
C	23	19	67	29	21	25	51	51	286
D	12	15	107	23	7	9	52	17	242
E	3	5	49	19	8	5	85	12	186
Total.	111	100	562	323	111	100	562	323	2192

§ 6. Suggested Changes in the Text to Prevent the Occurrence of Isolated, or Extremely Rare Variations of a Normal Type.

feoh. Br. 39-a, should probably have the diphthong long, thus giving the metrical scheme ∠ × | ∠ × ‖ , instead of ◡ × | ∠ × ‖ , which is found nowhere else in these poems.

haeleð. Ex. 78-a, should be changed, for the same reason, to the more common form, *haeleðas.*

gefraege. Ex. 368-b, and *gefraegost,* Ex. 394-b, if written with the diphthong long, *gefrǣege* and *gefrǣegost,* would avoid a variation of the normal type which is found nowhere else.

feor. Ex. 1-a, should be changed to *feorr*—the regular form—for a similar reason.

flot. Br. 41-a, should be *flote,* the regular form of the dative.

habað. Ex. 1-b, gives a much more common type if changed to to the regular form, *habbað.*

men. Ex. 373-a, should be written *menn,* to avoid an unusual variation of the normal type.

swipode. Ex. 463-b, for a similar reason, should probably be *swippode.*

bodigean. Ex. 510-a, should be changed to either *bodian,* or *bodigan,* the regular forms, to avoid an unusual variation.

cyn. Ex. 265-b, should likewise be changed to the full form, *cynn.*

God. Ex. 432-b, and 94-b, and Br. 262-b, would avoid a variation of the normal type that perhaps occurs only in these places, if changed to *Gōd.* The word occurs a number of times in these four poems, and in almost every case, to make the syllable long would class it under a much more common type. This seems to suggest that rhythmically the Anglo-Saxon poet made no distinction between *God* and *gōd.*

CHAPTER II.

Alliteration in the Wanderer, Seafarer, Exodus, and Battle of Maldon.

In these four poems there are, including transverse alliteration, eleven types of alliteration in all. Numbering the feet a, b, c, d, in the order in which they occur in the line, these types may be represented as follows:

a-b-c, a-c, b-c, a-c-d, a-b-c-d, b-c-d, $\left\{\begin{matrix}\text{a-c}\\\text{b-d}\end{matrix}\right\}$ $\left\{\begin{matrix}\text{a-d}\\\text{b-c}\end{matrix}\right\}$, a-d, a-d-d, b-d.

Only three of these types of alliteration are very common: a-b-c, a-c, and b-c. The first occurs more frequently than all the other types put together; there are 570 examples of it in these four poems. The type a-c occurs next in frequency in the earlier poems, but b-c in the Battle of Maldon. The per cent. of the Wanderer, Seafarer, and Exodus under a-c, is about 28; of the Battle of Maldon, about 30. The per cent. of the first three poems under b-c, is about 15; of the Battle of Maldon, about 30. From these figures, it seems that the latter type of alliteration grew in favor in the later period.

Tabular Summary.

Type.	*Wanderer.*	*Seafarer.*	*Exodus.*	*Battle of Maldon.*	*Total.*
a-b-c.	70	58	295	147	570
a-c.	25	29	171	69	294
b-c.	14	12	95	97	218
a-c-d.	1		2	4	7
a-b-c-d.	2	1	3	2	8
b-c-d.			5		5
$\left\{\begin{matrix}\text{a-c.}\\\text{b-d.}\end{matrix}\right\}$			1	1	2
$\left\{\begin{matrix}\text{a-d.}\\\text{b-c.}\end{matrix}\right\}$			2		2
a-d.				1	1
a-d-d.			1	2	3
b-d.				1	1

CHAPTER III.

Analysis of the Long Lines in the Wanderer, Seafarer, Exodus and Battle of Maldon.

§ 1. Number of Long Lines. There are in these four poems altogether but fourteen certain long lines. Of these, five are in the Wanderer (111-115); five are in the Seafarer (23, 103, and 106-108); and four are in Exodus (411 and 570-572). No long lines are found in the Battle of Maldon.

These fourteen liues arrange themselves under the following types:—

§ 2. Type A–A. Normal form: ∠ × | ∠ × | ∠ × ‖ .

swā cwaeð snòttor on mōde. W. 111-a
∠ × | ∠ × × | ∠ × ‖ .

Wél bið ðām ðe him āre sēceð. W. 114-b
ú × × × × | ∠ × | ∠ × ‖ .

Tíl bið sē ðe his trēowe geheáldeð. W. 112-a
ú × × × × | ∠ × × | ∠ × ‖ .

beórn of his brēostum ācýðan. W. 113-a
∠ × × | ∠ × × | ∠ × ‖ .
eórl mid élne gefrémman. W. 114-a
∠ × | ∠ × × | ∠ × ‖ .

frōfre tō Fáeder in heófonum. W. 115-a
∠ × × | ⟲ × | ⟲ × ‖ .

ðāer ūs eall sēo faéstnung stǫ́ndeð. W. 115-b
∠ × × × | ∠ × | ∠ × ‖ .

stórmas ðāer stánclifu bēotan. Sea. 23-a
∠ × × | ∠ × × | ∠ × ‖ .

ðāer him stearn oncwaeð. Sea. 23-b
∠ × | ∠ | ∠ × ‖ .

dól bið sē ðe him his Drýhten ne ondrǣdeð. Sea. 106-a
ú × × × × × | ∠ × × × | ∠ × ‖ .

cýmeð him sē dēað unðínged. Sea. 106-b
⟲ × × | ∠ × | ∠ × ‖ .

Mícel bið sē Méotudes égsa. Sea. 103-a
ꝛ × × | ꝛ × | ∠ × ‖ .

Éadig bið sē ðe eáðmōd leōfað. Sea. 107-a
∠ × × × × | ∠ × | ∠ × ‖ .

cýmeð him seō ár of heófonum. Sea. 107-b
ꝛ × × | ∠ × | ꝛ × ‖ .

Méotod him ðaet mōd gestáðeleð. Sea. 108-a
ꝛ × × | ∠ × | ꝛ × ‖ .

feórh of feōnda dōme. Ex. 570-a
∠ × | ∠ × | ∠ × ‖ .

ðēah ðe hīe hit frécne genéðdon. Ex. 570-b
∠ × × × | ∠ × × | ∠ × ‖ .

wéras under wáetera hrōfas. Ex. 571-a
ꝛ × × | ꝛ × | ∠ × ‖ .

eálle him brimu blōdige ðúhton. Ex. 572-a[1]
∠ × × × × | ∠ × × | ∠ × ‖ .

ðúrh ðā heora beádosearo wǣgon. Ex. 572-b
∠ × × × | ꝛ × × | ∠ × ‖ .

§ 3. Type B–A. (According to Sievers). Normal form: × ∠ × | ∠ × | ∠ × ‖ .

gesǣt him súndor aet rūne. W. 111-b
× ∠ × | ∠ × × | ∠ × ‖ .

ne sceal nǣfre his tōrn tō rýcene. W. 112-b
× × ∠ × × | ∠ × | ꝛ × ‖ .

nemðe hē ǣr ðā bōte cúnne. W. 113.
× × ∠ × × | ∠ × | ∠ × ‖ .

for ðon hī seō mōlde oncýrreð. Sea. 103-b
× × ∠ × | – × × | – × ‖ .

for ðon hē in his meáhte gelýfeð. Sea. 108-b
× × ∠ × × | ∠ × × | ∠ × ‖ .

gesāwon hīe ðǣr wéalles stándan. Ex. 571-b
× ∠ × × × | ∠ × | ∠ × ‖ .

[1] Or: ealle him brímu blódige ðúhton, with a change of sentence-accent, making
× × × ꝛ | ∠ × × | ∠ × ‖
it C–A.

This type occurs only in the second half-line. As noted in the discussion in Book II, Part I, these examples can be classed under A-A, with anacrusis; as,

gesǽt him súndor aet rúne.
× : ∠ × | ∠ × × | ∠ × ||

nemðe hē ǽr ðā bōte cúnne,
× × : ∠ × × | ∠× | ∠ × ||, etc.

§ 4. Type A-B. Normal form: ∠ | × ∠ | × ∠ || .

Úp āræmde sē eórl. Ex. 411-a
∠ | × ∠ | × × ∠ || .

§ 5. Type C-A. Normal form: × ∠ | ∠ × | ∠ × || .

a. b.

wolde slēan cáferan sínne. Ex. 411-b
× × ∠ | ∠× × | ∠ × || .

Summary.

	a.		b.		
Type.	A-A.	A-B.	A-A.	B-A.	C-A.
Wanderer,	5		2	3	
Seafarer,	5		3	2	
Exodus,	3	1	2	1	1
Total,	13	1	7	6	1

We find from the above summary that the most common type of the long line is A-A. The second most common type is B-A, which rhythmically is the same as A-A with an anacrusis.