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Modifying Sievers: A Theory Of Word Groups In Old English Meter

James Keddie

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MODIFYING SIEVERS:
A THEORY OF WORD GROUPS IN OLD ENGLISH METER

Volume 1

by

James Keddie

Department of English

Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy

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ABSTRACT

The classic explanation of Old English meter, Eduard Sievers' Theory of Five Types, has a number of faults. Because it offers a pragmatic description of verse-patterns rather than a justification for them, it is less a theory than a taxonomy. There is inconsistency as to where metrical stress occurs, and the role of resolution. The updated version by A.J. Bliss adds to these faults a proliferation of categories that detracts from the original simplicity of the Types. Recent proposals to simplify resolution or to rely on alliteration solve some problems, but create others.

The solution proposed here is to allow all six possible Types in a simplified form. Examination of the grounds for rejecting the sixth Type reveals no sound basis for doing so. Having six Types provides a theoretical basis for composition: to use all possible varieties of two lifts and two drops. This allows the retention of the most enduring aspects of Sievers' theory: the concept of Types as a simple guide for poet and audience, and the basic four-part verse. To these are added the concept of the word-group made familiar by Geoffrey Russom. Allowing six Types leads to a radical revision of aspects of resolution and of the role of the half-stress.

The Old English texts *Beowulf*, *Juliana*, and *The Battle of Maldon* are used to test the theory, whose universality is judged by a brief examination of sixteen Old Norse eddaic poems. The body of hypermetric verses defined by Bliss is used to demonstrate how hypermetric verses are affected by the new theory. The six Types work well for the three sets of texts. In conjunction with some features of the metrical-grammar theories of Calvin B. Kendall, they allow the development of a strategy to illustrate how an Anglo-Saxon reader might have used them as a set of simple templates to decode the meter of an unpunctuated text.

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Finally, I salute my wife Pamela for her exemplary patience and understanding in our joint ordeal.

The opinions expressed in this dissertation are entirely my own, as are the errors committed.

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LIST OF ABBREVIATIONS

The abbreviations for Old English texts are those used in *A Concordance to the Anglo-Saxon Poetic Records*, ed. J.B.Bessinger, Jr. (Ithaca: Cornell UP, 1978). The abbreviations for Old Norse texts are those used in *Edda: Die Lieder des Codex Regius*, ed. Gustav Neckel, revised ed. Hans Kuhn (Heidelberg: Carl Winter, 1983).

AD	Anno Domini	Hlr	<i>Helreið Brynhildar</i>
And	<i>Andreas</i>	Hym	<i>Hymisqviða</i>
ANQ	<i>American Notes and Queries</i>	IE	Indo-European
ASE	<i>Anglo-Saxon England</i>	JEGP	<i>Journal of English & Germanic Philology</i>
ASPR	<i>The Anglo-Saxon Poetic Records</i>	Jg1	<i>The Judgment Day I</i>
Aza	<i>Azarias</i>	Jln	<i>Juliana</i>
BDS	<i>Bede's Death Song</i>	Jud	<i>Judith</i>
Br	<i>Brot af Sigurðarqviðu</i>	LdR	<i>The Leiden Riddle</i>
Bwf	<i>Beowulf</i>	MÆ	<i>Medium Ævum</i>
C-V	<i>Cleasby-Vigfússon, An Icelandic-English Dictionary</i>	MB	<i>The Meters of Boethius</i>
Chr	<i>Christ</i>	MCh	<i>The Metrical Charms</i>
Dan	<i>Daniel</i>	ME	Middle English
Deo	<i>Deor</i>	Mld	<i>The Battle of Maldon</i>
DHI	<i>The Descent into Hell</i>	MP	<i>Modern Philology</i>
DrR	<i>The Dream of the Rood</i>	MS	<i>Mediaeval Studies</i>
EETS	<i>Early English Texts Society</i>	MS(S)	Manuscript(s)
Ele	<i>Elene</i>	Mx1	<i>Maxims I</i>
ES	<i>English Studies</i>	Mx2	<i>Maxims II</i>
Exo	<i>Exodus</i>	N&Q	<i>Notes and Queries</i>
FAP	<i>Fates of the Apostles</i>	NM	<i>Neuphilologische Mitteilungen</i>
FtM	<i>The Fortunes of Men</i>	Od	<i>Oddrúnargrátr</i>
Gen	<i>Genesis</i>	OE	Old English
Ghv	<i>Guðrúnarhvöt</i>	OED	<i>The Oxford English Dictionary</i>
Glc	<i>Guthlac</i>	OEN	<i>Old English Newsletter</i>
Gmc	Germanic	OHG	Old High German
Grp	<i>Grípisspá</i>	ON	Old Norse
Gör I	<i>Guðrúnarqviða in fyrsta</i>	PDE	Present-day English
Gör II	<i>Guðrúnarqviða önnor</i>	Phx	<i>Phoenix</i>
Gör III	<i>Guðrúnarqviða in þriðja</i>	PQ	<i>Philological Quarterly</i>
HH	<i>Helgaqviða Hundingsbana in fyrri</i>	R	<i>Riddles</i>
HHv	<i>Helgaqviða Hiörvarðzsonar</i>	Sg	<i>Sigurðarqviða in scamma</i>
HH II	<i>Helgaqviða Hundingsbana önnor</i>	Sns	<i>Solomon and Saturn</i>
		SP	<i>Studies in Philology</i>
		TLS	<i>Times Literary Supplement</i>
		Þrk	<i>Þrymsqviða</i>

Vkv *Völundarqviða*

Vsp *Völospá*

ZfdPh *Zeitschrift für deutsche
Philologie*

* preceding a word indicates an
archaic form presumed to have
existed

* preceding a verse-profile
indicates a hypothetical form not
found in the literature

1. INTRODUCTION

The publication almost every year this decade of a new theory of Old English meter, while it may be a sign that existing theories are inadequate, does not in itself justify the production of yet another, without some statement of need. Attempts to find the metrical system underlying Germanic long-line alliterative verse may be inspired by a fascinating abstract intellectual problem, frequently tried but not yet solved; or by a love of the poetry itself, the appreciation of which would be enhanced by a better knowledge of its poetics. However, the importance of meter goes beyond any of these considerations. Because OE is a dead language, the only clue to pronunciation, phonology, or syntax may sometimes be revealed in poetry, where the artificial needs of metrical patterns may dictate that words with certain qualities must be used. If the accuracy of such metrical patterns is in doubt, then so are the conclusions of scholars in many fields of OE who depend on them. In particular, the Theory of Five Types of Eduard Sievers, long the standard but not unchallenged metrical authority, has been accepted with various degrees of willingness by scholars whose work is regarded as authoritative.¹ A. Campbell's *Old English Grammar*, for instance, is deservedly cited as an authority, often as though it derived its conclusions from unimpeachably objective sources; but Campbell may refer to the metrical evidence as sole support.² In drawing up his

¹ Sievers developed his theory over a number of years, publishing his results in several papers, of which the most important was "Zur Rhythmik des germanischen Alliterationsverses," *Beiträge zur Geschichte der deutschen Sprache und Literatur*, 10 (1885), 209-314, 451-545. The most fully developed version of his theory is in *Altgermanische Metrik* (Halle: Niemeyer, 1893). This is the version of the Theory of Five Types to which I shall usually refer. The word "theory" is used in a very general sense; Sievers describes the metrical patterns found without supplying a rationale for their existence, an approach that is taxonomic rather than theoretical.

² A. Campbell, *Old English Grammar* (Oxford: Oxford UP, 1959). For example, Campbell states that "the Old English metrical system shows that many words had both a stressed and a half-stressed syllable" (34). That

syntactical Laws, widely regarded as authoritative, Hans Kuhn was forced to rely on the metrical systems of Sievers and Andreas Heusler, neither of which he found satisfactory.³ In further developing Kuhn's Laws, Calvin B. Kendall -- who has no metrical theory of his own -- expresses his findings using the Sievers Types, which inevitably impose certain restrictions on his results.⁴ In *The History of Old English Meter*, a work aimed mainly at fixing the dates of poetic texts through metrical evidence, R.D. Fulk, with no metrical theory of his own, relies on an amalgam of the theories of Sievers, J.C. Pope, and A.J. Bliss representing an ill-defined and perhaps indefinable metrical *status quo*.⁵ Clearly it would be in the interest of scholars in the fields of grammar, syntax, and language history to have a reliable metrical system in place to assist them in their assessments.

When Sievers published his Theory of Five Types as an explanation of

statement depends on Sievers' analysis of the nature of half-stress.

³ Kuhn gives his Laws in "Zur Wortstellung und -betonung im Altgermanischen," *Beiträge zur Geschichte der deutschen Sprache und Literatur* 57 (1933), 1-109. His views on meter are given more fully below. In his most recent work, *Das Dróttkvætt* (Heidelberg: Winter, 1983), he uses the Sievers Types supplemented by some patterns of his own.

⁴ Calvin B. Kendall, *The Metrical Grammar of Beowulf*, Cambridge Studies in Anglo-Saxon England 5 (Cambridge: Cambridge UP, 1991).

⁵ R.D.Fulk, *A History of Old English Meter* (Philadelphia: U of Pennsylvania P, 1992); John Collins Pope, *The Rhythm of Beowulf*, rev. ed. (New Haven: Yale UP, 1966); A.J. Bliss, *The Metre of Beowulf*, 2nd ed. (Oxford: Blackwell, 1962).

Although Fulk's work displays considerable erudition in linguistic matters, and has been generally well received, the criticisms I have made have been made by others. N.F. Blake comments:

Despite its title, then, this book is not so much a history of Old English meter as a justification for the reliability of meter as a tool for dating Old English poetry (220). Fulk's failure to discuss relevant details of metrical analysis for Old English is surprising and leaves him open to the charge that he has built a house on shaky foundations (222). Rev. of *A History of Old English Meter*, *MP* 92 (1994): 220-24.

the metrical system underlying all Germanic alliterative verse, it was quickly accepted as authoritative, to the extent that the findings of earlier scholars were forgotten -- as Kuhn and later Bliss would complain. Although Sievers later repudiated his theory in favour of another system accepted by practically nobody, his followers would continue to promote the Five Types, and explain them in exhaustive detail, until well into the present century.⁶

Sievers proposed that alliterative verse was divided into lines of two verses, the on-verse and the off-verse, each consisting of two lifts and two drops, with slightly different alliterative requirements for the two sorts of verse. A lift consisted of a phonetically long syllable (or two short syllables combined, or "resolved" to form the equivalent of a long syllable) belonging to a word class important enough to form a lift, and so bear stress: noun, adjective, or particle. A drop consisted of one, or sometimes more than one, unstressed syllable. The syllable forming a drop might be phonetically long or short, but was either of a word-class (such as a conjunction) incapable of carrying metrical stress, or was an element of a stressable word not entitled to carry stress (such as its inflected ending), or an otherwise stressable word or syllable which carried a lesser degree of stress than two other syllables in the verse.

A combination of two lifts and two drops can generate six possible patterns or Types, only five of which were allowed by Sievers, with certain restrictions imposed on them:

Type A	/ x / x
Type B	x / x /

⁶ By "follower" is meant those scholars who accepted Sievers' conclusions, and were content to apply them, in more detail, to specific texts. A.J.Bliss, who provided the most exhaustive analysis of *Beowulf* in Sieversian terms, nevertheless added so many important new concepts that he can hardly be called a follower. Bliss was among the first to try to reconcile the Sievers Five Types with the operation of Kuhn's Laws. Although not every theorist since has agreed with Bliss, or with Kuhn, it is now difficult to follow Sievers without taking into account their claims.

Type C	x // x	
Type D	// \ x,	or // x \
Type E	/ \ x /,	

where "/" represents a stressed syllable, "x" represents an unstressed syllable, and "\" represents a half-stressed syllable. The other possible combination of lifts and drops, x x //, Sievers did not allow, because he assumed that adjacent unstressed drops were not permissible.⁷ In Types D and E, where adjacent drops do occur, Sievers insisted that one drop consist of a half-stressed syllable. In Germanic languages, a half-stressed syllable cannot precede a stressed one, so that the variety x \ //, or \ x // is not possible.⁸ Although he conceived his Five Types in terms of lifts and drops, Sievers did not so describe them, preferring to define them in terms of specific patterns of stressed, half-stressed, and unstressed syllables; that is, an E-Type was / \ x / rather than simply lift-drop-drop-lift. An E-Type was also ideally formed from two words with the stress-profile / \ x | /, or failing that, / x \ | /, just as the D-Type was restricted to the profiles / | / \ x or / | / x \ (*Metrik*, §15.1b). The profile * / x | x / for an E-Type was considered impossible, because it violated the rule that adjacent unstressed syllables must form one drop (§15.2).⁹ In

⁷ Sievers' statement of this principle hardly sounds dogmatic: "*Im allgemeinen hat jede ununterbrochene reihe sprachlich unbetonter silben als einheitliche senkung zu gelten*" (§ 10.1). However, his practice makes it quite clear that this observation has the force of a rule, whose theoretical justification is not discussed. Bliss describes it as a rule, which he translates as "a continuous sequence of unstressed syllables counts as a single thesis" (*Metre*, §84, and 76n2). See n9 below (on this page) for Sievers' application of this rule to the E-Type.

⁸ Campbell, Chapter 2, section B, "Half-stress": 34-35.

⁹ Sievers says: *Ein fallend-steigender typus / x | x / ohne nebeton in einer der senkungen (welcher den typus zu einem E / \ x | / oder / x \ | / machen würde) kann bei correcter versbildung kaum vorkommen, da nach §10 die nicht durch einen nebeton unterbrochene reihe unbetonter silben zwischen den beiden hebungen nur für eine einfache senkung gelten, der vers mithin nur*

addition to the five basic Types, he noted a number of subtypes, including expanded A, D, and E Types containing three stressable syllables, and hypermetric verses with three lifts and three drops. Kuhn was later to complain that Sievers' followers took his relatively simple scheme to levels of increased complexity which made the five Types less useful. Kuhn's objections to the five Types are worth considering, since they point to weaknesses that have not yet been satisfactorily addressed.¹⁰

drei glieder (hebung, sunkung, hebung) aufweisen würde. Aus gleichem grunde ist auch ein x x // (das mit x // identisch sein würde) ausgeschlossen (doch s. §128, 5. 133, 4). Die theoretisch denkbare form \ x / | / fehlt dem viergliedrigen verse ebenfalls. (§ 15.2)

" A falling-climbing type / x | x / without a half-stress in one of the drops (which would make the type into an E / \ x | / or / x \ | /) can scarcely occur with correct verse-formation. Because following §10 a row of unstressed syllables, not interrupted by a half-stress, between two lifts counts as only a single drop, such a verse would consist of only three positions: lift-drop-lift. For similar reasons, the verse x x // (that would be identical with x / /) is also impossible (however see §128, 5. 133, 4.). The theoretically possible form \ x / | / is similarly not found among four-position verses." [All translations from the German are my own, unless otherwise identified.]

Sievers' §10 contains the rule referred to in n7 above, whereby adjacent unstressed syllables must be taken together to form a single drop. He claims that the absence of a half-stressed drop in OE Types D and E is almost complete: "*Auch bei D und E fehlen nebentonige senkung so gut wie ganz*" (§81). By this he means presumably that the drop not containing the mandatory half-stress rarely bears half-stress, that there is practically never a D-type with the profile // \ \. This whole section (81), in which some types such as the A-type and B-type may have a half-stressed drop, but a D- or E-type may not, except in the drop that is somehow not a drop, underlines Sievers' ambivalent attitude to drops and half-stress. His belief that a D-type cannot have adjacent unstressed drops depends on a questionable standard of what constitutes a half-stress. Bliss, for example, shows several hundred D-Types in which both drops consist of a short syllable, as will be seen below in the chapter on the DD Type.

Sievers' §128, 5 and 133, 4 refer to apparent occurrences in other Germanic texts of the "forbidden" profile x x / /.

¹⁰ Hans Kuhn, "Die altgermanische Verskunst," *Germanische Philologie: Ergebnisse und Aufgaben: Festschrift für Otto Behagel*, ed. Alfred Goetze,

Because Kuhn's remarks on the relative merits of metrical systems are less well known than his Laws, a synopsis of them is given here. His main objection to Sievers is that he derived general metrical rules from sophisticated West Germanic (mainly OE) poetic texts of the 8th or 9th centuries, and then applied them to Old Norse texts of the 11th and 12th centuries, to which these rules are not suited. In deriving these rules, Sievers adopted the findings for West Germanic verse of Rieger,¹¹ declared that these findings lacked sufficient research for ON verse, but applied them to ON in any case; and then reproached ON texts for not complying with the "rules" thus formed. In addition, Sievers applied criteria from the relatively modern Skaldic ON tradition to Eddic forms usually considered older, and equivalent to OE texts. He is criticised also as a *silbenzahler* or "syllable-counter," since he maintained that the norm for ON is a four-syllable verse. Kuhn does acknowledge that Sievers moved in later versions of his theory to consideration of *glieder* rather than syllables, in an attempt to account for the many verses in which a drop consists of more than one syllable; but he continued to measure verses in "feet" and to include such features of other poetical systems as caesurae.

Much of Kuhn's criticism was fuelled by his own concerns, which included a desire to find an important place in the development of Germanic literature for the scant body of specifically German poetry, and the grammatical and syntactical findings which formed the basis for his Laws. For ON poetry in particular, the Sievers Five Types were often at odds with Kuhn's Laws. Kuhn was thus in the awkward position of finding the Five Types useful and valid for OE Texts, but invalid for ON. For the latter, he preferred the metrical theories

(Heidelberg: Carl Winter, 1934) 19-28.

¹¹ Max Rieger, "Die alt- und angelsächsische Verskunst," *ZfdPh* 7 (1876): 74-139.

of Andreas Heusler.¹² Where Sievers relied on the concept of feet, and on syllable counts, Heusler proposed a rhythmical basis for alliterative poetry. He extended the 2-beat system devised by Hermann Möller in order to give rhythm -- basically two measures of 4/4 time -- equal importance with number of lifts and drops.¹³ An attractive feature for Kuhn was the simplicity of Heusler's verse-types, which could accommodate any verse, however short or long, without resort to the creation of subtypes or new types. By contrast, Sievers' follower Hugo Gering in his study of *ljóðaháttir* substituted 80 subtypes for the original Five Types.¹⁴

The lack of a single metrical system to cover both ON and OE texts caused some difficulties for Kuhn's own work. His Laws are concerned with the different stress levels found in grammatical classes of word, particularly particles, depending on the position of such words in clause and verse.¹⁵ In English at least, the Laws are rarely quoted in their original simplicity; most often, they are given in some version of Bliss's interpretation of them, which states that particles displaced from their normal unstressed position before the first thesis of the verse-clause acquire positional or metrical stress through this

¹² Andreas Heusler, *Deutsche Versgeschichte, mit Einschluss des altenglischen und altnordischen Stabreimverses*, vol. 1 (Berlin: de Gruyter, 1925).

¹³ Hermann Möller, *Zur althochdeutschen Alliterationspoesie* (Kiel and Leipzig, 1888).

¹⁴ Hugo Gering, "Die Rhythmik des *Ljóðaháttir*," *ZfdPh* 34 (1902), 162-234, and 454-504..

¹⁵ The first Law, the *germanische Satzpartikelgesetz*, says: *Die Satzpartikeln stehen in der ersten Senkung des Satzes, in der Proklise entweder zu seinem ersten oder zweiten betonten Worte* ("Wortstellung" 8). "Clause-particles stand in the first dip of the clause, proclitic to the first or second stressed word." The second Law, the *germanische Satzspitzengesetz*, says: *Im Satzaufakt müssen Satzpartikeln stehen* (43). "Clause-particles must stand in the clause upbeat."

displacement (Bliss § 9). That particles acquire actual rather than potential metrical stress through displacement depends on the patterns supplied by the Five Types.

Partly because Kuhn's Laws cast doubt on some aspects of Sievers' work, the Theory of Five Types became less dominant in the 1940s and 50s. In North America, at least, the theory which replaced it was that of John Collins Pope, who expounded in *The Rhythm of Beowulf* a theory similar to Heusler's in finding a rhythmical basis for OE meter, but who more fully developed the rhythmical principles underlying such theories. Pope objected to Heusler's depiction of 4/4 time as the norm, arguing that such a rhythm was too slow; Pope preferred 2/4 (or 4/8). But his chief difference from Heusler is his treatment of alliteration. Heusler's assumption that alliteration always introduced the first measure of the off-verse made inevitable, in off-verses where the first syllable did not alliterate (Types B and C), that that syllable (or those syllables) must stand outside the meter, in anacrusis. In OE poetry in particular, a Sievers Type B or C may have five or even more syllables in the first drop. To have so many syllables occupy the same amount of time as a single syllable is a problem for any rhythmic or musical theory, a problem avoided by Heusler through the device of anacrusis. Pope chose to include such syllables within his measure, so that in effect a single verbal prefix *ge-* in the C-Type *gewaden hæfde* (*Bwf* 220b) -- x l | / x -- would occupy the same amount of time as the phrase *gehyrde on* in the C-Type *gehyrde on Beowulfe* (609b) -- x x x | x / \ x. Although Pope provided some ingenious justifications for accommodating such differences, they are complicated, difficult to recognize and perform, and impossible to prove even to the limited extent that "proof" is possible in metrics. The same might be said for the device, shared with Heusler, of providing a musical rest to fill out a verse with insufficient syllables to fill the appropriate measure. In the absence of a surviving musical notation for OE poetry in manuscript, one is forced to surmise, as Pope does, that poets and listeners had an "intuitive" mechanism for performance (and presumably for

reading), a mechanism not easily attainable by the modern reader, and not susceptible of an acceptable level of confirmation.¹⁶ Pope, it should be said, accepted a great many of Sievers' findings, adding his rhythmical theory to them.

In general, few metrists now base their theories on Pope's. An exception is Robert P. Creed, whose *Reconstructing the Rhythm of Beowulf* attempts, through computer analysis, to recreate the process whereby the early modern editor of the poem, J.M. Kemble, lineated the text.¹⁷ Such an attempt is, of course, useful only to the extent that the metrical theory upon which it is based is valid. However, the attempt to decipher how a reader interprets and lineates an unpunctuated poetic text is a valid exercise, covering ground often ignored by theorists. The most appropriate exercise, however, must be to test the metrical theory itself by demonstrating how a native Anglo-Saxon might have lineated a manuscript text using a similar set of metrical principles. While it is

¹⁶ Pope, ix. I agree with the reservations expressed by Bliss in § 2 and 3.

¹⁷ Robert P. Creed, *Reconstructing the Rhythm of Beowulf* (Columbia: U of Missouri P, 1990). Creed's work has not, on the whole, been well received. While allowances must be made for differences in philosophy, and the difficulty involved in dealing quickly for review purposes with a complicated subject, Creed has been criticised for his methodology. In *OEN* 25.2 (1992), 42-43, Roy Liuzza says:

Creed's book is puzzling in almost every respect. It promotes itself as so many things: a vindication of Pope's theory of rests in *The Rhythm of Beowulf*, an argument for the importance of J.M. Kemble as the real father of Beowulfian prosody, a computer-based system for generating the lines of a modern edition of *Beowulf* through a prosodic system starkly different from that familiar to most students of the poem. Yet it presents its radical ideas in an atmosphere of disingenuous purity -- apparent deferral to the power of the computer system, few footnotes, little discussion of the intricacies of other prosodies, almost no reference to Kemble's sources for his "intuitive" knowledge of Old English poetry (among them Thorpe's work on the Junius manuscript and Rask's discussion of alliterative verse in his *Grammar of the Anglo-Saxon Tongue*) -- and at every turn Creed is evangelical rather than empirical, argumentative rather than expository.

true that no modern reproduction of OE metrical rules will reconstitute these principles in their original form, and that a modern theorist may well find it more convenient to formulate more stringent and complicated rules than would have been useful to an Anglo-Saxon, the modern theory cannot adequately demonstrate its worth unless it can be applied to a text in substantially the same way as the Anglo-Saxon applied to it his metrical expertise.¹⁸

Even though Pope is no longer influential in inspiring rhythmical theories, similar theories still arise. Wolfgang Obst's *Der Rhythmus des Beowulf* is subtitled *Eine Akzent- und Takttheorie*, "a stress and (musical) measure theory."¹⁹ Obst's work, which takes as its motto a late quotation from Sievers,

¹⁸ One manuscript, *Junius XI*, is punctuated for meter, "with remarkable regularity and correctness throughout the whole manuscript": George Philip Krapp, ed., *The Junius Manuscript*, ASPR 1 (New York: Columbia UP, 1931) xxii. This MS perhaps constitutes the best evidence that modern editorial lineation is correct, because both types of punctuation agree substantially on lineation. The MS punctuation consists of a point or dot between verses, the *punctus versus*, with occasionally a check mark above or below the point, the *punctus elevatus* (xxiii). Peter Clemoes identifies a notation similar to the latter as a neum used in liturgical manuscripts to indicate the intonation of a phrase as an aid to performance: *Liturgical Influence on Late Old English and Early Middle English Punctuation*, 1952, *OEN Subsidia* 4 (Binghamton: CEMERS, State U of New York, 1980). Such notation, available from the late 10th century (Clemoes 12), is not used consistently in any of the texts under consideration here. More recently, Daniel Donoghue has argued that the sporadic pointing found in MSS other than *Junius* has a discernible, though not consistent, purpose related to syntax and formulae as well as meter: "A Point Well Taken," Sixth Meeting of the International Society of Anglo-Saxonists, University of Oxford, August 1-7, 1993: abstract *OEN* 26.3 (1993) A50.

¹⁹ Wolfgang Obst, *Der Rhythmus des Beowulf* (Heidelberg: Carl Winter, 1987). Reviews of Obst's work are hard to find. I have been unable to trace any, other than the only review noted in the *OEN's* annual register of published work, a remarkably prompt and fair analysis by E.G. Stanley in *N&Q* 35 (1988), 1. Although he praises Obst's painstaking and careful work, Stanley objects to the subjectivity of Obst's criteria for establishing stress on verbs, and the large number of exceptions to the rules he establishes. Of the musical content of the theory, he says: "In relating the metre to (musical) measure Dr Obst is cautious, and aware of the dangers; yet he believes that having proved to his satisfaction

in fact rejects a number of assumptions made in the Theory of Five Types, while accepting many of the findings of A.J. Bliss, the most influential apologist for Sievers in the 1950s and 60s, and arguably still the metrist whose theory is most in use. One major observation by Obst, the rejection of most contexts for suspension of resolution, seems to me correct, and corroborates my own independent findings. Other claims, such as his rejection of Sievers' caesurae as causing too many subtypes, are likewise convincing, echoing a common complaint. However, Obst departs more radically from the Sievers model in calling for verses with three lifts, and for others with two lifts, but only three metrical positions, departures which destroy the most enduring aspect of the Five Types Theory, the four-position verse. The resulting somewhat uneven verses are justified by a complicated rhythmical apparatus. Although Obst agrees with Bliss that "Heusler's and Pope's rhythmical patterns [are], to a certain extent, preconceived," he adds that "there is evidence that the intervals between the lifts were isochronous" (112).²⁰ The fundamental principle in Obst's "metrical grammar" (a phrase more often associated with Calvin B. Kendall) is that "all normal half-lines are derived from a single rhythmical structure by a variation device" (112), a belief not dissimilar to Creed's, or to Geoffrey Russom's theoretical basis described below, which however substitutes word-groups for rhythmical structures. For Obst, each line consists of two bars according to a formula at least as complicated as Pope's or Heusler's formulation, and as difficult to imagine being put into use by an Anglo-Saxon.

Obst's theory owes more than one debt to Jan Cygan, author of "A

the principle of isochrony for most of the half-lines, he may assume them for the rest. Doubts about that prevent me from accepting the new theory." Stanley ends by finding the book "not long enough to do justice to the subject as treated by the author," a common complaint about new theories of meter.

²⁰ The quotations are taken from an English summary of his findings provided by Obst in his book.

Critique of the Sieversian Theory of Old Germanic Alliterative Verse," *Germanica Wratislaviensia* 12 (1968), 147-160.²¹ Although short, and apparently little known in North America, Cygan's paper provides the rationale for Obst's view that resolution is mandatory where possible. In addition, he postulates the existence of a primitive verse-type, basically an A-type with anacrusis, which was the forerunner of the various types later found. This concept is similar both to Obst's single rhythmical device and to Russom's idea that all allowable verses are variations on the A-type. Interesting and original as Cygan's ideas are, they cannot be satisfactorily explained or justified in so short a paper. For example, he proposes to dismiss the traditional view of OE verses as having four parts without explaining why so many verses do have four parts, and in general makes sweeping changes without discussing their ramifications.

Obst's frequent references to Bliss are unexpected in that Bliss was largely responsible for the revival of interest in Sievers' Five Types. His *The Metre of Beowulf* is still regarded by many as the most reliable guide to OE metrics. In his preface, Bliss describes his work as "a triumphant vindication of Sievers," with the triumph no doubt intended for Sievers rather than for Bliss, who is modest in his claims (Bliss v). Like Kuhn, he recognizes the problems posed by Sievers' early success, and sets out to repair the holes in Sievers' Theory, mostly by reference to the forgotten work of earlier theorists. His most important contribution may have been to reconcile, as much as possible, the Theory of Five Types with Kuhn's Laws, which since their publication in the 1930s had provided a bone of contention between pro- and anti-Sievers factions. Not the least part of that contribution was the provision of a translation and explanation of Kuhn's technical terms, often incomprehensible to

²¹ Cygan in turn acknowledges the influence of J.Kuryłowicz's "Problems of Germanic Quantity and Metre" *Biuletyn Polskiego Towarzystwa językoznawczego* 10 (1950), 25-44, especially with regard to the existence of a prototypical verse-type with the stress-profile x / x / x.

scholars not fluent in scholarly German (Bliss § 9, 20, and *passim*). It is ironic, then, that Bliss's most visible contribution to Sievers' Theory is a huge proliferation of Types, to fifty main Types subdivided into 133 more explicit subtypes (in his Appendix C). This effort, while it satisfies the need of many scholars to have a precise description of the contents of a given OE verse, distances Sievers' Theory even further from the comparative simplicity of the original Five Types, which according to Kuhn were not simple enough for ON poetry. Compounding this problem is that Bliss, perhaps responding to Pope's practice, examines only the meter of *Beowulf*, thus ensuring that the mistake of Sievers in applying the standards of the most sophisticated OE text to all other Germanic texts would be perpetuated. In order, presumably, to respond to the arguments of leading metrists such as Pope and Bliss, subsequent theorists have tended to concentrate their efforts on *Beowulf*, including for example Thomas Cable, Robert P. Creed, Wolfgang Obst, and Geoffrey Russom (whose more general theory goes to *Beowulf* for its examples).²²

Recent theorists have either supported Sievers wholeheartedly, or raised very basic objections to his work. Among the former is R.D. Fulk, who is not a metrical theorist, and whose *A History of Old English Meter* is a history not of metrical theory, but rather of the uses to which metrical analysis has historically been put. His chief aim seems to be to use meter in conjunction with morphology and phonology as a gauge of the age of specific texts, as a dating device. Since he has no comprehensive theory of his own, he must accept the theoretical *status quo*; inevitably, he must pick and choose between those features of Sievers, Pope, and Bliss that suit his purposes. Reasoning that

²² Thomas Cable, *The English Alliterative Tradition* (Philadelphia: U of Pennsylvania P, 1991), and *The Meter and Melody of Beowulf*, *Illinois Studies in Language and Literature* 64 (Urbana: U of Illinois P, 1974).

Geoffrey Russom, *Old English Meter and Linguistic Theory* (Cambridge: Cambridge UP, 1987). In his more recent (as yet unpublished) work, Russom has extended his theory to ON texts.

differences between existing metrical theories are so minor that they will not affect his own statistics, he uses Bliss's system, reserving the right to disagree with it where he finds it ambiguous or wrong (29). Fulk states openly enough that Bliss's system is more useful to him than Pope's because it distinguishes between secondary and tertiary stress (56). However, his reasoning here is circular; the unavailability of spoken OE records means that the distinction between secondary and tertiary stress cannot be well established using objective criteria, but rather depends to a large extent on metrical evidence, particularly that supplied by Bliss. Fulk considers wrong, however, Bliss's explanation of the phenomena described by Kaluza's Law, a cornerstone of Fulk's dating policy. In disagreeing with Bliss, he makes the extraordinary statement that the existence of Kaluza's Law validates Sievers' Five Types and Sievers' view on resolution (§65).²³ Since Kaluza's Law takes for granted Sievers' Theory, it hardly provides independent proof; if the phenomena noted by Kaluza may be explained by some agency other than resolution, then Sievers is not necessarily involved. Kaluza notes that when part of *Beowulf* is scanned according to Sievers' Five Types, then there is a difference in quality between the unstressed syllables not resolved at the end of a D-Type, and those resolved to form a half-stressed position in the first drop of an A-Type. It is often cited as proof that resolution is infrequent at the end of a verse. However, because Kaluza's observations are based on Sievers Types which already assume that resolution cannot take place at the end of a verse with the stress-profile x x //, then they cannot give independent support to Sievers' claims. This issue will be discussed fully in chapter 3.

²³ The term "Kaluza's Law" has been coined recently by Fulk. Max Kaluza did not claim the status of a Law for his observations, which were first published in "Zur Betonungs- und Verslehre des Altenglischen," *Festschrift zum siebzigsten Geburtstag Oskar Schade* (Königsberg: Hartung, 1896): 101-34, and expanded in *Englische Metrik in historischer Entwicklung*, Normannia: Germanische-romanische Bücherei 1 (Berlin: Felber, 1909).

Fulk's work, with its *ad hoc* approach to theory, would have limited relevance here were it not for his "rule of the coda," which attempts to find a formula to describe the tendency of Germanic poetry to have a more rigid structure at the end of the verse, with most often only one syllable per metrical position. As an isolated observation, that too has limited interest. Coincidentally, however, Thomas Cable, in what is essentially a defence of Sievers, provides a similar rule in *The English Alliterative Tradition*. Cable's book, a survey of alliterative verse through the ages, does not provide a complete metrical system for OE (although his earlier work, *Meter and Melody of Beowulf*, did so in somewhat different terms).²⁴ Rather Cable deals with specific problems, often in terms of general linguistic theory. He tries to account for Sievers' *fünfgliedrig* D* Type -- the expanded D with five positions -- by positing an unvoiced fifth position, similar to one of Pope's rests, in four-position Type D with metrical stress. The justification for this is current linguistic theory on the tendency in everyday speech to avoid "clashing stresses" -- fully stressed adjacent syllables. However, the patterns of everyday speech, as Cable himself notes elsewhere, are not necessarily relevant to poetry, which not only allows but frequently insists on the special effect, the pattern not found in everyday speech.²⁵ Any metrical pattern, however simple,

²⁴ Cable's earlier work -- also based on Sievers' Five Types -- claimed, among other things, that "the main correlate of metrical ictus was relative pitch, and not simply the pitch of ordinary discourse, but a heightened and stylized pattern" (*Meter and Melody* 95); in other words, the poetry was musical. The recent work, giving the primacy in OE verse to syllable count, to some extent derives its theoretical basis for that assumption from later developments in alliterative verse. Like Russom, Cable derives some of his inspiration from linguistic theory.

²⁵ Cable himself says of Campbell, "the problem with Campbell's analysis is that he took a structure of the literary meter to be a structure of the ordinary, nonmetered phonology" (*Alliterative Tradition* 25). My contention is that Cable has done the reverse -- taken a feature of everyday speech, relating to the principle of least effort, and assumed that it necessarily applied to formal

imposes an artificial order on speech, if only for what it excludes.

In his parallel to Fulk's rule, the Antepenultimate Syllable Rule for Stress, and the similar rule he devises for resolution, Cable attempts to provide a substitute for Kuhn's Laws.²⁶ The provision of such a "Law" had an archaic flavour to it even in Kuhn's day, smacking of the certainties of nineteenth-century Germanic Philology. Cable's formulation in fact depends on the accuracy of the Five Types, rather than providing independent support for them: if they fail, so does his Rule. The rule itself is of doubtful validity. It certainly works, with a regularity that suggests that it cannot be saying anything very specific. In fact, if for "antepenultimate" is substituted "penultimate" or "ultimate," the rule continues to work, a circumstance which suggests that there is nothing unique about the antepenultimate position.

poetry.

²⁶ Recently Cable has come to believe that the solution to many metrical problems lies in counting morae, linguistic units of sound equivalent to a short vowel. In consequence, he has abandoned a number of the positions taken in his recent book, among others the validity of the Antepenultimate Rule for Stress. His current beliefs may be found in "Syllable Weight in OE Meter: Grids, Morae, and Kaluza's Law," *Diachronica* 11.1 (1994) 1-11. He has been persuaded partly by the work of Seiichi Suzuki, especially his yet unpublished book *Old Germanic Meter: The Germanic Tradition and the Indo-European Heritage* (Cable 10). Suzuki's article on morae is too recent to have been seen by me: "Resolution and Mora Counting in Old English," *American Journal of Germanic Linguistics and Literatures* 7 (1995) 1-28. Cable describes Suzuki's approach as being in the tradition of Bliss rather than Kaluza and Fulk. Suzuki's approach to resolution, as described in "In defense of Resolution as a Metrical Principle in the Meter of *Beowulf*," in *English Studies* 76.1 (1995) 20-33, is very conservative. He rejects the rejection of resolution found in David L. Hoover's *A New Theory of Old English Meter*, American University Studies IV, 14 (New York: Lang, 1985), and Obst's insistence on resolution's universality, in favour of the traditional view based on the Sievers Types. For that reason, his system is likely to be incompatible with one that posits a sixth Type.

Mora counting is not new, and not without controversy. One school of thought assigns it as a viable concept in prosody to a period earlier than OE, for example Anatoly Liberman in "Scandinavian Phonology," *Scandinavian Studies* 66.2 (1994) 231-267.

The Antepenultimate Syllable Rule for Stress states:

If the antepenultimate syllable (or resolved equivalent) of the half-line is the stressed syllable of a noun or adjective, then it is assigned metrical ictus and anything preceding it which is not the stressed syllable of a noun or adjective (or the stressed, *alliterating* syllable of a verb or adverb) is metrically unstressed.

(23)

(It will be seen that this rule is at odds with Calvin Kendall's proposal with respect to verse-initial alliterating particles in the on-verse.)

The Rule depends upon the Sievers Types because its operation is subsequent to that of the Antepenultimate Syllable Rule for Resolution, which takes for granted, for instance, that short syllables in verse-final position may be resolved only to form a Sievers Type B or Type E; it is thus inimical to my Type FF. Even on its own terms, the Rule has limited applicability, since it does not cover those verses without a noun or adjective, for example a verbal-auxiliary half-line. If "ultimate" is substituted for "antepenultimate," then the Rule still works, for Types B, E, and A3. If "penultimate" is substituted, then the Rule works for conventional Type A and some Type C. "Antepenultimate" is specific to Type D, and to D*. The only information that the Rule provides is that the second lift in a verse with noun or adjective may be followed by two syllables rather than one or none.

Cable's rule (like Fulk's) has the further disadvantage of counting syllables backwards from the end of the verse, a remarkably artificial process of analysis, especially given the usual layout of poetry in manuscripts, without the system of lineation and punctuation which so much modern metrical theory seems to take for granted. A rule of this sort need not replicate the thought-processes of the poet or original audience in order to work, but it should be possible to find in it an explicable basis for OE practice.

One theorist with a promising alternative to the Five Types is Geoffrey Russom, whose *Old English Meter and Linguistic Theory* postulates that not

stress-patterns but allowable word-groupings are the basis for OE meter.²⁷ Russom provides what neither Sievers nor any other theorist since (except possibly Obst) does: a theoretical basis that might have been used by the poet in forming verses, rather than a pragmatic description or formula for the verses actually found. He suggests that the ideal verse is equivalent to the A-Type, / x / x, with other varieties permitted where necessary.²⁸ This theory is apparently more attractive for texts with a preponderance of A-Types, since a text with a wider variety of Types would seem to show lack of poetic skill. Such a theoretical basis is not quite satisfactory, since one ideal Type provides neither poet nor audience with much of a model. Indeed, in the heavily inflected Germanic languages, trochaic words predominate to such an extent that a skilled poet might well have been able to create poetry avoiding any

²⁷ Geoffrey Russom, *Old English Meter and Linguistic Theory*, Cambridge: Cambridge UP, 1987. Russom's work has on the whole been well received, as by Peter S. Baker in *Speculum* 65 2 (1990), 490-91:

Indeed this book is never what one would call "revolutionary." Russom's theory does not attempt to replace the dominant Sievers theory. Rather, it changes the status of that theory, which now is to be viewed rather as a description of the surface effects generated by the rules of Old English prosody than as a set of principles that poets might have followed. The new theory is thus consistent not only with itself, but also with the body of linguistic and metrical knowledge that has accumulated since the beginning of Old English scholarship.

²⁸ Creed classifies OE verse in terms of seven measures (roughly equivalent to feet), each of which is heard as a variation of the most common alpha measure, (/ x). This system, which has something in common with the idea of an ideal verse from which other verses vary, he has extended from its original application to *Beowulf* to other texts: "The Archetypal Verse Line in Caedmon's 'Hymn' and *Beowulf*," *Old English and New: Studies in Language and Linguistics in Honor of Frederic G. Cassidy*, ed. Joan H. Hall, Nick Doane, and Dick Ringer (New York: Garland, 1992) 31-45; "The Battle of Maldon and Beowulfian Prosody," *Prosody and Poetics in the early Middle Ages: Essays in Honour of C.B. Heatt*, ed. M.J. Toswell (Toronto: U of Toronto P, 1995) 23-41. The archetypal line referred to in the article on Caedmon's Hymn is / x / x / x / x, or a double A-Type (32).

other pattern than the A-Type.²⁹ Russom accounts for this by postulating that finding as much variety as possible within the permitted deviations from the ideal verse was one touchstone of the poet's skill. The ideal A-type then functions as either an historical concept, or as an unseen counterpoint to the actual verse.

Russom provides a list of allowable foot-pairings or word-groupings, which form the basis for a series of metrical rules. There are 25 such word-groups, fewer than the variety of Bliss subtypes, but considerably more than the Sievers Five Types. Russom believes that an audience accustomed to poetry-reading would instinctively pick out as wrong any word-group used that was not in his list. He may well be right; but he provides no convincing mechanism whereby an audience would recognize that a given word-group was allowable, and no mechanism by which a poet would adopt one word-group and not another, other than custom. The theoretical basis for the patterns allowed is thus too vague. In addition, as F.H. Whitman has recently pointed out, Russom's contention that the poetic foot respects word-boundaries is not supported by the evidence of the poetry of other languages or time-periods.³⁰

²⁹ One poem, the *Leiden Riddle*, almost achieves this uniformity in the off-verse, with all but one of the 13 intact verses an A-Type. This, however, may well be caused by the translator's attempt to be faithful to the Latin original, Aldhelm's "Lorica" Riddle number 33, since it accompanies a collection of Latin riddles in the MS (see *AS:PR* 6 cviii). The other OE version of this riddle, number 35 in the *Exeter Book*, is almost identical, so close in its choice of vocabulary that it can scarcely be an independent translation from the Latin. It replaces the final two lines with others which are not A-Types, alters the word order of 8b to form a C-Type, and provides an E-Type for the verse deficient in *Leiden* (4b). If Dobbie is correct in assuming that *Riddle 35* is the later version (cxi), then the redactor of it, given a chance to reproduce a poem almost perfect in the off-verse under Russom's theory, has opted for more variety.

³⁰ "Few will quarrel with Russom's observation that foot and line endings frequently correspond with word boundaries. However, I suspect that many will object to his extension of this tendency to a categorical rule. In fact, this constraint does not pertain in English verse of any period that I know of....The

Like Cable, Russom is inspired by linguistic theory, specifically Chomskyan generative grammatical theory.³¹ He provides an impressive and consistent set of rules based on the equations and tree-diagrams familiar to linguists. However, in applying linguistic theory Russom has accepted at face value, inevitably, a great many of Sievers' assumptions. In particular, even though his own set of allowable word-groups permits the profile *xx/Ss* for (*Me*) *pone wæl-ræs* (*Bwf* 2101a), he does not follow his own theory to its logical conclusion by allowing that pattern to include a resolved syllable in final position, in a verse such as *Hwæt! We Gar-dena*. He does not question Sievers' assumption that adjacent unstressed syllables must be combined to form one drop, an assumption that led in turn to Sievers' refusal to allow resolution in the formation of the "impossible" type with the profile *x x / /*. Russom's is, nevertheless, the most impressive and consistent of modern theories, original in its concept, with all of its ramifications thoughtfully worked out and clearly expressed. His identification of usable word groups is of importance for all theorists.

If Russom's theory is too deferential to Sievers, that of David L Hoover is probably too radical in rejecting even those aspects of the Five Types that are

notion that a foot must correspond with a word boundary ignores experimental evidence showing that, outside artificial speech conditions (e.g., dictation), juncture is signalled not only by word boundary but also by intonation and duration" F.H.Whitman, *A Comparative Study of Old English Metre* (Toronto: U of Toronto P, 1993): 103-4. The experimental evidence is that of A.M.Devine and L.D.Stephens, *Language and Metre* (Chico, Calif.: Scholars P, 1984): 128, a work dealing mainly with Greek prosody. Whitman agrees with Russom that verses (or lines) should be divided into feet, but disagrees as to the principle of division. I agree with Russom that the word-groups allowed are significant, but describe how they fill a verse rather than the concept of "foot."

³¹ In particular, he relies on the work of P. Kiparsky, especially "The Rhythmic Structure of English Verse," *Linguistic Enquiry* 8 (1977): 189-247, and on the tree structures of M.Liberman and A.Prince, from "On Stress and Linguistic Rhythm," *Linguistic Enquiry* 8 (1977): 249-336.

usually accepted. A typical reaction to it is that of Peter S. Baker:

Hoover spends relatively little space actually describing his "Simple Proposal"; most of the book prepares the way for it by arguing against several features of the traditional theories that are incompatible with his own, namely, the rule that each verse must have exactly two metrically stressed syllables and the principles of resolution and anacrusis.

Without these props, the older theories must fall, leaving a far less rule-bound system. The failure of Hoover's "Simple Proposal" is largely due to the failure of these arguments, which are often logically faulty, supported by insufficient evidence, and based on questionable assumptions about meter.³²

Hoover's theory, described by himself as simple, concludes that OE meter is based on alliteration rather than stress or rhythm. Hoover's use of "rhythm" seems to include Sievers' counting of two lifts and drops per verse in the same category as the musically-based theories of Pope and Heusler, a surprising conflation of disparate views. He does provide for his own system an explanation of why certain verses are allowed, and others not; but he does little to explain or refute the persistent patterns or classes of phenomena noted by other theorists. His theory, like Obst's, provides a reasonable framework for his own viewpoint, but gives no compelling reason for preferring it to any of the others. In addition, Hoover postulates that OE poetry is "like modern free verse in the sense that there is no metrical regulation of the natural rhythms of prose" (159). While ascribing to poetry the degree of metricality provided by alliteration, he treats it as essentially prose.

That approach has something in common with the sort of current linguistic theory used by Cable in assuming that clashing stresses must be avoided in poetry as everyday speech; with the Chomskyan tree-diagrams used by Russom to explain the occurrence of certain word-patterns; and perhaps with

³² Peter S. Baker, *Speculum* 62, 4 (1987) 950-52, at.950.

the algebraic equations used by Obst to express his theory. If linguistic theory is to be used in analyzing OE poetry, its user must make the assumption that everyday speech patterns apply, since everyday speech, not poetic forms, is the source of such theory. That approach has particular dangers in OE, where so often poetic practice is used to make assumptions about everyday speech, and as a result ever more circular logic is applied. There may be some basis in the study of everyday speech for the move made by Chomskyan linguists from description to prescription, from the formulation of an equation to describe what occurs in actual languages to the use of that equation to predict what may occur in hypothetical or dead languages. Arguably, however, such equations are valid only when they incorporate every existing language, in which case the predictive ability of the equation can hardly be of use, and the equation itself is likely to be of a complexity not useful to the non-linguist. But it is doubtful, in any case, if Chomsky's or any other general system may be applied to a metrical system for which it was not designed, particularly if that metrical system involves a dead language where inflexion gives an unusual ability to vary word order, or imposes on language an arbitrary pattern not found in speech, when that speech may no longer be tested. The proper place for linguistic theory is in the assessment of a metrical system once its parameters have been established. If OE meter is based on an abstract pattern, then the study of linguistics is unlikely to discover it; indeed, if one assumes that poetic language follows general speech rules, one assures that such a pattern, if it exists, will not be found.

The most recently published metrical theory is F.H. Whitman's *A Comparative Study of Old English Metre*, Toronto: U of Toronto P, 1993. Not available until 1994, although nominally published the year before, it has not yet received scholarly reviews. The theory is interesting in that it compares OE meter with that of Latin, Greek, Italic and other poetic systems available possibly to OE poets, a comparative study that is perhaps overdue. The main focus is on Latin verse. Whitman does not assert classical Latin influence on

OE meter, nor does he propose that medieval Latin returned to an accentual from a quantitative system under the influence of Germanic languages. Noting, however, that early Latin verse was alliterative and accentual, he assumes that it shared such qualities with other emerging languages, and somehow retained them in popular usage while Greek-influenced literate quantitative verse was dominant. Such a thesis, while interesting, is, of course, hardly capable of proof; its usefulness depends on how convincing a scansion it generates. Unfortunately, Whitman provides only a limited number of sample scansions in what is a suggestive rather than a definitive work. Although his scansions respect the normal line boundary, his feet frequently straddle the caesura between on- and off-verse. That may be in part because in his scheme a line most frequently occupies five feet, or time measures, although some lines occupy only four. These time-measures are described as approximate, but are still troubling. For example, in a verse such as *hu ða æþelingas* (scanned on page 131), the first two syllables each occupy a space twice as long as each syllable of the alliterating noun that in most systems would take primary stress. Although some justification is given for the priority given to the two first syllables, no real explanation is provided for treating a syllable such as *-ing-*, with a phonologically long syllable provided by a double consonant, as equal in length to the inflected ending of the word. To make matters worse, the three syllables of *-cyninga* in the verse *þeodcyninga* are treated as triplets. How the reader or reciter is to determine how each word in each line is to be treated is not immediately clear. This system, like others, seems to depend on the availability of a modern lineated text, and some study time for the reader.

Any theory of meter must begin with a hypothesis, a series of assumptions to be tested against appropriate texts. The primary hypothesis of this dissertation will be that all six possible combinations of two lifts and two drops are used to form verses, rather than the five allowed by Sievers. This hypothesis retains that element of Sievers' Theory -- the outline of the five Types themselves -- which has been most durable, while supplying what almost

every theory has lacked: a viable *raison d'être* for the patterns found.³³ If meter is based on using every possible combination of lifts and drops, and the aim of the poet is to ring the changes on these combinations, then both poet and audience have a simple framework within which to form and evaluate verses. Because the Sievers system is too complicated, and encourages further complication and subdivision, I shall assume that each of the six Types has the simplest possible profile, for example lift-lift-drop-drop for Type D, rather than the specific patterns of stress, / / \ x or / / x \, insisted upon by Sievers. The simpler profile may answer the criticism by Kuhn that the Sievers Types are better suited to sophisticated OE than to other texts. This is not to suggest that OE poetry is simple; on the contrary, in a poem such as *Beowulf* it rises to heights of considerable subtlety not lessened in any way by supposing that underneath the sophisticated manipulation of language lies a simple metrical template which gives the key to how the system works.

Many of the shortcomings of Sievers' system are due to his application to alliterative poetry of the standards of other languages and periods, for instance feet, strict syllable counts, and caesurae. As far as possible, I shall attempt to analyze verses without these concepts, using word-groups as the main unit of measurement after the number of stressed and unstressed syllables. The six Types will provide a dynamic and ideal set of metrical templates rather than a restrictive and definitive set of stress patterns. Given the existence of such templates, certain forces will inevitably operate to limit the varieties of word-groups actually found within a particular Type: the nature of the language, general and local; grammatical and syntactical considerations; the need to provide an opportunity to form those Types most difficult to form; and, above all, the need to avoid confusion for the reader.

³³ Both Obst and Russom do provide a rationale for their theories: that there is an ideal pattern from which all other patterns found are permitted deviations.

Ideally, a theory of meter should examine all of the available texts: to examine only *Beowulf* gives a theory of *Beowulf's* meter, not of OE meter. The size of the Germanic poetic corpus, though not huge, provides too much material for the space available here. Because so many metrical theories use *Beowulf* as a standard text, it must be included, if only in order to provide a forum in which to debate the points made by other theorists. For comparative purposes, I shall examine also two other OE texts, a younger and an intermediate, whose dates of composition have been as reliably fixed as possible: *Juliana* and *The Battle of Maldon*.³⁴ Neither shares the statistical reliability provided by *Beowulf's* 3,182 lines. *Maldon*, though particularly short (and incomplete) at 325 lines, is also particularly useful to consider since it has provided difficult problems for many theorists. The 731 lines of *Juliana* provide a median length in a text which may reasonably be considered typical of a longer body of work: the Cynewulfian canon. What constitutes a valid length for statistical purposes is a thorny question. For many purposes, for example syntactical analysis, a length of 325 lines would be too short, because it would not allow enough examples of rare features. Metrical patterns, however, are found twice in every line. The 650 examples found in *Maldon* should offer a

³⁴ The events that it describes give to *The Battle of Maldon* a date no earlier than 991 AD, relatively late in the OE period. The runic signature in *Juliana* gives *prima facie* evidence that the poem is one of Cynewulf's works, evidence that has not been seriously challenged. However, no independent evidence for the date of the Cynewulf canon exists. On metrical and linguistic evidence, the canon has been held to be coeval with, or slightly later than, *Beowulf*, of which the date is debatable. R.D.Fulk gives a good summary of the evidence in the Conclusion to *A History of Old English Meter*, concluding that "the relative dating criteria place *Beowulf* before Cynewulf, who cannot have written after about 850" (389-90). Such a conclusion is controversial. However, it is generally accepted that Cynewulf's poems are among the earlier major surviving poems, from whatever period they date. Earl R. Anderson says: "A date as early as 750 is therefore possible, though a date somewhat later than *Beowulf* -- perhaps ca. 800 -- may be preferred on grounds of syntax": *Cynewulf: Structure, Style, and Theme in His Poetry* (London: Associated UP, 1983) 17.

reasonable sample of the basic six verse-types, even if not of rare sub-types. Clearly, however, the figures obtained from a longer poem are more trustworthy.

The text used for *Maldon* is that edited by Elliott Van Kirk Dobbie in pages 7 to 16 of *The Anglo-Saxon Minor Poems*, Volume VI of the Anglo-Saxon Poetic Records, published in New York by Columbia University Press in 1942; and for *Juliana*, that edited by George Philip Krapp and Dobbie, in pages 113 to 133 of *The Exeter Book*, Volume III of the ASPR, published in 1936. For *Beowulf*, the primary text used is that of F. Klaeber's third edition, published at Lexington, Mass. by D.C. Heath in 1950, supplemented by the text in Volume IV of the ASPR, edited by Dobbie, and published in 1953.

As representative of other Germanic poetry, I include here the 16 *fornyrðislag* texts found in the main body of the *Codex Regius* in the authoritative edition of Neckel and Kuhn.³⁵ While none of the 16 is long enough on its own to be statistically valid, the total number of verses is considerable enough to be reliable. I have included without question those poems identified by Sievers as *fornyrðislag* (§ 41), and have excluded the second version of *Völuspá*, and the extra poems found in the *Anhang* to Kuhn's edition, because my aim is to have a good representative sample rather than a definitive overview³⁶. The ON texts have been chosen, rather than Germanic texts closer in form and spirit to *Beowulf*, in part because they are so different. Not only does ON lack the unstressed prefixes (such as *ge-*) found in OE, but also it uses strophic divisions in its poetry, has manuscripts dating from two centuries later, and has a co-existing poetic tradition, the *dróttkvætt*, which may well have

³⁵ Hans Kuhn, ed., *Edda: die Lieder des Codex Regius nebst verwandten Denkmälern* I, 1914 ed. Gustav Neckel, rev. ed. (Heidelberg: Carl Winter, 1983).

³⁶ One poem identified by Sievers as a *fornyrðislag*, *Vegtamskviða*, is not included in the Neckel-Kuhn edition.

affected the development or the presentation of *fornyrðislag*. I am conscious of the warning given by Hermann Pálsson: "Following an old convention, Dr Turville-Petre divides the total corpus of Old Norse poetry into two categories: Eddaic and scaldic. This simple binary division rests on shaky theoretical foundations and should have been abandoned long ago."³⁷ Anyone seeking parallels in ON with OE poetic technique must first examine the *fornyrðislag*, which come closest in form and tradition to the OE poetic corpus. However, it would be foolish to assume that the *fornyrðislag* had survived centuries of coexistence with skaldic poetry without having received some influence from it. I therefore look to the ON texts to supply only general confirmation that a six-Type metrical scheme might have been common to different Germanic traditions. A metrical theory that can encompass two traditions as different as the OE and the ON has a better claim to universality than one which compares only *Beowulf* and *Hildebrandslied*. However, the ON texts will be used rather to confirm that the metrical system proposed for the OE texts may have been common to other Germanic languages than to work out in detail a metrical system for ON.

Old Norse differs from Old English in having extant a contemporary treatise on poetics, in Snorri Sturluson's *Háttatal*. In his recent definitive edition of this work, Anthony Faulkes accepts Snorri's authorship, and the usual date given for it, 1222-23 AD.³⁸ That date is contemporary with the poems of the Elder Edda in only the broadest sense, since these are presumed to date originally from the period before the official Christianization of Iceland in 999-1000 AD. The consensus now seems to be that *Háttatal* cannot be used as a guide to the traditional meters, especially *fornyrðislag*, in which the older non-

³⁷ "Double Meanings," rev. of *Scaldic Poetry*, by E.O.G. Turville-Petre, *Times Literary Supplement* 10 Sept. 1976: 1130.

³⁸ Anthony Faulkes, ed., *Edda: Háttatal*, by Snorri Sturluson (Oxford: Clarendon, 1991) xi-xii.

skaldic poems are written. In a recent article, O.D. Macrae-Gibson quotes the views, now typical, of a scholar writing in 1883: "Among Guðbrandur Vigfússon's scholarly concerns was the proper interpretation of Snorri's account of Old Norse poetry. He was particularly troubled that contemporary critics were misapplying it to Eddaic verse: '[Snorri's] system of terminology...is neither historically nor actually correct when applied to the older metres. Snorri, indeed, knows this, and does not attempt to analyse ... the old poetry, but his modern followers have not shown such self-control ...'"³⁹ Most recent work on ON meter, including Macrae-Gibson's, deals with skaldic rather than eddaic verse. However, the relevance of Snorri's work to eddaic verse is dealt with in passing by both Faulkes and Hans Kuhn. Kuhn, who devotes §139 of *Das Dróttkvætt* to Snorri, points out that his interest was primarily in skaldic forms (324), that he left undiscussed a number of ancient ground-rules which remained in force (325), and provided little of use in his descriptions of verse types (326). Faulkes adds that Snorri "clearly has only an intuitive grasp of resolution ... and is unable to describe it accurately" (xxiii); he follows Kuhn in pointing out that Snorri's work is based in part on traditional Latin treatises, and on an earlier ON work, *Háttalykill*, which invented rather than illustrated many of the forms described (xvi-xvii), but excuses his breaches of traditional poetic syntax on the grounds that intervening language changes made it impossible to preserve traditional usage (xxii). In sum, Snorri does not provide a usable poetics for traditional eddic poetry.

It will not be enough to show that my system can be applied to a text as a plausible abstract description of its verses: a set of formulae is insufficient. A valid theory should at least demonstrate why those verses which occur are

³⁹ "Sagas, Snorri, and the Literary Criticism of Scaldic Verse," *Úr Döllum til Dala: Guðbrandur Vigfússon Centenary Essays*, ed. Rory McTurk and Andrew Wawn, Leeds Texts and Monographs 11 (Leeds: Leeds UP, 1989) 165-86, at 165. The quotation is from *Corpus Poeticum Boreale*, ed. Gudbrand Vigfusson [sic] and F. York Powell, vol. 1 (Oxford, 1883), 432.

allowed, and why others are avoided. It should provide an explanation for a set of phenomena (for instance Kaluza's Law) noted by other theorists, especially when the usual explanation for such phenomena is apparently contradicted by the new theory. It should provide not only a framework to explain OE meter to a modern reader, but also an explanation of how an Anglo-Saxon might have deciphered a text in a manuscript using metrical principles. It should show how hypermetric verses fit into the overall theory, or otherwise explain their existence. In addition, it must take a stand on important ancillary matters such as Kuhn's Laws, not universally accepted by metrists. Although my theory of meter does not depend on them, I support most of the conclusions of Calvin B. Kendall in *The Metrical Grammar of Beowulf*, which further develops Kuhn's Laws.⁴⁰

The temptation for scholars is to provide a system so detailed that it will answer every criticism and fulfil every need. My aim here will be to restrict such thoroughness to explanation of the theory's workings, and discussion of conflicting views. The six Types themselves, although named in deference to the Sievers Types to which they most nearly correspond, will not be divided into explicit named subtypes. In an attempt to encourage others to bear in mind the essential simplicity of OE meter, I shall discuss the found varieties of each Type fully, but only in terms of word-groups and relative stress.

The thesis will be developed first in a second chapter which lays out the

⁴⁰ Although Kendall's work has received favourable reviews, most have referred to general or syntactical concepts. It is, perhaps, too early for metrists to have developed a reasoned response to the aspects of Kendall's proposal which have far-reaching consequences for meter. For that reason, I give a brief justification of my use of Kendall's work in the next chapter. In his review of Kendall's book, Russom acknowledges that "a detailed critique of this ambitious work would constitute an article or a monograph"(166). Although he does not agree with many of Kendall's findings, he concludes: "Textual scholars may reserve the right to differ with Kendall, but they should appreciate the usefulness of his rules as well as the many incidental observations of value in this important book" (168). Review, *ANQ* ns5 (1992):165-168.

basic assumptions of the theory, the characteristics of the six Types, and attempts to justify the choices made, for example in discarding the caesura. Chapter three deals extensively with the most important single issue raised by the theory, the uses of resolution. This chapter questions the limitation of resolution at the end of verses imposed by Sievers' rule that adjacent unstressed syllables must form a single drop, and deals with the consequences of dropping this rule to such issues as Kaluza's Law, and the composition of the D-Type. Following this, each of the six Types is discussed in a separate chapter, with a comparison of the use of the Type in the three OE texts and in the ON group of texts. A tenth chapter deals with the overall pattern of distribution of the Types in each text, and with the status of remnants. Chapter 11 provides a theory for the OE hypermetric verses based on the general theory, making the assumption that hypermetric verses must have been easily recognizable. It follows the practice of other metrists in considering the entire corpus of OE hypermetric verses in order to have a reasonable number of verses on which to base judgment. The final chapter attempts to prove the theory by applying it in practice. First it analyzes how a reader might use a knowledge of the six basic Types to know exactly where one verse might end and another begin in *Beowulf*, with little possibility for error. Then it takes the principles derived from *Beowulf* and applies them to a line by line scansion of the opening passage of *Juliana* to show that these principles are not restricted to one text. Following a series of appendices relating to matters raised in individual chapters, a verse-by-verse scansion is given for each text. Because the scansions provide the figures on which a number of claims are based, the database containing the scansions is also available on a computer disk so that the accuracy of the claims made may be checked.

2. THE BASIC THEORY

In order that various aspects of the theory to be discussed later may be placed in perspective, it will be necessary to give first a brief overview of the theory's main points. This chapter will deal fully with topics which can be dealt with briefly, but will postpone full discussion of complicated issues, such as resolution, to the appropriate chapter.

My theory, although it disagrees with Sievers' Theory of Five Types on a number of basic points, nevertheless agrees with it on the most basic point of all: that Old Germanic meter was based on patterns of lifts and drops, or stressed and unstressed syllables. For that reason, and out of respect for Sievers' monumental work, I shall adopt for the Types I use a nomenclature as close as possible to his, merely doubling the letter -- Type AA for Type A -- for Types that are similar in both systems. I will have a sixth Type, corresponding to none of Sievers', designated FF, consisting of two drops followed by two lifts; evidence for the existence of such a Type will follow later in this chapter. Sievers did propose the designation F for a minor group of verses.⁴¹ However, because that designation has not become common usage, I shall for consistency's sake use the sixth letter of the alphabet for my sixth Type.⁴²

⁴¹ Sievers, §45.2. The designation is applied to three-position verses found in ON, where historical linguistic change has led to changes such as, for example, catalexis in a standard A-Type, which would give the stress profile / x /. Sievers applies the designation only to ON and West Germanic texts, not to OE.

⁴² The term "type F" is used also by Jan Cygan. My own system was developed before I was aware of Cygan's. Cygan's type F has the profile x // . He does not consider the possibility of the profile x x // , perhaps because his objection to Sievers is not the embargo on adjacent drops, but rather the insistence on four metrical positions. The basis of Cygan's embryo system, similar in some respects to Russom's later system, is the existence of the type P, the original ideal verse type from which all others have developed. This ideal type, borrowed from Kuryłowicz, is essentially the type A with anacrusis, x / x / x. The type F is "the full type P with both theses suppressed but the anacrusis preserved" (Cygan 156). Cygan thus reserves his type F for the

Sievers allocated his letters to Types on the basis of frequency of occurrence: Type A to the most common, Type E to the least common. That pattern did not hold true for all texts, especially ON, but was generally accurate for OE. In my system, the letter designation is not a true indicator of frequency of occurrence in any language.

Shorthand systems of notation are a necessary evil. Some simplified way of showing stress-patterns is desirable for explanatory purposes, but the notation chosen may reflect, or even cause, ambiguity. In both Sievers' system and mine, metrical stress is relative: a syllable in a particular word may bear metrical stress in one verse, but not in another, depending on what other words are present in the verse. When Sievers uses the notation / \ x | / for an E-Type such as *weorðmyndum þāh*, the notation does not represent lifts and drops (lift-drop-drop-lift), and does not necessarily show syllable length, since "x" may represent a phonetically long syllable not metrically stressed in a particular verse. The notation represents a choice of features. An ideal notation for this verse might include LddL to show lifts and drops, plus / \ x | / to show the metrical stress used in the Sievers system, and long-long-short-long to show phonological status (though the presence of the following two consonants might be used to classify the third syllable as long also), with perhaps some notation to show grammatical status and various levels of alliteration. My own compromise notation will be [S] for a stressed syllable, [s] for the stressed second element of a compound, [x] for an unstressed syllable, and [-] for a word-division. This notation is similar to that used by Geoffrey Russom, with [-] substituted for [/] to avoid ambiguity.⁴³ Where necessary, [S] or [s] underlined will represent a resolved stressed position consisting of two short syllables. A

Sievers subtype C3, for example of *feorwegum* (*Bwf* 37), which I designate a single-stress CC Type.

⁴³ In particular, the symbol [/] is ambiguous when used in computer applications, because it frequently represents a command.

series of unstressed positions is not resolved in my system, so a verse such as x-x-x-x-Sx is quite possible. Strictly speaking, the half-stress has no place in my system at its most basic level, since a syllable forms either a lift or (part of) a drop; a "half-stressed" syllable that does not form a lift has no special metrical status.⁴⁴ However, at a secondary level of complexity, the half-stress has importance, since the poet clearly prefers to use a long syllable in a drop in certain positions in certain Types whenever he can. When it is important to show half-stress of this sort, the letter [h] is used to represent it; [h] thus always represents a drop or part of a drop.⁴⁵ While each verse contains only two

⁴⁴ Here also I have been anticipated by Cygan, who points out that Sievers himself states that weakly stressed syllables have no importance in the verse: "There is no reason to distinguish between weakly stressed and unstressed syllables if they did not differ in function....Just as elsewhere it is the function that solves the problem here. And functionally there are only (a) stressed and (b) unstressed syllables in the verse, occurring in arses and theses respectively" (153-54). While I agree that a "half-stressed" syllable must form either a lift or (part of) a drop, I will point out later that where adjacent drops occur, poets prefer that at least one of the syllables forming the drop be long, presumably to achieve a better rhythmical balance and to aid in identification of such verse types.

⁴⁵ This usage is not without problems. It is possible to use h to designate any long syllable in a stressable word, e.g. *Oft Scyld Scefing*, x-S-Sh. Here, *oft*, though long, is a particle not entitled to stress; *-ing*, is long, and part of a stressable word, though a formative element not always entitled to stress. In Sievers' system, the final drop in a C-Type does not need to be given half-stress, since it does not have an adjacent drop. In showing the breakdown of verse-profiles for various texts, I have preferred to show all long syllables in stressable words as h, even though that causes some confusion between syllables entitled to different levels of metrical stress. However, it is impossible to be completely consistent. In a verse such as *flota fāmiheals*, where after resolution there is no phonetically short syllable left, I have shown the syllable with the least degree of stress as x rather than h, so that the reader may distinguish between the two patterns \underline{S} -Shx and \underline{S} -Sxh. In the anomalous D-Type *peodcyninga*, the notation is equally confusing, since it gives the profile Sxhx, which on the face of it looks as though it ought to represent an A-Type; however, the first syllable of *-cyninga*, though short, seems to have more metrical significance than the nominally long second syllable, which is treated

drops, a drop, especially the first drop, may contain several syllables, all of which are shown as metrical positions.

The following Table gives some representative verses from *Beowulf* showing Sievers' classification and mine:

Table 1: Possible combinations of Lifts and Drops

		Lift / drop combination		Sievers Type and stress profile
AA	Sx-Sx	L d L d	fēasceaft funden	A / x / x
BB	xx-Sx-S	d L d L	penden wordum wēold	B x. / x /
CC	xx-Ssx	d L L d	ofer hronrāde	C x. / / x
DD	Ssxx	L L d d	ymsittendra	D / / \ x
	S-Sx-x		frōd folces weard	/ / x \
EE	Sxx-S	L d d L	lofdædum sceal	E / \ x /
FF	x-x-S-S	d d L L	þæt wæs gōd cyning	C x. / (\) x

It may be seen that although the lift-drop combination is the same in both systems (except for FF), Sievers always specifies that one drop be a half-stress in those Types where two drops are adjacent: Types D and E. In the final example, Sievers does not allow the stress profile x|x| / | \ x, refusing to allow resolution in a situation where it would cause such a stress profile to form a verse. Instead he suspends resolution on *cyning*, allowing the short first syllable to bear stress as though it were long.

Sievers allows that stress is relative in some verse-types, such as A, B, and C, but assumes that stress is absolute in Types D and E, where drops are adjacent, as may be seen from the examples in the Table below:

as short in the many cases where *cyning* is resolved to form a lift.

Table 2: Treatment of half-stressed syllables

Sievers Type	linguistic stress	Lift/drop pattern	metrical stress		
A	$\underline{\backslash} \backslash \backslash$	L d L d	\underline{x} / x	AA	æþeling ærgōd
A	$/ x \backslash x$	L d L d	$/ x / x$		landgemyrcu
B	$x x / \backslash /$	d L d L	$x x / x /$	BB	Ure æghwylc sceal
C	$x / \backslash x$	d L L d	$x // x$	CC	þa sēlestan
C	$x // \backslash$	d L L d	$x // x$		ond lofgeornost
D	$// \backslash x$	L L d d	$// x x$	DD	healsittendra
D	$// x x$	L L d d	$// x x$		higes cunnian
E	$/ \backslash x /$	L d d L	$/ x x /$	EE	nīþende niht
E	$/ x x /$	L d d L	$/ x x /$		lissa gelong
A3	$x x / \backslash$	d d L L	$x x //$	FF	Mē þone wælræs
A*	$\underline{\backslash} x / x$	L d L d	$\underline{x} x / x$	AA	geolorand tō gūðe
D*	$/ x / \backslash x$	L d L d	$/ x / x x$	AA	þiōden þriðhýdig
E*	$/ \backslash x x /$	L d d L	$/ x x x /$	EE	Wēlandes geweorc

In the first A-Type example, one drop consists of the long formative element *-ing*, and the other of the long second element of a compound; neither is stressed metrically, because the two other syllables in the verse, both the first element of a compound, are relatively stronger. In the second A-Type example, the syllable which forms the second lift is also the second element of a compound, but because it is relatively stronger than two other syllables, the unstressed prefix *ge-* and the inflected ending *-u*, it takes metrical stress. The long second syllable of *æghwylc* in the B-Type example bears less stress than the first syllable, and than the following displaced verb, so it forms a drop. The first C-Type example has its second lift on the second syllable of *selestan*. Although *-est-* is long by virtue of the double consonant following the vowel, the syllable is comparatively insignificant, a superlative formative ending. However, because it is the second strongest syllable in the verse, it takes metrical stress. By comparison, the second C-Type has a superlative compound *lofgeornost* in

which the formative ending *-ost* is relegated to the second drop because preceded by two compound elements with relatively greater stress.

In the first D-Type example, the formative syllable *-end-*, though long, has less strength than the two syllables preceding it, and by the principles applied to Types A, B, and C should be classified as an unstressed drop. The same is true for the same syllable, *-end-*, in the first E-Type example. Sievers, however, insists that they be shown as half-stresses, to avoid having the adjacent unstressed drops that his rule forbids. When a D or E-Type does have adjacent drops formed by unstressed syllables, as in the second examples shown above, then Sievers' system assumes that they are defective. In my system they are quite acceptable.⁴⁶

The special status given in D and E-Types to "half-stressed" syllables is responsible for the creation of the expanded A*, D* and E*. If in Types A* and D* the two most strongly stressed syllables form the lifts, and all other syllables are placed in the drops, regardless of whether the syllables in the drop are long or short, then a conventional A-Type results. It is quite normal for drops to consist of more than one syllable, especially the first drop in a verse. If *geolorand tō gūde* is so treated, it becomes a Type AA with the profile Sx-x-Sx. *þīoden þrīsthýdig* so treated becomes an AA with the less conventional profile Sx-Sxx. Sievers' belief that adjacent unstressed syllables must be joined together to form a single metrical position (in a process similar to resolution) forces him to look for a half-stress in one drop in Types D and E, so that both drops will not be joined together into one; and it forces him to consider that when a "half-stressed" or long syllable adjoins a short unstressed syllable in

⁴⁶ It is quite true that the majority of E-Types have a long syllable in second position. However, a great many D-Types have the linguistic profile / / x x, as will be seen in the chapter on D-Types. A verse such as *bearn Healfdenes*, where the third syllable is clearly phonologically short, Sievers classifies as "D2," with shortening of the half-stressed drop -- "*mit verkürzung der nebenhebung*" -- (§16.4b). He shows the third syllable as half-stressed, with a diacritic to indicate that it is also short.

other situations, then they cannot be taken together to form one drop. If drops are considered as consisting of up to several syllables which are not joined together, then the problem disappears.

When the syllables in the drops are given their full value in speech, then the idea of each drop occupying the same length of time becomes less attractive. Sievers himself did not wish words in the drop to be compressed artificially to fill a measure: *Für die bestimmung dessen was als unbetont zu gelten hat, kommen neben den gesetzen der wortbetonung auch die gesetze der satzbetonung sehr wesentlich in betracht* -- "For deciding what the value of 'unstressed' may be, the rules of word stress and clause stress are of fundamental relevance." (§ 9.4) The fundamental difference between "resolution" of unstressed syllables and the well-established resolution of two short syllables to form one lift equivalent to a long syllable is that the true resolution always fills the same measure of time, and is used to form an entity, a lift, that is constant in requiring this measure; a drop may consist of anything from half of such a measure (a short unstressed syllable) to a string of syllables equal in length to several such measures.⁴⁷ Cable made a similar point in *The English Alliterative Tradition*, 141-142, although he has since retracted the view expressed:⁴⁸

Verses of the type A pattern *frēowine folca* (430a) have traditionally been scanned with resolution of secondary stress:

⁴⁷ As will be seen later in this chapter, in Greek prosody, from which the concept is taken, resolution applies only to joining two short syllables to take the place of one long syllable forming a stressed measure.

⁴⁸ I have retained the quotation from Cable's book because it elegantly describes a problem for which I find a different solution, similar to that of Cygan, who proposes that when the only difference between a regular Type and an expanded Type is the existence of a half-stressed syllable, then the verse containing the half-stress should be treated as equivalent to a regular Type (Cygan 154).

/ \ x / x
frēowine folca

Otherwise, the verse would seem to have five positions: / \ x / x. This use of resolution is odd. Resolution is ordinarily a means of giving more overall prominence to a short syllable bearing rhythmic stress. When the idea is applied to secondary stress in type A, however, the result is just the opposite. We inconsistently scan *frēowine folca* with resolution on *-wine* not to enhance that stress but to squeeze it into the position occupied by a single syllable, often an inflectional syllable. By the view argued here, the pattern / \ ǫ̃ / x (in which the second syllable has secondary stress and is short, and the third syllable is historically short) is simply type A with a disyllabic first dip that is heavier than usual but not so heavy as to break into two positions.

Cable's insight may logically be extended beyond the one subtype to which he applies it, to embrace all multisyllabic drops. Clearly there is a difference in kind between resolution to form a lift equivalent to a long stressed syllable, and "resolution" to force several syllables into a space which may be filled by a short unstressed syllable. Cable's observation casts an interesting light on R.D. Fulk's claim that Kaluza's Law validates both the Sievers Types and Sievers' view on resolution, since that Law is based largely on verses such as *frēowine folca* (Fulk, 26-27, 55-56, 60). Cable's withdrawal of his view in one way restores the general compatibility of his and Fulk's ideas.⁴⁹ If Cable's insight were taken to its logical conclusion, that a drop may consist of a number of syllables given their full phonological value, then that would have far-reaching implications for his own theory. Its extension to verses such as *rondas regnhearde* (326a) would give the metrical profile Sx-Sxx, rendering

⁴⁹ This is not to imply that such compatibility is Cable's aim. In fact, the counting of morae brings Cable closer in some respects to Bliss's position rather than to Fulk's, and Cable has withdrawn his own rule that had been equivalent to Fulk's rule of the coda.

unnecessary the clashing stress hypothesis (since the verse would be an A-Type rather than a D*Type), and thus do damage to the concept of counting syllables backwards from the end of the verse. Cable's retraction therefore makes sense within the context of his own general theory. However, his original statement articulates well an anomaly in the traditional view of resolution.

The concept of resolution is central, then, to the present theory; without a definition of it different from Sievers', the sixth Type, FF, would not be possible, and once that different definition is in place, a number of traditional assumptions about meter must be questioned. Resolution thus requires a full chapter; it will be sufficient here to summarize the conclusions that will be developed and explained later.⁵⁰

Once the assumption is made that a Type FF is possible, with the profile x x S S, it becomes clear why the existence of the Type was not obvious to Sievers. Unless the final lift is formed from two resolved short syllables, very few FF Types with two full lifts may be found in a language with inflected endings.⁵¹ Where such "natural" FF Types were found, Sievers' assumption

⁵⁰ The views on resolution presented here were given in a different form in a paper presented at the Heroic Poetry Conference in honour of Constance B. Heatt, at London, Ontario, March 4th to 6th, 1993, and published as "Simplifying Resolution in *Beowulf*," *Prosody and Poetics in the Early Middle Ages: Essays in Honour of C.B.Heatt*, ed. M.J.Toswell (Toronto: U of Toronto P, 1995): 80 - 101.

⁵¹ In "A Metrical Examination of the Poems *Guthlac A* and *Guthlac B*," *Proceedings of the Royal Irish Academy* 71 (1971), section C, no. 4, 91 -137, Jane Roberts points out that the basic profile, with or without resolution, was used occasionally by poets not considered here:

"*þonne seofon niht* 1035b, together with three on verses, implies that a pattern (x x) x x / / was available for occasional use, particularly in the first half of the line, to the *Guthlac B* poet. As a b-verse 1035b is anomalous, and it is difficult to suggest a scansion other than 3Bib, exceptionally with a short open syllable in the first stressed position. A similar lack of resolution might be argued for *Hwæt, þu me*,

that the FF was impossible usually led to misinterpretation. Where the second lift was the second element of a compound, as in *Bwf* 9a, *oð þæt him æghwylc*, the final syllable was interpreted as unstressed, to give an A3 rather than an FF verse, x-x-x-Sx rather than x-x-x-Ss. Where the second lift contained a long disyllabic vowel, as in 16b, *him þæs Liffrea*, the final diphthong would be split to provide two positions, and a weak C-Type with an exceptionally short syllable for the second lift, x | x | / (l) x rather than x-x-Ss, on the assumption that an archaic vowel hiatus should be restored. The FF Types whose second lift is formed through resolution were assigned to the C-Type with suspended resolution: for example, 1a, *Hwæt, we Gar-dena* was given the profile

wine min 1227a to obtain a more usual scansion, but the evidence of *þæt wit unc eft* 1186a counts against this expedient. Again, the third of these unusual on-verses, *ær þu me, frea min* 1222a, could be given a B classification if an uncontracted form were 'restored' instead of the textual *frea*, but decontracted forms, although found in *Guthlac A*, do not otherwise seem to be required by the metre of *Guthlac B*" (116).

In footnote 117, Roberts gives more examples: *And* 185a *Nu bið for preo niht*, *SIB* I 88a *þonne ðu for unc bæm*, *Ele* 528a *ðus mec fæder min*, *Sib* II 82a *þonne þu for unc bu*. In footnote 118, Roberts points to the far-reaching implications, for accepted readings and amendments, of allowing verses such as 1035b to stand as B types with suspended resolution. More recently, she has examined the A3 verses in *Christ III* as part of a larger investigation, in "Some Reflections on the Metre of *Christ III*," *From Anglo-Saxon to Early Middle English: Studies Presented to E.G. Stanley*, ed. Malcolm Godden, Douglas Gray, and Terry Hoad (Oxford: Clarendon, 1994): 33-59. Although she does not refer specifically to the profile x x / l, she shows verse 964a as having a monosyllabic final word capable of stress, and verses 960a and 1454a as having in final position the second element of a compound (36-7). Her list of verses is deliberately conservative, excluding examples that would be allowed by Bliss or Kendall (34).

Peter J. Lucas notes that a number of such verses end with the words *min* or *niht*, rather than with the second element of a compound more usual for a2 verses (Bliss notation). His solution is to treat phrases ending in *niht* as virtual compounds, and to treat *min* as enclitic on the preceding stress-word, thus bearing a reduced level of stress suited to a drop, and status as an A3 verse: Peter J. Lucas, "Some Aspects of the Interaction between Verse Grammar and Metre in Old English Poetry," *SN* 59 (1987): 161-62 and n117.

x | x | / (l) x rather than x-x-Ss. Once this reason for suspending resolution is removed, then the rule for resolution is considerably simplified. Resolution is mandatory when required to form a lift, unless resolution would reduce the verse to three metrical positions, in which case resolution is suspended. Resolution is then forbidden in only one other case, in the second lift of a Type DD, where it would form the second element of a compound. In verses such as *grundwong done*, where a resolvable word or compound element follows a word capable of forming two lifts, then resolution is not required to form a lift; suspension of resolution is then irrelevant.

This simplified rule of resolution, along with the removal of special status for the half-stress and the creation of the FF Type, leads in turn to considerable simplification of the profiles allowed in each of the six Types, a process to which Kendall's work contributes, although it has no bearing on the theoretical basis for the six Types. Since I draw heavily on Kendall for secondary levels of my theory, it would be as well to offer some justification here. His work is, of course, well able to stand on its own merits; but because it is recent, and quite technical, some time will inevitably elapse before a consensus develops. The scrutiny of metrists is likely to be long and hard, since Kendall's proposal removes the universality of alliteration as a guide to stress, and reduces the instances of anacrusis (in *Beowulf*, his text) to a handful. Alliteration is the *sine qua non* of many theories, including Hoover's and Russom's, and a number of theorists -- including Russom in his most recent work -- have taken anacrusis for granted. In addition, it has become fashionable to attempt to diminish Kuhn's Laws in the belief that the ground covered by them is already explained by basic facts of language and meter (Russom and Cable); as a "neo-Kuhnian", a non-metrist interested mainly in syntax, Kendall would seem to be in the other camp.⁵²

⁵² Typical of many objections to the simplistic and inappropriate application of "Laws" based solely on grammatical classes are those expressed by John

Alliteration has in fact never been a universal guide; its relevance has always depended upon the part of speech of the alliterating word -- an alliterating conjunction does not take stress. Kendall simply changes the status of *all* undisplaced particles to unstressed, rather than only those which do not alliterate -- a logical extension of Kuhn's Laws. In doing so, he regularizes what has been the practice of metrists who have been inconsistent in their application. A Sieversian would assume that in a verse such as *Hæfde se goda* (*Bwf* 205a), with alliteration on *g*, the initial particle *hæfde* must bear stress, even though it does not alliterate, and so be scanned as an A-Type, / x x / x, specifically an A3 with single alliteration on the second lift. Bliss, applying Kuhn's laws, scans it as his type a1c, x x x / x. In a syntactically similar verse, such as *lixte se leoma* (*Bwf* 311a), Bliss allows the alliteration on *lixte* to override the effect of Kuhn's laws to give a 1A*1a, / x x / x.⁵³ The

W. Schwetman in "An Assessment of Kuhn's Laws of Stress in Old English Poetry," *NM* 94 (1993), 47-60. It seems to me that Schwetman's dismissal of Kendall's work as "tinkering" with the details of Kuhn's Laws shows a failure to grasp the larger implications of Kendall's changes (for which he claims no status as a Law). I agree, in fact, that it would be more useful to find a more metrically based form in which to deliver the information accounted for by Kuhn's Laws. The reading strategy given at the end of this dissertation in practice attempts to do so, without attempting to give the procedure the status of a set of rules.

⁵³ In doing so, Bliss was not arguing with Kuhn, but rather failing to take the consequences of Kuhn's laws to the logical end later supplied by Kendall. Bliss in fact went further than Kuhn himself in integrating the effects of Kuhn's two laws: "Kuhn himself specifically excepts from the operation of his law instances in which the first stress of a verse-clause falls on a particle: such breaches of the law, he says, are only apparent....Yet it is difficult to understand why a stressed particle, which in any other position is treated exactly like any other stressed element, should be differently treated here; and it will be shown below that it is possible to devise a system of scansion which involves no breaches, apparent or otherwise, of Kuhn's Law" (Bliss, §20, 15-16 and 15n1). Bliss is referring to §3 of Kuhn's "Wortstellung und -betonung im Altgermanischen." Generally speaking, Kuhn, who is not a metrist, does not attempt to give the operation of his laws precedence over metrical

resulting scansion is satisfactory because it resembles that of a standard A-Type. However, Bliss is inconsistent in his application. Where a verse has a profile longer than the usual A-Type, as in *Bwf 2172a Hyrde ic þæt he ðone healsbeah*, Bliss ignores the alliteration and applies Kuhn's Laws, to provide an a2g, x x x x x x / x. His treatment of the problem is *ad hoc* in the respect that he has one strategy for a short verse and another for a long verse. The Sieversian approach is inconsistent in that it demotes the status of alliteration in A3 verses. The Bliss approach is inconsistent in its application of Kuhn's laws. Kendall applies Kuhn's laws consistently, and consistently treats all clause-initial particles in the on-verse as metrically unstressed. I accept his findings because they offer a consistent approach to syntax and alliteration, allowing a simplified rule of alliteration that makes alliteration obligatory on the first lift. They also help solve the problem of how a reader or reciter of a poem would know how to stress a particle without looking far forward in the line to see how alliteration developed.

Kendall's findings are the more satisfying metrically in that they are concerned mainly with syntax; he appears to have no metrical axe to grind, being content to use the Sievers Types because he wishes to provide a standard form for the use of metrists, rather than a metrical system of his own. It is tempting, therefore, to assume that, because he is not concerned with meter, any "purely" metrical approach which independently agrees with his findings also confirms them; but a higher standard of proof is required. Kendall's proposals on anacrusis and unstressed alliterating verse-initial particles are, in fact, not to him the most important elements of his theory, however interesting they may be to metrists, so he does not spend a great deal of time justifying them. What would tend to give credence to these proposals

considerations. Bliss applies Kuhn's Laws unless there is alliteration on a clause-initial adverb or verb, in which case he allows the particle to form the lift. Kendall applies Kuhn's Laws to clause-initial verbs or adverbs whether they alliterate or not (unless the entire verse falls within the clausal dip).

would be if putting them into effect created a uniform, or at least consistent, class of verses. For example, if almost all examples of anacrusis are eliminated, it would be helpful if the remaining examples shared some obvious reason for being, rather than representing a series of remnants.

The surviving examples in *Beowulf* are:

- | | | | |
|------|------|--------------------------------|---------------------------------|
| (i) | 93 | <i>wlitebeorhtne wang</i> | <i>swa wæter bebugeð</i> |
| | 666 | <i>Grendle togeanes</i> | <i>swa guman gefrungon</i> |
| | 1223 | <i>efne swa side</i> | <i>swa sæ bebugeð</i> |
| | 1248 | <i>ge æt ham ge on herge</i> | <i>ge gehwæper para</i> |
| | 1549 | <i>wið ord ond wið ecge</i> | <i>ingang forstod</i> |
| | 1751 | <i>forgyteð ond forgymeð</i> | <i>þæs þe him ær God sealde</i> |
| | 1767 | <i>forsiteð ond forsworced</i> | <i>semninga bið</i> |
| | 2093 | <i>To lang ys to reccene</i> | <i>hu ic ðam leodsceaðan</i> |
| (ii) | 2247 | <i>Heald þu nu hruse</i> | <i>nu hæleð ne mostan</i> |
| | 1504 | <i>þæt heo þone fyrðhom</i> | <i>ðurhfon ne mihte</i> |
| | 1773 | <i>under swegles begong</i> | <i>gesacan ne tealde</i> |
| | 1877 | <i>þæt he þone breostwylm</i> | <i>forberan ne mehte</i> |

For the second group, all in the off-verse, Kendall proposes that the anacrusis is internal, that the negative is inserted virtually without effect in a C-Type, as also in 2247. While that may seem odd at first glance, it should be remembered that Daniel Donoghue has established that the verbal-auxiliary half-line (which all three examples are) constituted a verse whose use was virtually formulaic.⁵⁴ A reader would recognize it as such instantly, and would expect the C-Type configuration (Kendall 85, 126). Donoghue had in fact already suggested that the three verses given by Kendall as C-Types with internal anacrusis should be so treated, as part of a larger group, on the assumption that anacrusis always occurs as far as possible from the caesura.

⁵⁴ Daniel Donoghue, *Style in Old English Poetry: The Test of the Auxiliary*, (New Haven: Yale UP, 1987) 17.

Following that assumption, then on-verses will have the syllable in anacrusis at the beginning of the verse, while off-verses will have the syllable in anacrusis medially.⁵⁵

The first group may occur in either on-verse or off-verse. Kendall points out that in many of them the syllable in anacrusis is one of a pair of words in a correlative construction, for example *to...to...*. He offers a variety of syntactical explanations for them. 1248, 1549, and 1864 are classified as cases of double alliteration; 2093 is a violation of Kuhn's Law in which the first *to* is a scribal anticipation of the second; 1751 and 1767 are "overburdened", and with 1248 and 1549 are classified as expanded Type B (86-88).

It seems odd, however, that in every verse in the first group an extra syllable belonging to a correlative pair precedes an A-Type. In most such constructions the pair of words is in the same verse; in 2247 they are in separate verses. 1248 is ambivalent in that the word in anacrusis, *ge*, also introduces the off-verse; since it is not necessarily in anacrusis there, I have shown it as an integral part of the verse. Two examples apparently are exceptions to the rule: 93 and 666. However, the word in anacrusis, *swa*, may form part of a correlative pair, as verse 1223 shows. I propose that in OE as in PDE one of the pair could legitimately be dropped (compare modern "good as gold" for "as good as gold"), and that all 9 examples are in essence correlative constructions where anacrusis was permissible.⁵⁶

⁵⁵ Daniel Donoghue, "On the Classification of B-Verses with Anacrusis in *Beowulf* and *Andreas*." *N&Q* 34 (1987): 1-5.

⁵⁶ Esten Everett Ericson argues that where a single *swa* is used in temporal and locative clauses, and in clauses of extent, it represents the vestige of earlier correlative clauses: "Old English *swa* in Worn-down Correlative clauses," *Englische Studien* 65 (1930-31): 343-50. Bruce Mitchell notes that J. Hoops, while generally accepting Ericson's findings, assumes that the double *swa* where it occurs is a development from an original single *swa*: Hoops, *Beowulfstudien* (Heidelberg: Winter, 1932) 15-17; Mitchell, *Old English Syntax*, 2 vols. (Oxford: Clarendon, 1985) §2489-93.

If the picture is clear for *Beowulf*, it is less so for the other OE texts (anacrusis not being a normal feature of ON). *Juliana* has only one example in its 731 lines. It comes at line 330, *gedon habbað ne durran we sibban*, an unusual line in an unusual section of the poem. Since the word in anacrusis is *ne*, one could assume that the negative usage here is parallel to that in *Beowulf*, although in a different Type. However, the on-verse is unusual in having a stress-profile usually avoided there (on-verse xS-Sx is not found in *Beowulf*), and is a verbal-auxiliary half-line with an unusual profile in the on- rather than the more usual off-verse. It may be that the line is suspect, or archaic, or otherwise unusual.

Maldon has the same number of verses with anacrusis as the much longer *Beowulf*, with all but one in the off-verse, and all A-Type: 11, 55, 66, 68, 84, 96, 146, 182, 194, 202, 259, and 282. If *Maldon* gives no support for Kendall's treatment of anacrusis, it does likewise for many other treatments, including Donoghue's. It may well be that the standards for anacrusis of indubitably late OE texts are different. Patricia Bethel points out that the *Paris Psalter* too differs from *Beowulf* in having more cases of anacrusis with more syllables allowed.⁵⁷

⁵⁷ Patricia Bethel, "Anacrusis in the Psalms of the Paris Psalter," *NM* 89 (1990): 33-43. D.G. Scragg, in his edition of *The Battle of Maldon* (Manchester: U of Manchester P, 1981), points out that the poem is unusual in these respects: the number of lines with anacrusis, the number of A3 verses, the number of verses with endstopping, the number with single alliteration, and the number in which grammatical constructions are not confined to the verse (29-32). Mary P. Richards points out that *Maldon*, despite some special qualities, shares with the later "prosaic" poetry a "movement away from the classical style of Old English poetry toward a more casual production adhering less rigorously to formal structures": "Prosaic Poetry: Late Old English Poetic Composition," *Old English and New: Studies in Language and Linguistics in Honor of Frederic G. Cassidy*, ed. Joan H. Hall, Nick Doane, and Dick Ringer (New York: Garland, 1992: 63-75): 64. Richards cites Gay Marie Logsdon, "*Maldon, Brunanburh, Finnsburh Fragment, and Finnsburh Episode: An Inquiry into Tradition and Alternative Styles in Old English Poetry*" (Diss. U of Texas, 1989).

The application of Kendall's proposal that on-verse initial particles are unstressed generates a number of new verses for Types BB, CC, and FF, most of which were formerly A-Types or D-Types, many with anacrusis. It would be cause for suspicion if any of these new verses had a profile normally forbidden. None does: the operation of Kendall's proposal never generates a profile equivalent to, for instance, the apparently prohibited combination of the stress profile *xx-Ss* with the word grouping **ðone grundwong*. However, not surprisingly, the new verses tend to form a group with a homogenous syntactical profile. Without the Kendall examples, there are in *Beowulf* in the on-verse 7 examples of the profile *x-x-Sx*:

391	<i>Eow het secgan</i>	632	<i>lc ðæt hogode</i>
1175	<i>me man sægde</i>	941	<i>ðe we ealle</i>
2036	<i>on him gladiað</i>	2587	<i>þæt se mæra</i>
2977	<i>let se hearda.</i>		

It may be seen that these verses tend to accommodate particular grammatical sequences, for instance pronoun-pronoun-verb. The Kendall examples provide another 14, the typical word order being verb - preposition - noun (with 2654 having an adverb in first place instead):

323	<i>song in searwum</i>	926	<i>stod on stapole</i>
1581	<i>sloh on sweofote</i>	2279	<i>heold on hrusan</i>
2831	<i>hreas on hrusan</i>	2919	<i>feoll on feðan</i>
2975	<i>feoll on foldan</i>	439	<i>fon wið feonde</i>
1132	<i>won wið winde</i>	1880	<i>beorn wið blode</i>
1119	<i>wand to wolcnum</i>	2654	<i>eft to earde</i>
2270	<i>hran æt heortan</i>	2491	<i>geald æt guðe.</i>

These verses actually provide fewer problems for the reader than the other 7. The extra-metrical alliteration on the verb shows that the following noun forms the first lift. Since the noun is trochaic, the verse must be an FF: it would be undesirable to have a second lift without alliteration when there is extra-metrical alliteration on the initial verb, and extra-metrical alliteration does not occur when

there is alliteration on both lifts. The only other possibility, a Type BB with single alliteration following extra-metrical alliteration, is not found.

By the same token, it would be odd if Kendall's proposal added any verses to the Type BB profile x-S-xS, since the second lift there could not alliterate following non-metrical alliteration on the initial particle. No such verses are added; all 29 verses with this profile in the on-verse exist independently of Kendall's proposal. However, the profile x-Sxs is quite different. With both lifts in the same word, only the first stress can be expected to alliterate, and so extra-metrical alliteration on the initial particle is not in competition with the second lift. Without Kendall's proposal, there are 7 such verses at 1105, 1979, 2002, 2267, 2486, 2643, and 2935. Kendall adds

702 *weold wideferhð* 709 *bad bolgenmod*
 1713 *breat bolgenmod* 1909 *fleat famigheals*
 2183 *heold hildedeor.*

In the CC Type also, Kendall adds examples to a pre-existing profile without his alliterating particle causing any embarrassment to the second lift. For example, he adds verses such as 2582 *wearp wælfyre* and 692 *eft eardlufan* to the profiles x-Ssx and x-Sxx already represented by 549 *wæs merefixa* and 1862 *sceal hringnaca*. Kendall's proposals make sense on a purely logical level as an extension of Kuhn's Laws; that they generate only verses with conventional stress profiles, occurring only where they might reasonably be expected, I take as independent corroboration.

With one aspect of Kendall's work I disagree: the wording of his Transformational Rule, which attempts to account for the stress-profiles of the verses in the clausal dip, that is, those in a verse which in its entirety precedes the first noun or adjective in the clause. The rule states: "Sentence particles in any clause-initial segment which lacks stressed elements acquire metrical stress from right to left in accordance with the stress and phrase rules of the metrical grammar until the first valid metrical contour emerges. The fundamental alliterative principle will then operate to assign alliteration to the

first lift" (Kendall 224). As might be expected from a rule which counts from right to left, this is an *ad hoc* rule, dealing with phenomena rather than causes. That would not be bad if the phenomena were absolutely relevant; and it must be admitted that the rule works, for *Beowulf* at least. However, what the rule actually does is describe how to identify Types BB, CC, and FF starting from the end of the verse. The rule works because, as Kendall points out, no clause in the dip is ever stress-initial (how could it be?). It follows that a rule describing stress-non-initial verses will cover all verses in the dip. However, one class of such verses is excluded by the definition: Type CC with the lifts in separate words, for example x-S-Sx. Since the final word Sx will generate a one-stress FF Type (or A3), then according to the rule there is no need to go any further left. The number of verses in the clausal dip is not high, and the proportion of C-Types within it small. In any case, the preference in the on-verse seems to be for the C-Type with a trisyllabic word containing both lifts. *Beowulf* in fact has no C-Type in the dip with the lifts in separate words, x-S-Sx. Whether that is because the occasion never arises, or because the usage is forbidden rather than difficult to formulate, is highly debatable. It seems unwise to formulate a rule which encapsulates what may be a chance occurrence. In any case, the rule is unsatisfactory from my particular point of view, because to work it assumes that the end of the verse is known to the reader; in practice, it assumes the existence of a modern lineated text, rather than the unlineated manuscript available to an Anglo-Saxon.

Each Type will be dealt with in detail in a later chapter. Briefly, the changes between traditional Sievers types and mine are as follows.

Through the dropping of special status for the half-stress, expanded A* and D* become AA with a multisyllabic drop, Sxx-Sx or Sx-Sxx. Through the application of Kendall's proposal, verses with anacrusis virtually disappear, as do the majority of AA Types with long multisyllabic first drops. The "A3" or one-stress A-Type becomes a one-stress FF Type.

The BB Type is very similar to the Sievers B-Type, although it acquires a

number of examples through the operation of Kendall's proposal, some from the D-Type.

The CC Type loses a great many examples, where Sievers would stress a short syllable, to Type FF with a resolved second lift. It acquires some examples through the operation of Kendall's proposal.

The DD Type loses expanded D* to Type AA. From the A-Type, it acquires those verses, such as *grundwong done*, with the phonological stress pattern / \ | x x. These, traditionally given the metrical stress pattern / \ | (/) x with suspended resolution, are now assigned the pattern Ss-xx. Most of the verses with three stressable words, whose allocation to D-Type or E-Type has often been in doubt, are assigned to Type DD, on the basis of the grammatical relationship between the words.

Type EE remains relatively unchanged, although the objection to verses such as 2150a, *lissa gelong*, where the syllable in second position is short, is removed. The E-Type remains the scarcest in almost all texts, and is presumably the most difficult to form.

Type FF obtains most of its examples from two sources: those with a second lift formed through resolution from the C-Type, and the rest from the A-Type. Those verses with only one stress, for example x-x-x-Sx, traditionally classified as "A3," and limited to the on-verse in OE (but not ON), are reassigned to FF. As a subtype of the A-Type, the "A3" lacked both alliteration and stress on the first lift. As a subtype of FF, the same verse has conventional alliteration, and lacks only a stressed second lift, a characteristic shared with one-stress CC and DD Types. The operation of Kendall's proposal supplies the FF Type with more examples formerly classified as A-Types.

The new definition of resolution affects those verses most concerned in Kaluza's Law: verses such as *frēowine folca* (430a) and *wis wordcwida* (1845a). It has been the custom of metrists such as Bliss to underline the difference in quantity between the first syllable of the compound elements *-wine* and *-cwida* by pointing out that in these verses the former is resolved, while the latter is

not. While the difference in syllable quantity survives the new definition of resolution, I attempt to explain it in different terms. The phenomenon is linked to the way in which adjacent drops are treated, a topic dealt with under "resolution" and also under the Types DD, EE, and FF. Briefly, I propose that where adjacent drops fall within the same word, the poet prefers to have one drop formed from a long syllable.

In my theory, as in Sievers', the AA Type predominates numerically. Russom explains this fact as a deliberate choice by the poet, an attempt to make all verses conform as nearly as possible to the ideal A-Type.⁵⁸ I view it as the inevitable result of the nature of Germanic languages in general, which are heavily inflected; stress falls on the root syllable, usually the first, and the following inflected syllable is usually lightly stressed, so that the trochee is the most common stress pattern for a Germanic word. While in my theory the poet strives for variety, to achieve a pleasing mix of the possible combinations of lifts and drops, the general nature of the language will ensure that, despite his efforts, the A-Type with its two trochees will predominate. At the local level, the almost complete disappearance of the unstressed prefix in ON ensures that in that language stress-patterns relying on the prefix, such as BB Type x-S-xS, or EE Type Sx-xS, will rarely occur. A number of other constraints help to determine which of the possible permutations of word groups and stress patterns will occur within a particular Type. Although word order is not theoretically essential to meaning in OE, syntax is none the less conventional: an unconventional word order *metris causa* seems to be avoided where possible.⁵⁹ Another reason why a particular word / stress combination may be

⁵⁸ "At the level of the half-line, we have to reckon with the kind of complexity that results when a verse pattern deviates from the Sx/Sx norm. The types farthest from this norm are intolerant of additional complexity" (48).

⁵⁹ The preferred order of syntactical features such as subject, object and verb in particular situations has long been recognized. Haruko Momma has suggested that in OE poetry a standard order exist even for those grammatical

used for one Type, but not for another, is the need to provide a reasonable number of examples of Types difficult to form, particularly Types DD and EE: for instance, were words with the stress-profile / \ x not reserved verse-initially for the EE Type, then there might well be even fewer examples found of this rarest of Types. However, the most pressing reason for constraints on certain patterns appears to be the need to avoid confusion for the reader. I hope to show, in the chapters on individual Types and in the final chapter on the reading strategy used by the native Anglo-Saxon reader, that verses are ordered in such a way that a reader may decipher them as he or she reads, without great conscious effort; metrical ambiguity is avoided.

In outlining this strategy, I am most indebted to the work of Kendall. His theory regularizes verses in a number of ways. Most important is Kendall's suggestion that verse-initial particles which alliterate do not bear metrical stress. This means not only that most contexts for anacrusis disappear, but also that a reader will know from the first word in a verse into which of two broad categories the verse falls: stress-initial, or stress-non-initial. Once the reader has done this, it remains only to identify which of the three Types in each category (AA, DD, EE are stress-initial, BB, CC, and FF are not) is at issue. Some of the constraints placed on the stress and word patterns allowed in each Type seem to be designed to make this task of identification easier. The same principles of reader-recognition of Types underlie the patterns found in hypermetric verses.

It may seem odd that a reading strategy based on the assumption of a literate culture should depend on the work of an oral-formulaic scholar. Between publication of his original article in *Speculum* and the appearance of his book, however, Kendall's work has undergone a shift of emphasis, from an

elements once considered too trivial for such treatment, in "Grammar as Performance for Competent Anglo-Saxon Poets," an unpublished paper presented at the Annual Meeting of the MLA, Old English Division, Toronto, December 27, 1993; abstract *OEN* 27.3 (1994): A8.

assumption that *Beowulf* was composed orally, verse by verse, with the poet never looking ahead beyond the line, to a belief that the poet was literate, either writing down the text himself or dictating it to a scribe. To his belief that all OE verse has elements descended from oral practice I can subscribe. In the earlier article, Kendall says: "The extant corpus of Old English poetry, whatever the immediate circumstances of its making, grew out of a tradition of rapid, extemporaneous oral composition. The scop built up his verse clauses half-line by half-line as he performed his song. He never enjoyed the luxury of revision....The *Beowulf* poet, whether or not he composed pen in hand, worked with the half-line units of the oral-formulaic tradition" (26).⁶⁰ The grammatical self-sufficiency of half-lines does not necessarily imply that *Beowulf* or any of the surviving OE poems was written extemporaneously, only that the poet still used the units of composition that were established when poetry was oral. In *The Metrical Grammar of Beowulf*, Kendall begins by saying: "That the poet composed *Beowulf* pen in hand seems to me nearly as certain" (5-6), and "even the *Beowulf*-poet, who was almost certainly literate, depended on the resources of his metrical grammar rather than on self-consciously imposed deviations from it for special effects" (11). Whether or not the metrical grammar of *Beowulf* or of any other OE poem follows oral-formulaic precedents is unprovable and perhaps unimportant, as long as the analysis of the grammar satisfactorily explains OE practice. My own position is that the surviving OE poetry is too sophisticated to be anything but written. However, in a sense all poetry is "oral-formulaic" in that it enters the poet's head before it is written down, and of necessity conforms to a metrical grammar that allows for such a process. Milton, for instance, composed sophisticated "literate" poetry when blind.

Kendall's shift of emphasis reflects a more general shift among a

⁶⁰ "The Metrical Grammar of *Beowulf*. Displacement", *Speculum* 58 (1983): 1-30.

majority of oral-formulaic scholars. For some time after the first article on oral-formulaic theory applied to OE was published in 1953 by Francis P. Magoun, Jr., there was a divisive split between oral-formulaic scholars and those who believed that OE poetry was literate.⁶¹ OE poetry was bracketed by the former group, under the influence of Milman Parry, with folk poetry performed *ad lib* by illiterate bards using a stock of standard formulae.⁶² Contributing to *Franciplegius*, the festschrift for Magoun, Lord confidently states that *Beowulf*, like the *Odyssey*, "belonged, as the present-day Yugoslav singer of tales does also, to an Indo-European oral epic narrative tradition."⁶³ Frederic G. Cassidy claims that "the essence of the scopic song, as we understand it, was that it had no fixed text in the modern sense, but was remade on the spot every time with variations of one sort or another."⁶⁴ Robert L. Kellogg claims that OE poetry must be either oral-formulaic (his preference) or literary, with no middle ground: "Unfortunately there seems to be no ground upon which the critic who would imagine a 'transitional' form -- half oral and half literary -- may stand."⁶⁵ Recently, however, just such a middle ground has been proposed. In *De Gustibus*, the festschrift for Alain Renoir, the oral-formulaist John D. Niles contributes an important article, "Towards an Anglo-Saxon Oral Poetics."⁶⁶ In it,

⁶¹ "Oral-Formulaic Character of Anglo-Saxon Narrative Poetry," *Speculum* 28 (1953): 446-67.

⁶² Parry's ideas are to be found in the standard work by his colleague Albert Bates Lord, *The Singer of Tales* (Cambridge, Mass.: Harvard UP, 1960).

⁶³ "Beowulf and Odysseus," *Franciplegius: Medieval and Linguistic Studies in Honor of Francis Peabody Magoun, Jr.*, ed. Jess B. Bessinger, Jr. and Robert P. Creed (New York: New York UP, 1965) 86-91, at 91.

⁶⁴ "How Free was the Anglo-Saxon Scop?" *Franciplegius* 75-85, at 82.

⁶⁵ "The South Germanic Oral Tradition," *Franciplegius* 66-74, at 66.

⁶⁶ *De Gustibus: Essays for Alain Renoir*, ed. John Miles Foley, J. Chris Womack, and Whitney A. Womack (Garland: New York, 1992) 359-77.

he adopts a stance similar to Kendall's: "I then see no reason to preclude the possibility of our text of *Beowulf* being the work of a self-dictating poet or, perhaps, a gifted author steeped in an oral tradition, yet schooled in the arts of an advanced literary culture as well" (365). My reading strategy is designed for a text, partly because the surviving literature is presented in texts which are not usually punctuated metrically. There is no reason why such a text should not be memorized, or listened to. The sophistication of the metrical constraints present in the verse, however, suggests that they were supplied consciously as a guide to reading or performance.

The ON texts, essential as a control to establish the universality of Germanic meter, present other problems beside the loss of prefixes mentioned above, most of which are tied to their later date. It is impossible to tell to what extent the co-existing courtly poetic tradition has affected the presumably older tradition embodied in the *fornyrðislag*. The greatest problem, however, is that the ON texts use strophic division rather than the long continuous fits found in most OE texts, with the strophes perhaps representing a later rewriting of traditional forms. Some of the strategies employed in OE to maintain a necessary consciousness of whether one is dealing with an on-verse or an off-verse are not as necessary in ON, where a stanza may consist of only four lines. For that reason, presumably, ON allows one-stress FF Types (the "A3") in the off-verse where OE does not, and is more prone to use balanced or reciprocal constructions of the sort common in OE only in gnomic poetry. Despite these differences, and others such as three-position verses, ON texts generally may be analyzed in terms of the new theory.

A major problem for theorists has been deciding to what extent OE metrical practice follows -- or corresponds to -- classical models, and which of several models is most appropriate.⁶⁷ Some OE poets, at least, were intimately aware of features of classical Latin prosody. Although none of his OE poetry is

⁶⁷ Whitman provides a lengthy discussion of many of these topics.

known to survive, Aldhelm provided a treatise in Latin on Latin prosody and metrics as part of *Epistula ad Acircium*, compiled between 685 and 705 AD.⁶⁸ His grasp of concepts such as quantity, foot types and combinations, varieties of caesura, and elision shows that his Latin composition, and presumably his OE also, had a strong intellectual, learned and literary basis, rather than an instinctive one.⁶⁹ Although Aldhelm's familiarity with classical precepts would appear to justify the application to OE poetry of classical concepts, the editors and translators of the English version of Aldhelm's poetic works provide some cautionary remarks. It seems clear enough that Latin theory and practice are in fact foreign to Aldhelm. His Latin composition is pedestrian at best, though remarkable for a non-native speaker. Lapidge and Rosier point out that his foot combinations are extremely limited (21); that his use of the cadence lacks variety (21); that "by any standard...Aldhelm's hexameters are rhythmically monotonous" (22); that he finds difficulty applying the concept of elision (22); that he very rarely uses a pentasyllabic word verse-finally (23); and that, unlike classical poets, he almost always uses end-stopped lines in which the unit of sense corresponds with the line (23). They add that Aldhelm tended to use metrically convenient formulae, easily adaptable to a variety of situations: "The use of such a technique makes Aldhelm's poetry exceedingly repetitious, but one can see that the technique was designed by Aldhelm as a sort of helpmeet, to help him master the difficulties which hexameter-composition entailed" (24).

⁶⁸ Michael Lapidge and James L. Rosier, trans., with an appendix by Neil Wright, *Aldhelm: The Poetic Works* (Cambridge: Brewer, 1985) 183.

⁶⁹ He gives an account of what he learned as a student at Canterbury: "How, that is, the hidden components of the metrical art itself are formed from letters, words, feet, poetic figures, verses, accents, and *tempora*; the seven divisions of the discipline of the *pathe* (that is, the varieties of the *acephalos*, *lagaros*, *procilios* and the rest); which verses are counted as *monoschemi*, which *pentaschemi*, and which *decaschemi* by the fixed measurement of their feet; and how catalectic, brachycatalectic, and hypercatalectic lines are recognised by skilled argument" (*Aldhelm* 189).

Aldhelm's grasp of theory, too, is somewhat pedestrian; a great deal of time is spent providing lists of examples of Latin words that fit a particular foot-pattern, a sign, presumably, that such patterns were not familiar to Anglo-Saxons. There seems no reason to doubt that "composition in Latin verse demanded the grasp of a system of prosody alien to the English language and the combination of words of the correct scansion into various metrical schemes ... which were quite unrelated to the patterns of stress and alliteration characteristic of Old English poetry" (183).

In the absence of an Anglo-Saxon manual of metrics, modern theorists have tended to go to classical models to provide a paradigm. For example, Pope's system is close to the Greek model based entirely on quantity, in which a long syllable is equal in time to two short syllables, and syllables are arranged in regular groups; but Pope must use the concept of "rests" to account for the fact that in OE the unstressed syllables, in particular, are found in irregular patterns and numbers. Sievers obtained his technical terms -- caesura, anacrusis -- from classical terminology. However, because 19th century metrics had made use of the same terms, not always consistently, it is difficult to see exactly how he arrived at his usage, particularly of the foot and the caesura.

Some confusion is inescapable; a standard 20th century rhetorical handbook gives the following definition of "foot":⁷⁰

⁷⁰ Sievers, who should never be underestimated, was himself uneasy over the use of the word "foot":

Der ausdruck 'fuss' ist insofern nicht passend, als man mit diesem worte sonst rhythmisch gleichartige versstücke zu bezeichnen pflegt. Ein anderer name wäre daher wünschenswert, dürfte aber schwer zu finden sein. Für das englische hat G. Vigfússon den ansdruck measure eingeführt. (§12.1, n1)

"The term "foot" is not suitable inasmuch as it is normally used to mean only rhythmically homogeneous verse-elements. Another name would be desirable, but is likely to be hard to find. For English G.Vigfússon. has introduced the term *measure*." Sievers' awareness that the "foot" in his scheme is not equivalent to a traditional metrical foot has in general been ignored.

In prosody, the unit of rhythm in a verse, whether quantitative or accentual syllabic. The concept of foot and the names by which the various feet are known in English prosody are borrowings from classical prosody, which has only quantitative verse. The result has been substantial confusion. Most English prosodists consider the fundamental character of regular English verse (as opposed to Old English verse or experimental verse) to be a rhythm consisting of units of one accented syllable and one or more unaccented syllables, arranged in various patterns. These units are called feet. The verse usually consists of definite numbers of specific feet.⁷¹

That definition is not strictly accurate; ancient Latin prosody was accentual, and intermediate meter (Plautus, Terence) was a compromise between accentual and quantitative.⁷² Greek and later Latin meter were fully quantitative. In Greek poetry, one long syllable was equal in time to two short syllables, and a long metrical position could be resolved into two short syllables, as in OE. A line, or verse, consisted of a series of feet, which were defined by the temporal relationship of the component syllables: a foot might be equal, - - ; double, - x; 3/2 or 2/3, - x -; or compound, - x x - (where x is a short syllable, - a long syllable). A Greek verse usually consisted of several feet in succession, most often the same type of foot repeated, with perhaps some variation at the beginning or end of the line. A single foot could consist of four or five syllables: for example, the choriamb had the profile - x x -, similar to that of the OE E-type verse. For Sievers to decide that an OE line consisted of two separate verses further subdivided into feet was, by Greek standards, arbitrary; it makes

⁷¹ C. Hugh Holman, *A Handbook to Literature*, 4th ed. (Indianapolis: Bobbs-Merrill, 1980).

⁷² The discussion of classical meter uses the information under "metre" in Sir Paul Harvey's *The Oxford Companion to Classical Literature*, corrected ed., (Oxford: Oxford UP, 1984).

as much sense that each line is a verse, consisting of two four-syllable feet, the on-foot and the off-foot.⁷³ This is, in effect, my assumption.

A similar argument may be made with regard to Sievers' use of the caesura, the original purpose of which was to break up a long line into manageable portions, with the division corresponding to a natural pause dictated by the sense of the passage:

There was generally a *caesura* or break of the line into unequal parts (*κωλα*), in the third foot or less frequently in the fourth foot, to enable the reciter to take breath.... There might be other subordinate pauses, arising from the sense, especially in the second foot, or after the fourth (Harvey).

The main break in an OE line, the pause for breath according to the sense, is between the on- and off-verse. Sievers uses the caesura within the verse, not to represent a pause dictated by the sense, but as an artificial concept used to subdivide the verse into rigidly defined feet. The feet were set for each Type as follows, with the caesura represented by a vertical bar:

Type A	/ x / x
Type B	x / x /
Type C	x / / x
Type D	/ / \ x
Type E	/ \ x /.

In his discussion of the caesura, Bliss, pointing out that the metrical significance of the caesura has been "merely asserted, never proved" (37), gives a useful summary of objections to it:

The point of division was quite arbitrarily chosen, remained the same for every instance of a given type, and often came in the middle of a word, or between a proclitic and the following word. This feature of Sievers'

⁷³ Sievers may have been influenced in his choice of terminology by the different alliterative requirements of on-verse and off-verse.

system has been much criticized, especially by advocates of 'measure systems' of scansion, whose objections have been well summarized by Pope: 'Rhythm is apprehended, not by the eye, but by the ear. The bar has therefore no power --it cannot be heard. Unless it is used to indicate that the syllable following it is more heavily accented than its neighbours, it has no meaning whatever' [Pope, 10]. If Pope is right, there is no point in writing a bar at all, since the position of the stress can be more conveniently indicated by the usual accent-mark. If the bar is written, it may fall in a different place from Sievers' bar (notably in Type B) but it will still often fall in the middle of a word, or between a proclitic and the following word. Moreover, it is not true that a bar which does not mark a following accent cannot be heard: it may mark what in musical terms is called 'phrasing'; it may mark the division of a clause into units of sense or breath groups. (36)

Bliss goes on to note that other metrists have found the vertical bar useful; he himself proposes that it is useful "at least in certain types of verse" (§43). He points out that "in the standard Type A verse, / x (x) / x, the caesura may fall in three different places: (i) / x | / x; (ii) / | x / x; (iii) / x | x / x." He notes that these three profiles are typically found in specific locations, a significant difference.

What Bliss has done in these cases is to move the vertical bar from the abstract position dictated by Sievers to the actual word boundary within the verse. What Sievers has done is to take the "standard" profile for each Type, or the most common, and impose it on all other examples within the Type through the use of the "foot" and "caesura" concepts; he has imposed the word boundaries of the most common Type-profile on all the others. Sievers' "foot" differs from its Greek counterpart in not being a useful element once it is identified. Sievers cannot take his "foot" and use it to much effect for comparative purposes between his Types (other than the vague distinction between rising and falling, which does not hold true for all Types). However,

Sievers' system does at least maintain consistency; the sequence of feet within a Type is always the same. If Bliss's proposal for the A-Types is allowed, then the Type may consist of a number of different sequences of feet. In both systems, the foot performs a different function than in Greek, where it is the smallest *useful* standard arrangement of syllables. The Type itself is the smallest metrically useful component of Sievers' system, corresponding to the foot in Greek poetry. By the same token, the typical OE verse, at four or five syllables, has no use for a caesura in the traditional Greek sense, since it is too short to require a pause, either for breath or for the sake of sense. The useful distinctions within Types shown by Bliss can be indicated just as well by a notation showing word divisions. Although I consider the OE verse equivalent to a Greek foot, I shall continue to use the traditional terms "on-verse" and "off-verse" to indicate the two halves of a line. The word "caesura" I shall reserve for the pause between verses.⁷⁴ My difference with Sievers is substantial. My difference with Bliss is rather one of nomenclature; he himself tends to call the division a "vertical bar" rather than a caesura. In most verses, my word-division mark will fall in the same place as Bliss's bar. In a verse with many words, his notation is simpler than mine, since he has only one division. The position of stressed syllables shows, however, where in my notation Bliss's bar would be. The same is true of verses without a word-division: it is clear enough to see what sort of compound word forms a verse such as SxSx, xSsx, or Sshx.

Word-groups give an insight into the complexities of OE meter at least as useful as the use of the caesura. A number of factors will operate to restrict the possible combinations of words and stresses that may be found in a

⁷⁴ Among modern metrists, Geoffrey Russom uses the term "foot" in a unique way, where a foot corresponds to a native OE word. Thus the caesura in his system corresponds either to an actual word-boundary, or to a historical one in the case of a compound word. By treating prefixes, stressed or unstressed, as separate words, Russom can thus separate a verse such as *andswarode* (*Beo*258b), consisting of a single word, into two feet equivalent to traditional word patterns.

particular Type. These will be shown later under individual Types, but a brief description here will be useful. The DD and EE Types, the rarest and most difficult to form, are most often restricted to four positions. If only four positions are taken for granted, the following are the only possible profiles for the EE Type (with an asterisk attached to those that do not actually occur in the texts examined here):

SxxS*

Sxx-S; S-xxS*

Sx-xS; Sx-x-S; S-x-xS; S-xx-S

S-x-x-S

There are thus only 8 possibilities (5 for ON, which lacks the unstressed prefix). If the half-stress is added, in those positions where it is possible in Germanic, then it allows

Shxs*

Shx-S; Sxh-S

Sh-xS; Sh-x-S; S-h-xS*; S-hx-S

S-h-x-S.

Where "h" is shown as a separate word, it is in a grammatical relationship to the preceding "S" word that in essence makes the pair behave like a compound. Of the 16 possible combinations, only the 4 marked with an asterisk are not found in *Beowulf*. Some, of course, are much more numerous than others, and some found only in particular situations.

It is easy to see why some patterns are not found. Very few words correspond to the profile Sxxs or Shxs, likely to represent a three-element compound. By the same token, words where an unstressed disyllable precedes a stressed monosyllable, xxS, are rare. The profile Sxx-S, though found, is likely to be rare, since the profile Sxx more often represents a verb than a noun, and under the provisions of Kendall's proposal a verb in initial place in the on-verse will not be stressed. Shx-S, the most common profile, may be the easiest to fill, since most noun-compounds have a long syllable in

the first syllable of the second element. Given the difficulty of forming EE Types, this profile may in fact be reserved for the Type, since in most texts it introduces nothing else verse-initially. Sh-xS, virtually impossible in ON, is the second most common profile in OE, with the second word often a prefixed verb. There is no apparent reason why the first word should more often be Sh than Sx, unless the long tradition of reserving Shx-S for the EE Type made a long syllable in second position seem more desirable or "natural."

By contrast, in the relatively long ON text *Völuspá*, only five profiles are found: Shx-S; Sh-x-S; S-hx-S; Sx-x-S; and S-x-x-S. Word and stress profiles may thus be used to demonstrate differences between dialects, and differences in frequency of some syntactical as well as word-compound usages. On a more practical level, the notation used is compatible with most computer database system requirements, while the Sievers/Bliss notation tends to cause problems.

The system of identifying word-groups within metrical templates thus develops from and complements several other methods of perceiving OE meter, especially those of Bliss and Russom. It is concerned less with the detailed requirements of a modern analyst than with the perspective of an Anglo-Saxon scop in making his work accessible to an audience within accepted metrical rules, and with that of the reader/reciter in interpreting that work using a very basic knowledge of meter. The final chapter will demonstrate how the simpler of these perspectives, the reader/reciter's, might make use of a system similar to this one. Knowing the three basic Types within each major category -- stress-initial and stress-non-initial -- would allow the reader to identify, while reading, the boundaries of each verse, and the stress patterns within it corresponding to the relative stressability of the words within the wordgroups.

3. RESOLUTION

A certain degree of circular logic is inevitable in any theory of meter, for a dead language whose only surviving evidence consists of literary texts which do not include manuals of usage. A reasonable hypothesis, such as the Sievers Five Types, must be assumed to be correct so that further scholarly work may be done, even though scholars are aware that future discoveries may undermine their findings. Each scholar must begin at some point in the unbroken circle of the OE evidence with a statement of belief in a proposition that cannot stand independent of other types of evidence. The present theory, no different from any other, is founded on a belief, with two interdependent components: that there are six Types rather than five, and that Sievers was wrong to assume that adjacent unstressed syllables must be taken together to form a single drop. These components are interdependent because if Sievers is right about unstressed syllables, then there cannot be six Types. What complicates proving Sievers wrong in this one point is that his belief has not until recently been specifically challenged or even discussed; and that those who have accepted the possibility that adjacent unstressed syllables need not be joined to form one metrical unit either have not examined the effect of their acceptance on resolution, or do not in any case think in terms of Types, lifts and drops. The present theory is vulnerable to proof that Sievers is right about adjacent drops. It is in an awkward position with reference to a century of good scholarship that took for granted that Sievers was right, especially in regard to resolution. However, much of the received wisdom on resolution, for example Kaluza's Law discussed below, postdates Sievers' theory. The order of events was that Sievers excluded the theoretically possible profile $x x //$ because it had adjacent unstressed drops; that he as a result excluded that profile with a resolved final lift, so that statistics for his theory show a preponderance of resolution to the left of the verse; that later theorists, noticing and accepting this, provided further evidence to support this characteristic of resolution. That evidence, even when not used to support the Sievers Five Types, still depends

on Sievers' contention that the profile $x x / /$ was impossible. No scholar has noted this dependence and tried to justify it: the scarcity of resolution at verse-end is taken for granted.⁷⁵

Because of this, a disagreement with a basic point accepted without real question for a hundred years, I necessarily have the same objection to almost all scholarship on resolution: that it is based on an unproven assumption. To repeat this objection in countless footnotes would be time-wasting and ill-mannered. The objection does not in any case necessarily disqualify all or any of the research produced under such a possible misapprehension. In this chapter I shall point out the consequences of allowing resolution of the final lift of the profile I call the FF Type, $x x / /$, and attempt to show how a simpler and more logical system of resolution results. Particular consideration will be given to Kaluza's Law, which has been so influential.

For many metrists, resolution is an abstract notion, a notation on the page; they give scant consideration to the practical aspect of performance, of the reading of verses. The word "resolution" is sometimes inconsistently used to refer to the combination of a number of unstressed syllables to form a drop, or to the combination of two short syllables to form a "half-stressed" drop. Sievers in fact never applies his word for resolution, *auflösung*, to anything other than joining two short syllables to form a lift (§9.1). His description of the

⁷⁵ As noted in chapter 2, Cygan allows final place resolution in the Sievers type C3, but does not directly address the issue of adjacent unstressed drops: his example of *feorwegum* has only a single syllable in the first (and only) drop. Elsewhere, however, he proposes that all syllables, half-stressed or unstressed, not forming an arsis should fall in a single thesis. His ideal type P, with the profile $x / x / x$, does not have adjacent drops. Cygan proposes, indeed, that the adjacent drops in types D and E be regarded as single drops, giving the new typology for the type D of $-- / -- / x$, and for the type E of $-- / x / --$. I have used the symbol $[-]$ to represent the empty space used by Cygan to indicate which elements of the original type P have been lost to produce types D and E. (Cygan 154, 157) Obst's similar approach to resolution also allows it verse-finally in situations where most metrists disallow it.

performance of long drops makes it clear that each syllable is to be given its full value:

Bei mehrsilbiger senkung sind nach einem allgemeinen sprachrhythmischen gesetze nicht alle silben gleich stark (oder schwach), sondern es macht sich ein mehr oder weniger regelmässiger wechsel zwischen etwas stärkeren und etwas schwächeren silben bemerkbar, also etwa in versen wie ags. frémme sè þe wille oder alts. hóbun ìna mid ìro hándun; aber diese kleinen scwankungen der tonstärke kommen nicht in betracht gegenüber dem grossen stärkeabstand welcher die hebungen als solche von den gesamtsenkungen trennt; für die rhythmische teilung des verses in seine glieder sind sie gleichgültig. Auch hier handelt es sich nicht um absolutes, sondern um relatives.

"In a polysyllabic drop, by a general rhythmical rule, all syllables are not equally strong (or weak), but there is a more or less orderly fluctuation between somewhat stronger and somewhat weaker syllables noticeable, as for example the OE *frémme sè þe wille* or OS *hóbun ìna mid ìro hándun*; but these small variations of stress strength do not equal the great difference in stress between lifts as such and the drop as a whole; they are of no consequence for the rhythmical division of the verse into its component parts. Here also we are dealing not with absolutes, but with relatives." (§10.4)

Sievers' contention that each lift consists of a long syllable or resolved equivalent need hardly be challenged, although, as will be seen, in some situations resolving two short syllables would form a three-position verse, so that arguably either one lift in such verses consists of a short syllable, or the verse contains only one lift, for example *Bwf 214a on bearm nacan*. A stressable syllable may be long because it includes a long vowel, or because its short vowel is followed by two consonants, or one consonant at the end of a word. With very few exceptions, a lift is long, though the length is relative to an

extent. It should be borne in mind that length in OE is phonemic, so that length is not usually negotiable: a change in the length of a vowel, in lift or drop, is likely to change the meaning of the word.⁷⁶ A drop may consist of an unstressed syllable as short as *ge-*, of a long but unstressed syllable, or of as many as 4 or 5 syllables of varying lengths, whose individual lengths must be maintained. The lift is stressed in performance, perhaps by loudness, perhaps by a change in intonation, perhaps by a combination of both, or by some other means. Lifts are relatively constant in stress and in length; drops cannot be.

Because metrists, whether or not they have accepted other aspects of the Sievers theory, have generally accepted without question the prohibition of adjacent unstressed drops, and the impossibility of a verse with the profile *x x / /*, most metrical schemes leave the majority of resolvable words in verse-final position unresolved, with the exception of the few examples in Types B and E.⁷⁷ Analysis of that small population has led to some misleading conclusions as to resolvability, and deployment of words left unresolved in Type C has led to the formation of a great many verses where suspended resolution has left one lift consisting of a short syllable. For example, in *Hwæt! We Gar-Dena* the refusal to resolve *-Dena* has led to the short first syllable being given status as a lift, and to the assumption that in such a word the first lift has greater metrical (and by extension phonological) stressability than the second.

⁷⁶ Because there is no direct evidence of how OE was pronounced, opinion varies as to whether the long and short versions of the various OE vowels differed in length only, or also in pronunciation. For example, one recent survey of the history of the language shows the available vowels as probably varying in length only: C.M. Millward, *A Biography of the English Language* (Fort Worth: Holt, 1989) 74. Another shows probably a different length and pronunciation for *e*, *i*, *o*, and *u*, but a different length only for *a* and *æ*: Thomas Pyles and John Algeo, *The Origins and Development of the English Language*, 4th ed. (Fort Worth: Harcourt, 1993) 103. Both would consider that in a pair of words such as *bædan* "to defile" and *bædan* "to urge on" the length of the first vowel gives the only indication of which verb is being used.

⁷⁷ The obvious exception is Wolfgang Obst, following Cygan.

That assumption may have merit, but if resolution of *-Dena* is allowed, then the metrical evidence in this case no longer gives independent support to the assumption.

The most desirable rule for resolution (assuming that rules are desirable) would be the simplest, perhaps "resolution is mandatory where required to form a lift." Unfortunately, that level of simplicity is unattainable. As will be seen, resolution is suspended where it would create a short verse, or lead to reader confusion. In *Beowulf* at least, resolution is possible in the first or second lift of any Type, in on- or off-verse, as the following table for resolution in the three OE texts shows:

Table 3: Resolution in the OE texts

	First Lift						Second Lift					
	A	B	C	D	E	F	A	B	C	D	E	F
Bwf on	191	28	107	100	36	48	167	45	3	15	19	208
Bwf off	127	62	150	148	82	52	78	39	10	10	19	234
Mld on	13	7	8	3	3	11	5	9	—	—	5	17
Mld off	16	6	21	—	5	—	9	9	2	2	4	10
Jln on	21	11	30	17	3	15	16	34	2	2	7	44
Jln off	25	12	53	14	8	2	10	28	2	3	4	44

Juliana, with 1461 verses to *Beowulf's* 6364, also allows resolution in every lift in every Type; *Maldon*, with only 648 verses, does not. The figures are given as simple totals, and are to a degree misleading, since each poem has a different percentage of each Type. However, showing the percentage of each Type with resolution gives a similar problem, since it is not possible to show the relative size of the Type pool for each text without giving a separate table for it. Some overall tendencies are quite clear. The most common Type, AA, is free

to use resolution anywhere. All three texts use resolution to form the first lift of a Type CC in a large number of verses, especially in the off-verse. Type DD also has resolution of the first lift in a large number of verses, except for *Maldon*, which has an exceptionally low percentage of DD Types of any kind. In *Maldon* and *Juliana*, the great majority of cases of resolution of the second lift are Type FF, with Type BB coming second, and Type EE proportionally well represented; as might be expected, Types with a verse-final lift in an inflected language are easier to form using resolution. *Beowulf* also has a majority of cases in Type FF, but in addition has a relatively high number in Type AA.

The table below shows the figures for the ON individual texts, with the combined totals given last:

Table 4: Resolution in the ON texts.

	First Lift						Second Lift					
	A	B	C	D	E	F	A	B	C	D	E	F
Vsp on	2	–	9	–	–	7	2	–	–	–	1	11
Vsp off	4	–	50	2	9	–	–	–	–	–	–	4
Hym on	–	–	–	–	–	–	–	–	–	–	–	6
Hym off	1	–	16	–	–	1	–	–	–	–	–	4
þrk on	–	–	2	–	–	4	–	–	–	–	3	7
þrk off	6	–	14	1	–	–	–	–	–	–	–	3
Vkv on	2	2	–	1	1	1	–	–	–	–	–	7
Vkv off	5	–	16	1	–	–	–	2	–	–	–	7
HH on	2	–	1	3	–	–	–	–	–	–	1	11
HH off	1	–	56	4	1	–	–	–	–	–	–	4
HHv on	1	–	–	1	1	–	–	–	–	–	–	8
HHv off	1	–	20	–	1	–	–	–	–	–	–	4

HH II on	2	–	7	–	1	2	–	–	–	–	–	9
HH II off	3	–	37	1	–	–	–	–	–	–	1	1
Grp on	8	–	3	1	–	3	–	–	–	–	1	27
Grp off	4	–	21	–	–	–	–	–	1	–	2	9
Br on	2	–	–	–	–	–	1	–	–	–	1	4
Br off	–	–	9	–	–	–	1	–	–	–	–	3
Gör I on	1	–	1	–	–	–	–	–	–	–	–	7
Gör I off	–	–	8	2	–	1	–	–	–	–	1	2
Sg on	4	–	4	–	2	2	–	–	–	–	–	16
Sg off	–	–	20	1	–	–	–	–	–	–	–	6
Hlr on	1	–	2	–	–	–	–	–	–	–	–	–
Hlr off	1	–	7	–	–	–	–	–	–	–	–	1
Gör II on	5	–	3	1	–	3	–	–	–	–	–	6
Gör II off	2	–	45	–	–	–	–	–	–	–	–	2
Gör III on	–	–	–	1	–	–	–	–	–	–	–	1
Gör III off	1	–	2	–	–	–	–	1	–	–	–	1
Od on	1	–	1	–	–	–	1	–	–	–	–	13
Od off	1	–	15	1	–	–	–	–	–	–	–	–
Ghv on	–	–	1	1	–	–	–	–	–	–	–	3
Ghv off	1	–	14	–	–	–	–	–	–	–	–	1
ON on	31	2	34	9	5	22	4	–	–	–	7	136
ON off	31	–	350	13	11	2	1	3	1	–	4	52

The individual texts contain from 80 to 565 verses, with the longest, *Sg*, not

much shorter than *Maldon*. The combined total of 4807 ON verses is 75% of the total for *Beowulf*. Clearly, resolution is not as flexible a tool in ON as in OE: some texts barely use it at all. Resolution on the first lift does occur in all locations except BB Type in the off-verse, but not very frequently. With the AA Type filling 33% of all ON verses, 62 examples of resolution in Type AA is not a high proportion. The most striking use of first-lift resolution is in the CC Type, with 34 examples in the on-verse, 350 in the off-verse. Since CC Types form 25% of all ON off-verses, it follows that more than half of them use resolution. Every text shows this tendency, as indeed do the three OE texts, to a less marked degree.⁷⁸ Resolution on the second lift is even more restricted, with the majority of examples used to form a Type FF, most often in the on-verse. It should be noted that FF Types form 38% of all ON on-verses, but only 5% of all off-verses. The other two stress-final Types, EE and BB, provide only 11 and 3 examples respectively; however, these Types represent only 4% and 9% of total verses respectively, perhaps because of the absence of prefixes. In short, in ON resolution is used mainly to form on-verse FF Types and off-verse CC Types.

If FF Types may be presumed to exist, then resolution is used to form the second lift in a majority of FF verses in the texts studied. FF Types with a second lift formed through resolution occur in both on- and off-verses, and typically do not have an extended string of unstressed syllables forming the drops; such a string most often introduces a single-stress FF in the on-verse, as the figures in the Chapter on FF Types will show.⁷⁹ For example, in *Bwf*

⁷⁸ This tendency is matched by the prevalence of on-verse CC Types with both lifts in a single trisyllabic word, and of off-verse CC with each lift in a separate word, as may be seen in the chapter on CC Types.

⁷⁹ The tendency for long "A3" verses to begin clauses or sentences has been noted. Pope points out that the "A3" typically has more unstressed syllables than Types B and C, and acts as a metrically light introduction to what follows (81-82). E.G. Stanley points out that "light half-lines with three or more

only two of the 83 on-verse FF Types occupying more than six positions have resolution of the second lift: 2528a *þæt ic wið þone guðflogan*, and 2628a *Ne gemealt him se modsefa*. The longest on-verse example, 2172a *Hyrde ic þæt he ðone healsbeah*, has a second lift formed without resolution. More typical is a verse such as 2295a *þone þe him on sweofote*, which has only one lift, here formed through less controversial resolution.

Though resolved FF Types generally replace CC Types, by no means all or even most of the resolutions occur in the second and third syllables of trisyllabic verbs and compounds. In *Beowulf*, 442 FF Types form a second lift through resolution, of which half, 220, resolve a separate word. This separate disyllabic word may be a noun, as in 78b, *scop him Heort **naman***; an adverb, 1265b, *þanon woc **fela***; a verb, 15a, *þe hie ær **drugon***, or indeed any word stressable in final position. When the first lift of an FF is the first element of a trisyllabic compound, then the second lift is formed by resolving the second and third short syllables. Most often, these two syllables belong to a word capable of standing on its own, as in 73a, *buton folc**scare***, where *-scare* is a noun. In a few cases, 19, the two resolved syllables form an inflected ending, as in 560b, *ic him **þenode***. This last use of resolution is likely to be more controversial. While the second and third syllables of an inflected verb may seem too weak a site for resolution, without resolution in a C-Type the same weak site must form an entire lift on its own.

Resolution of two short syllables to form a lift is controversial only in the FF Type; most disagreements among metrists arise over suspension of resolution, whose practical ramifications are often ignored. For example, a

initial unstressed syllables are used in many inceptive constructions" mostly in verses of Type A3 (266): "Unstressed Initial Clusters in Half-Lines of 'Beowulf'," *Words, Text, and Manuscripts: Studies in Anglo-Saxon Culture Presented to Helmut Gneuss on the Occasion of His Sixty-Fifth Birthday*, ed. Michael Korhammer, Karl Reichl, and Hans Sauer (Woodbridge and Rochester N.Y.: Brewer, 1992) 263-284. Such verses I would classify as single-stress FF in the on-verse.

metrist who claims suspension of resolution in the final two syllables of *Hwæt!* *we Gar-Dena* rarely specifies how the verse is to be spoken. Using resolution to form FF Types in fact gets rid of one of the major contexts for suspension of resolution. Some other contexts arguably should fall into a different classification. For example, Bliss spends most of his chapter on "Resolution" comparing the qualities of the second element of the compounds in verses such as *drihtsele dreorfah*, in which Bliss considers that the second element is resolved, with that in verses such as *scearp scyldwiga*, where he considers that resolution is suspended. In the former case, *-sele* is "resolved" to form a drop, and that in an A-Type where there is in the Sievers system no call for a half-stress; I would call this true suspended resolution, of a sort to which I shall return later, in that resolution to form a lift is possible, but avoided. In the latter case, to talk of suspended resolution makes no sense; *scearp* and *scyld-*, both alliterating and entitled to primary stress, must form the lifts. By the time the reader reaches *-wiga*, the option to resolve is no longer available -- suspension of resolution is irrelevant. Bliss, like many other metrists, looks at the verse on the page as an abstract entity to which abstract concepts may be applied; he forgets that a reader reads from left to right, and will not consider resolution when he or she no longer has to.

Contexts for suspension of resolution

In my theory, two contexts for suspension remain: the avoidance of a three-position verse in Types CC and (rarely) DD, and the avoidance of reader-confusion in verses such as *drihtsele dreorfah*. In addition, I allow a DD Type with the profile Ss-xx which, while it does not involve suspension of resolution in my system, has traditionally been considered as doing so.

The single-stress CC Type occurs in each of the OE and ON texts, though *Maldon* has only two examples; *Bwf* has 91, *Jln* 28, and the ON texts 197. It consists necessarily of a verse with only 4 syllables, that is with a single syllable forming the first drop. If it had more than one syllable in the first drop, then the two short syllables in final position would have to be resolved to form

an FF. Resolution is obligatory except when it would cause a short verse (or in the second element of a verse-initial compound). A reader encountering two unstressed syllables capable of forming two drops would know he or she must be dealing with a BB, a CC, or an FF. After the first lift had been identified, any possible resolution to form the second would have to be made, because the verse could not possibly be short. For instance, if *Bwf* 2798a, *ær swyltdæge*, were to become **ond ær swyltdæge*, it would have to be scanned **x-x-S₂ FF*, rather than **x-x-Sxx CC*. One-stress CC Types may have the profile *x-Sxx*, as in the above example, *x-S-xx*, as in *Bwf* 197a, *on þæm dæge*, *xSxx* as in *Bwf* 2619b, *abredwade*, or *xS-xx* (not available in ON) as in *Bwf* 1034a, *ongean gramum*. Were the final word to be resolved, then a three-position verse would result. Obst claims that resolution should take place.⁸⁰ While that might not seem out of place in ON, where three-position verses are more common, it would break the common mould in OE of the four-part verse. The single-stress CC Type might be avoided by the addition of a final unstressed monosyllable, to give the profile ** x-S₂-x*. However, there is a general proscription in OE against filling the final unstressed position of Types AA, CC, or DD with an unstressed word.⁸¹ The single-stress CC can then be

⁸⁰ "Eduard Sievers postulated the metrical equivalence of a long stressed syllable $\bar{\text{~}}$ (*sǣ*, *brim*, *blōd*) not with a short stressed syllable $\acute{\text{~}}$ (*su-* in *sunu*), but rather with a short stressed syllable plus the following unstressed syllable $\acute{\text{~}}\text{~}$ (*sunu*). Sievers believed that this equivalence, which he called "Auflösung" (resolution), was waived under certain conditions. This assumption can be shown to be unfounded. As a result, Sievers' sub-types C3 (*wið wrað werod*, 319a) and D2 (*leof leodcyning*, 54a) are no longer subsumed under C (*Oft Scyld Scefing*, 4a) and D (*feond mancynnes*, 164b) respectively." Obst 11.

⁸¹ This is, of course, another way of stating the provisions of Kuhn's Laws. Those Types (AA, CC and DD) which have a verse-final drop usually form that drop from the inflected ending of a word whose root forms the arsis, or from the weakly stressed second element of a compound. When, exceptionally, the final drop of such a Type is formed from a separate word, that word is of a stressable quality, even though not stressed in this particular verse because outranked by earlier stressable words. The AA Type has a single word final

easily recognized by the reader. An unstressed monosyllable followed by a single stress followed by a resolvable sequence cannot be anything else.

Clarifying what resolution entails in practice (or performance) is helpful in visualizing what suspension of resolution involves. What resolution cannot be in practice is stress on (or lengthening of) only the first of the two resolved syllables. If it were, the FF Type would be unworkable, indistinguishable in practice from the C-Type it often replaces. Fortunately for my theory, the same objection arises with regard to EE Types with resolution on the final lift: if only the first resolved syllable were stressed, then the verse would be indistinguishable in practice from an AA. For example, if one pronounced *Bwf* 876b *uncuðes fe-la*, it would sound like an AA. For resolution to make any sense it must involve heavy intonation of the two short syllables which together occupy the same timespan as one long syllable. If that is so, then three possibilities arise for suspension of resolution in CC Types. One is not to suspend at all, but resolve as usual, giving a three-position verse with only one drop. This possibility should not be ruled out automatically. Other Germanic dialects have poetry with three-position verses; we have no right to assume that number of positions was necessarily more important than number of stresses.

drop very rarely, the CC Type practically never. When a DD Type ends with a monosyllable, it is a "half-stress" or word normally stressable, but not stressed here because outranked by the two initial stresses in the sequence S-S-x-h. Presumably having unstressed function words confined to initial and internal drops makes recognition of verse boundaries easier. When the "rule" is broken for Type CC in *Juliana*, the extraordinary steps taken by the poet underline how unusual such verses are. The verses are:

swa þu nu þa (*Juliana* 511b)

ær þu nu þa (*Juliana* 520b).

In both cases, the alliteration is on *þu*, and the poet has had to make the last word alliterate to show that it is *not* stressed, a technique possible only in the off-verse. Since *nu* as an adverb is entitled to stress, then the verse must be a C-Type. It cannot in any case be an FF Type, since it only has one drop at the beginning, so in using monosyllables for a C-Type, the poet has had to take extraordinary precautions to avoid confusion.

The second possibility is that resolution is suspended completely, with stress on neither of the resolvable syllables, giving the stress pattern $x / x x$. Such a pattern is similar to that generally envisaged for the FF one-stress subtype (or A3), $x x / x$. The third possibility is that the first resolvable syllable is stressed, leaving the second to form the final drop, $x / (\backslash) x$. In the CC Type, such a course would not be rhythmically confusing, as it would reproduce the basic stress pattern of the conventional Type verse. However, if the first resolvable syllable were stressed without being lengthened, then there would result essentially a three-and-a-half-position verse. If the first syllable were stressed and lengthened, there would be a serious risk of confusion over vocabulary, unless care was taken never to involve words where change of vowel-length would lead to change of meaning -- a difficult task in languages where vowel length is phonemic. For example, one of the CC Types with suspended resolution is *geond widwegas* (*Bwf* 840a), usually translated as "over the wide ways, from near and far." If *-weg-* is lengthened, then the meaning changes to "over the wide wave, across the sea." Even if *-weg-* is stressed without lengthening it, confusion over meaning is likely, since stress implies length. Of the three possibilities I prefer full suspension because of the near-parallel in FF Types; but any such preference must be personal, and incapable of proof.

Whether there is full suspension, or full resolution as Obst would have it, there would in some ways be little difference in the performance of the verse. *Geond widwegas* would occupy the same amount of time either way, with long-long-short-short syllables. Either way, it would have main stress on the second syllable, clearly a C-Type. If *-wegas* were resolved, it would not, as second element of a compound, have intonation as heavy as that on the first element of the compound; if *-wegas* were not resolved, it would by virtue of being a noun compound element have a natural spoken stress that would still give it considerable prominence. If, as Sievers believes, stress is more a matter of subtle phrasing and intonation, close to natural speech, than a crude increase of volume, then it would be difficult to tell xSs from $xSxx$ in performance. The

difference is theoretical, in how one envisages the verse as an ideal construction.⁸²

Resolution in the first lift of any Type causes no problem of recognition, since it is either in initial position, or preceded by an unstressed syllable. There is a potential source of confusion when the second lift is resolved where two lifts are adjacent. When a two-part compound such as *sundwudu* begins a verse, a compound whose second element is technically resolvable, it never is resolved to form a lift, but instead always introduces a Type AA or EE. Were it to be resolved, it would form the first and second lifts of a DD, and would have to be followed by a word of stressable status consisting of two short syllables which also would normally be resolved, a verse with the phonological profile * / xx | xx. (The drops would have to belong to a word of stressable status because unstressable function words do not fill a verse-final drop.) This would be confusing to the reader, and would also produce a staccato effect with four

⁸² Sievers makes this point frequently, for example in §9.3:

Die beiden hebungen sind im vortrag nicht notwendig gleich stark. Ihr stärkerverhältnis regelt sich teils nach den abstufungen des satztones und nach rhetorischen bedürfnissen, teils ist es von rhythmischen gründen abhängig. So dominiert beim zusammentreffen zweier haupthebungen im typus c x ' | ' x (§ 15) sichtlich die erste über die zweite (vgl. § 19,3. 20,1), so dass man das versschema geradezu auch als x " | ' x bezeichnen kann. Gleiche stärke wäre hier übellautend. Die zweite hebung mag hier absolut betrachtet nicht viel mehr nachdruck haben als eine 'nebenhebung'; sie bleibt aber nach § 8,2 doch vollhebung, weil sie nur an der folgenden senkung gemessen wird.

"Both lifts are in performance not necessarily equally strong. Their strength depends partly on the cadences of clausal stress and rhetorical requirements, partly on rhythmical grounds. Thus in type C, x ' | ' x (§ 15), the first lift certainly dominates the second, to the extent that one can show the verse-profile as x " | ' x. Equal strength would sound wrong here. The second lift here may not have more absolute stress than a 'half-lift,' but yet remains in accordance with § 8.2 classified as a full lift because it may be taken together only with the ensuing drop."

short syllables in rapid succession.⁸³ In *Beowulf* there are 108 such cases of suspended resolution. Of these, 99 are Type AA, 62 of which are the verses given by Bliss in §35 as having the profile ' _ x' x (his notation 2A3a).⁸⁴ To this group may be added 232a *fyrðsearu fuslicu*, which differs only in having a two-syllable second drop. A further 10 are given by Bliss in §38 as differing only in having tertiary rather than secondary stress: 641a, 1470a, 2069a, 2133a, 2535a, 2622a, 3007a, 105b, 1137b, 1699b. To these may be added 1426a *sellice sædracan*, which has a two-syllable second drop. Bliss gives 20 verses in this category, of which nine -- 6a, 560a, 922a, 1118a, 2085a, 2096a, 2119a, 2132a, 2702a -- are affected by Kendall's suggestion that alliterating on-verse particles do not usually take metrical stress. The remaining verse is 1105b *myndgiend wære*, in which the *i* may have been treated as having the value *ijl*, and syncopated. The other 17 involve possible syncopation, with the words in question being *mistige*, *windige*, *mihitigan*, *modige(s)*, *omige*, *ænige*, *blodigan*, *nænegum*, *dogera*, *hæpena*, *Eotena*, *Geotena*, *saweles*, *Grendeles*, *hindeman*.⁸⁵

⁸³ Jun Terasawa points out that nominal compounds consisting of two resolvable sequences, for instance *mægenwudu*, xxxx, are also avoided in OE poetry, except where one of the vowels is epenthetic or pseudo-epenthetic, and may be subject to syncope: Jun Terasawa, *Nominal Compounds in Old English: A Metrical Approach*, *Anglistica* 27 (Copenhagen: Rosenkilde and Bagger, 1994) 18-19. An epenthetic vowel is an intrusive vowel usually added between consonants to facilitate pronunciation; syncope is the omission of a medial syllable (or syllables). Thus in *mægenwudu* the medial *e* would be omitted to give the stress-profile / x x.

⁸⁴ 76a, 136a, 156a, 193a, 208a, 215a, 222a, 236a, 328a, 430a, 485a, 622a, 640a, 715a, 763a, 767a, 994a, 1065a, 1079a, 1116a, 1121a, 1122a, 1147a, 1171a, 1177a, 1239a, 1243a, 1246a, 1284a, 1343a, 1463a, 1476a, 1516a, 1534a, 1602a, 1619a, 1676a, 1722a, 1738a, 1778a, 1940a, 2046a, 2077a, 2106a, 2120a, 2250a, 2265a, 2320a, 2357a, 2419a, 2429a, 2456a, 2537a, 2584a, 2607a, 2618a, 2742a, 3149a, 1317b, 1369b, 1906b.

⁸⁵ 162a, 572a, 823a, 852a, 1072a, 1398a, 1742a, 1876a, 2698a, 3049a, 443b, 598b, 791b, 1358b, 2006b, 2049b, 2118b, 2139b, 2353b, 2374b, 2440b, 2449b, 2517b, 2548b, 2905b.

Juliana, however, has only two verses where a verse-initial compound has a resolvable second element, one of them in the off-verse: 14b, *Feondscype rærdon*, and 573a, *feorhewale findan*. *Maldon* has in the on-verse *wælspere windan* (322) and in the off-verse *modige twegen* (80), *lapere ðeode* (90), *siðian mote* (175), and *hæðene scealcas* (181). All of the off-verses appear to be reducible through syncope. In addition, in the on-verse with the profile Sxx-xSx is *leofsunu gemælde* (244), with Sxx-x-Sh *Godrine and Godwig* (192), with Sxx-x-Sx *hæðene æt hilde* (55) and *Ælfere and Maccus* (80). Verse 55a may be subject to syncope, and the use of double names may constitute a special usage. There are, then, two undoubted uses equivalent to those in *Beowulf*. However, as always, *Maldon* is difficult to use as proof of anything. Bliss gives as one reason for the *Beowulf* poet's usage his studious avoidance of the sequence / \ x / x (§ 34); the *Maldon* poet does not avoid that pattern, for example at 249b, *stedefæste hælæð*.

Juliana has 4 cases where Sxx- introduces an EE Type: 688a *æpplede gold*, 539b *hlæfdiga min*, 626b *earfeða dreag*, and 79b *ferðlocan onspeon*. *Maldon* has 5 such cases, every one with a proper name in first position. Three involve a genitive followed by another noun: 53a *Æpelredes eard*, 203a *Æpelredes eorl*, and 151b *Æpelredes þegen*. The third example, like *Healfdenes sunu*, breaks the custom of not having a resolved word in final position. However, the more usual form of the word, *þegn*, may have been intended, and may be achieved through syncope. The two other cases involve what appear to be conventional formulae for identifying a speaker: 211a *Ælfwine þa cwæð*, and 255a *Dunnere þa cwæð*.

Of the 9 possible EE Types in *Beowulf*, 673a and 1697a consist of *irena cyst*, which Bliss amends to *irenna* following Sievers and others (Bliss §66). Verse 1584a *laðlicu lac* has the ambivalent adjectival suffix *-lic-* shown as short in Klaeber, but a descendant of *lic* with a long *i*, for which Campbell claims that

a following inflexion gives *-lic-* the status of a half-stress (Campbell §88).⁸⁶ All of the off-verse examples have unequivocally short second syllables: 623b *beagbroden cwen*, 783b *Nord-Denum stod*, 1009b *Healfdenæs suni*, 2779 *mundbora wæs*. Bliss notes that such verses are rare, and usually in the off-verse, but adds to their number one on-verse, 1681a *wundorsmiþa geweorc*. Under Bliss's rules for resolution, the long vocalic *-a* ending precludes resolving *-smiþa* (Bliss §66).

A word with the profile Sxx beginning a verse is extremely rare in the ON texts, most of which have no example. Only one has the basic profile Sxx-Sx: *sofnoðo allir* (*Br* 12-5), which unlike the *Bwf* examples has a verb in first place. To further complicate matters, it is by no means certain that an initial verb in ON which carries sole alliteration also bears stress, since alliteration is not always consistently used. A similar situation arises at *Sg* 31-3, *Hlæraðu af því*, and at *Gör III* 8-2, *kalliga ec Högna*, where in any case the word is made trisyllabic through the use of subsidiary inflexions not possible in OE. Only one verse in the ON texts has a noun in first place, and that a proper name: *Grp* 35-5, *Gunnari til handa*. One verse remains, *Gör I* 22-4, *söðlaði Grana*, where the first word is again a verb. While this verse appears to break the rule against having a resolved word in final place in an EE with the profile Sxx-S, the possibility exists that in ON a short first syllable in a proper name is treated as long. There is then very limited guidance in the other OE texts, and none at all in the ON, as to how the *Beowulf* poet operates in this instance.

When a two-element compound is the second word of an AA, DD, or EE, resolution of the second element is not involved as the verse already has two lifts. When, however, a reader encounters a two-element compound at the end of a verse with an initial unstressed syllable, for example *buton folcscare*, his choice is quite clear: he must resolve. He knows that the verse cannot be a BB

⁸⁶ Campbell seems to rely on metrical evidence for his claim: "The verse shows that the general rule is..." (34).

Type; in the whole of *Beowulf*, only a dozen or so of the thousand-plus BB Types contain in the first lift a word of the pattern / xx, usually an inflected word, never a compound like *folcscare* -- and always unambiguous.⁸⁷ He knows that it cannot be a CC Type, which would require a final unstressed monosyllable not possible at the end of a verse. As he has had two unstressed initial positions and one lift already, he must resolve to make a Type FF.⁸⁸

In ON, the DD Type is rigorously restricted to only four metrical positions; in OE, the restriction is almost as rigorous, with an extra position sometimes allowed for an unstressed prefix, in a profile such as S-Sx-xh. That restriction makes possible a verse with the profile Ss-xx, such as *grundwong ðone*, since the reader may quickly assess the comparative stress of the four syllables. Where the reader meets at the beginning of a verse a compound with the stress profile / x x, such as *sweordbealu*, he cannot automatically resolve *-bealu* as he could in any other situation. The restriction on positions in a DD Type, and the restriction on having verse-final function words (combined with Kuhn's Laws), means that if a DD Type were to be formed beginning with *sweordbealu*, it would have to end with a stressable word with the phonological profile x x, such as *micel*. The reader is immediately given a confusing choice, since it would be possible in the verse **sweordbealu micel* to resolve *micel* to form an EE Type **Sxx-S*. There would be some justification for doing so, since

⁸⁷ The verses, discussed below in the chapter on BB Types, are 655a, 1088a, 1141a, 269b, 902b, 1075b, 1093b, 1329b, 1766, 1941b, 2692b. In some, syncope is possible, e.g. 655a *Næfre ic ænegum men*. In a majority of the others, the Sxx profile belongs to a genitive case proper name which logically requires another word to complete the sense, e.g. 1088a *wið Eotena bearn*.

⁸⁸ This reasoning assumes that, in the absence of general anacrusis, verses may be readily identifiable as either stress-initial or stress-non-initial, in Kendall's terms. In a text such as *Maldon*, which appears to be unusual, the use of unheralded anacrusis -- even though confined to off-verse AA Types -- would make the task more difficult.

micel standing separate arguably has a higher level of stress than the second element of a compound, and the profile Sxx-S is occasionally found. That confusion does not arise in a verse such as *grundwong ðone*, where the second element of the compound outweighs without resolution the individual syllables of the following word, and where resolution of the second word would not produce a viable alternative to a DD. In fact, poets avoid the problem by having no verses with the profiles Sxx-S or SS-xx.⁸⁹ There is a rule or custom that a DD Type is never formed by resolving the second element of a verse-initial compound.

That rule leaves free the deployment of the verse-initial Sxx word for Types AA and EE. The peculiarities of the nature of the words used in that way form the basis for Kaluza's law, and Bliss's slightly different view. My claim that the profile Sxx never introduces a DD Type agrees in substance with Bliss's classification of verses of the *bengeato burston* kind as Type A; however, Bliss uses a different definition of resolution, and makes a number of different assumptions about the processes at work in such verses. Although he does not resolve the second element of the compound to form a lift, he does resolve it to form a drop, able to do so under the provisions of Sievers' claim of special status for the half-stress. Bliss notes correctly that "the sequence / \ x / x ...is studiously avoided by the *Beowulf* poet when the first three syllables belong to the same word" (Bliss, §34); in other words, the profile / \ x

⁸⁹ *Healfdenes sunu* (*Bwf* 1009b), an apparent exception, may be a scribal error; everywhere else in the poem *sunu* precedes rather than follows a genitive proper name, for example 645a *sunu Healfdenes*. However, at 1009 the alliteration of the on-verse as it stands requires the rare order of the off-verse. Although the construction is rare, this example is not particularly troublesome for the reader, with its genitive first word clearly indicating that another noun with stress is to follow. Jun Terasawa notes that there is a general constraint in the older poetry against forming compounds such as **beado-freca* with four short syllables in succession (*Nominal Compounds* 67; see also above at 78n83). That constraint seems to extend to phrases with four short syllables in succession.

always introduces an E-Type. Bliss then assumes that in a verse such as *brimclifu blican*, if the second element of *brimclifu* is left unresolved, then the stress-profile of the word will be equivalent to that of *murnende* in *murnende mod, / \ x*, and so must be followed by a monosyllable to form an EE Type, */ \ x | /*. But *brimclifu* is not equivalent to *murnende*: it has a short second syllable. Bliss's assumption that the first syllable of *-clifu* may bear half-stress because it has what he calls secondary stress, but may and must also be resolved with another syllable to form a half-stress, is self-contradictory.

In a discussion of the provisions of Kaluza's Law that holds considerable interest in view of R.D. Fulk's recent work, Bliss goes on to compare A-Type verses beginning with the profile Sxx with D-Type verses ending with the profile Sxx. He considers that the first group, for example *bengeato burston*, form verses with his profile $\underline{L} \backslash x \underline{L} x$, where the second and third syllables are resolved to form a half-stressed drop in a verse equivalent to Sh-Sx. He gives 56 verses beginning with such a compound with secondary stress in the second syllable and in all but four cases a short vocalic ending (§36). Short vocalic endings are those regularly lost after a long stem syllable. He points out that his list of D-Types with secondary stress in the second syllable of the compound, for example *wis wordcwida*, mainly contains compounds with long vocalic and consonantal endings, and claims that the short vocalic ending predisposes towards resolution (§ 36 - 38). However, he supplies a third list, in §39, of D-Types with tertiary stress in the second syllable of the compound, for example *secg wisade*, all 51 of which (from a total of 133) have short vocalic endings, and concludes:

there can be no doubt that short vocalic endings are also ambivalent, and do not necessarily impose resolution. There is no evidence, however, that long vocalic endings are ever ambivalent; it appears that a long vocalic ending necessarily precludes the possibility of resolution.

(§39 p.34)

In comparing Type AA and Type DD, Bliss ignores two obvious

differences between them. One is that a reader finding a Sxx word at the beginning of a verse faces the theoretical possibility that resolution may be required to form a lift (although that never happens); a reader finding a Sxx word in a DD Type has no such problem. Because the DD Type already has two unmistakable stresses in separate words, there is no possibility of resolving the last two syllables of the compound, which are required to form the two adjacent drops of the DD template. The second difference is that in the Type AA the two short syllables of the second element of the compound form one drop with two positions; the two corresponding syllables in the DD Type form two adjacent drops. These differences may well account for the phenomenon noted by Bliss. It makes sense that if an AA Type must have two positions in the first drop, Sxx-Sx, then it is better to have one of those positions consist of a short vocalic ending so insignificant in some situations that it regularly disappears. In a similar group of examples of Type AA with a two-position first drop, such as *windige weallas*, Bliss proposes syncopation of the medial vowel of the first word, a strategy that suggests that a similar process may have taken place in verses such as *bengeato burston* (§51).⁹⁰

⁹⁰ The verses which may be syncopated are 823a *dogera dæggrim*, 162a *mistige moras*, 572a *windige weallas*, 852a *hæþene sawle*, 1072a *Eotena treawe*, 1398a *mihtigan Drihtne*, 1742a *saweþe hyrde*, 2698a *modiges mannes*, and with a slightly different profile, 3049a *omige þurhetone*, 1876a *modige on meþle* in the on-verse. In the on-verse, 78 AA verses begin with Sxx; 59 begin with a short-vocalic noun; 10 begin with a word which may be syncopated; and 9 with a long-vocalic word, of which 6 are nouns ending in *-scipe* and 2 are adjectives ending in *-lice* or *-licu*.

In the off-verse, only 3 verses begin with a short-vocalic noun: 1317 *healwudu dynede*, 1369 *holtwudu sece*, and 1906 *sundwudu þunede*, all discussed by Bliss. Three verses, 105 *weardode hwiie*, 1137 *fundode wrecca*, and 1699 *swigedon eallie*, begin with a finite verb; it is perhaps supportive of Kendall's proposition that such verses, impossible in the on-verse according to him, do not occur in the on-verse. The superlative *hindeman* occurs at 2049 and 2517. The majority of verses, 13, are -- like the off-verses in *Maldon* mentioned above -- capable of syncopation: 443 *Geotena leode*, 598 *manegum arað*, 791, 2374, 2905 *ænige ðinga*, 1358 *windige næssas*, 2006 *Grendeles*

It makes equal sense that a poet would prefer two weightier unstressed syllables for adjacent drops in the same word, especially since he so often uses half-stressed syllables to form one drop in Types DD and EE; and the list of verses in Bliss's §36 shows a marked preference for long-vocalic or consonantal endings for the second drop of a DD Type. A similar situation arises in my Type DD with the profile Ss-xx: in 50 of the 68 examples in *Beowulf*, the second word has a consonantal ending, and in 11 of the rest the final vowel is the -a never found in Bliss's short-vocalic ending group. A list of DD Type verses with three stressable elements, including verses with this profile, appears in Appendix A.⁹¹ Bliss speculates in giving his list of DD Types with "apparently" short vocalic endings and tertiary stress, in §39, that verbs such as *hlifade* may in fact have had different standards for quantity than nouns. That remains a possibility. However, the list in §39 consists almost entirely of verses with verbs (49 of 51) in the off-verse (49 of 51).⁹² Such verbs were simply not available for use as the first word in an AA Type in the on-verse. They could not take stress in first place preceding a word entitled to primary stress, and Kendall points out that his transformational rule for verses in the clausal dip without nouns or adjectives never generates an AA Type in the on-verse (Kendall 24). A poet wishing to use a trisyllabic verb such as *hlifade* in a stressed situation had very limited options as to its placement. Kuhn's Laws make the end of the off-verse the logical place for it, and Types

maga, 2118 and 2139 *Grendeles modor*, 2353 *Grendeles mægum*, 2440 *blodigan gare*, 2449 *ænige gefremman*, 2548 *ænige hwile*. There is thus a decided preference for an initial word which may be shortened in some way, through syncopation or through recognition that the word has a weak final syllable which may be dispensed with; but there is no absolute requirement for such a syllable.

⁹¹ Six of the remaining seven have *þone*, one (1834b) has the verb *bere*. These verses are discussed later in this chapter.

⁹² The two categories do not quite coincide, despite the identical totals. Verses 57a and 2860b do not contain a verb; 57a and 286a are on-verses.

DD and FF the most accommodating templates.

Bliss does not compare his AA Types with an initial Sxx compound with the corresponding EE Types, of which there are only 9. Two of these at 673a and 1697a consist of *irena cyst*, whose first word most authorities emend to *ireнна* (Bliss, §66). The remaining examples are 1584a, *laðlicu lac*; 1681a, *wundorsmipa geweorc*; 823b, *beaghroden cwen*; 2779b, *mundbora wæs*; 463b, *Suð-Dena folc*; 783b, *Norð-Denum stod*; and 1009b, *Healfdenes sunu*. According to Campbell, *-licu* recovers half-stress when followed by an inflexion (§88). Of the others, 3 end in a consonant and 3 in *-a*, which as Bliss points out never occurs in the AA Type examples in §35 (Appendix B, §5). In short, in the EE Type, where two adjacent drops are required as in the DD Type, the rules are different than in the AA Type, where two syllables must form one drop. The existence of these EE Types makes necessary a rule for not resolving the second element of a verse-initial compound; without them, the reader would have to be aware only that a compound whose second element was short-vocalic introduced an AA Type.

If I am correct that the significance of the short-vocalic endings in Bliss's AA Types has nothing to do with resolution, it should follow that in sites where resolution does occur, to form lifts, then the ending of the resolved word may be short-vocalic, long-vocalic, or consonantal. Bliss answers this point to a degree for one category of B-Type in §40, where he concludes that all three endings may be found in disyllabic resolved words: "long vocalic endings do not necessarily preclude the possibility of resolution when no long syllable precedes." Given the facts available to him, Bliss could posit a long syllable preceding a resolvable sequence only in a D-Type or E-Type, where resolution of any kind would give an impossible verse-type, and in an A-Type, where resolution could operate only to provide a half-stressed drop. A word with the profile / x x in a Sievers C-Type, for instance *buton folcscare*, was not analyzed because it was assumed that the FF Type profile was not available; and in turn the assumption that the second syllable of a word like *folcscare* must bear half-

stress in order to carry the second lift of a C-Type led to Bliss's assumption that the second syllable of a word like *sundwudu* in first position in the verse could be interpreted as Shx, and therefore must be "resolved."

A list of the words and compound elements in *Beowulf* that must be resolved to form a verse-final lift is given in Appendix B. (My Type FF verses in this list would be considered C-Types with a short first lift and suspended resolution by Sievers, and either 2C2 or d3 by Bliss.) In the FF Type patterns in *Beowulf* where the resolvable sequence consists of a separate word in final place, as in x-x-S-S, for example 48b *leton holm beran*, then not surprisingly the resolved final word may contain any of the three endings found by Bliss in the B-Type: consonantal *beran* 48b, long-vocalic *hraðe* 224b, short-vocalic *fela* 2738b. In the FF Type patterns where the resolvable sequence consists of the second element of a compound with the stress profile / x x (the Sievers C-Type), the same is true. Of the 51 examples in the on-verse of one FF pattern xx-Ss, where the second lift is resolved, 25 are consonantal, like *goldhroden* in 614a, and vocalic endings may be long, like *wigfruma* 664a, or short, like *goldsele* 1253a.⁹³ Compounds with short-vocalic endings are, then, not characteristic of verse-initial placement, since the EE Types do not conform. They are not excluded from verse-ending placement as two drops, since they occur in the DD Type. A short-vocalic ending is not a prerequisite for resolution of a lift in disyllabic words in Bliss's theory, or for resolution of a second lift in compounds in my theory. I conclude, then, that the significance of the short-vocalic endings noted by Bliss, following Kaluza, is restricted to AA Types where two unstressed elements of a compound must form a single drop, and is therefore irrelevant to resolution. It is not, however, irrelevant to meter in its

⁹³ As with DD Types, the ending of the word containing the adjacent drops is most often consonantal: 32 of 50. Obviously words in the dip are not compound elements comparable to the words in Bliss's lists. Of the words with vocalic endings, 8 are verbs (e.g. *hæfde* at 2844a), and the rest pronouns (e.g. *ðinra* at 367a) or the conjunction *oððe* (once, at 2840a).

broadest sense, or to consideration of the historical development of the language. Clearly it is significant that a specific class of compounds is preferred where a low degree of stress is required to form a single drop, and that a different class is preferred where adjacent drops are required.

The rule that resolution does not occur in the second element of a verse-initial compound makes it easier to explain the logic behind the single-stress DD Type, which in the OE texts occurs only in *Beowulf*, 15 times: 2a *þeodcýninga*, 2694b *þeodcýninges*, 1155b *eorðcýninges*, 1039b *heahcýninges*, 2382b *sæcýninges*, 1684b *woroldcýninga*, 3180b *wyruldcýninga*, 2795a *Wuldurcýninga*, 2503b *Frescýninge*, 1210b *feorh cýninges*, 2912b *fyll cýninges*, 372b, 535b *cnihtwesende*, 1004b *sawberendra*, 340b *andswarode*, (46b *umborwesende*). These instances have some things in common: they are predominantly, though not exclusively, in the off-verse; a majority are versions of *cýning*; most consist of a single word; and most have a phonologically long syllable as the second resolvable syllable.

A case might be made that all of these verses should be treated as single words. The two exceptions, 1210b and 2912b, consist of two nouns in a virtually compound relationship, with the first uninflected and the second in the genitive. The length of the words is important. In OE, a four-syllable word almost always forms a verse on its own (unless the first two syllables are resolved so that a trisyllable is formed, as in *cýningbalde men*, 1694b); this is hardly surprising, since the four-position verse is the norm. Their concentration in the off-verse may be because it has in general a more restricted range of verses and syllable counts. All of the *cýning* verses given above involve a trisyllabic inflected form, similar to the participial forms at 372b, 535b, and 1004b.⁹⁴ *Umborwesende* qualifies only if one assumes syncope of the

⁹⁴ This group is dealt with by Hans Kuhn, in his important article "Westgermanisches in der altnordischen Verskunst," *Beiträge zur Geschichte der deutschen Sprache und Literatur* 63 (1939) 178-236. Kuhn, in trying to establish historical linguistic evidence for the importance of West Germanic in

second syllable, without which it forms a normal AA Type, Sx̄sx̄; if one assumes (see Fulk p.91, note 55) that 1004b should read *sawolberende*, then that too becomes an AA Type.⁹⁵ One of the oddities of all but one of the group is that the second syllable of the resolvable sequence is phonologically longer than the first. That in itself is not unique, and not normally a problem. What is unusual is to find such a word in a trisyllabic inflected form.

The operation of the "second element of the verse-initial compound" rule means that the verse may be considered a DD Type with single stress, Sxxx. Although the phonological profile is long-short-long-short, the second syllable of the verse --as first syllable of a compound element -- has a higher entitlement to stress than the long third, and so the stress pattern is closest to Sshx, even though the "s" syllable is short. The fact that the word has four syllables with the last an inflected ending prevents the verse from being an EE or an AA: it cannot be anything other than a DD, since an AA or an EE would stop before the inflexion, which would be replaced by a stressed syllable. Similar conditions apply to *andswarode*, which lacks the complication of a long third

the development of ON literature (on what must be regarded as slight grounds), conjectures that the original strength of the syllables in such words weakened over time. He includes *cyning* among these words, as well as the proper names *Sigurðr* and *Völundr*. When my metrical system is applied, forms of *cyning* acquire stress on the short first syllable only in the one-stress DD, where the usage is accounted for by the application of the stricture against resolving the second element of a verse-initial compound. There is therefore no metrical support for Kuhn's position. The ON names cited by Kuhn do appear to take stress, however. In his more recent *Das Dróttkvætt* -- dealing with skaldic rather than Eddic verse -- Kuhn still holds the view that proper names with a short first syllable are treated as though the first syllable were long. For *Sigurðr* he posits a lost form <**Sig-vörðr* (§44.1).

⁹⁵ Fulk points out that in four of five instances in *Beowulf*, forms of *sawol* are without parasiting. He concludes that it is not credible that without parasiting the word would have been reduced to a monosyllable early (91 n.55). On the other hand, Terasawa does assume, without comment, that *sawol* is truncated or syncopeated to *sawol* (9).

syllable.

Inflected forms of *cyning* thus conform to the normal rules of resolution in two ways: they respect the rule of the "second element of the verse-initial compound," and they forego resolution that would form a three-position verse. In fact, all forms of *cyning* conform to the resolution provisions of the new theory. In *Beowulf*, *cyning* never presented a problem when it constituted the resolved first lift of an A-Type, as in 1153a, or of a D-Type, as in 1870b; the final lift of a B-Type, as in 2356a; nor in a D-Type when it formed both drops of a verse where the lifts were in separate words, as in 54a, *leaf leodcyning*. A Sievers C-Type, however, such as 11b, *þæt wæs god cyning*, gave a profile in which the final drop was phonologically longer than the second lift, x x / | (l) x. In the new theory, such a verse becomes a perfectly normal resolved FF Type, x-x-S-S.⁹⁶ A phonetically long syllable seems to be acceptable as the second element of a resolved pair.⁹⁷ In D-Types where the lifts are in separate words, such as 2563a *god gudcyning*, *cyning* was always permitted to form both drops, / | / (l) x; I now extend similar treatment to verses in which both lifts are in the same word, as in *rumheort cyning* (2110b), and at 619b, 1925b, 2158b, 2191a, 2417b, and 2430b. In sum, *cyning*, rather than being a special case, is

⁹⁶ Similar verses occur at 863b, 920b, 1010a, 1306b, 1885b, 2209b, 2390b, 2702b, 2980b, 2148a, 2733b, 2873a, 2335b, 2677b, 3036b, 199b, 2963a, 2970a, 2579a, 2144a, 3008a.

⁹⁷ For example, forms of *woruld* present no problem, perhaps because they do not occur in the wide range of situations enjoyed by *cyning*. Presumably a second syllable with a long vowel would present a problem. An essential difference between a long vocalic and a long consonantal syllable is that the former is phonemic (and therefore, presumably, inflexible), while the latter is not. In all of the examples under consideration here, the double consonant which supplies length includes a nasal, which in some languages is considered to affect the preceding vowel rather than function as a separate consonant (Campbell §121). If that were the case here, then the nasal would have to enjoy ambivalent status, since in countless verses it clearly operates to lengthen a syllable, as in the first syllable of *lindhæbbendra* (*Bwf* 1402a).

resolved where required to form a lift, except when it forms the second element of a verse-initial compound, or where resolution would form a three-position verse.

Cyning is not found in *Maldon*. In *Juliana*, it appears 15 times: 4a *arleas cyning*, 224b *þæt is soð cyning*, 238b *Symle heo wuldorcyning*, 248b *wuldorcyninge*, 279b *cyninga wuldor*, 289a (twice) *ealra cyninga cyning*, 322a *hellwarena cyning*, 360b *þæt þu heofoncyninge*, 428a *þurh wuldorcyning*, 437a *hellwarena cyning*, 516a *onwriga wuldres cyning*, 544b *helwarena cyning*, 704b *Cyning biþ reþe*, 716b *wið þone hyhstan cyning*. All examples but two (4a and 447a) must be resolved under the new theory to form the first or second lift of a Type AA, BB, CC, EE or FF. At 4a, *cyning* forms the two drops of a Type DD with the profile Ss-xh. At 360b, *þæt þu heofoncyninge*, a CC Type, the resolution in the second element of a compound directly follows another resolution, permissible because the compound is not verse-initial. At 437a and 544a, *cyning* is resolved as the last lift of a Type EE whose first word is a compound which mimics resolution in its second "position" *hel(l)warena cyning*. This formulation does not cause the same confusion as that possible in the rare formulation *Healfdenes sunu*, where no syllable intervenes between the unresolved second element of the initial compound, and the resolved second word of the verse. At 447a, *rodorcyninges giefe*, technically *cyninges* goes unresolved as the second element of a verse-initial compound, though it follows 437a in mimicking resolution in that section of an EE Type which normally carries "half-stress" -- that is, it uses a resolvable word to occupy the space most often occupied by a long syllable in the first drop. Although a case could be made for syncope at *helwarena*, the poet in these cases differs from the *Beowulf* poet in not using the four-syllable word to fill the verse in a single-stress DD Type. He differs, too, in having these verses in the on-verse, where a greater variety of profiles is traditionally found -- though he does not take advantage of double alliteration to make his intentions clear. The use of a [genitive noun plus noun] syntax may well have been sufficient to prevent

reader error; however, it would be interesting to know if the different usage represents a different tradition, a different time-period, or individual preference.⁹⁸

In ON, inflected trisyllabic forms with the profile (/) \ x do occur sporadically, a fact used by Kuhn to differentiate between the provenance of various Eddic texts. The position in ON *fornyrðislag* is complicated by the existence there of a number of proper names with short first syllable and long second syllable, such as *Völundr* and *Sigurðr*. The latter, especially, occurs in many texts, and is not apparently treated consistently among texts, or even within a single text. While it would seem logical to adopt Kuhn's approach, and to treat words with a similar phonological profile as belonging to one group, it soon becomes obvious that proper names are treated differently.

In most of the ON texts, *cyning* occurs only in disyllabic form, and behaves in exactly the same way as in OE: it is resolved where necessary, and not resolved where forbidden. *Ghv* has five instances of *konungr* (the ON equivalent of OE *cyning*), one a resolved disyllable, four trisyllabic. Three of the latter, falling in the off-verse, consist of a single word: *Húnkonunga* (6-2 and 3-10) and *þjóðkonungi* (14-4), both equivalent to the *Beowulf* one-stress DD Types. The third, *kumbl konunga* (7-3), is similar to the two two-word examples in *Beowulf* in having noun plus genitive noun; interestingly, it takes advantage

⁹⁸ Geoffrey Russom notes that it is often difficult to tell the difference between "official" compounds and word groups: "Morphological marking of Old English compounds often proves unreliable. An overt inflectional ending on the first of two constituents usually indicates a word group rather than a compound, although "genitive compounds" like *Hrefnawudu* "Ravens' Wood, Ravenswood" preserve their internal inflections.... The scribes, who routinely separate the constituents of compounds by a word space, give us little help with such problems" (Russom 10). Terasawa, discussing the difficulty of classifying some examples as either compound or phrase, suggests that the metrical constraints listed by him may be helpful; however, because metrical constraints prevent doubt in most cases in the poetry, this suggestion is more applicable to prose texts (*Nominal* 73-76). I am not claiming automatic compound status for the word group [genitive noun plus noun]. However, a genitive noun followed by a noun in another case makes such a word group easily recognizable.

of double alliteration.

Sg has the disyllabic form resolved to form the first lift in an AA Type, *konungr inn húnsci* (8-9), in an FF Type, *at frá konungdóm* (14-5), in a CC Type, *ór konungs hendi* (22-8) and *enn konung fiorvi* (29-2). It has two instances of the trisyllabic form, *þjóðkonungar* at 35-6 and 39-10, both like the *Beowulf* examples in the off-verse. One verse, 54-4, poses a problem. It appears in the MS as disyllabic, *við konung*, an unmetrical verse. Kuhn's emendation to *konungi*, following Rasmus Rask (*Edda* 216), is also unmetrical in my scheme. If one assumes, as Kuhn does, that the first syllable of *konungr* carries stress, then the emendation gives a conventional C-Type, x (l) | \ x. With the exception of the emendation, then, *konungr* is treated as though it contained two short syllables.⁹⁹

Sg has three interesting uses of *frumunga*: *mey frumunga* (4-9), *mög frumungan* (6-7), and *bruðr frumunga* (25-7). If, as seems likely, the word is derived from *frum-* "first" and *ungr* "young," then this series is unusual in having the long second syllable of the resolvable sequence on a stressable word-element rather than on a formative word-element. Since *frum-* operates only as a compound element, it is even possible -- if unlikely -- that it may be seen as a prefix. Although all three verses are in the on-verse, none gives any clue through alliteration. Since this text uses the single-stress DD Type elsewhere quite conventionally, I have shown these three verses as similar, while recognizing that they present a problem.

The two examples in *Vsp*, *lítt megandi* (17-6) and *margs vitandi* (20-2), both in the off-verse, consist of an adverb of quantity -- "little" and "much" --

⁹⁹ Rasmus Rask, *Edda Sæmundar Hinns Fróða* (Stockholm: Elinén, 1818). Complicating the situation is the existence of 16-5, *oc unandi*, to which Rask's emendation bears some resemblance. If this is to be taken as a four-position verse, it forms a most unusual C-Type with a short first lift. I offer no solution to this problem, preferring to leave it as a remnant rather than to accept an emendation that has no parallel in the use of *kyning*.

followed by a participle used as an adjective. They might reasonably be considered as essentially compounds, on the lines of "underdone" or "overdone." As such, they would fill the one-stress DD Type profile, with the second syllable retaining its customary short syllable.

If all of these usages fall into the universal pattern of resolution, the same cannot be said for ON proper names. Even a text which uses *konungr* in a consistently conventional way will not necessarily do as much for a proper name. No text has proper names all of which when resolved give conventional verses. Many are quite inconsistent, requiring resolution in some verses, yet forming unmetrical verses when resolved in others. Treating the first syllable as long is the most successful strategy in most cases: in a text such as *Gǫr I*, this strategy gives nothing but conventional verses, although some verses would also work using resolution. *Vkv*, which contains a great many names other than the ubiquitous *Sigurðr*, is relatively consistent; its treatment of *Völundr* may serve as an example.¹⁰⁰

Forms of *Völundr* occur 16 times. At 2-10 *háls Völundar* and 33-7*qván Völundar*, it is preceded by a monosyllabic noun to form a Type DD of the pattern found in *Beowulf* with *peodcyninga*, where operation of the rule against

¹⁰⁰ In a similar situation in OE, names borrowed from Latin or Hebrew with a short first syllable are treated as if they were native words, with stress on the first syllable. See Campbell, §549 - 558, following the principles set out in the earlier standard work, A. Pogatscher's *Zur Lautlehre der griechischen, lateinischen und romanischen Lehnworte im Altenglischen* (Quellen und Forschungen LXIV, Strassburg, 1888). Campbell points out that disyllables would in inflected forms acquire a weak half stress on the second syllable by analogy, for example *lácòbes* c.f. *Béowulfes*. However, he points out in footnote 1, §549 that metrically such words were ambiguous. For example, *lacobes* would have secondary stress where required to form a C-Type, as in *Psalm 83.7 ond lacobes*, but would be treated as short in the second drop of a B-Type, as in *Psalm 93.7 ne þæt lacobes god*. Kuhn outlines the procedure for loan-word proper names in ON in §45 of *Das Dróttkvætt*. He believes, however, that names such as *Sigurðr* belong to an earlier stage of Germanic in which the short first syllable was long.

resolving the second element of a compound to form a DD makes the verse essentially a one-stress DD with the odd pattern Sxhx. While it would be possible to consider the first syllable of *cyning* as long, both the operation of the resolution rule and the universal resolution of *cyning* in other situations make it inconvenient to do so. Here, on the assumption that the first syllable of a proper name in ON is consistently treated as long, I have shown these two verses as S-Shx rather than S-xhx. Presumably 33-7, *qván Völundar*, is treated as cognate with 35-7, *qván Níðaðar*, where the length of the first syllable is not in question.

At 5-1 *Enn einn Völundr* and 6-3 *at einn Völundr*, the name is preceded by an alliterating monosyllabic adjective; resolution would cause a three-position verse; treating the first syllable as long gives a Type CC. At 9-6, *fyr Völundi*, the first syllable must be treated as long to give a Type CC rather than a three-position one-stress verse. At 13-3 *Hvar gaztu Völundr*, 29-1 '*Vel ec,*' *qvað Völundr*, 32-1 '*Seg þú mér þat, Völundr*, 37-3 *né ec þic vilia, Völundr*, the name occupies final position as first word with primary stress, with alliteration (and extra-metrical alliteration in 29-1 and 37-3); if the first syllable is not treated as long, and the proper name is resolved, then the verse forms a remnant with only one stress in final position. At 40-3 *sátoð ip Völundr* and 41-3 *sáto við Völundr*, a similar situation arises, except that sole alliteration is found on the initial finite verb. Complicating the situation for this group is the existence in this poem of 7 remnants in the on-verse which do end in a single stress in final position: I have assumed that the poet would prefer to have a conventional Type FF.

At 18-9, *sécca ec þann Völundi*, alliteration is again confined to the initial finite verb. Because the proper name is inflected, resolution would give a conventional Type FF. For the sake of consistency, however, I have treated the first syllable as long, giving a Type CC.

At 29-5 and 38-1, *hlæiandi Völundr*, the first word bears alliteration. Although nominally a present participle, it is used here apparently as an epithet,

and may legitimately be considered as in essence an adjective, entitled to stress. The resulting AA Type has the profile Shx-Sx, uncommon in other ON texts, but found elsewhere in this one (29-7, 7-7). At 8-7, *Völundr líðandi*, the present participle is in a less controversial position in the verse, entitled to stress, but bears the alliteration: it may be that the order of words should be reversed, by analogy with the other two verses. If the order remains as it is, as it perhaps should with only a metrical objection to it, and the lack of alliteration on the proper name is ignored, it would be possible to resolve the proper name to give a Type DD, S-Shx, or to treat the first syllable as long to give a Type AA, Sh-Shx (c.f. 1-7 for a similar profile). Complicating the situation even further in this verse is the possibility of cross-alliteration on "v" and "l."

At 31-8, *at ec við Völund dæma*, the proper name must be resolved to form a Type CC, x-x-x-S-Sx. However, the on-verse here is suspect, with sole alliteration on the initial finite verb in a verse subject to Kendall's transformational rule.

In summary, then, in *Vkv* resolution must be avoided in 5 cases to prevent three-position verses, and in 6 cases to prevent unmetrical verses. In 4 cases resolution gives a different Type. In only 1 case is resolution essential. Since this text is unconventional in a number of respects, the evidence is not as convincing as it might be in other texts. However, given that the only case where resolution is required arises in a line whose syntax is suspect, it seems reasonable to assume that proper names are to be treated as though the first syllable were long. There seems no reason to distinguish between inflected and non-inflected forms, as has to be done sometimes with *konungr*, which here occurs only in prose sections of the text. The only other relevant word is *níunda* at 3-5, *enn in níunda*, where the following vowel would normally render the long first vowel short. Resolution here of the short first syllable and half-stressed second syllable gives rise to a conventional Type FF, x-x-Sx, similar to that in the correlative series of verses to which 3-5 belongs -- 2-7, *enn in þrǫðia*, and 3-3, *enn in átta*.

The predilection of ON poets for correlative or balanced rhetorical constructions often gives apparent clues to the stress profiles of difficult verses, and may help to explain the troubling use of proper names. Most of the words like *konungr* dealt with in the Kuhn article behave in predictable ways because they can be used or not, as required. Proper names are often used in restricted circumstances; they are especially common in final position in a line, at the end of either a question or order. In many texts, such questions alternate between characters in a contest of wills, a sort of stichomythia, and so are framed deliberately in identical formulations. If one name has a long first syllable, and the second has a short one, the second is going to be put in a metrically inappropriate situation. In other situations, such as those described above for *Vkv*, a deliberate decision will be made to match verses containing names, such as *hlæiandi Völundr* and *grátandi Böðvildr*, or *qván Níðaðar* and *qván Völundar*, or in *Sg*, *er þau Guðrún* and *oc hana Sigurðr* (8.5 and 8.7), *allz sic Völsung* and *oc at Sigurð* (13.11 and 13.13).

The discussion of one-stress DD Types, most involving some use of *cynning*, was an extension of the rule that for the second element of a verse-initial compound, resolution is suspended, the second context for suspension of resolution. Strictly speaking, suspension of resolution does not occur on the last two syllables of a DD Type such as *wis wordcwida*, because resolution is not possible: the verse already has two lifts, their status confirmed by alliteration, word category, and word boundary. Similar in the new theory are verses with the phonological profile / \ | xx, such as *grundwong ðone*, traditionally treated as Type A with suspended resolution, with the short first syllable of the second word given a stress, / \ | (/) x. They already in a sense fit the criteria for my theory in that resolution is suspended to prevent a three-position verse, *Sh-S. It is, however, illogical to give stress to a short syllable in the second word when the first word contains two long syllables capable of stress, and often more entitled to it than the following word. In some cases, the concept of the word, an ambivalent one in OE, dictates how a verse shall be

treated: for example, *naca* is treated as part of a compound when it follows the monosyllabic *hring* (*Bwf* 1862a *sceal hringnaca*), but is treated as a separate word when it follows the disyllabic *sægeap* in *Bwf* 1896b *sægeap naca*. The objection seems to be less to *sægeap*'s status as an adjective than to the fact that it is disyllabic. If the verse is considered as consisting of a one-word compound, then it becomes a DD Type with a steadily diminishing level of stress in each syllable. Presumably treating such verses as Type A began logically enough with Sievers' assumption that the DD profile / / x x was not permissible; giving stress to the short first syllable of the second word was then a step similar to giving stress to the first syllable of the last word of *Hwæt! we Gar-Dena* to provide a C-Type rather than an FF. It is less logical for Bliss to follow suit, because his own figures show a very high percentage of D-Types with the profile / / x x.¹⁰¹ Such verses, described by Sievers as A2k, found in every text but *Malton* and *Gðr III* (both of which, however, have the similar profile S-S-xx), have a number of common tendencies. One is that in every case the resolvable second word follows a word with the profile / \ , never a word with the profile / x, which would allow a verse where the second word would not be as heavily outweighed by the first, / x | (/) x rather than / \ | (/) x. Another is that the second word is usually a particle, or other word of ambivalent stressability, except in cases where the verse consists of two words in a relationship which makes them virtually a compound, for example epithet plus noun, or possessive noun plus noun.

Such verses tend to fall into a number of groups in which the word forming both drops has a particular relationship with the word(s) forming the lifts. They are grouped together below, arranged under the general classification given them in Bliss's standard notation. Bliss calls the A-Type with stress on both syllables of the first word and suspended resolution on the second word Type

¹⁰¹ Bliss's Type 1D1, $_ | _ x x$, and 1D1, $_ | _ x x$, account for 397 of the 527 verses he considers conventional D-Types (Appendix C, Table I, 122).

2A3b, $\dot{_} \dot{_} | \dot{_} x$, of which he gives 64 examples. Of the similar Type 2A1b, $\dot{_} \dot{_} | \dot{_} x$ he gives 15 examples. He gives as 2A3a line 1256a, *widcuð werum*, which should be classed with 2A3b. I show both classifications below, arranged so that verses with similar syntax are grouped together:

Type 2A3b

Group (i): enclitic pronominal adjective of indefinite quantity

67a *magodriht micel*, 69a *medoærn micel*, 776a *medubenc monig*, 838b *guðrinc monig*, 908b *snotor ceorl monig*, 1015a *medoful manig*, 1289b *sidrand manig*, 1510b *sædeor monig*, 2007b *uhthelm þone*, 2334b *eorðweard ðone*, 2588a *grundwong þone*, 2959a *freoðwong þone*, 2969b *wælhlem þone*, 3081b *goldweard þone*

Group (ii): noun with adverb preceding verb or adverb

215b *guman ut scufon*, 281b *bot eft cuman*, 1869b *snude eft cuman*, 572b *Wyrð oft nereð*, 1065b *gid oft wrecen*, 2551b *word ut faran*, 3131b *dracan ec scufun*, 2956b *beah eft þonan*, 2545b *stream ut þonan*, 2663b *læst eall tela*

Group (iii): noun-object followed by infinitive or past participle

252a *frumcyn witan*, 786a *gryreleoð galan*, 1432a *guðhorn galan*, 1964b *sæwong tredan*, 2754b *hringnet beran*, 3019b *elland tredan*, 3172a *wordgyd wrecan*, 406a *searonet seowed*, 643a *þryðword sprecen*, 1288b *heardecg togen*

Group (iv): Kuhn's Laws

284a *þreanyd þolað*, 303b *Eoforlic scionon*, 994b *Goldfag scinon*, 2265b *Bealocwelm hafað*, 2460b *sorhleod gæled*

Group (v): *Cyning*

619b *sigerof kyning*, 1925b *bregorof cyning*, 2191a *headorof cyning*, 2417b *niðheard cyning*, 2110b *rumheort cyning*

Group (vi): Virtual compounds

1896b *sægeap naca*, 629a *wæltreow wiga*, 1682a *gromheort guma*, 817a *syndolh sweotol*, 1914b *hyðweard geara*, 657a *ðrypærn Dena*, 1731b *hleoburh wera*, 2035a *dryhtbearn Dena*, 2947a *wælræs weora*, 3000a *wælnið wera*

Group (vii): Miscellaneous and errors

2174b *prio wicg somod*, 390a *widcuð hæleð*, 1230b *peod ealgearo*, 1278b *sunu deoð wrecan*, 1525b *ðolode ær fela*, 1834b *garholt bere*, 2016a *medudream maran*, 2060b *blodfag swefeð*, 2241b *beorh eallgearo*, 2979a *ealdsweord eotonisc*

Type 2A1b

Group (i)

1112b *æðeling manig*

Group (iii)

1672a *sorhleas swefan*, 1807b *Hrunting beran*, 2972b *ondslyht giofan*, 1310b *Beowulf fetod*, 3135b *æðeling boren*

Group (iv)

2256b *feormynd swefað*, 2457b *ridend swefað*, 2906b *Wiglaf siteð*

Group (v)

2158b *Hiorogar cyning*

Group (vi)

973a *feasceaft guma*, 120a *wonsceaft wera*, 1457b *Hrunting nama*, 2613b *Weohstan bana*

Group (vii)

1256a *widcuð werum* (2A1a), 1287b *andweard scireð*

In Group (i), seven verses have the two-syllable form of *monig* or its variants (which occurs only 17 times in the poem) in last place. Sievers notes (§27) that pronominal adjectives of indeterminate quantity (such as *manig*, *fela*) are enclitic and unstressed; Bliss, however, seems to disagree in practice. Kendall describes such forms as proclitic, and allows that when they arise in enclitic position, their stress is uncertain (146-158). *Monig* often occurs in enclitic position at the end of a verse, where it is metrically useful because it may provide two drops for a DD Type, or be resolved to provide a needed final stress for such Types as BB, EE and FF, as in 2762b, *pær wæs helm monig*. Words such as *tela*, *fela*, *somod*, *ponan* have a similar role, important enough

for resolution, but not requiring stress in enclitic position. The odd status of *monig* may perhaps cause the unusual use of alliteration in the on-verse at 3077a, where enclitic *monig* forms the second lift but does not share in the alliteration, even though there is extra-metrical alliteration on the initial particle *oft*: *Oft sceall eorl monig*: extra-metrical alliteration does not usually occur where an adjective entitled to primary stress forms a second lift. Two verses in the group have the very similar *micel* in last place. Both share in the alliteration, as do the instances of *monig* in the on-verse: 67a, 69a. Function words in the dip often alliterate casually before or between lifts. It may be that they do so also in a DD Type, where both drops necessarily follow the lifts.

Kendall classifies *monig* and *micel* as proclitic indefinite adjectives of quantity, so weakly stressed when in proclitic position that any alliteration on them may be incidental (132). *þone* he classifies as a proclitic demonstrative with similar properties. He finds the two adjectives anomalous in degree of stress, even in displaced position (152). Displaced demonstratives may or may not be stressed depending on whether they fall in a lift or a dip (148ff). He notes (150, n.8) that 2588a and 2959a are the only cases where displacement of a demonstrative (*ðone*) around a fully-stressed compound does not result in double alliteration. Kendall, of course, uses Sievers's Types, and presumably does not consider the possibility of a pattern with the profile // x x.

Group (ii) differs from the other groups in having three words in the verse, all capable of stress. The first word in each case, an alliterating noun, obviously forms the first lift. The second word is always an adverb, modifying the verb or adverb resolvable in third place. In practice, Bliss usually interprets Kuhn's Laws to mean that a particle in verse-final position in the off-verse (where all these examples occur) must bear metrical stress; thus in verses where there are three stressable words with the phonological profile // / x | /, he usually prescribes an E-Type rather than a D-Type. I agree with Kendall that the grammatical relationship between the words in a verse should be a guide to stress in such verses, which are then most often D-Types; that is, two

of the three words are always in a close grammatical relationship not shared by the third word, and may be treated as essentially compounds, with a lower degree of stress on the word forming the second element of the "compound."¹⁰² In the verses in the present group, adverb and verb/adverb form a grammatical unit equivalent to a compound, whose first element should therefore bear the stress, giving a verse with the profile S-S-xx. Sievers himself proposed that an adverb takes over the stress and alliteration of a following verb that it modifies.¹⁰³ In the off-verse, alliteration is not available as a guide. When a

¹⁰² As so often, Sievers has anticipated this idea: *Drei gleichtonige nomina in einer halbzeile würden drei hebungen verlangen, müssen also gemieden werden. Dagegen sind drei nomina in einer halbzeile gestattet, wenn eines derselben zu dem nächstvorausgehenden in einem grammatischen rectionsverhältnis steht. Die beiden so verbundenen nomina bilden dann eine nominalformel, die ungefähr wie ein einheitliches nomen behandelt werden kann, etwa nach art der composita. Ihr zweites glied steht zum ersten in enklise des tones, für die alliteration kommt also nur das erste glied in betracht.* §23.3

"Three nouns with equal stress in a half-line would require three lifts, and so must be avoided. However, three nouns in a half-line are allowed, when one of them stands in a grammatical relationship to the previous one. Two nouns so bound constitute a single nominal form, which can be treated much like an undivided noun, rather in the manner of a compound. The second element stands enclitic to the first in stress, and only the first element is eligible for alliteration."

The procedure described is that used by Kendall in deciding that most verses with three nouns or adjectives are D- rather than E-Types, in opposition to Bliss, who -- in the absence of alliteration -- usually gives a higher level of stress to a displaced particle in final position. There seems no good reason why the concept of taking into account, when allotting stress, the grammatical relationship of the words in a verse should not be extended beyond nouns. Kendall discusses his differences with Bliss over verb phrases in his chapter on Class II compounds, especially pages 184-190.

¹⁰³ *Adverbialpräpositionen neben dem verbum ziehen ton und alliteration auf sich, wenn sie diesem vorausgehen, aber nicht wenn sie ihm folgen: ags het þa up beran Beow.1920, from ærest cwom 2556....Auch die nominaladverbia übertreffen das verbum an tonfülle, ags. alegdon þa tomiddes Beow. 3141....Dagegen werden die pronominaladverbien des or'ts und der zeit nebst einigen begrifflich farblosen wie 'oft, selten, bald, immer', als enkliticae*

verse equivalent to those in the off-verse arises in the on-verse, Bliss accepts the evidence of the alliteration, as in 376a, *heard her cuman*, which he classifies as 1D3. All of the 40 verses so classified are in the on-verse, most consisting of noun plus noun in the configuration S-Sxx, rather than noun-adverb verb S-S-xx. Complicated though it is, Bliss's notation does not describe the important differences between a verse such as *heard her cuman*, and another such as *leof landfruma* (Bwf 31a), syntactically quite different. It is a moot point whether the examples in this Group are in the off-verse because they cannot bear double alliteration, or because verb-adverb combinations rarely bear stress in the on-verse.

The verses in group (iii) are of a type particularly common in ON texts. The first word is a noun, object of the infinitive (or less often past participle) which follows it.¹⁰⁴ The verb acting as auxiliary to the infinitive precedes it in an earlier verse. There are two ways of looking at verses in this group. One is that they too are in essence compounds. Sievers describes the infinitive as

behandelt... §26.3

"Adverbial prepositions alongside the verb take stress and alliteration from it, if they precede it, but not if they follow it: OE *het þa up beran* Beow 1920, *from ærest cwom* 2556....Also noun-adverbs exceed the verb in sound volume, OE *alegdon þa tomiddes* Beow. 3141....However pronominal adverbs of place and time with an essentially colourless meaning, such as 'often, seldom, soon, always,' are treated as enclitic."

Bliss takes this idea further to say that only definitive adverbs preceding a verb take over stress ("Auxiliary and Verbal in *Beowulf*" ASE 9 (1981), 157-82. I would suggest that the meter shows that most proclitic adverbs take over stress from the verb they modify.

¹⁰⁴ The object plus infinitive construction is well recognized. For recent linguistic treatments see Rafał Molencki, "The Accusative and Infinitive Construction in Old English: a Transformational Approach," *Kwartalnik Neofilologiczny* 34 (1987), 41-56; and Olga Fischer, "Syntactic Change and Borrowing: the Case of the Accusative and Infinitive Construction in English," *Internal and External Factors in Syntactic Change*, ed. Marinel Gerritson and Dieter Stein, Trends in Linguistics, Studies and Monographs 61 (Berlin: de Gruyter, 1992) 17-88.

the noun form of the verb (§23), along with the participle, and presumes that it bears stress. It would indeed be tempting to see the verses in this group as equivalent to a gerund: "knowing one's ancestry," "singing war-songs," "shore-walking" and so on. In Kendall's proposal, infinitives are treated as particles, gaining stress only when displaced. Presumably they are displaced when deferred to a position after the verb and object, so that treating the verse as a compound is in order, and preferable to treating the particles as less entitled to stress than the preceding noun.

In group (iv) are a number of verses where the verb is in second place in the clause or sentence, following a noun with two stressable syllables. According to Kuhn's Laws, if a verb is displaced from a verse-initial dip, or the first dip following an initial stress, then it gains metrical stress and must form a lift. However, relying as he did on the Sievers Types, Kuhn did not anticipate the existence of the profile Ss-xx. In that profile, the verb does fall in the first dip (and also forms the second drop), and the Laws are not broken.

Group (v), consisting of verses which include *cyning*, might well have been included under the rubric of compound verses, but has been given its own category because *cyning* verses form a large and important group generally. In all of the examples here, the verse consists of an heroic epithet followed by *cyning*. There is no essential difference between *heahcyning*, customarily treated as a compound, and *rumheort cyning*, customarily treated as two words.¹⁰⁵ The convention -- a modern one -- seems to be to treat a two-syllable epithet as a separate word, perhaps in deference to Sievers' opinion that three-element compounds were rare (§23.3). The one 2A1b example is different in that it has proper name and title in apposition, a pattern found in the next group. Bliss does not include in his list the very similar verse *Hreðel cyning* (2430b), because the proper name has a short second syllable. However, if the

¹⁰⁵ Campbell describes as virtual compounds the noun plus genitive noun phrases *feorh cyninges* and *fyll cyninges* (35 n.2).

verse is considered as a virtual compound, then the second syllable acquires length by virtue of being followed by two consonants. The *cyning* group is unique in having a long syllable in final position, Ss-xh.

Group (vi), the virtual compounds, consist of pairs of nouns or adjectives in a close grammatical relationship. Those with adjective plus noun, at 1896b, 629a, 1682a, and 973a, are similar to the majority of *cyning* examples. Two, 817a and 1914b, have a different word-order, noun plus adjective. Presumably this order is dictated by metrical requirements, since following the more common word-order would give a three-position verse, S-Sh. Verses 657a, 1731b, 2035a, 2947a, 3000a, and 120a have noun plus genitive noun, always in that order, inevitably, since an inflected first word could not provide the appropriate stress profile. Alliteration on both words is standard in the on-verse in this Group, in contrast to the *cyning* Group, where it is not normally found. If Kendall is correct about alliteration on particles being extra-metrical but significant in delineating the borders of the verse, then the same may be true of verses in this virtual compound group.

In the miscellaneous Group (vii), 390a, and 1278b are editorial emendations. 1230b and 2241b make a normal DD with the profile S-Sxx, unless *ea(/)* is treated as an unstressed prefix or a separate word, an approach for which there is no obvious justification; Bliss's reason is that these verses fall in the off-verse, thus inconveniencing his assumption that double alliteration is necessary for verses of this sort (§ 62). 2016a seems to have been included in error, since the first syllable of *maran* is long. Similarly, 2979a gains a long first syllable in the second word through resolution. Bliss performs elision on 1525b to make it fit this category (§ 77). However, that verse is unique syntactically in the poem, as Kendall points out (188), and is probably an error. 2174b is a three-word verse, in which the third, the adverb *somod*, is clearly inferior in rank to the first two, which logically should form the lifts: *prio wicg somod*. 1256a is similar to those in the virtual compound group where a genitive follows a noun, except that here a dative follows a noun. The usage is similar enough to be

simply a rare variety. The group *garholt bere*, *blodfag swefeð*, and *andweard scireð* are similar in having a verb in final position in a subordinate clause, but are otherwise not obviously alike grammatically. Kuhn points out that the poet uses substitutes for *swefan* in other situations where its short first syllable would cause metrical problems; it seems unlikely that he would not do likewise here if he wished to use a word with a long first syllable. For that reason, I am reluctant to dismiss this small group as somehow mistaken, even though it is inexplicable.¹⁰⁶

¹⁰⁶ Zu dem kurzstämmigen *swefan* 'schlafen', das er 12mal gebraucht, holt der *Beowulfdichter* sich das Partizip praesentis von dem langstämmigen Synonym *slæpan* (741. 1581. 2218), das er sonst überhaupt nicht gebraucht. *wæccan* 'wachen' kommt in der ganzen angelsächsischen Dichtung nur im Partizip praesentis vor (7mal), während die übrigen Formen von dem kurzstämmigen *wacian* gestellt werden. Ähnlich steht *hettend* 'Feind' neben *hatian* 'hassen'. Von *faran* 'fahren' kommt das Partizip praesentis in der Dichtung nur 2mal vor (*Wu.* 75, *Rä.* 4.57), von seines langstämmigen Konkurrenten *fēran* und *liðan* dagegen 11 and 22mal. Während als Nomen agentis bei den langstämmigen Verben in der Altenglischen Dichtung meist das Partizip gebraucht wird, dienen dazu bei den kurzstämmigen starken Verben vorwiegend Bildungen wie *gifa* 'Geber' und *spreca* 'Sprecher'. *Westgermanisches...*, 185.

"To the short-stemmed *swefan*, 'sleep', which he uses 12 times, the *Beowulf* poet prefers the present participle of the long-stemmed synonym *slæpan* (741, 1581, 2218), which he otherwise does not use. *Wæccan* 'wake' occurs in the whole Anglo-Saxon canon only as a present participle (7 times), while elsewhere the other forms of the short-stemmed *wacian* are in use. *Hettend*, 'enemy', stands in a similar relationship to *hatian*, 'hate'. The present participle of *faran*, 'travel', occurs in the literature only twice (*Order of the World* 75, *Riddles* 4.57), compared with 11 and 22 times for its long-stemmed counterparts *fēran* and *liðan*. Although the participle was mostly used in OE literature in the long-stemmed verbs as a noun substitute, in short-stemmed strong verbs constructions such as *gifa*, 'giver', and *spreca*, 'speaker', predominantly serve in their place."

Kuhn is dealing with the avoidance by poets of the metrically troublesome trisyllabic present-participle with a short first syllable, such as *wesende*, which accounts for some of the few one-stress DD Types. His point that poets make use of alternate vocabulary to avoid difficult metrical situations has a more general importance, however. If a poet could, and did, replace a word such as *swefan* when appropriate, then it seems likely that when he did use it, he used it because he wanted a short syllable in that particular situation.

It may be that it was sufficient that a profile such as Ss-xx existed, so that a reader might fit into it words with appropriate phonological and stressable characteristics. It would be better, however, if the pattern were restricted to syntactical groups that logically justified the usage. In ON, which in general uses the Ss-xx profile using the same Groups as those in *Beowulf*, two texts have verses where the final word is a finite verb. Sg uses the same finite verb at 18-6, *harbaldr lifir*, and 64-4, *óþarft lifir*. *Lifir* means "lives the life of," or "is." A number of ON texts have the verb to be, *vera*, as the second word in such a verse, which then expresses a state of being, similar in function to a gerund. This usage may simply have been extended to the finite form of the verb. A usage more like that in *Beowulf* is found in *HH II*. Verse 12-8, *vígspioll segir*, is unusual in having a finite verb preceded by its object, "telling the news of war." The verb belongs to a relative clause begun in the on-verse, the order of words being relative pronoun + adverbial phrase of manner + object + verb. Unless object and verb are considered a stock phrase equivalent to a compound, it is difficult to equate this usage with the others. Verse 49-8, *sigrþjóð vekir*, also has a finite verb preceded by its object; here the verb is in the subjunctive because the clause is introduced by *áðr*, "before Salgofnir might waken the victory host." The word-order is preposition - subject - object - verb. This example may be equivalent to that of *Bwf* 1834b, where *bera* is an optative.

Some ON texts have versions of the Ss-xx profile allowed by syntactical practices not found in the OE texts. *Vsp*, 55-3, *Víðarr, vega*, 65-3, *óflugr, ofan*,

A form of the verb *swefan* occupies both drops of a Type DD with the profile Ss-xx four times; had the poet wished to form an A-Type, he might easily have substituted a form of *slæpan*, for instance **sorhleas slæpan*. A high proportion of the short-stemmed words used to form adjacent drops in a DD Type, or a resolved lift in an FF Type, are what might be termed filler: they contribute little to the meaning of the clause, or are vague in their contribution, for example *manig, micel, þone, fela, tela*. Klaeber points out (Glossary, 407) that *tela* always occurs at the end of the off-verse, and always in a C-Type, except for 2663. Klaeber's C-Type becomes my FF Type, and 2663 is a DD Type, S-S-xx.

and 66-3, *naðr fránn, neðan* share a characteristic underlined by the comma inserted by the modern editor. In each case, the final word belongs syntactically to the phrase in the off-verse, where it would be unstressed. By inserting it at the end of the on-verse, the poet can use a syntactical construction not normally accommodated by the verse, without resorting to hypermetrics. In each case, the word in question bears alliteration. Presumably this functioned not to indicate stress, but to make it clear that the word belonged to the on-verse; by looking ahead to the next alliterating word, the reader could tell the verse boundary.

At *H Hv 35-3*, *fljóð eitt, er hann* is another of curious construction where words which would normally occupy the first dip of the clause in the off-verse are presented at the end of the on-verse. Here the stress is clearly on the first two words, a noun and a numerical adjective which take primary stress -- a good indication, perhaps, that in this sort of construction in other, less obvious, circumstances the final word or words in a verse with two stressable syllables in first place may be left to form the drops.

During this chapter I have briefly mentioned the importance to resolution of allowed and apparently disallowed stress and word combinations. Although a full treatment of that subject belongs elsewhere, it seems appropriate to summarize here the patterns involved, and some of the questions raised by their use. The pattern *xx-Ss, *ðone grundwong is not found, but the pattern Ss-xx, grundwong ðone, is. On the other hand, the pattern xx-Ss, þone synscaðan is found (*Bwf* 801b), but the pattern *Ss-xx (or Sxx-S) is not, with the doubtful exception of *Healfdenes sunu*. Several forces may be at work here.

One may be the reluctance of the poet to have both drops of an FF Type in the same word. Any Type with adjacent drops has the problem of balancing its two short members with its two long, the problem of having the short drops appear significant enough compared with each other to be seen to form the necessary stress pattern. Many DD and EE Types differentiate between drops by having one formed from a long syllable (or "half-stress"). An ideal solution

would be to have the drops in separate words, where sense and normal speech patterns would indicate that the syllables were potentially substantial enough to form separate drops, and to introduce an FF Type. Indeed, there are in the on-verse in *Beowulf* 50 verses with the profile xx-S_̄ and 9 with xx-S-S_̄; and in the off-verse 11 and 24. Three off-verses do have the profile xx-Ss without resolution. One is the problem verse 1261b, *siððan Cain weard*; I have accepted Bliss's emendation for want of a better, but the rarity of the stress pattern suggests that the definitive answer to this problem has not been found.¹⁰⁷ The two other verses, 1934b *nefne sinfrea* and 2649b *þenden hit sy*, are similar in that Klaeber suggests that the final vowel should be split into two to help form a C-Type. I have left the words as they stand in the text; the rarity of the stress-profile suggests, however, that what was traditionally resolution of separate vowels has been transformed into a single vowel over time. The poet, then, allows the two drops of an FF to fall in the same word only when to place the words in a different order would cause a real problem of identification.¹⁰⁸

¹⁰⁷ Phillip Pulsiano suggests that *comes cynne* may indeed be a deliberate usage: "'Comes cynne': Confusion or Craft?" *Proceedings of the PMR Conference* (1985 for 1982), 33-38. If he is correct, then the two verses in *Beowulf* dealing with Cain are metrically normal in the new metrical system. However, the suggestion has not been universally accepted.

¹⁰⁸ Having the drops in the same word is just as rare in the one-stress (A3) example in *Beowulf*. Of the 22 in the poem with only 4 positions, only 1 has the profile xx-Sx rather than x-x-Sx. That one is 2253a, *oððe fe(o)r(mie)*, an editorial emendation. It would appear, then, that an FF with the first two drops in the same word is avoided where possible.

In *Maldon*, only two verses are introduced by xx, both with the profile xx-S-S_̄: 91a, 98a.

Juliana has 20 verses with the profile xx-S_̄: 2a, 43a, 100a, 165a, 264a, 276a, 296a, 359a, 418a, 527a, 645a, 660a, 699a, 709a, 105b, 117b, 130b, 147b, 175b, 319b. Five verses have the profile xx-S-S_̄: 23a, 666a, 669a, 384b, 408b. One verse may have the profile xx-Ss, and two xx-Sx, though there is some doubt as to the classification. Verse 593, *æghwæs onsund*, consists of an intensifying adverb followed by an adjective. By analogy with adverb verb phrases, this verse should perhaps be treated as a virtual compound, and

Although the forbidden phonological profile / x x | x x would form either a Type DD or FF, the two rarest Types, and the hardest to form, the poet foregoes the opportunity. The difficulty of forming EE Types with the Sxx introduction may help explain why the Shx verse-initial profile has been reserved for them. By the same token, the Ss-xx profile may be used in preference to *xx-Ss -- there is, after all, no absolute proscription against using xx to introduce an FF Type -- in order to ensure an adequate supply of DD Types, rather than to swell the plentiful store of FF Types.¹⁰⁹

The problem in the DD Type is not as acute. With or without alliteration, it is obvious to the reader, especially in a verse with the profile S-Sxx, that the first syllable of each word must form the lifts. Because the DD Type is so tightly restricted to four positions, the reader can be quite sure before they are reached that the third and fourth syllables must form the drops, whether they fall in the same or different words, and whatever the length or quality of the

therefore an AA Type. *Beowulf* does not contain a verse where such an adverb in initial position forms a lift. If this verse did form an FF with the profile xx-Ss, it would be unusual -- and presumably unusually acceptable -- in that both syllables are long, and the word entitled to a greater degree of stress than most words in that situation. Verses 414a, *geornor gyme*, and 669a, *micle mægne*, are similar in having proclitic adverbs and double alliteration, and should perhaps be treated as AA Types.

In ON, verse-initial xx is usually avoided in a verse with two stresses, unless the second is resolved. For example, *Sg* has xx-Ss at 50-7, and xx-S-S at 12-1, 12-3, 54-3, and 50-6. *Vsp* has xx-Ss at 27-3, 38-5, 19-2, and xx-S-S at 25-7, 46-1, 51-5, and 16-6. *Vkv* has xx-Ss at 39-5 and (perhaps) 23-1, and xx-S-S at 7-3 and 29-9. It also has a possible case of xx-S-S at 23-4, *Gongom baug síá*. All three texts, however allow the profile xx-Sx, usually at the beginning of a clause at the first or third line of the stanza, and beginning with a verb: *Sg* has 1-7 *selduz eiða*, 38-1 *létom síga*, 40-1 *unna(c) einom*, 42-5 *gengo allir*, 50-1 *þögðo allir*. *Vsp* has 7-1 *Hittuz æsir*, 41-1 *Fylliz fiorvi*, 57-5 *geisar eimi*, 59-5 *falla forsar*, 60-1 *Finnaz æsir*. *Vkv* has 2-9 *varði hvítan*, 3-1 *sáto síðan*, and 13-5 *vára aura*.

¹⁰⁹ I am indebted to Geoffrey Russom for pointing out that Kuhn uses a similar concept in describing the complex Types found in ON court poetry, in chapter 3 of *Das Dróttkvætt*, "Die Versfüllung," 98-184.

syllable. Clearly, though, it would be more satisfactory to have at least one of two adjacent drops, not identified by a word-break, have more substance than the basic minimum. Bliss's categories show that nouns in such a situation are long-vocalic. If verbs are to be used in DD Types, then they cannot be manipulated in the same way as nouns. In the absence of independent evidence to the contrary, it must be assumed that many of them are short-vocalic.

A recent article by Benjamin H. Carroll, Jr., casts some light on this particular aspect of the problem.¹¹⁰ Because he assumes the validity of the Sievers Five Types, and of resolved half-stresses, Carroll's remarks on his disagreements with Bliss over "resolution" (based on a study of the OE canon rather than just on *Beowulf*) are bound to be at odds with the present theory. However, Carroll does make an important point:

The caesura between Old English verse phrases adds appreciably to the duration of the last syllabic pulse in each verse and makes every syllable that ends a verse a long one. A caesural effect of the same sort has been demonstrated in the quantitative verse of the ancient Indo-European languages. Citing the extended, close studies of Franklin Edgerton in support, W.P. Lehmann points out that in Vedic and Homeric poetry, every final syllable of a line, even if phonetically short, is made metrically long by the phrasal pause, just as if closed by a consonant.

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If Carroll is correct, then a Type DD such as *breostweordunge* (*Bwf* 2504a) would have the time pattern long-long-long-long, with the drops equalling the

¹¹⁰ Benjamin H. Carroll, Jr., "Metrical Resolution in Old English," *JEGP* 92 (1993) 167-178.

¹¹¹ Carroll refers here to Franklin Edgerton, "The Indo-European Semivowels," *Language* 19 (1943) 83-124; Winfred P. Lehmann, *Proto-Indo-European Phonology* (Austin: U of Texas P, 1955) 20.

lifts in time of performance, but not in degree of stress. A verse with a short-vocalic ending, such as *secg wisade* (208b) would have the pattern long-long-short-long. Carroll is concerned to show that half-stress is not possible on the third syllable of a verse such as *Bwf* 2504a, and that having a long fourth syllable makes up for this, presumably by substituting the profile S-Sxh for S-Shx. Since my theory places no significance on the half-stress as such, whether or not he proves that is immaterial here. If the DD Type acquires a significant accent on a short final syllable by default, however, that may explain why there are fewer constraints on the drops of a DD Type compared with an FF Type, and may also give a further reason for preferring the profile Ss-xx to *xx-Ss.

To talk of reversing word order to obtain a different verse Type assumes that word order is negotiable. That is a large assumption. Although in an inflected language such as OE the sense of a clause would survive a change in word-order, it has been established beyond doubt that a preferred order of major clause components such as subject, object and verb existed, slightly different for different sorts of clause. One aspect of my own theory, that readers could decipher verses and verse-types as they read, depends largely on the lack of surprise provided by a conventional word order. In a verse such as *sæwong tredan*, where object precedes verb, it may be unrealistic to speak of changing the word order, even if the available stress-profiles were to support the change. However, the situation is clearly different in verses which consist entirely of subject or object. Among the DD Types with the Ss-xx profile given above, *syndolh sweotol* and *wæltreow wiga* are both in the nominative, but one has noun plus adjective, the other has adjective plus noun; *þone synscaðan* and *grundwong þone* are both in the accusative, but *þone* is proclitic in one, enclitic in the other. The numbers suggest that the norm is adjective plus noun, and proclitic *þone* respectively.

There seems little doubt that the use of the less common order is *metris causa*: even if an archaic form is used in poetry where a current form will not fit,

that is *metris causa*. There is a strong temptation to assume that any non-standard word-order is archaic. In present-day English, with its absolute reliance on word-order for meaning, the only permissible variants in poetry *metris causa* are archaic forms, whose meaning is made clear to us through surviving literature. For example, the survival of the archaic unemphatic periphrastic *do* and object-verb word-order --"They flee from me that sometime did me seek" -- makes those usages understandable to readers who would not use them in speech. They are therefore employable in poetry with a deliberately elevated and archaic tone. It would be foolish to make the assumption for OE, in the absence of objective evidence, that an unusual word order is necessarily archaic. It may be that the "poetic" word orders are archaic, or that both word-orders were available in everyday speech, or that the less-common order was purely poetic, and not objectionable because inflected endings made meaning clear.

Finally, it may be useful to place the proposed new theory in the context of other approaches to resolution. These have been well summarized recently by Seiichi Suzuki.¹¹² At one end of the spectrum are those who would dismiss resolution altogether: Hoover and Samuel Jay Keyser. Suzuki rejects Hoover's arguments on the grounds that they are inconclusive, and Keyser's on similar grounds, and because "he has successfully presented only a single verse that seems incompatible with the operation of resolution" (25). At the other end of the spectrum are Obst and Cygan, who claim that resolution is absolute, and may not be suspended. Suzuki objects on the grounds that absolute resolution destroys the degree of generalization provided by the four-position verse. The three-position verse allowed by Obst lacks independent verification, and is largely the result of assuming absolute resolution (32). Suzuki affirms the traditional view that "resolution constitutes a significant metrical principle, and

¹¹² Seiichi Suzuki, "In Defense of Resolution as a Metrical Principle in the Meter of *Beowulf*," *English Studies* 76.1 (1995): 20 - 33.

second, applicability of resolution crucially depends on the particular metrical contexts involved" (33). The position on resolution adopted here falls within this traditional range, but with the contexts for suspension of resolution significantly restricted.

4. TYPE AA

The removal of the A3, while it does not greatly reduce the overall number of AA Types, does remove many of the more problematic verses. As a result, very few verses remain in the OE texts with more than six positions: *Beowulf* has 3 examples, *Maldon* has 2, *Juliana* has none. Indeed, six-position verses are relatively few, at 1.8% in *Beowulf*, 3.1% in *Maldon*, and 1.5% in *Juliana*, so that the AA Type is not markedly different from the other stress-initial Types, DD and EE, in having a restricted range of positions; longer verses are typical of the stress-non-initial Types. The remaining verses present a large number of profiles, as the table in Appendix D shows; however, certain patterns predominate, as might be expected. Long syllables in a drop are shown as "h," and profiles are arranged in ascending order of position count, with four-position first.

The overall distribution of Types within the OE and ON texts will be dealt with in chapter 10. However, the distribution of word-groups and stress-profiles within each Type is perhaps of even greater importance, especially in assessing what constraints are imposed on or by the poet, and what the expectations of a reader might be. Appendix D thus gives a table of the distribution of each verse-profile for all of the texts, with OE and ON considered as separate groups for comparative purposes. On-verse and off-verse are shown separately, in ascending order of number of positions: four-position verses occupy the first section of the table, five-position the next, so that a graphic representation of the trend in each Type may be obtained. Within each such section, verse-profiles are arranged in ascending order of syntactical complexity, with one-word profiles given first, two-word profiles next, and so on, with the word-divisions used being those of the principal editions used. Although there is sometimes doubt as to how a specific word or phrase should be treated -- as a compound or not -- the overall tendencies should still give valuable information as to where particular profiles tend to occur.

Beowulf has 1360 AA Types in the on-verse, 1102 in the off-verse, or

43% and 35% of all verses. *Maldon* has 68 in the on-verse, 224 in the off-verse, or 21% and 48%. *Juliana* has 209 in the on-verse, 273 in the off-verse, or 29% and 37%. Each text thus has a distinctive tendency, *Beowulf* having more Type AA than do the others in the on-verse, and *Maldon* having half as many in the on-verse, but a higher percentage in the off-verse, with percentages that are close to those in the ON texts.

Table 5: The breakdown of profiles into number of positions.

	<i>Beowulf</i>		<i>Maldon</i>		<i>Juliana</i>	
	on	off	on	off	on	off
4 pos.	798	762	26	103	117	181
5 pos.	528	326	32	51	90	89
6 pos.	33	12	6	3	2	4
7 pos.	1	2	2	-	-	-

As noted above, the great majority of Type AA verses have four or five positions, with even a six-position verse comparatively rare. In every category but one, the four-position verse predominates. The exception is the on-verse in *Maldon*, whose 26 four-position verses include only one example of the profile Sx-Sx, often considered the standard Type AA profile.

Of the possible word and stress combinations with four positions, only Sxs-x is missing. Words with the profile Sxs do occur, mostly in BB Types. However, an AA Type is rarely formed with a monosyllable filling the final drop. When it is, the drop consists of a word of stressable status, not stressed metrically in the particular verse. *Beowulf* has in the on-verse 330 *æscholt ufan græg*, 2509 *hond ond heard sweord*, 400 and 1627 *þryðlic þegna heap*, 2687 *wæpen wundrum heard*, 2964 *Eafores anne dom*, 2638 *helmas ond heard sweord* and 3105 *beagas ond brad gold*.¹¹³ In every case, the alliteration

¹¹³ Many metrists, including Pope (312) and Bliss (157), give 2687a as a type D or D*; elision of the parasitic e in *wæpen* (Campbell §363) indeed gives the most regular profile for this verse, S-Sx-h, and has little effect on the other verses in which the word occurs, at 292a, 685a (where it would generate an

shows that the metrical stress falls on the first word of two in a close grammatical relationship, whether adjective plus noun, or genitive noun plus noun, or adverb plus either adjective or verb. Indeed, these verses give valuable clues as to relative levels of stress when similar word-groups occur in DD and EE Types without benefit of alliteration. The only examples in the off-verse, at 2420b, 2721b, and 2728b, all include *ungemete* and are considered problem verses: *wyrd ungemete neah*, *þegn ungemete till*, and *deað ungemete neah*.¹¹⁴ On the principle that *ungemete* takes over the stress of the word it modifies, I have shown these verses as S-xxS-h. *Maldon* has two verses with a monosyllabic final drop: 15a *bord and brad swurd*, and 237a *gar und god swurd*.¹¹⁵ Both have double alliteration. *Juliana* has one example, with double

unusual Type EE), 1573b, 1660b, and 2519a. On the other hand, treating 2687a as an AA Type leaves it parallel to the other verses cited here, which it resembles.

¹¹⁴ As discussed earlier, Campbell regards an adverb-verb combination as a quasi-compound. He differentiates between adverbs preceding adjectives as intensifying or definitive, although it should be noted that his example of an intensifying adverb, *micle*, is drawn from the class of adjectives of indeterminate quantity, which are ambivalent (§94, note 1). The solution may be simpler, however. *Ungemete* is an adverb derived from the dative singular of an adjective (Campbell § 668). Peter J. Lucas points out, in his survey of OE adverbs, that "adverbs formed from adjectives by means of the ending -e ... are stress-words in all but exceptional instances" (297): "On the Role of Some Adverbs in Old English Verse Grammar," *Papers from the 5th International Conference on English Historical Linguistics*, Current Issues in Linguistic Theory 65, ed. Sylvia Adamson et al. (Amsterdam: Benjamins, 1990) 293 - 312.

¹¹⁵ Dobbie prints both as compounds, noting "The alliteration favors a compound here, and so Holthausen, *Anglia Beibl.* XXI, 13. The edd. read *brad swurd* as two words." (*ASPR* VI, 142) For consistency's sake I have shown them as two words, to match the treatment of similar words in Klaeber's edition of *Beowulf*. The whole concept of compounds is a thorny one; it would perhaps be best to print all words conventionally shown as compounds as separate elements, and to consider any group of words in a close grammatical relationship as a virtual compound. Russom gives an excellent discussion of the nature of lexical compounds, poetic compounds, and word groups in Chapter 8 of his book, in which he gives criteria for establishing whether

alliteration: 131a *gleaw ond gode leof*. Such verses are rare, then, ending in phrases that are in essence compounds, and generally given the assistance of double alliteration.

The most common four-position profile, especially in the off-verse, is Sx-Sx, *hyran scolde*. The equivalent compound form, SxSx *forðgerimed*, is in *Beowulf* twice as numerous in the on-verse, vice-versa in *Juliana*, and rare in *Maldon*. The variety with the monosyllabic first lift, S-x-Sx *sinc æt symle*, is relatively common in the on-verse of *Beowulf* and *Juliana*, confined to two examples in the off-verse in *Maldon*. The profile S-xSx, *þrym gefrunon*, is more numerous in the off-verse of all three texts, presumably because the unstressed prefix is most common in verbs, which are often postponed to the end of the line where they may be stressed. Varieties with a long syllable in a drop are less numerous, and in *Beowulf* more likely to be in the on-verse.

The only common five-position profiles are Sx-xSx *leode gelæstan*, and Sx-x-Sx *folce to frofre*, both of which may be seen as logical extensions of the basic patterns Sx-Sx, and S-xSx, with an extra unstressed syllable added to the first drop. The profile S-xx-Sx *heah ofer heafod* is less common, depending as it does on a disyllabic function word for its first drop. The patterns Sxx-Sx, discussed in the chapter on resolution, and Sx-Sxx, occur mainly in *Beowulf*.

In his § 38, Bliss gives a list of verses with a disyllabic first drop that differ from those in the list in § 35 (e.g. *brimclifu blican*) only in substituting tertiary for secondary stress. He noted that these verses are not consistent in the quality of the final syllable of the compound first word, since some have consonantal endings. Of the 20 examples, 16 are in the on-verse. The operation of

particular examples should be considered as words or compound elements. In practice, the second element of a "compound" such as that in *bord and brad swurd* always has a reduced level of stress, no matter how the theorist explains the decision on compound status. In his list of nominal compounds, Terasawa includes a number of poetic compounds meaning "sword," but no compound containing *swurd* as an element (131-36).

Kendall's proposal (that alliterating verse-initial particles do not form a lift) removes from the 16 on-verses 9 that begin with a trisyllabic verb, making them (in my theory) Type FF: 6a, 560a, 922a, 1118a, 2085a, 2096a, 2119a, 2132a, 2702a. The remaining on-verses are 641a *freolicu folccwen*, 1470a *drihtscype dreogan*, 2069a *freondscipe fæstne*, 2133a and 3007a *eorlscipe efnde*, 2535a *eorlscype efne*, 2622a *eorlscipe efnan*. All of these have short vocalic endings. It follows, then, that all surviving on-verse AA Types with the profile Sxx-Sx have a short-vocalic ending. I argue above in the chapter on resolution that this restriction on compounds in such a situation serves two functions: to alert the reader to the presence of an AA Type rather than the only other possibility (the EE), and to provide a disyllabic first drop lighter in natural (rather than metrical) stress, equivalent in this respect to initial compounds with a syllable regularly lost through syncope, e.g. *mistige moras* (a list of such verses is given by Bliss in § 51).¹¹⁶

All of the four off-verses noted by Bliss have initial verbal forms. The three that have an initial finite verb remain AA Types: 105b *weardode hwile*, 1137b *fundode wrecca*, 1699b *swigedon ealle*. Because alliteration in the off-verse is retrospective, a reader can tell immediately if a verse-initial verb, even a clause-initial verb, is stressed. The second syllable of a finite verb preterite carries a relatively low level of stress, certainly lower than the second element of a compound.¹¹⁷ The remaining off-verse, *myndgiend wære*, begins with a

¹¹⁶ The term tertiary stress, created by Bliss, describes a level of stress still controversial in nature; a lengthy discussion of it may be found in Chapter 7 of Fulk. Fulk points out that Campbell, who does not distinguish between secondary and tertiary stress, ascribes half-stress to the second syllable of a word such as *eorlscipe* when it is inflected, i.e. is trisyllabic, and also to inflected forms of words ending in *-lic* (Fulk § 185; Campbell § 88). If Campbell is correct, then all of the surviving on-verse examples in Bliss's § 38 should be included in any case in § 35.

¹¹⁷ Campbell claims that the second syllable of the trisyllabic form of a weak verb may have half-stress when it follows a long first syllable (§ 89). He

present participle which, although it has a consonantal ending, has a short second syllable that is in essence a semi-vowel.

The only six-position profile with more than 10 examples is Sx-xx-Sx *eorla ofer eorðan*, an extension of the most basic profile, usually by the inclusion between trochaic words of an unstressable function word, such as a conjunction or a preposition.

Polysyllabic second drops are much less common than polysyllabic first drops: *Beowulf* has 131 in the on-verse, only 11 in the off-verse; *Maldon* has 4 and 0; *Juliana* has 22 and 2. This may be partly accounted for by Kuhn's Laws, which confine function words to the upbeat of the verse or to the first drop. These same Laws apply more often to the on-verse than to the off-verse; as Kendall points out, the prospective-retrospective difference between alliteration in on- and off-verses allows an initial particle in the off-verse to take stress: "...an alliterating verb which is not in the second lift is a stressed element *only* when it appears in the b-verse; in the a-verse it remains a sentence particle" (23). All six Types, however, have a more restricted set of profiles in the off-verse. One possible reason for that, the need to know when the line end has been reached, will be discussed in the chapter on reading strategy. Other factors may be the general poetic tendency, more visible in rhymed poetry, for a more regular rhythm at the end of a line, and the restraints imposed by the absence in the off-verse of double alliteration, which in the on-verse allows more variety by showing the reader clearly where the lifts are.

Verse-initial Shx is generally reserved for the CC Type. The phonological pattern / \ x | / x is rare in *Beowulf*, with no example free from doubt as to its authenticity. For 1128a, *wælfagne winter*, Klaeber gives

adds, however, that "in the metrical system of OS, which reflects a rather later stage of linguistic development than that of OE, short derivative syllables (e.g. the medial -*od-* of the second class of weak verbs) are practically never given half-stress" (§ 92, n3). It seems likely, then, that stress on such syllables in OE must have been ambiguous at some stage.

syncopation of the final syllable, which would give an EE. For 1198a, *hordmaðum hæleþum*, Klaeber gives syncopation of the final syllable of the first word, which would give an AA of the pattern Sh-Sx. Similarly, 2193a, *sinemaðþum selra*, would give Sh-Sx. For 3154b, (*wigen*)*des egesan*, an editorial guess, the *ASPR* gives without comment *werudes egesan*, which would give an AA with the pattern Sx-Sx. Although this may well be the best solution of this verse, I have retained the Klaeber reading, with reservations caused by the unique profile created.

The six-position verse 2173a, *wrætlicne wundurmaððum*, has possible syncopation of the second and fourth syllables in the second word. The pattern / \ x in the first word, however, is unaffected. Bliss gives this verse as hypermetric, 3E1(2C1). In the new theory it would indeed make an acceptable hypermetric EEh with the profile Shx-S(sx)¹¹⁸. However, because it stands separate from other hypermetric verses, I have shown it as Shx-Shx, a most unusual AA Type.

Maldon uses a word with the phonological stress profile / \ x to introduce a number of verses that can hardly be other than AA Types: 28a *æraende to þam eorle*, 282a *Sibyrhtes broðor*, 25b *stiðlice clypode*, 234b *operne bilde*, 261b *heardlice feohtan*, and 265b *geornlice fylstan*. However, even on the limited evidence of the AA Type, *Maldon* is so unusual a text that it would be unwise to generalize from any occurrence in it.

AA Types where the first word has the profile Sxx have been dealt with in the chapter on resolution. Similar to them in some ways are verses whose second lift and drop fall in a word with the profile Sxx or Shx -- the former D* Types. Perhaps more than any other, these verses prove awkward for any metrical system that takes for granted a degree of uniformity at the end of a verse, for example by formulating rules that count syllables backwards from the

¹¹⁸ The significance of the notation is given below in the chapter on hypermetric verses.

end of the verse. A certain degree of uniformity in this regard is to be expected of Types BB, EE, and FF, all of which end with a lift, which by definition consists of a single position, either long or resolved, and even of Type DD, which ends with two drops. The only Type other than AA which ends with a single drop is CC, which by virtue of being stress-non-initial is likely to keep extra unstressed syllables in the verse-initial drop, where most function words are grouped according to Kuhn's Laws. Extra syllables are in fact allowed in the second drop of all other Types, although they tend to be restricted to unstressed prefixes.

When an AA Type has an extra syllable in the second drop, various restrictions usually apply. Such a verse is likely to be in the on-verse, partly because double alliteration is available there to make it clear that the verse is an AA (and partly because the off-verse appears to offer a more restricted range of profiles and endings). Almost always the two syllables of the drop are part of a trisyllabic compound, or virtual compound. (Even virtual compounds are unusual: in *Beowulf*, the only such verse not shown as an actual compound by Klaeber is 1869b *snude eft cuman*, although some proper names, such as *East-Dena*, are hyphenated.) In fact, a verse such as 2603a *leoflic lindwiga* is not at all confusing to the reader, and cannot be anything but an AA. As a trochee with a long second syllable, *leoflic* must introduce an AA or an EE. The third syllable, *lind-*, makes it clear that the verse is an AA, with alliteration as an extra guide. The verse cannot stop at *lind-*, because it needs a final drop, which *-wiga*, as the second element of a compound, supplies.

Beowulf has in the on-verse 70 examples of Type AA ending in -Sxx. Of these, 26 lack double alliteration; however, 25 of these consist of the formula "proper name plus *maðelode*", introducing direct speech. The only other verse without double alliteration is at 3045a, *dennes neosian*, which consists of noun plus infinitive, rather than the usual two words with primary stress. *Maðelode* does occur in one other place in the poem, at 286a *weard maðelode*, which forms a Type DD, and confirms that -- at least in this instance -- both final

syllables of the verb are pronounced. In fact, the norm is for the last syllable of a noun compound in such a situation to be long-vocalic -- *leofflic lindwiga* -- or consonantal -- *æðeling unwrecen* (2443). There is no attempt to make the second syllable of a two-syllable drop consist of an insignificant syllable; that is hardly surprising, given the existence of the profile Sx-Shx.¹¹⁹ This perhaps casts some light on why short-vocalic endings are preferred verse-initially. If there is no rhythmical objection to a "heavy" drop verse-finally in an AA Type, then there is unlikely to be an objection to a verse-initial "heavy" drop. Presumably the most important reason for the verse-initial preference is ease of identification. A verse-initial word with the profile Sxx never introduces a DD Type, usually introduces an EE when long-vocalic, and usually introduces an AA when short-vocalic. The disposition of trisyllabic words within the verse would then seem to be a factor both in the rhythmic requirements of the verse, and in the strategy provided for the reader as an aid to scansion.

Of the 46 AA Types in the on-verse in *Beowulf* ending in -Shx, all but 3 have double alliteration: 913a *eðel Scyldinga*, 1675a *þeoden Scyldinga*, and 2440a *broðor oðerne*. Presumably historical accuracy required that a correct tribal name be given whether it alliterated or not; *oðerne* is a necessary but intractable word without poetic substitutes.¹²⁰

¹¹⁹ If Carroll's suggestion is correct (see above, at 110 and n111), then the extra weight given to a verse-final syllable would inhibit the effectiveness of having a short-vocalic syllable there in order to maintain a "one-syllable" final drop in the AA Type.

¹²⁰ Edwin Duncan has pointed out that the most consistent criterion for double alliteration is the number of words in the verse, with verses of three words (or compound elements) requiring double alliteration. His system thus allows for single alliteration in five-position verses which contain only two words, such as the [name + *mæpelode*] construction, or *broðor oðerne*. He provides convincing proof for his viewpoint, made in a paper given at the 1993 MLA Conference, "Word Boundaries, Scribal Practices, and Old English Prosodic Techniques," which he kindly supplemented in a private note at my request. An abstract of the paper appears in *OEN* 27.3 (1994): A-8. The rate of double

In the off-verse are only 9 verses ending in -Sxx, and 3 in -Shx: all of the latter involve proper names, such as 53b *Beowulf Scyldinga*. Of the first group, only one involves a noun, again a proper name: *Dead is Æschere* (1323b). Two include a first word often syncopated; if that were done here, each verse would form a DD Type: *wundor sceawian* (840b), and *wundur sceawian* (3032b). Verses 1573b, 1663b, 1869b, and 2671b end in verbal forms: *wæpen hafenade*, *oftost wisade*, *snude eft cuman*, *fionda nios(i)an*. Verse 1840b involves a noun used adverbially, *him on andsware*, and 1724b, *wundor is to secganne*, involves a gerund in a difficult and perhaps archaic expression. The lack of nouns, except for intractable proper names, suggests that multisyllabic final drops were avoided where possible, or confined to the on-verse where they could be identified by double alliteration. Verbs are often displaced to the end of a line in order to gain stress, in which position they are less tractable than nouns, in that they have inflected suffixes that are not negotiable.¹²¹ It will be recalled that verb-endings in DD Types did not obey the "rules" established by Bliss for vowel quality.

Juliana is the most consistent of the three OE texts. It has in the on-verse 11 AA Types ending in -Sxx, and 11 ending in -Shx, all 22 having double alliteration. The one slightly unusual construction is at 217a, *idle, orfeorme*, where two adjectives are side by side. The only off-verse example is 569b

alliteration for initially stressed on-verses of three or more words is between 96 and 97%. The rate for AA verses ending in -Shx is almost as high, at 93%. It may be that what prompted double alliteration was the degree of complexity of a verse, and therefore the risk of reader confusion. In a recent article, Duncan has extended his analysis to include the Old Saxon *Heliand*: "Metrical and Alliterative Relationships in Old English and Old Saxon Verse" *SP* 91 (1994): 1-12.

¹²¹ It is, of course, a feature of OE, as of other Germanic languages, that in some situations final position in the clause is the most common placing for the verb, for example in dependent clauses. The most common word-order, however, was subject-verb-object, with a great deal of latitude allowed because meaning depended on word-inflections rather than word-order.

weorc to þolianne, similar in structure to *Bwf* 1724b.

Maldon has 4 instances of -Sxx, all in the on-verse, and none of -Shx. The only example with double alliteration, 303a *wundum werige*, is capable of syncope of the second word. Two examples, 42a and 309a, are of the previously discussed formula "proper name plus *maðelode*", and introduce direct speech. The other example, 286a *Offa þone sælidan*, has unusual syntax, each noun being subject and object respectively of the verb in the preceding verse. Here as elsewhere *Maldon* has few examples of features that seem to call for familiarity with traditional poetic customs, and in its examples ignores the proprieties.

Double alliteration in the on-verse, though not obligatory, is clearly desirable, and more desirable in some situations than others. The proportion of AA Type on-verses with double alliteration is 65% in *Beowulf*, 74% in *Juliana*, and 84% in *Maldon*. In *Beowulf*, the proportion with double alliteration for four-position verses is only 45%. That figure is affected by the large number of compounds with the profile SxSx; 117 of the 123 lack double alliteration. However, 46% of verses with the "standard" profile Sx-Sx (including those with a long syllable in either drop) lack double alliteration also. On the other hand, 17 of the 29 verses with the profile S-xSx (59%) have double alliteration; and 129 of 132 of the verses with the profile S-x-Sx (98%) have it. Of verses with five or six positions, 89% have double alliteration. Twenty-five of the 55 verses (all with five positions) that lack it are of the *Beowulf maðelode* sort. It would be possible to say that the higher the number of positions, the higher the likelihood of double alliteration. However, the figures here are also affected by the number of "words" in the verse. If the prefix in a verse such as S-xSx is counted as a separate word, then that might be used as evidence that even in four-position verses, word-count is important. It remains true, however, that verses with the profile S-x-Sx, where the existence of three separate words is unmistakable, have a much higher proportion of double alliteration. In five-position verses, of course, many words with the profile Sxx or Shx are

compounds consisting of two word elements. Spoiling that argument, however, is the fact that four-position compounds, conventionally treated as a single word but consisting of two elements, have a much lower rate of alliteration than verses consisting of two separate words, Sx-Sx. It may be, also, that verses with nouns rather than verbs forming the second lift provide a better opportunity for using a word with matching alliteration, because of the availability of kennings and poetic compounds. Finally, it is possible to say that any profile other than the most common Sx-Sx is more likely to have double alliteration.

In *Juliana*, the proportion of four-position verses with double alliteration is 58%; 38% of compounds with the profile SxSx have double alliteration, as do 53% of verses with the standard profile Sx-Sx. The proportion of verses with the profile S-xSx is 71%, and with S-x-Sx is 93%. Only 6 of 85 five-position verses, or 29%, lack double alliteration.

The paucity of four-position verses in *Maldon* makes comparison difficult. In particular, the shortage in the on-verse of the profile Sx-Sx is bound to inflate the figures for double alliteration, assuming that *Maldon* would have followed suit in not requiring double alliteration for that profile. The only compound with the profile SxSx lacks double alliteration. 1 of the 2 verses with the profile S-xSx lacks double alliteration. However, only 1 of the 14 verses with the profile S-x-Sx lacks double alliteration. The proportion of four-position verses with double alliteration is 88%; of five-position is 84%; of six-position is 66%. As so often, *Maldon* differs from the other two in having more double alliteration in shorter verses, and is in some respects akin to the ON texts; the poem, however, is so short that percentages derived from it should be taken with great caution. The significance of the similarities between the figures for *Maldon* and for the ON texts is problematic. It may be that both share characteristics of a later stage of the language, or that *Maldon* was written by a poet subject to a Norse influence.

One noticeable aspect of alliteration is that verse-profiles such as Sx-xSx or S-x-Sx, which usually have double alliteration in the on-verse, survive quite

well without it in the off-verse. I will argue later that what Kendall calls the retrospective status of alliteration in the off-verse in fact makes verse types much easier to identify there. Even so, it would seem that the purpose of double alliteration is less to help identify difficult verses in the on-verse than to maintain for the reader a continuing sense of whether he or she is currently in on-verse or off-verse. That sense, of course, then makes identification of verses, especially off-verses, easy.

The Old Norse texts have AA Types in 33% of all verses, with 519 (or 33% of the total) in the on-verse, and 1074 in the off-verse, disposed among the various stress-profiles as shown in the tables in Appendix D. Although the off-verse accounts for two-thirds of all examples, they are there confined to a more restricted set of profiles, with Sx-Sx accounting for 61%, or 65% if the verses with a long syllable forming a drop are included. The great majority of all AA Types in *fornyrðislag* are four-position.

Table 6: breakdown of ON Type AA by number of positions

	On-verse		Off-verse	
4pos	346	(67%)	922	(86%)
5pos	141	(27%)	132	(12%)
6pos	31	(6%)	19	(2%)
7pos	1		1	

The ON texts as a whole thus share with the OE texts a not unexpected preference for short verses, and with *Juliana* and *Maldon* a tendency to use the AA Type more in the off-verse.

The larger number of profiles found in the on-verse is illusory to some extent, since many profiles occur infrequently. *Vkv*, an unusual work sometimes credited with OE roots or influences, accounts for every example of three profiles, and for a majority of examples of several others.¹²² The great

¹²² Kuhn, in particular, proposes that *Vkv* must have found its way to ON via OE: *Jedoch muss die Vqlundarkviða ausgenommen werden. Sie enthält*

majority of four-position examples are found in versions of Sx-Sx (57%) or S-x-Sx (38%). As in OE, the profile Sxs-x does not occur. The profile S-xSx occurs infrequently, because of the lack of unstressed prefixes. Those that do occur invite a degree of interpretation. The only on-verse example is at *HH* 40-1: *Faðir varattu*. Since the emphasis here is on the negative, I have scanned *varattu* xSx. This gives an AA with the verb "to be" in the dip in second position, and allows the stress to fall on a long rather than a short syllable. However, a good case might be made for stressing the first syllable of the verbal. The two off-verse examples, both in *Vsp*, are closer to OE practice: *vel fyrtelia* (1-6), and *Loca áþeccian* (35-4), in both of which I have treated a prefix as unstressed.

With Sx-Sx accounting for 76% of four-position off-verses, and S-x-Sx for 13%, the only other profile met with any frequency is SxSx, which occurs 29 times in the off-verse, compared with 4 in the on-verse, the reverse of the tendency found in *Beowulf*.

The most frequently found five-position verse profiles are S-xx-Sx (15% in on-verse, 17% in off-verse), Sx-x-Sx (35% in on-verse, 56% in off-verse), and S-x-x-Sx (38% in on-verse, 19% in off-verse).

The profile Sxx introducing a verse is found only at *Grp* and *Br* in the on-verse, and *Gǫr I* and *Gǫr III* in the off-verse. At *Grp* 35-5, *Gunnari til handa*, the word involved is a proper name. At *Br* 12-5, *sofnoðo allir*, the word, a verb

den Vers 28.4 um sofnaði. Sie muss, wie sich in vielem zeigt, den Weg über England genommen haben (Westgermanisches..., 232). "However, Vkv must be excepted. It contains verse 28-4 um sofnaði. As it shows in so many things, it must have taken the route across England."

Vkv is an embarrassment to Kuhn's theory that the ON Eddic texts were descended from German originals. That theory itself is based on small evidence, and a relentless assumption of cause-and-effect for every scrap of linguistic evidence. It assumes also a very early date for *Beowulf*. Whether or not *Vkv* comes *via* England, Kuhn demonstrates that it contains some metrical features unique in the surviving ON corpus, and comparable to some OE usages.

in clause-initial position, alliterates and precedes a pronominal adjective. A verb with this profile is unusual in ON, as Kuhn points out.¹²³ In OE, such a verb would not alliterate, and not take stress according to Kendall's proposal. At *Gǫr I*, 6-2, *Húnalanz drótning* is formulaic to the extent that it is in the first off-verse, following a proper name, and giving the family relationship of the person with the proper name. A reader familiar with verses such as *Giúca dóttir* would expect a two-word AA, and the three syllables of the first lift and drop coincide with a word. At *Gǫr III* 8-2, *kalliga ec Högna*, alliteration in the off-verse makes it beyond doubt that the verb bears stress. The third syllable here is provided by a negative suffix, a feature not found in OE. There is no real equivalent in the ON texts to the OE AA Types with the profile Sxx-Sx.

Sg 56-2 has the profile Sx-Sxx, where the second word is *noccorom*. Cleasby-Vigfusson claims that the word should not be syncopated in MSS of this vintage.¹²⁴

A word with the profile Shx introduces an AA Type rather than an EE in 3 on-verses in *Vkv*: 29-5 and 38-1 *Hlæandi Völundr*, 29-7 *grátandi Bǫðvindr*. The word here is a present participle used as an epithet, and the usage is unusual, as Kuhn points out. The same text has the same word-profile in verse-final position at 8-7, *Völundr, líðandi*, 1-7, *drósir suðrœnar*, and 9-5, *viðr inn vinþurri*. The first of these examples, reversing the order of the verse-initial examples, would in OE be more acceptable than they are here (because in OE a word with the profile Shx normally introduces an EE Type). In OE, however, this verse would be a DD Type because of resolution of the proper name, which appears to be treated in most ON texts as though it had a long first

¹²³ Kuhn, *Westgermanisches...*, § 3 deals in detail with many of the examples given here, and with others not AA Types.

¹²⁴ Richard Cleasby and Gudbrand Vigfússon, eds., *An Icelandic-English Dictionary*, 2nd ed. revised by W.A. Craigie (Oxford: Clarendon, 1957).

syllable. *Vsp* has one example at 3-7, *gap var ginnunga*. *Sg* has one verse-initial example in a proper name at 2-3, *Guðrúno ungo*. *Ghv* has a verse-initial example at 7-1, *Hlæandi Guðrún*, cognate with the *Vkv* examples. Like *Vkv* also, it reverses the word-order in another example, at 9-1 *Guðrún grátandi*, and has a different example at 18-5, *hest inn hraðføera*.

A number of possible words with the profile Shx at verse-end are embedded in compounds or are split up into separate components in the Neckel-Kuhn edition, which tends to show what would be compounds in OE editions as a phrase. *Vkv*, again, has the only verse with the profile Sxshx at 12-3, *bestibyrsíma*. Although Kuhn's edition shows *bestisíma* as a possible emendation, the five-syllable version is similar in form to the AA Types used by the poet at 1-7 and 9-5. Double alliteration, unusual in a one-word verse, is used to show where the lifts occur. At 7-7, *siau hundruð allra*, *Vkv* has the profile S-hx-Sx. In similar verses in *Beowulf*, for example 1278b *þreo hund wintra*, the second word of a numerical expression clearly has the stress value of the second element of a compound. Numbers, which must have been intractable, were nevertheless easily recognizable as units; bending the rules to accommodate them may have been permissible. *Ghv* has a "heavy" verse, *leyfa dáð Högna*, at 4-4 in the off-verse, in which the proper name in the possessive clearly belongs syntactically to the noun preceding it. *Vsp* has a highly problematic verse which may have the profile S-x-S-hx, *seið hon hug leikinn* (22-6). This verse is the second of a pair beginning *seið hon...* in what may be anacrusis across two verses. A number of emendations have been suggested, and it would be unwise to insist that any stress profile may be assigned with certainty.

if the examples of trisyllabic words in the three texts *Vkv*, *Vsp*, and *Ghv*, are removed from consideration, then very few remain in this Type. Most of the examples found consist of proper names, often apparently given special

treatment in ON, or of verb and participial forms archaic according to Kuhn.¹²⁵ The debate over short or long vocalic endings for trisyllabic endings in AA Types does not arise in ON. Most of the examples which disobey the rule assigning the profile Shx in verse-initial position to the EE Type are to be found in verses which elsewhere are reversed in order.

The ON texts are similar to the OE in avoiding monosyllabic final drops. When they occur, the final word is usually long phonetically and capable of stress. The only occurrence of the simplest possible AA Type consisting of four monosyllables is at *Vsp* 31-7, *miór oc mioc fagr*, where double alliteration gives the clue that the intensifying adverb *mioc* takes over the stress of the modified adjective *fagr*. *Prk* has two on-verse examples. At 15-5, *Bindo vér þór þá*, as so often but not always in the ON texts, an imperative (though first person plural) carries sole alliteration in first place in the verse and line, as it does also at 22-3 and 4. (Note, though, that when the more indirect "order" using *muntu* is given in 3-5, perhaps with some trepidation by Thor to Freya, then alliteration is not used.) Verse 19-1, *Bundo þeir þór þá*, mirrors 15-5 exactly, describing the action following the imperative, and so the reader would expect the matching non-imperative verb to be stressed. *Vkv* has one off-verse example at 31-6, *köld ero mér ráð þín*. Here the noun *ráð* must take primary stress. Although the contrast between "me" and "your" may be sufficient to indicate to a reader that *þín* belongs to an AA verse rather than following a Type EE, this verse lacks the tight control exercised by OE poets in constructing potentially ambivalent verses. Like many such verses, however, this one involves direct speech, which is allowed a great deal of latitude, perhaps in order to reproduce the rhythms of everyday speech for the sake of realism, perhaps because the

¹²⁵ In short, these are the examples forming the basis for Kuhn's thesis in "Westgermanisches" that ON Eddic poetry is at least partially descended from German poetry, because of the survival of apparently archaic forms. The examples are few, confined to a limited number of texts, and include the proper names discussed above in the chapter on resolution.

words used by the usually mythical or legendary characters were traditional and unalterable. Even in OE, direct speech is accorded some leeway, if only in the length of verses carrying it: many of the verses exceeding the usual seven-position norm involve direct speech, for example *Bwf* 2466a *no ðy ær he þone heaðorinc*.¹²⁶ Direct speech is involved in the final example in ON, *Br* 14-5: *Hvetið mic eða letið mic*. Here again, an initial imperative bears sole alliteration. The repetition of a rhyming imperative shows where the second lift should be, and prepares for the use of the repeated *mic* as a matching second drop.

In their use of alliteration, the ON texts differ considerably from the OE. Only 194, or 37%, of AA on-verses have double alliteration. The rate for individual texts ranges widely, from 1 in 12 in *Gðr I* to 58 in 103 in *Vsp* and 15 in 24 in *Hym*. Four-position verses stand at 35%, five-position at 40%, and six-position at only 20% (from a small sample). There is, then, no significant increase in double alliteration according to number of words or positions. Within the four-position group, however, some interesting trends emerge. The most common AA profile, Sx-Sx, has a very low rate at 18% when verses with a long syllable are not included. The latter have an exceptionally high rate, though the numbers are perhaps too few for statistical significance: Sh-Sh, 8 of

¹²⁶ Robert E. Bjork points out that scholars have in general neglected the study of direct speech in *Beowulf*, especially its technical aspects. He cites only three articles and three dissertations dealing with the placement of speeches as a feature of structure, with the application of discourse analysis or speech act theory (thrice), with shifts in genre, and with similarities between poetic and prose usages. T.A. Shippey applies speech analysis, specifically pragmatic linguistics, to the content of speeches in *Beowulf*, in "Principles of Conversation in Beowulfian Speech," *Techniques of Description: Spoken and Written Discourse. A Festschrift for Malcolm Coulthard*, ed. John M. Sinclair, Michael Hoey, and Gwyneth Fox (London: Routledge, 1993), 109-26. Bjork himself deals with "stylistic and rhetorical analysis with medieval theories of language and modern theories of 'the gift' in premarket societies": "Speech as Gift in *Beowulf*" *Speculum* 69 (1994): 993-1022, at 993. Nobody appears to have dealt with metrical aspects.

9; Sh-Sx, 10 of 17; Sx-Sh, 5 of 8. As in OE, the profile S-x-Sx has a higher rate, at 56% when those with a long-syllable drop are excluded. S-h-Sh has no double alliteration in only two examples; S-x-Sh has it in 13 of 18 examples.

The reduced level of double alliteration is not surprising in view of the lack of consistency in the use of alliteration generally in ON texts. Some have sole alliteration on a verb preceding a noun, some allow stress on an imperative in some places, but not, apparently, in others. It would seem that the use of strophic divisions in ON makes less necessary the use of alliteration to maintain the constant sense of on-verse and off-verse orientation so necessary in OE with its longer fitts, and continuous exposition.¹²⁷ In addition to having strophes, ON has a typical syntax in which the first two lines form a clause or sentence, and the second two do likewise, so that a great degree of predictability as to what will follow is available to poet and reader. For example, in *Hym* only one four-line stanza (number 4, which has a comma) is not divided after the second line by a semi-colon or period in Kuhn's edition. Typical is the first stanza:

*Ár valtívar veiðar námo,
oc sumblsamir, áðr saðir yrði;
hristo teina oc á hlaut sá,
fundo þeir at Ægis ørkost hvera.*

Except for "A3" verses now classified as single-stress FF Types, traditional AA Type verses in the ON texts are comparatively little affected by

¹²⁷ "In general style the Old Norse poems are very different from the Anglo-Saxon. They are shorter, and set forth their matter with a lyrical conciseness and abrupt emphasis which is nearer to the medieval ballad than to the splendid epic fullness of *Beowulf*" (xxxvii), and:

"ON poetry, unlike most OE verse, was strophic. The normal stanza consisted of four long lines; there were variants of the normal stanza-forms in which there were more than four long lines..., but usually the apparently varying stanzas of old poems were due to faulty preservation" (315). E.V.Gordon, *An Introduction to Old Norse*, 2nd rev. ed. (Oxford: Clarendon, 1957).

the new theory, partly because these texts consistently avoid verses with more than 4 or 5 syllables no matter what the Type involved. In the OE texts, the theory tends to bring AA Type verses closer in its characteristics to the other stress-initial Types, DD and EE, which have a limited number of positions and syllables, consisting of typical word groups. The majority of AA Types now consist of four or five positions, with the first word consisting of a noun or adjective, except in the off-verse where already identified alliteration allows the poet wider scope in choice of word-classes. This greater consistency between Types in a class is achieved by classifying "A3" verses as FF, and by the application of Kendall's proposition: re verse-initial particles, which reduces anacrusis to a rare occurrence in all of the texts examined, except perhaps for *Maldon*. Eliminating the special status of the half-stress allows verses traditionally seen as expanded Type A* or D* to be treated as Type AA; Kendall's proposition considerably reduces the number of such verses by reclassifying many as stress-non-initial Types. The reclassification of expanded Types to AA does bring with it one peculiarity: the disyllabic final drop, as in *æðeling anhydig*. The other Types with a verse-final drop, CC and DD, have a single syllable forming the final drop (although, as will be seen, a final drop in Type DD may have an unstressed prefix). However, this peculiarity of the AA Type causes no problem of recognition, because the disyllabic final drop always consists of the formative and inflected elements of the word that formed the second lift. In those rare cases where a monosyllabic second drop consists of a separate word, that word is of stressable quality, although not stressed in the verse because relatively weaker than the preceding word. This is a characteristic of similar final drops in the CC and DD Types also. The AA Type thus becomes much easier to identify, because its size, beginning, and end have recognizable characteristics shared with other verses of the classes to which it belongs: stress-initial (AA, DD and EE), and drop-final: (AA, CC and DD).

5. TYPE BB

The only difference between Type B verses in traditional metrical systems and mine is likely to be in those verses designated BB through the operation of Kendall's proposal. There are 41 such verses in *Beowulf*, 14 in *Juliana*, and 9 in *Maldon*. These figures include all verses where a verse-initial particle alliterates, usually preceding a word entitled to primary stress. I use the word "particle" as defined by Kendall: "Sentence particles include in Kuhn's words 'substantive pronouns, many adverbs and finite verbs, conjunctions, to some extent also adjectival pronouns, occasionally infinitives and predicate nouns, and possibly also vocatives'. Kuhn's treatment of verbs, especially his separation of lexical (non-auxiliary) verbs from the class of nouns and adjectives, has been criticized on linguistic grounds. There is no doubt that lexical verbs behave differently from auxiliary verbs and that they are more likely to be heavily stressed. Nevertheless, Kuhn's decision to treat most verbs as sentence particles rather than as stressed elements proves to have been the right one for the purpose of analysing the metrical grammar. I use his classification with only slight changes. Adverbial conjunctions (sentence particles) must be distinguished from copulative conjunctions. I include infinitives among the sentence particles. A few quasi-compound phrases are sentence particles rather than stressed elements" (17). In practice, unless an on-verse is entirely in the clausal dip, any verb, verbal, adverb, or pronoun in first position in the on-verse is unstressed; the concept of external displacement allows a particle that would normally fall in the dip to behave in a similar way when the verse is moved to another position. Kendall extends this treatment even to particles that alliterate. Thus in *Beowulf* are classified as B-Types for the first time verses beginning with an alliterating lexical verb (e.g. 702a *weold wideferhð*), infinitive (1450a *secan sundgeb!and*), personal pronoun (1386a *Ure æghwylc sceaf*), and adverb (2107a *hwilum hildedeor*).

Not every such verse becomes a BB for the first time. Obviously, such verses must contain three stressable words or compound elements, since they

contain two without the particle, and are often cumbersome if scanned as the alliteration suggests. Some metrists have on occasion ignored the alliteration on the particle without having a sound theoretical reason for doing so. For example, Bliss gives as 3B*1d *Beowulf* 2367a, *Oferswam ða sioleða bigong*, despite the alliteration on the verse-initial verb, for the entirely pragmatic reason that allowing stress on the verb would give an unmanageable verse. He likewise ignores alliteration at 1543a, *oferwearp þa werigmod*, to designate it Type d5d, his category for a B-Type which has both lifts in the same word. Verse 1539, *brægd þa beadwe heard* is also designated a B-Type, 3B1b. Bliss's attitude to alliteration on a particle in such cases is to ignore it when convenient. In a verse such as 709a *bad bolgenmod*, however, Bliss grants stress to the alliterating initial verb because doing so produces a good verse, a Type 1D5. It also produces a good Type BB, x-Sxs, with extra-metrical alliteration on the verb similar to that in the other verses cited. Kendall's proposal gives a more elegant and theoretically consistent treatment of such particles than Bliss's *ad hoc* approach.

Although Kendall gives a notation for each verse in *Beowulf* in his Index, it may be convenient to list the examples for *Beowulf* here, and to show those for the other two texts, with which Kendall does not deal. Because Kendall's proposal applies only to line-initial particles, all examples cited are in the on-verse:

Beowulf. 702 *weold wideferhð*, 709 *bad bolgenmod*, 1909 *fleat famigheals*, 2183 *heold hildedeor*, have the profile x-Sxs, traditionally described as a D-Type. Following Kendall, I have accepted Pope's suggestion that *born* should be added to the beginning of 2673 to give *born bord wið rond*, with the profile x-S-x-S (Pope 320, Kendall 120); although the verse so produced is unusual in containing nothing but monosyllables, it is preferable to an inexplicable three-position verse. Verse 387, *seon sibbegedriht*, is similar to the first group, with an unstressed prefix added to the final syllable. Verses 358 *eode ellenrof*, 726 *eode yrremod*, 1450 *secan sundgebland*, 1616 *forbarn*

brodenmæl, 1667 *forbarn brogdenmæl*, 2107 *hwilum hildedeor*, have the profile xx-Sxs, described by Bliss as 1D*5. Verses 1114 *Het ða Hildeburh*, 1531 *wearp ða wundenmæl*, 3084 *Heold on heahgesceap*, have the similar profile x-x-Sxs; Bliss describes the first two as d1b and d5b, ignoring the alliteration on the verb in both cases, but applying a different standard of stress to the final syllable of a proper name. The third example, *heold on heahgesceap*, he designates 1D*4 by dint of placing the caesura after the first word rather than the second (§ 45).

Verses 421 *yðde eotena cyn*, 448 *byreð blodig wæl*, 625 *grette Geata leod*, 1312 *eode eorla sum*, 1386 *Ure æghwylc sceal*, 1390 *Aris, rices weard*, 1452 *worhte wæpna smið*, 1724 *awræc wintrum frod*, 2277 *warað wintrum frod*, 2422 *secean sawle hord*, 2705 *forwrat Wedra helm*, 2746 *swefeð sare wund*, 3115 (*weaxan wonna leg*), 3123 *eode eahta sum*, have the profile xx-Sx-S. All of these are designated 1D5 or 1D*5 by Bliss, with the exception of 1386, where he treats the personal pronoun as not equivalent to a particle.

Verse 1539, *brægd þa beadwe heard*, has the profile x-x-Sx-S, given by Bliss as 3B1b despite the alliterating verb. Verse 1854, *licað leng swa wel*, has the profile xx-S-x-S, given by Bliss as 1D*4. Verse 729, *swefan sibbegedriht*, has the profile xx-Sxxs, given by Bliss as 1D6. Verse 2044, *onginneð geomormod*, has the profile xxx-Sxs, given by Bliss as d5c. Verses 1150 *æt witon weana dæl*, 1274 *gehnægde helle gæst*, 1837 *geþingeð þeodnes bearn*, 2284 *onboren beaga hord*, 2525 *oferfleon fotes trem*, have the profile xxx-Sx-S, given by Bliss as 1D5 or 1D*5. Verse 1543, *oferwearp þa werigmod*, has the profile xxx-x-Sxs, given by Bliss as d5b. Verse 2367, *Oferswam ða sioleða bigong*, has the profile xxx-x-Sx-xS, given by Bliss as 3B*1d.¹²⁸

¹²⁸ Applying Kendall's proposal to such verses would appear to clash with Edwin Duncan's view, cited in the previous chapter, that verses with three or more words require double alliteration. However, because Duncan restricts his observations to types A, D, and E, the reassignment of the verses in question to Type BB does not conflict with his argument. Kendall points out, in any case, that the alliteration on the initial particle is functional; even if extrametrical in the sense that it does not signal metrical stress. He distinguishes between

The theory set out here reclassifies D* verses as AA Types, by virtue of denying special status to the half-stress. It should be noted, however, that a great many of Bliss's D*5 verses (19 of 23) are in any case reclassified as BB Types by the operation of Kendall's proposition re initial particles. The remainder, 400 *þryðlic þegna heap*, 2451 *eaforan ellorsið*, 2687 *wæpen wundrum heard*, and 2964 *Eafores anne dom*, not only have a word with primary stress in initial position, but also have following that word either a compound or two words in a virtual compound relationship.

The examples in *Juliana*, arranged by stress profile, are as follows: x-Sxs, 22 *heold hordgestreon*, 53 *hætsð hæpenweoh*; xx-Sxs, 15 *hofon hæpengield*, 223 *waldeð wideferh*; xx-Sx-S, 5 *cwealde cristne men*, 348 *secgan, sawla feond*, 571 *sohte synnum fah*, 718 *micel modes sorg*; x-x-Sx-S, 644 *ond eal engla cynn*; xx-Sx-xS, 237 *behliden, homra geweorc*; xxx-Sx-S, 49 *ongietest gæsta hleo*, 361 *wiðsoce, sigora frean*, 362 *onsægde synna fruman*, 516 *onwrige, wuldres cyning*. The only profile found here and not in *Beowulf* with an alliterating initial particle is xx-Sx-xS. The single verse which has it is one of four using a syntactical structure not typical of the *Beowulf* poet; in 348, 237, 361, and 516 a verb or verbal belonging grammatically to the clause in the previous line is held over to begin the next line, followed by a phrase that is parenthetical or in apposition to an earlier one. Whether the verb is to be treated as displaced to acquire stress, or held over to take advantage of the lack of stress normal at the beginning of a line, is problematic. In each case, the verb(al) precedes words with primary stress; and in each case, these words form a virtual compound. Since this text is generally free from anacrusis, which

incidental alliteration on insignificant particles (for example, function words that never carry metrical stress), and extra-metrical alliteration, which falls only on verbs and adverbs. Extra-metrical alliteration "obeys the basic alliterative rule which limits the number of significant alliterating syllables in the a-verse to two and in the b-verse to one" (33-34). It follows that a verse with extra-metrical alliteration must be an on-verse with only one alliterating lift.

would be formed if 3 of the 4 examples were to be stressed, I have assumed that stress was not intended.¹²⁹ Were the verb to be stressed, the verse formed would be awkward, with the profile *xSx-Sx-h, or *xSx-Sx-xx in those verses where resolution of the final word helps form a Type BB. Since Kendall himself is unsure of the status of words such as *micel*, there must be the customary doubt as to whether 718 is Type BB or DD.¹³⁰

The examples in *Maldon* are as follows: x-Sx-S, 43 *wand wacne æsc*, 247 *fleon fotes trym*, 284 *bærst bordes lærig*; xx-Sx-S, 283 *clufon cellod bord*; x-x-Sx-S, 2 *Het þa hyssa hwæne*, 130 *Wod þa wiges heard*, 152 *Him be healfre stod*; x-x-Sx-xS, 257 *bæd þæt beorna gehwylc*; xxx-Sx-x-S, 90 *alyfan landes to fela*. *Maldon* differs from the other two texts in that every example has each lift in a separate word. The proportion of verses with both lifts in the same verse is 17 to 17 with lifts in separate words in *Beowulf*, 4 to 10 in *Juliana*. In four-position verses in particular (with the exception of Pope's emendation at *Bwf* 2673), both other poems always have both lifts in the same word. The preference for having both lifts in a BB Type with extrametrical alliteration in a compound may be explained in terms of Kendall's proposal. The comparatively low level of stressability of a verbal preceding a noun or adjective is usually indicated through alliteration. A non-alliterating initial verbal is now generally considered to lack stress by those metrists who accept the validity of Kuhn's

¹²⁹ Rosemary Woolf's more recent edition of the poem gives no comment on meter, other than to describe it as "regular" (5), or on anacrusis: *Cynewulf's 'Juliana'*, Exeter English Medieval Texts, revised ed. (Exeter, U of Exeter, 1977).

¹³⁰ Kendall, in dealing with proclitic adjectives, including adjectives of indefinite quantity, finds that while most do not normally take stress, not all behave consistently. *Micel* and *monig* in particular are ambivalent, in that they "always co-alliterate, but still never lead a non-alliterating base word in the a-verse. The latter group seems capable of crossing the line which separates the proclitics from fully stressed adjectives" (134). He concludes that these words were in the process of becoming fully stressed adjectives (135).

Laws.¹³¹ A verbal preceding a noun or adjective does not (in OE) normally carry sole stress. It makes sense, then, that when a verbal carries extra-metrical alliteration in Kendall's sense of that term then it should not alliterate at the expense of a word with greater entitlement to stress. Under Kendall's scheme, extra-metrical alliteration can be followed by only one more alliterating word in the verse. It follows that unless the second alliterating word is a compound, or virtual compound, then the second lift will not alliterate even if it is a noun. To have two nouns forming lifts, one of which would appear to have a lower status than a preceding verb, would be confusing to the reader. In every example shown, in fact (with the exception of *Bwf* 2673), both words forming lifts also form a compound or virtual compound. The *Beowulf* poet, as often as not, uses a conventional compound rather than a virtual one whose status depends on a grammatical relationship.

In the OE texts, a BB Type may have as many as five syllables in the first drop, and as many as three (though rarely) in the second drop. The longest verses in *Juliana* and *Maldon* have eight positions, in *Beowulf* nine.¹³²

¹³¹ Bliss, whose explanation of Kuhn's Laws has been influential, tries to explain these Laws with reference to whether or not a verb alliterates. However, the correspondence between stress and alliteration is not exact. He concludes: "alliteration is always to be accepted as evidence that the finite verb is stressed, except when it is followed by one or more particles in the same clause" (20). He concludes that non-functional alliteration may be found in such cases, and on auxiliary verbs. Non-alliteration is evidence of lack of stress. Even metrists who do not necessarily view Kuhn's Laws as useful may differentiate between particles on the basis of alliteration. Russom gives his rule (50) (a) as the principal constraint on alliteration: "The strongest two metrical positions within the line must contain alliterating syllables" (73).

¹³² In *Juliana*, Type BB verses in the on-verse are comparatively short, with the longest the three seven-position verses at 208a, 343a, and 345a. In the off-verse, however, there are 13 seven-position verses, and 3 eight-position: 36b *þonne eall þæt mappumgesteald*, 59b *gehyrde þære fæmnan word*, and 553b *Ða hine seo fæmne forlet*. The difference between on- and off-verse practice may be accounted for by the availability of the one-stress FF Type in the on-verse only, where it accounts for a majority of stress-non-initial verses --

However, because the nine-position verses all end in -Sx-xS, the limit on syllables in the first drop remains at five. The distribution of Type BB verses in the OE texts may be seen in the tables in Appendix D.

Two of the theoretically possible profiles do not occur among the four-position verses: xSxs and xS-xS, the first being the compound version of the second. From a modern perspective, the absence of the double iamb seems odd, since iambic verse is now common, as in *come live with me and be my love*: we might expect xS-xS to be the most basic BB profile.¹³³ The BB Type is among the more prolific verse-types in OE, but not using iambic words, despite their availability. (In ON, on the other hand, the lack of unstressed prefixes makes iambs scarce.) Many OE verses contain one iambic word; few contain two. The three examples that do in the Table are *Bwf* 1684a *on geweald gehwearf*, *Bwf* 1696a *geseted ond gesæd*, and *Maldon* 49b *abeod eft ongean*. The first example illustrates why the profile is difficult to use, requiring as it does a prefixed noun to be followed by another such noun or adjective, or by a prefixed verb. (A prefixed verb in first place in the on-verse would not normally take stress.) The repetition of a prefix such as *ge-* must in any case have had limited appeal from a rhetorical viewpoint. At 1696a, the first word, a

see chapter 10 for distribution of Types. In *Maldon*, the on-verse has seven-position examples at 71a, 90a, 261a, 300a, and an eight-position verse at 171a, *ne mihte þa on fotum leng*. There are seven-position off-verses at 8b, 48b, 174b, 187b, and eight-position verses at 235b *þa hwile þe he wæpen mæge* and 324b *oðþæt he on hilde gecranc*. *Beowulf* has 23 seven-position on-verses, 1 eight-position at 2367a *Oferswam ða sioleða bigong*, and 1 nine-position at 1484a *Mæg þonne on þæm golde ongitan*. As in *Juliana*, the off-verse examples in *Beowulf* are more frequent, with 64 seven-position, 14 eight-position, and 7 nine-position: 626b *þæs ðe hire se willa gelamp*, 722b *syþðan he hire folmum (æthran)*, 970b *Hwæpere he his folme forlet*, 1298b *þone ðe heo on ræste abreat*, 1461b *þara þe hit mid mundum bewand*, 1585b *to ðæs þe he on ræste geseah*, and 2638b *Ðe he usic on herge geceas*.

¹³³ I take the example (from Marlowe) from the entry on "iamb" in Holman's *Handbook* which describes the iamb as "the most common metrical measure in English verse" (222).

past participle, might ordinarily be considered unstressed. Kendall suggests, however, that in a verse containing verbals in apposition separated by *ond*, both verbals should be stressed. In this case, if that is not done then the verse is a remainder, with a single lift in final position. The only other occurrence of this profile, in *Maldon*, is not of much help. In most texts, an adverb such as *eft* preceding *ongean* would be entitled to stress. If that were done here, however, a unique Type CC with a disyllabic final drop would occur.

Table 7: distribution of BB Types between on and off-verses:

	<i>Beowulf</i>		<i>Maldon</i>		<i>Juliana</i>	
	on	off	on	off	on	off
4pos	50	47	14	3	39	19
5pos	200	373	30	32	54	106
6pos	78	230	23	32	23	75
7pos	23	64	4	5	3	13
8pos	1	13	1	2	0	3
9pos	1	7	-	-	-	-
Total	353	734	72	74	119	186

The preponderance of BB Types in the off-verse may perhaps be explained by the unavailability there of the one-stress FF, which forms the bulk of stress-non-initial verses in the on-verse. Although *Maldon* only barely manages to follow that particular pattern, all three texts have a number of common features. The most common category is the five-position verse, followed by the six-position. The only category more numerous in the on-verse than in the off-verse is the four-position; the longer the profile, the more likely the verse is to be in the off-verse.

While up to three syllables are allowed in the second drop, one syllable is the norm:

Table 8: number of syllables in second drop in OE Type BB

Syllables in 2nd drop	On-Verse			Off-Verse		
	1	2	3	1	2	3
<i>Beowulf</i>	287	64	1	607	125	1
<i>Maldon</i>	54	17	1	58	16	-
<i>Juliana</i>	104	14	1	137	47	2

By far the majority of two-syllable drops have the second syllable in a prefix: 52 on-verse and 81 off-verse for *Beowulf*, 7 and 11 for *Maldon*, 8 and 33 for *Juliana*. Of the 43 cases in *Beowulf* where a separate word constitutes an extra syllable, 15 have *ne* proclitic to a final finite verb, hardly confusable, and perhaps not metrically significant (80a, 450b, 595b, 772b, 1460b, 1674b, 1733b, 1739b, 1746b, 2006b, 2332b, 2448b, 2574b, 2682b, 2741a). In one, 1696a, the extra syllable is the conjunction *ond*. In three the second drop consists of a single word of more than one syllable, such as *þonne*, again unlikely to cause confusion (1182b, 1763a, 2870a). In fourteen, a final-place stressed adverb requires a proclitic demonstrative, comparative, correlative or similar word which carries no stress, for example *þa gen*, *swa fela*, *þa gyt*, *þe sel*, *þy læs*, *swa þeah* and *þon ma*: 83b, 487b, 504a, 536b, 591a, 972b, 1276b, 1509b, 2141b, 2277b, 2442b, 2687b, 2975b, and 3085b.¹³⁴

Two verses are similar to each other:

503b *þæt ænig oðer man*

534b *ðonne ænig oþer man*

The rules of alliteration preclude giving metrical stress to both adjectives in the off-verse, and stress is normally given to the first alliterating word capable of stress, here *ænig* in both cases. Were *oþer* to be stressed instead, for

¹³⁴ These figures may be obtained from the verse-scansions for each text given at the conclusion of this dissertation. The notation shows whether an unstressed syllable is a prefix, for example in the final word of the verse-profile xx-S-xS, or is a separate word, for example in the penultimate word of the verse-profile xx-S-x-S.

rhetorical reasons, then these lines would have a more conventional BB pattern of (x)x|xx|/x|/, with a normal monosyllabic third position.

Many of the lines already dealt with in this group are in direct speech, where in many OE and ON poems a certain latitude is noticeable both in number of syllables used and in syntactical complexity, presumably in order to achieve realism in characters' speech. This feature is particularly noticeable in the following verses in *Beowulf*.

272b	<i>þu wast gif hit is</i>
455b	<i>Gæð a wyrd swa hio scel</i>
469b	<i>se wæs betera ðonne ic</i>
525a	<i>þonne wene ic to þe.</i>

Verse 272b is the only instance of a five-position BB Type with five monosyllables and a two-word second drop. Its syntax is unusual also in having both lifts occupied by verbs, each belonging to a clause contained within the half-line, a simple and uncomplicated construction well-suited to conversation. 455b has a similar pattern of monosyllables with an extra syllable in the first drop. Syntactically it is more complex, with verb preceding subject in the first clause in the usual poetic manner; but again two clauses are complete within a half-line. 469b has a construction like that of 272b, with a personal pronoun preceding a copula, but with the second verb understood in a comparison. In 525a, the BB pattern established by conjunction - alliterating verb - pronoun places stress on the final pronoun for rhetorical purposes, with the extra syllable in the second drop justified presumably by the exigencies of "natural" speech.

Verse 1876b, *Wæs him se man to þon leof*, is not direct speech although it consists of 7 monosyllables. The two-word second drop constitutes an adverbial phrase of degree modifying the final-place adjective, resembling somewhat the use of *swa*, *þa* and *ðe* noted above. *To þon* is amplified by a relative clause in the next line, in a stratagem similar to that found in another verse of this type, 1616b, *wæs þæt blod to þæs hat*, where, however, *to þæs*

refers to an earlier clause.

One verse of six monosyllables contains a balanced construction, more usual perhaps in Old Norse usage, where a two-syllable second drop is required to match the first: *ge wið feond ge wið freond*, 1864a. Finally, verse 879b shows a loose syntax more typical of speech than of description: *buton Fitela mid hine*. Here, as in 469b and 525a, the second lift consists of a personal pronoun, preceded by a preposition. Words with an unstressed prefix, not normally found in ON, are used in all three OE texts in a narrow range from 27% to 29% of BB Types.

Both lifts fall in the same word with the profile Sxs much less often than in separate words, and are more likely to do so in the on-verse. *Beowulf* has 70 in the on-verse, 34 in the off-verse (20% and 5%); *Maldon* has 3 and 0 (4% and 0); *Juliana* has 14 and 9 (11% and 5%). The most common profile, with a variety of syllables in the first drop, is -Sx-S, which accounts in *Beowulf* for 48% of on-verses and 55% of off-verses; in *Maldon* for 51% and 62%; in *Juliana* for 61% and 63%. Despite the wide variety of possible verse beginnings, then, the great majority of BB Types have a predictable ending, with the second drop most often consisting of the inflected ending of the word forming the first lift, and the second syllable of the drop, if any, likely to consist of the unstressed prefix of the word forming the second lift.

The simplest possible form of the BB Type, formed from four monosyllabic words, x-S-x-S, is found, as indeed are verses formed from up to seven monosyllabic words, as discussed above. In the BB Type, as in the FF, there is no need to avoid a monosyllable in final position, since the final position calls for a lift. In Types AA, CC, and DD, where the final position is a drop, a monosyllabic word in final position causes problems of stress, syntax, and recognition. However, the four-position variety could not have been easy to form, as the examples from *Beowulf* show: 511a *ne leof ne lað*, 2673a (*born*) *bord wið rond*, 2854b *him wiht ne speow*, 713b *in sele þam hean*, 919b *to sele þam hean*, 1016b *on sele þam hean*, 1984b *in sele þam hean*. The repetition

four times of a stock phrase and the use of *ne* in the two other MS verses confirm how difficult (and perhaps undesirable) it is to construct verses from monosyllables in an inflected language.

Equally difficult may have been the profile xSx-S. The six instances in *Beowulf* all occur in the on-verse, with the pattern reserved for the curious construction of finite verb plus *þa* (for example *aledon þa*, 34a) which will be discussed in the chapter on reading strategy.¹³⁵ Each text, in fact, finds particular usages for this profile. *Maldon* has three, in the on-verse. At 173, *Gepancie þe*, is a form of imperative more likely to alliterate in ON than in OE. At 206, *unearge men*, and 256, *unorne ceorl*, a prefixed adjective precedes a noun. Usually these verses would be scanned / \ x | / , with stress on the negative prefix. If that is done here, however, there is then extrametrical alliteration on the second element of a compound, and no alliteration on the following noun. In dealing with negative prefixes Campbell points out that "occasional unaccented uses, however, occur, e.g. *unclæne* impure, beside *úncclæne*" (§ 75). Following the lead of the alliteration, I have made these verses BB Types containing adjectives with an unstressed prefix. Both examples in *Juliana* are verbal-auxiliary half-lines in the on-verse: 161 *gelædan het* and 575 *biwyrcaþ het*. The verbal-auxiliary half-line occurs predominantly in the off-verse, where retrospective alliteration allows the poet to show that the initial verbal is stressed. However, the verbal-auxiliary half-line is so conventional in its operation that it must have been considered a unit equivalent to a compound. The *Juliana* poet, however, seems fond of using the verbal-

¹³⁵ Kendall points out for these verses that "each half-line as a unit forms the clause upbeat" (77), i.e. that the verse contains no word entitled automatically to stress. The verb acquires stress through the operation of his transformational rule (20-24).

auxiliary half-line in somewhat unusual configurations in the on-verse.¹³⁶

Because nobody has ever suggested that a half-stress has any importance in the drop of a B-Type, I have refrained from distinguishing between long and short syllables in the above table. The one exception I have made is for any word with the profile Shx; because it does not raise the same problems of suspension of resolution as a word with the profile Sxx, it is useful to distinguish between the two.

Except in verse-initial position, the use of a word with the profile Sxx is straightforward; unless it is preceded by a word entitled to stress, then the two short syllables are resolved to form a lift (in a Type FF). A small number of BB types, however, use the short syllables of such a word to form a multisyllabic second drop, for example x-x-Sxx-S, a potentially confusing strategem for a reader expecting to have to resolve. The relevant verses in *Beowulf* are: 902b, *He mid Eotenum wearð*; 1088a, *wið Eotena bearn*; 1141a *þæt he Eotena bearn*; 1093b, *swa he Fresena cyn*; 1766b, *oððe eagenas bearhtm*; all but the first of these contains a word group consisting of genitive noun plus noun. The word *eagenas* in the last example occurs elsewhere in syncopated form, for example at *Chr* 7 and 1113. Since forms of *Eoten* occur only in *Beowulf*, it is impossible to say if syncopation occurred, or if special privileges were given to intractable proper names, as seems to have been the case in ON. Another instance of *Eotena*, at 1072a *Eotena treowe*, gives an unusual AA Type with a

¹³⁶ See Donoghue (who coins the phrase "verbal-auxiliary half-line"), *Style* 17: "Verbal-auxiliary half-lines appear so often and with such syntactic and metrical regularity that they must be considered formulaic. In a typical verbal-auxiliary half-line like *wendan meahton* the verbal comes first and carries the alliteration; the auxiliary follows and does not alliterate. This order reflects what might be called a metrical hierarchy: verbals function as nouns and adjectives and like those are always stressed and can carry alliteration." Donoghue goes on to point out that most such verses are either Type 2A, as *wendan meahton*, or less often 2C, as *ongietan sceoldon*. *Juliana* contains not only the BB Types, in a rare profile, noted here, but also a CC Type in the on-verse, in a profile not often found there, 330 *gedon habbað*, xS-Sx.

disyllabic first drop ending in -a, unless syncopation occurs. There is a syncopated genitive plural form of *Fresna* at 2915b, in a BB Type, *on Fresna land*. Similarly verse 655a, *Næfre ic ænegum men*, contains a word, *ænegum*, whose middle syllable is frequently dropped for metrical purposes. Verse 1329b, *swylc Æschere wæs* is unusual in that (like 1088a), having only one syllable in the first drop, it would form a CC Type rather than an FF if resolution took place. It may well be that the general reluctance to form a CC Type with a monosyllabic final drop would be sufficient here to dissuade a reader from resolving the two last syllables of *Æschere*. At 1420 *syðþan Æscheres*, syncopation would create an unmetrical one-stress FF in the off-verse, but resolution would give a permissible FF with the profile xx-Ss. It seems unlikely that syncopation was allowed. Verse 2692b, *he geblodegod wearð*, is difficult to assess because it has the only use of *geblodegod* in the poetic corpus. Verse 1075b, *þæt wæs geomuru ides*, contains the only use of the particular form *geomuru* in the poetic corpus; other inflected forms of the adjective drop the second vowel (Campbell §127). Verse 269b, *wes þu us larena god*, has a word group consisting of genitive noun plus noun. However, this is the only instance in the poetic corpus of the form *larena* as the genitive plural. *Bwf* 1220a has *lara*; *And* 482b and *Jg1* 89a have *larna*. Similarly, 1941b, *þeah ðe hio ænlicu sy*, has *ænlicu* for nominative singular feminine where *Bwf* 251a has *ænlic*. Presumably these are alternative spellings used by the scribe.¹³⁷

The examples in *Maldon* fall into two categories. The first, 231a, *Hwæt þu, Ælfwine, hafast*, and 300a, *ær him Wigelines bearn*, involves proper names. The second example, in particular, is similar to those in *Beowulf* in that the relevant name, in the genitive, helps form a virtual compound. The proper

¹³⁷ Campbell gives *larna* as an example of syncope common in poetical texts when a genitive plural follows a long root syllable (§617). Scribal spelling practices have now been addressed by David Megginson in his still unpublished dissertation "The Written Language of Old English Poetry," Diss. U of Toronto 1993, *DAI* 54A (1994): 3430.

name in the first example is parenthetical; it may be that a reader would expect the syntax of the clause to be completed in the verse with the verb

The second category, 91a, *ongan ceallian þa*; 268a, *He ne wandode na*; 290a, *swa he beotode ær*; 21b, *and ne forhtedon na*, all involve verbs, to the endings of which the *Maldon* poet does not seem to have applied resolution. The *Beowulf* poet and even the ON poets are consistent in their use of words such as *ceallian* in the first example. When it is necessary to lengthen the first syllable of a verb, the "i" is resolved or treated as a consonant; when the first syllable is already long, the "i" is given full value as a separate vowel.¹³⁸ It is difficult to tell if the *Maldon* poet is not observing that tradition here, or if he routinely fails to resolve the last two syllables of all verbal forms.

Juliana has only three examples. One, 116b *nafað he ænige her*, has a straightforward syncopation of a form of *ænig*. One, 679a, *ond feowere eac*, includes an indeclinable numeral, often an awkward form metrically. Here the poet has used it in a verse with a single syllable in the first drop, so that the rule against creating a CC Type with a monosyllabic final drop helps to prevent

¹³⁸ In a verse such as *Bwf* 188b *freoðo wilnian*, where the first word is resolved, both vowels of the infinitive ending *-ian* must be given syllable status to form the drops of a DD Type. In a verse such as 115a *Gewat ða nēosian*, where the *i* is not required to lengthen the previous syllable, I would argue that *-ian* again has two syllables, here resolved to form the second lift of an FF Type. At 1125b *wica neosian* (c.f. 125b *wica neosan*), the *i* has sometimes been dropped by editors, for example Holthausen, *Beowulf nebst dem Finnsburg-Bruchstück* (Heidelberg: Winter, 1905), because to treat it as a full syllable gives an A-type with a disyllabic second drop. Recently B.R. Hutcheson has argued in some detail that *-ian* was historically disyllabic, and should always be so scanned: Hutcheson, "The Scansion of Old English Weak Verbs in *-ian*" *Notes and Queries* 38 (1991) 144-46. When *-ian* follows a short syllable, as it does in 1419a *to gepolianne*, in practice it lengthens the preceding short syllable. Whether it does so through resolution, or because it is then treated as equivalent to [j] is open to question. I have followed Hutcheson in treating *-ian* in OE as disyllabic. In ON the situation is slightly different. The consonantal letter 'j' is modern. However Cleasby-Vigfusson cites a 12th century grammar by Skálda: "the vowel *i* he calls skiptingr (a *changeling*) from its being sometimes a vowel, sometimes a consonant" (xv).

confusion. The third example, at 208, *þe þes leodscype mid him / longe bieode*, forms an unusual and somewhat clumsy on-verse which would form a good FF Type with the profile x-x-S₂ if *mid him* were not in the verse. Although the off-verse would give a perfectly good hypermetric hAA -- Bliss's a1b(1A*1a) -- if *mid him* were moved there, I have abstained from emending the verse because of the general lack of hypermetric verses in this text.

Resolution in BB Types is usually uncontroversial. As was discussed in the chapter on resolution, metrists generally agree that syllables resolved to form the second lift are not subject to restriction as to vowel type.

Table 9: distribution of resolution in OE Type BB

	First Lift		Second Lift	
	On	Off	On	Off
<i>Beowulf</i>	28 (8%)	62 (8%)	45 (13%)	39 (5%)
<i>Maldon</i>	7 (10%)	6 (8%)	9 (13%)	9 (12%)
<i>Juliana</i>	10 (8%)	13 (7%)	34 (29%)	28 (15%)

All three texts fall within a narrow range for resolution of the first lift. *Beowulf* and *Juliana* show a preference for resolving the second lift in the on-verse rather than in the off-verse, with *Juliana* showing a high percentage of resolution in the second lift, presumably as a stylistic feature.

Double alliteration in this Type occurs in *Beowulf* 93 times, in 26% of BB Types; in *Maldon* 24 times (33%); in *Juliana* 32 times (27%). Verses with double alliteration may be further subdivided into number of positions:

Table 10: double alliteration in OE Type BB by verse length

	4pos	5pos	6pos	7pos	8pos	9pos
<i>Bwf</i>	13 (26%)	55 (28%)	18 (23%)	6 (26%)	--	1
<i>Mld</i>	6 (43%)	10 (33%)	7 (30%)	1	--	--
<i>Jln</i>	16 (41%)	12 (22%)	4 (17%)	--	--	--

[a percentage for a single occurrence is not given because likely to be statistically meaningless]

In two texts, the pattern established in the AA Types, where the more syllables

in a verse the greater is the percentage with double alliteration, is reversed. In *Beowulf*, the percentage with double alliteration remains fairly constant, no matter how many positions. Because so few BB Types consist of only two words, comparisons with the AA Type are difficult. However, of the 18 on-verse four-position BB Types containing two words in *Beowulf*, only 1 has double alliteration; of the 30 containing three words, 11 have double alliteration; of the 2 containing three words, 1 has double alliteration. The corresponding figures for *Juliana* are for two-word examples 0 of 9; for three-word, 14 of 28; for four-word, 2 of 2. For *Maldon*, the figures are for two-word, 1 of 3; for three-word, 4 of 10; for four-word, 1 of 1. For short verses, then, a larger number of words is associated with a greater chance of double alliteration -- or, perhaps, only two words in a verse makes double alliteration less necessary.

The ON texts use BB Types less frequently than do the OE texts, and in a different distribution. In all but the four-position verses, OE texts have a preponderance of BB Types in the off-verse. The reverse is true for ON texts, which tend to use the CC Type most often in the off-verse when a stress-non-initial verse is required.

Table 11: distribution of ON Type BB

	On-Verse		Off-verse	
4pos	133	(70%)	58	(30%)
5pos	152	(76%)	48	(24%)
6pos	15	(75%)	5	(25%)
7pos	3	(100%)	0	

The number of four-position and five-position verses is similar, accounting together for 94% of all BB Types.

There is no case of a BB Type containing a word with an unstressed prefix. Without prefixes, only three four-position profiles are available: x-Sxs, x-Sx-S, and x-S-x-S. All are found, although the profile x-Sx-S accounts for 82% of on-verses, 88% of off-verses. Verses ending in -Sxs occur only 8 times in the on-verse and 3 times in the off-verse in any number of positions. Indeed,

verses ending in -Sx-S account for 229 on-verses, and 91 off-verses, or 77% of all verses. BB Type verses in the ON texts, then, are more restricted in occurrence, in number of positions, and in variety of profile than OE verses. With 21 examples, the ON texts are comparable to the OE in number of verses affected by Kendall's proposition re particles.

I have assumed, for the sake of my argument, that Kendall's proposal does apply to ON, even though Kendall makes claims only for the metrical grammar of *Beowulf*. Whether or not it applies well is problematic; it is difficult to say whether ON is inconsistent in the use of alliteration, of syntax, or of both. Consistency is missing even within a text. For example, in *Brk* at stanza 13-1, *Reið varð þá Freyja oc fnásaði*, the alliteration suggests that the first stress falls on the proper name, with the initial verbals unstressed. At 19-1, *Bundo þeir Þór þá brúðar líni*, where the word-order in the on-verse is similar, the initial verb takes sole alliteration preceding the proper name. It is difficult to know whether the verb should always be stressed, always be unstressed, or stressed according to alliteration. The last option is not always possible, because some verses lack alliteration altogether.

Presumably because of the absence of unstressed prefixes, anacrusis is not a feature of ON, and so cannot be eliminated through Kendall's proposal. Most of the ON examples fall into two groups: those that would otherwise form an acceptable Type DD with the profile S-Sx-h or S-S-x-h, or those that would form an unusual Type AA with multisyllabic second drop, typically Sx-Sx-h.

In the first group are:

Mioc mæli þú - Br 11-3

aptr Óðins sonr - Hym 35-3

Opt undromc þat - Od 33-1

hefir hvárr fyr þvé - Grp 43-7

sveip sínom hug - Sg 13-3

Hné hans um dólgr - Sg 23-1

rýðr ragna siot - Vsp 41-3

er eigi veit - Þrk 2-5

Hví hafnar þú - Sg 31-7

allr ása salr - Þrk 13-3

To the extent that these verses would make good DD Types, they perhaps contribute to the ambivalence of syntax and alliteration in others. The first three have in first position an adverb. In the second example, the adverb is followed by two nouns which are entitled to a greater degree of stress. The first and third examples follow with a verb; extra-metrical alliteration would indicate that the next alliterating word would form the first lift, and with only one syllable in the first drop, the verse would have to be a BB Type rather than an FF. The next five examples begin with verbs, of which the last has a copulative verb not normally considered weighty enough to form a lift. The negative *eigi* appears to take over stress and alliteration from the following adjective which it qualifies. In the two examples from *Sg*, the first lift falls on a personal pronoun which begins a noun phrase containing a noun: "his thought", "his enemy". Most metrists would consider the interrogative pronoun *Hví* in the penultimate example too insignificant to carry stress. The last example has in initial position the adjective of indefinite quantity *allr*, usually considered unstressed, but perhaps ambivalent in some situations.

Of the potential AA Types, most have five positions ending with a monosyllable -- undesirable for an AA Type:

segðu, Grípir, þat - Grp 30-3

hnigo heilog vötn - HH 1-3

uggi eigi þú - HH 20-1

Bregðu eigi mér - Hlr 3-1

ymlr iþ aldna tré - Vsp 47-3

Hrynja hánom þá - Sg 69-1

var ec vetra tólf - Hlr 6-5

var þeim vættergis - Vsp 8-3

The last two examples, with a copula in first position, would likely be classified

as B-Types by most metrists. *Grp* 30-3, *HH* 20-1, and *Hlr* 3-1 have an imperative in first place, with sole alliteration in the first and third of these, preceding a noun in the first. In two of them, the logical place for the first stress appears to be *eigi*, preceding a personal pronoun in both cases. In the other two examples, alliteration on the initial verb indicates in the usual way that the next alliterating word (adjective or pronoun) will form the first lift.

A longer AA Type would be formed by two verses. *Mic hefir myclo glœpr*, *HHv* 32-1, would likely be classified a B-Type by those metrists who do not count a personal pronoun as a particle in the same class as a verb or adverb; here the alliteration may serve the useful purpose of showing that the ambivalent *myclo* has stress as the second alliterating word in the verse. *Sat hana, ne hann svaf á valt*, is from the idiosyncratic *Vkv*, at 20-1. Although unusually long for ON, it works well as a BB Type. The alliteration on the first verb indicates that the alliterating second verb must form the first lift; because the second verb is monosyllabic, it must be followed by either a stressed monosyllable to form an FF (rare in the ON off-verse), or by x-S or xS to form a BB. One verse, *Gðr III* 10-3 *er hann heilar sá*, would give an unmetrical CC Type with multisyllabic final drop if the pronoun *hann* were stressed.

Without the operation of Kendall's proposal, the verses where an alliterating particle would give an AA Type if stressed would constitute problematic verses. For that reason, it seems likely that his theory should be consistently applied to those verses where stressing an initial particle would give a DD Type. Indeed, in the confusing circumstances often found in the dip of a clause, Kendall's proposal gives the best chance of a consistent reading for all verses, because alliteration appears to be quite unreliable as a guide to stress in the initial dip of a clause.

Verses containing a word with the profile Sxx occur only twice, both in *Grp*: 35-7 *heitr þú fljóttliga for*, and 50-6 (*á*) *sifiugom mér*. The second example would make an acceptable EE Type without the added first syllable, but is in any case a troublesome construction for which a number of emendations have

been suggested. Confusion is avoided to some extent in 35-7 by the use of double alliteration, with alliteration on the first word of the off-verse also -- the reader needs to look only one word ahead to know that *for* must belong in the on-verse. However, worries over resolution may have been low on the scale of ON priorities. In BB verses in the 16 texts there are only 3 resolutions on the first lift, and 3 on the second, with *Vkv* accounting for four of a total which amounts to less than 1% of BB verses. Double alliteration occurs in 56 on-verses, or 19%.

Although the first drop in ON may contain up to 4 syllables, only 3 verses, all seven-position, do contain four. Only 13 verses contain 3 syllables in the first drop; one or two are the norm. The figures for the second drop are similar: one syllable - 288 on, 107 off; two syllables - 13 on, 4 off; three syllables - 1 in the on-verse.

The AA Type differs from the Sieversian A-Type in having a more restricted number of syllables in the drops, especially the first drop, so that it is more like the other stress-initial Types DD and EE. The BB Type is not markedly different from the B-Type. As one of the stress-non-initial Types, the B-type always had an onset capable of including several unstressed syllables, with a more restricted number of syllables in the second drop. The main difference is supplied by Kendall's proposal, in that the grammatical nature of the first word in a line predicts whether the on-verse will be stress-initial or stress-non-initial, and in the process assigns to the BB Type some verses traditionally considered stress-initial.

6. TYPE CC

The number of Type CC verses in the new system is affected sharply by the existence of the FF Type, which draws most of its two-stress examples from verses traditionally regarded as C-Types with a short second lift, for example *Swā ða drihtguman* (*Bwf* 99a). Type FF verses with a resolved second lift account for 208 on-verses and 234 off-verses in *Beowulf*, 17 and 10 in *Maldon*; and 44 and 44 in *Juliana*. While a few of these FF Types are generated by Kendall's proposal, the great majority would traditionally have been C-Types. On the other hand, Kendall's proposal does generate 48 CC Type on-verses for *Beowulf*, 6 for *Maldon*, and 19 for *Juliana*, mainly from verses traditionally treated as Type D or D*.

The verses in *Beowulf*, all on-verses, with Bliss's classification in parentheses, are 141 *gesægd soðlice*, 444, 449, 2062, 3062 [1D1]; 501 *onband beadurune*, 1485, 1897, 2582, 2769, 2902, 2915, 2930 [1D2]; 692 *eft eardlufan*, 742, 1954, 3152 [1D3]; 356 *Hwearf þa hræðlice*, 2952 [d1b]; 2802 *Hatað heaðomære* [d2b]; 1592 *þa ðe mid Hroðgare* [d1c]; 723 *onbræd þa bealohydig*, 2756, 2936 [d2c]; 1027 *ne gefrægen ic þa mægþe* [d1d]; 1512 *ehton aglæcan*, 2439 [1D*1]; 94 *gesette sigehreþig*, 204, 325, 411, 514, 703, 772, 864, 1451, 1453, 1460, 1610, 1749, 2018, 2051, 2065, 2738, 2754, 2755, 2909, 3031, 3067 [1D*2].

Bliss's d1 and d2 categories are essentially C-Types; here, as with the BB Types, Bliss has ignored initial alliteration where it would not give a standard verse-type. Again as with the BB Type, the operation of Kendall's proposal transforms a number of verses traditionally regarded as expanded D-Types; 22 of the total of 45 verses in the poem classified by Bliss as 1D*2 become CC Types with extra-metrical alliteration. The majority of verses in *Beowulf* affected by Kendall's proposal, 27, have the profile xx-Ssx, where the first word is a verb and the second a noun or adjective (*Setton sæmeþe* 325), or, less often, the second word is an adverb (*gesægd soðlice* 141). One profile, xxx-Ssx (*onwinded wælrapas* 1610), is made up entirely of Kendall-

generated examples -- eight. That, however, is hardly surprising, since the trisyllabic function words that must form the initial drop in the absence of particles are few.¹³⁹

Maldon has 1 traditional D-type verse with the new profile x-Ssx, at 254 *feah̄t fæstlice*; 4 with xx-Ssx, at 38 *syllan sǣmannum*, 66 *lucon lagustreamas*, 127 *Stodon stædefæste*, and 156 *forlet forheardne*; and 1 with xx-x-Ssx, at 96 *Wodon þa wælwulfas*.

Juliana has 8 examples with the common xx-Ssx profile (at 16 *breatun boccræftge*, 309 *ahon haligne*, 374 *stepeð stronglice*, 386 *hefeð hygesnottor*, 434 *æghwæs orwigne*, 473 *forbræc bealosearwum*, 561 *sægdon soðlice*, 703 *gongan iudædum*), and 8 with xxx-Ssx (69 *geywed orwyrðu*, 181 *ongyte gleawlice*, 255 *onsecge sigortifre*, 383 *gemete modigne*, 398 *onginne gæstlice*, 411 *acyrred cuðlice*, 459 *micelra manweorca*, 469 *ablende bealoponcum*). As in *Beowulf*, the latter profile consists entirely of CC Types generated by Kendall's proposal. Verse 17 *gæston godes ceman* has the profile xx-S-Sx; 258 *Frægn þa fromlice* has x-x-Ssx; 689 (*wæs*) *læded lofsongum* has x-xx-Ssx,¹⁴⁰ and 302 *Nepde ic nearobregdum* has xx-x-Ssx.

¹³⁹ The eight are 94, 772, 1451, 1453, 1460, 1610, 2769, and 3062. This group of eight does not correspond to an entire Bliss category, or belong to a single Bliss category, because in Bliss's system the category depends on where the caesura is placed rather than on what the word-profile is. Thus Bliss's category 1D*2 encompasses both disyllabic initial words (*sohte searoniðas* 3067) and trisyllabic initial words (*befongen freawrasnum* 1451)

¹⁴⁰ This verse is part of a section normally edited as
æpplede gold Ungelice wæs
læded lofsongum.

The alliteration shows that the first syllable of *ungeiice* is stressed, to give the stress-profile Sxsx for the word (See Campbell §75 for the ambivalent stressability of *un-*). Because it thus forms an AA Type on its own, *wæs* is metrically superfluous. Of 14 examples of *ungelice* given in J.B.Bessinger, Jr., *A Concordance to the Anglo-Saxon Poetic Records* (Ithaca, NY: Cornell UP, 1978), only one other, at MB 31 4, does not show the word occupying an entire half-line. I have therefore moved the copula to the next line, where it joins the

Verses with the lifts in separate words are rare in this class. *Beowulf* has only 2 (1485 and 2018); *Maldon* has none; *Juliana* has one, 17 *gæston godes cempa*n, which, like *Bwf* 1485, consists of the word group noun plus genitive noun.

The distribution of CC Types in the OE texts may be found in Appendix D. The possible combinations of basic lift-drop combinations and word-boundaries are xSsx, x-Ssx, xSs-x, xS-Sx, x-S-Sx, xS-S-x, and x-S-S-x. All of these are found except for xSs-x and xS-S-x. The word-profile xSs, though not common, is possible; however, the reason for the absence of the two profiles is reluctance to have a monosyllable as a final-position drop, where it would require a degree of stressability that would be confusing. For example, if one wished to use the word *forǵægend* (a masculine noun meaning "transgressor"), with the stress profile xSs, to introduce a Type CC, it would have to be followed by a drop consisting of a monosyllabic word (because there is never more than one syllable in the final drop of a Type CC). However, by virtue of standing alone, that word would automatically acquire greater stress than the last element of *forǵægend*, so that the verse profile would become xSh-S rather than *xSs-x. The grammatical-syntactical phenomena described by Kuhn's Laws demand that an unstressed function word be confined to an initial or internal drop, and that a particle which would be unstressed in an initial or internal drop acquire stress when displaced to the end of a verse. The CC Type profile *xSs-x is therefore not possible, because an attempt to create one automatically generates a BB Type. The few verses where a monosyllabic final drop is found, all in the off-verse, are instructive. Three have the profile x-S-S-x, one has xx-S-S-x:

Juliana 511b *swa þu nu þa*

past participle *læded* in the dip before the noun *lofsongum*. Were this relineation not made, the verse would still be a CC Type, but with the profile xx-Ssx.

520b *ær þu nu þa*¹⁴¹

Beowulf 426b *lc þe nu ða*

657b *buton þe nu ða.*

Although the wording of each is similar, their content is so banal that these verses cannot be considered as formulaic in the ordinary sense of the word. Their usefulness is in any case confined to direct speech. What makes these verses work metrically is that they are in the off-verse. The retrospective alliteration there establishes that the personal pronoun *þu* or *þe* carries stress, which it would not normally do in the on-verse. The general rule against double alliteration shows that the second stress cannot fall on the final word, but must fall on the adverb *nu*, which is stressable. The usual practice of making the first of two adverbs take the stress helps in this process of identification, as does the shortness of the verses. The reader may look ahead one word to know that *nu* must be stressed, and since the verse so formed must be a C-Type with adjacent stresses, then *þa* must be the last word in the line. Indeed, even the verse with five positions is almost too long for the strategy to work, since stressing *nu* in 657b raises the possibility that the verse might end there in an FF Type, xx-S-S. However, that particular FF profile is used only when the second lift is resolved; and in this particular verse, *ða* forms the last word of a sentence, and is required to complete the sense.¹⁴²

¹⁴¹ See also the brief discussion of these verses at 74n81.

¹⁴² See the chapter on Type FF for an account of profiles not found. The only possible exception in *Beowulf* is at 1934b, *nefne sinfrea*. Klaeber and Bliss in fact assume that the final two vowels should be treated as two, having historically constituted separate vowels rather than a diphthong. If they are correct, then either these vowels may be resolved to fall in line with other verses of a similar sort, or the verse may be regarded as following the usual practice in the spirit if not the letter. However, *frea* is a problematic word. Edwin Duncan, in "Chronological Testing and the Scansion of *Frea* in Old English Poetry" *NM* 87 (1986) 92-101, proposes that "*Frea* was monosyllabic unless it occurred as the second element of a compound or as a separate word following a possessive pronoun" (101). Fulk points out that a number of

One-stress CC Types are possible only in a four-position verse, because an extra syllable in first position would allow the formation of an FF Type. The possible profiles are xSxx, x-Sxx, xS-xx, x-S-xx, all of which occur. (The other profiles with a monosyllabic final drop are not eligible because a separate word in final position would be interpreted as stressable. In addition, these profiles would lack the suspended resolution by which the one-stress CC Types may be identified.) The fact that all possible one-stress profiles occur may perhaps be taken as evidence that such verses are subtypes of CC, and so consisting of four positions, rather than a separate three-position type. In every verse, the first drop and lift are normal, but where the second lift is normally situated, a stressable word or compound element consisting of two short syllables completes the verse. Presumably such verses are allowed because they are unmistakable. With anacrusis no longer a consideration, the verse-beginning drop-lift can introduce only two possibilities: Type BB or Type CC. When the third syllable in the verse is stressable if resolved, then the verse can no longer be a BB. However, it cannot be a "normal" CC either, because the normal CC does not have a monosyllabic drop. A verse such as *in geardagum* cannot possibly be anything other than a single-stress CC; no syllable or combination of syllables can follow it to form another Type.

Type CC verses may contain from four to eight positions, with only one syllable allowed in the final drop.

Table 12: distribution of OE Type CC

	<i>Beowulf</i>		<i>Maldon</i>		<i>Juliana</i>	
	on	off	on	off	on	off
4pos	93	174	10	6	47	35
5pos	220	114	20	23	56	62

examples contradict this rule (113n30). He devotes §§116-17 to a discussion of this thorny issue, concluding that the word is usually contracted, having been so already in West Germanic, and that forms of it where the meter requires decontraction have been derived independently from a separate source, *frigea*.

6pos	61	44	4	8	23	18
7pos	14	14	3	1	1	1
8pos	-	1	-	1	-	-

As with the BB Type, the four-position verse is not the most numerous in any text. Verses with more than six positions account for less than 1% of CC Types in *Juliana*, for 4% in *Beowulf*, and for 7% in *Maldon*. Although all three texts have rough parity in numbers between on and off-verse, *Beowulf* differs from the other two in having marked differences in distribution, with four-position verses in a 1:2 ratio, and five-position in a 2:1.

Verses in which both lifts occur in a single word are more likely to occur in the on-verse, where in *Beowulf* they form 88% of verses, in *Maldon* 76%, and in *Juliana* 84%. The corresponding figures for the off-verse are 27%, 18%, and 40%. The smaller figure for *Maldon* may be caused by the small size of the sample. Although the preference for the profile Ssx in the on-verse may in part be due to the presence there of trisyllabic adverbs and verbs in verse-final position, nevertheless a great many CC Types in the on-verse have both lifts in an inflected compound noun such as *hronrade* or *frumsceaft*. The distribution of the profiles may spring from a preference for the -S-Sx ending in the off-verse, similar to that found in ON.

The profile xS-Sx is found only once in the on-verse, at *Juliana* 330, *gedon habbaþ*. This verse consists of a verbal-auxiliary half-line, a feature most often found in the off-verse. While it is tempting to conclude that this profile is avoided, it may be that it is difficult to fill. *Maldon*, in particular, makes small use of any CC Type containing a prefixed word. *Beowulf* does use the similar profile x-xS-Sx three times in the on-verse. However, two instances use resolution to form the first lift, leaving only 2533 *ne gemet mannes*, where the noun *gemet* forms a virtual compound with the following genitive *mannes*. Of the 57 examples of xS-Sx in the off-verse of *Beowulf*, 37 use resolution to form the first lift. Of the remaining 20, 17 are verbal-auxiliary half-lines: 117, 511, 571, 648, 910, 961, 1078, 1140, 1277, 1462, 1535, 1628, 1875, 1998, 2090,

2186, 2630. The three remaining are 526 *gehwær dohte*, 562 *gefean hæfdon*, and 2740 *gefean habban*. The same noun *gefean* accounts for two, and the adverb *gehwær* occurs only here in the poem. It seems likely that the verbal auxiliary half-line is usually reserved for the off-verse in order to avoid reader confusion over having a stressed verbal in first position in the on-verse, even in a verse as formulaic as the verbal-auxiliary half-line. Although the verbal-auxiliary half-line usually ends a clause or sentence, there is no reason why a clause should not end in mid-line. Leaving aside the verbal-auxiliary half-line and the resolved first lift, few opportunities would arise to use the xS-Sx profile, because prefixed monosyllabic nouns and adjectives are rare, and prefixed verbs do not normally take stress initially in the on-verse. It seems likely, then, that the profile is not usually found in the on-verse because the chance to use it does not occur, rather than because its use is forbidden.

Double alliteration is found in 28 on-verses in *Beowulf*, or 7%. In only four cases is the double alliteration in a verse where both lifts are in the same word. Double alliteration in a single word, even if a compound, must be difficult to arrange, a fact which may explain the low level of alliteration found. The figures for *Maldon* are 6 (16%), and for *Juliana* 7 (6%).

Table 13: distribution of resolution in OE Type CC

	First Lift		Second Lift		Suspension	
	on	off	on	off	on	off
<i>Beowulf</i>	107	150	3	10	47	44
<i>Maldon</i>	11	21	-	2	2	-
<i>Juliana</i>	30	53	2	2	22	5

Resolution of the second lift is negligible. Resolution of the first lift occurs in 28% of on-verses, and 43% of off-verses in *Beowulf*, 24% and 46% in *Juliana*, and 30% and 54% in *Maldon*. The disparity between on and off-verse totals is largely due to the fact that resolution is more likely to occur in a single word than in the first element of a compound. However, in the ON texts it is quite noticeable that poets prefer to have a CC Type with first-lift resolution in

the off-verse, presumably for rhythmical reasons. It may be that OE poets also prefer that particular configuration in the off-verse, and place it there deliberately rather than casually through following conventional syntax.

Resolution of the first two syllables of a word with the profile $\underline{S}sx$ is, however, by no means rare. Of the 107 cases of first-lift resolution in *Beowulf*, 85 have that profile; of the 150 cases in the off-verse, 24 have it. As always, the figures for *Maldon* may be affected by the small sample; nevertheless, the number of CC Types formed through suspension of resolution is noticeably low. Why that should be is not obvious. It may be that in the late OE period the reasons for allowing a profile that apparently breaks the rules were not well understood, and so the profile was avoided.

The incidence of double alliteration in the ON texts is very low: 30 cases, or approximately 10%. It is not surprising, then, that cases of extra-metrical alliteration, in CC Types generated by Kendall's proposal, are also few, at 17. As with the OE texts, the majority would form a DD Type if the alliteration on the initial particle were taken to indicate stress. The verses which would form DD Types are: *Vsp* 33-7 *vá Valhallar*, *Hym* 23-1 *Dró diarfliga*, *Þrk* 31-1 *Hló Hlórríða*, *HHv* 37-7 *áðr ítborinn*, *HH II* 5-3 *hvar, hermegir*, 19-7 *verpr vígroða*, *Br* 18-5 *hvé herglötuðr*, *Gðr I* 27-3 *brann Brynhildi*, 20-3 *míns málvinar*, *Gðr II* 29-5 *síz Sigurðar*. The last example would form a conventional DD Type only if the first syllable of the proper name is regarded as long rather than short, as discussed in chapter 3.

But for Kendall's proposal, the following would form an AA Type with a two-syllable final drop. Such AA Types otherwise occur only a very few times in a few texts: *Vsp*, *Vkv*, *Ghv*, *HH*.

<i>Hym</i>	29-5	<i>sló hann sitiandi</i>	*S-x-Shx
<i>Vkv</i>	39-3	<i>bið þú Böðvildi</i>	*S-x-Shx
	11-1	<i>Sat hann sva lengi</i>	*S-x-S-hx
<i>HH</i>	31-1	<i>Renni raucn bitluð</i>	*Sx-S-hx
<i>Sg</i>	56-1	<i>Gefa mundu Guðrúno</i>	* \underline{S} -xx-Shx

Gðr II 5-1 Gecc ec grátandi *S-x-Shx

One verse, *HH II 3-1 Nú hefir hörð dæmi*, a CC Type with the profile x-xx-S-Sx when the alliteration on *hefir* is considered extra-metrical, would otherwise make an odd CC Type with an extra syllable in final position, *x-S-S-hx. Because of the lack of anacrusis in ON, it could hardly be treated as a Type DD. However, many metrists ignore alliteration on auxiliary verbs, and would scan the verse as a C-Type without benefit of Kendall's proposition.

The absence of unstressed prefixes restricts the number of basic word and stress-pattern combinations available. The one-word profiles are not available, nor xS-Sx. That leaves only x-Ssx and x-S-Sx, with their one-stress equivalents x-Sxx and x-S-xx. There is no example of x-S-S-h. The only instances of a monosyllabic final drop are *Grp 20-3, þvíat þú fram um sér* and *28-7, þvíat þú öll um sér*; and *Vsp 24-2, oc í fólc um scaut*. All three are problematic, depending on the interpretation of *um*. Normally a preposition, *um* in these cases appears to function as an adverb preceding a verb, whose stress it presumably takes over. In a number of cases, *um* operates conventionally as a prefix or compound element; Cleasby-Vigfusson, however, does not give the two examples here as compounds, although they may well have operated as virtual compounds. The fact that the only monosyllabic final drops all involve the same word must give cause for some doubt as to its function, however.

With only one syllable possible in the final drop, the only scope for expansion of a CC Type is in the first drop; it follows that, with the low percentage of verses with more than five positions, there is little variety among CC profiles in ON. What variety there is is provided by having lifts in separate words or one word, by resolving the first lift, or by suspending resolution on the second lift.

Off-verse examples outnumber on-verse almost two to one, at 606 to 309. In contrast to the situation in OE, four-position verses are the most numerous, accounting for two-thirds of all verses.

Table 14: distribution of ON Type CC

	On-Verse	Off-Verse
4pos	177	475
5pos	109	116
6pos	21	15
7pos	2	-

Only 4% of verses have more than five positions. Verses where both lifts fall within a single word with the profile Ssx (or Sxx) are more numerous in the off-verse, but account for a smaller proportion of the total there. There are 164 such verses in the on-verse, 53% of on-verses; and there are 209 in the off-verse, 34% of off-verses. The great majority of off-verse examples, 191, are four-position verses.

Resolution of the second lift is non-existent. Resolution of the first lift is even heavier than in the OE texts, particularly in the off-verse. In the on-verse, 36 (or 12% of) CC Types resolve the first lift; in the off-verse, 350 (or 58%) do so. In the on-verse, no verse with both lifts in a single word carries resolution, so that the proportion of verses with resolved lifts in separate words, -S-Sx, is higher than it seems at first glance, at 25%. In the off-verse, 78 verses with both lifts in the same word carry resolution, -Ssx, or 37% of verses with that profile. That leaves 272, or 69% of off-verses with lifts in separate words having resolution of the first lift.

In the OE texts, the Type CC shares with the other stress-non-initial Types the characteristic of being typically longer than stress-initial Types, because of the expandable first drop. However, the second drop of the CC Type is confined to one syllable only, almost always an inflected ending. This, together with the adjacent lifts, limits the possible word groups and syntax found in the verses. The CC Type is not used as often as the BR or FF for a verse-clause with a string of unstressed syllables. Syntactical requirements would seem to account at least partly for the different verse-profiles most common in on- and off-verses. These differences are more marked in the ON

texts, which take the trends apparent in OE to extreme lengths, so that in the off-verse the CC Type with lifts in separate words, and with the first lift resolved, becomes the profile of choice for a stress-non-initial verse. That tendency may have been caused in part by the limited number of verse profiles allowed through the early disappearance of the unstressed prefix in ON. In addition, the repeated use of a similar pattern in the off-verse of a four-line stanza must have had useful rhythmical effects.

Despite the differences in degree between OE and ON texts, both show a limited range of word groups and verse profiles, with different characteristics in on-verse and off-verse. One reason for the heavy use of resolution in the second lift, especially in the off-verse, may be the desire to avoid too many instances of clashing stress, that is, adjacent long stressed syllables (followed, in the CC Type, by a single short unstressed syllable). The effect of such a verse must have been similar to the heavy end-stopped effect of a two-stress FF Type without resolution, another profile not found in large numbers. Having the second lift shared by two short syllables must have lightened the rhythm of the verse considerably. That consideration may have applied also to the one-stress profile, relatively common -- and easily recognizable -- in both languages. However, the most important factors in permitting the use of the one-stress verse may have been the general difficulty of finding words to fit the CC Type template, and especially the difficulty posed by having a single unstressed syllable in final position following adjacent lifts. Although a monosyllabic final drop consisting of a stressable word left metrically unstressed must have been a theoretical possibility, the extreme rarity of verses with such a drop shows how difficult in practice such verses must have been to create. Almost always, unless the verse consisted of monosyllables, the final word would either be entitled to greater stress than part of the preceding word, or would give the reader a major problem in assessing relative stress. Thus constraints on the word groups available for the template combine with constraints against causing the reader confusion and the constraints covered by Kuhn's Laws to make the

one-stress CC Type an attractive option despite its rhythmic handicap.

7. TYPE DD

The operation of Kendall's proposal does not add any verses to the stress-initial Types. Indeed, it removes several verses from DD to Types BB or CC, as explained above in the chapters on these Types. In addition, those Type D* verses not affected by Kendall's proposal are converted to AA Types under my theory. Most of the three-stress or "heavy" verses that may be seen as either D or E-Types are given as E by Bliss, under the influence of his understanding of Kuhn's Laws; I agree with Kendall that the majority should be D-Types (discussed below). In addition, as described in the chapter on resolution, a number of verses traditionally given as A-Types with suspended resolution are here given as Type DD with the profile Ss-xx.

The distribution of DD Types in the OE texts may be found in Appendix D. Of all Types, Type DD perhaps offers the most problems in choice of notation. It would be equally acceptable, for instance, to show the one-stress verses in *Beowulf*, for example 1039b *heahcyninges*, as Sshx rather than Sxhx, because neither notation adequately describes the status of the verse. Again, while in most "strong" verses with three stressable words the final word forming the second drop is phonetically long, in others such as *holm ut ætbær* (*Bwf* 519b) and *word æfter cwæð* (315b), the final word is short. It would, however, be entitled to stress as a monosyllable had both lifts not already been filled, and is equivalent in value metrically to a long verb in a similar position. Were I to follow my normal practice of showing a long unstressed syllable as *h* and all others as *x*, then these verses would be shown as S-S-xx and S-Sx-x respectively. However, such a notation would be confusing in the first case because it appears to imply that *ætbær* is capable of resolution, and in the second case because it appears to imply that the verse ends with an unstressable word. Such verses have therefore been shown as S-S-xh and S-Sx-h; the possible confusion caused by this minor inconsistency is outweighed by the more serious confusion avoided.

The basic possible word and stress combinations are Ssxx, Ssx-x,

S-Sxx, Ss-xx, S-S-xx, Ss-x-x, S-Sx-x, and S-S-x-x. The general rule against allowing a monosyllabic unstressed word to form a verse-final drop prevents the occurrence of the profile *Ssx-x. Theoretically *Ssx-h would be possible; however, the second word would be more entitled to stress than the second element of the first word. Such a verse is then interpreted as an EE Type, Shx-S. The general practice of reserving for the EE Type any verse whose initial word has the profile Shx prevents any possible misunderstanding. All of the other possible profiles are found, with a monosyllabic final drop always filled by a word of stressable status.

The ON texts, with few unstressed prefixes available, restrict themselves to four-position DD Type verses. *Maldon*, with a very low percentage of DD Types, does likewise. *Juliana* has one five-position on-verse and one off-verse, each the S-Sx-h profile with an unstressed prefix attached to the final verb. *Beowulf* has more five-position verses numerically, 5 and 14, but they constitute only 3% of DD Types. Of the 19, 11 are like the examples in *Juliana*. One, 570a *beorht beacen godes*, has the second syllable of *beacen* marked for syncope by Klaeber. The remaining on-verse is 1747a, *wom wundorbebodum*, which is usually taken to have syncope of the second vowel of the second word, giving the profile S-Sxxx. It may be that there is extrametrical resolution of the last two syllables; because the profile S-Sxh is frequently found, it may be permissible to use two short syllables to take the place of the corresponding long one. A similar situation is found at 128b, *wop up ahafen*, which has the profile S-S-xxx. One off-verse, 2296b *hlæw oft ymbehwearf*, has a disyllabic unstressed prefix, S-S-xxh. Two have an extra syllable provided by the negative *ne*, sometimes apparently ignored for metrical purposes: 1520 *hond sweng ne ofteah*, S-S-x-xh, and 2600 *sibb æfre ne mæg*, S-Sx-x-h.¹⁴³

¹⁴³ Kendall assumes, for instance, that *ne* may be interposed between lifts without constituting a drop in negative C-Type verbal-auxiliary half-lines (126).

The simplest profile, S-S-x-h occurs only once, at *Beowulf* 1377b, *Eard git ne const*; here the intervention of *ne* allows an adverb to take over the stress of the verb without directly preceding it. The profile S-Sh-h occurs only at *Beowulf* 984b, *foran æghwylc wæs*, and might well be expressed S-Sx-h, because the final verb, although only a copula, presumably carries more metrical weight than the second element of a compound; however, neither syllable carries metrical stress, and both are elsewhere capable of doing so. *Beowulf* is alone, too (in the OE texts), in having examples of the one-stress DD, which was described in the chapter on Resolution. Of the 12 verses with the profile Sxhx, where the second lift falls on a short syllable, only 1 is in the on-verse: 2a *þeodcýninga*. One verse, 340b *andswarode*, has the profile Sxxx. Two, 1210b *feorh cýninges* and 2912b *fyll cýninges* have the profile S-xhx; I have already argued that these are equivalent to the compound examples with the profile Sxlx, in which the operation of the prohibition against resolving the second element of a verse-initial compound prevents reader-confusion.

There is considerable difference among the texts in distribution of the four-position profiles. *Maldon*, which has so few examples that percentages are worthless, is notable for lacking the profile Ss-xx. *Beowulf*, with almost twice as many DD Type verses in the off-verse, has a higher percentage of one-word verses in the on-verse (20% to 9%), and a higher proportion of three-word "strong" verses in the off-verse (24% to 10%) -- perhaps because the apparently obligatory double alliteration in the on-verse makes on-verse composition difficult, perhaps because the usual verb in final position falls more easily there in the off-verse.¹⁴⁴ *Juliana*, however, has a higher proportion of verses in the on-verse, 53 to 39, with 35% of on-verses consisting of a single word, and 29% of S-Shx. By contrast, 42% of off-verses have the profile

¹⁴⁴ For the strong tendency towards double alliteration in stress-initial verses containing three or more words, see Duncan's paper "Word Boundaries, Social Practices, and Old English Prosaic Techniques," and "Metrical and Alliterative Relationships in Old English and Old Saxon Verse."

S-Sxx.

The majority of DD Types, over 50% in on- and off-verse in all three texts, consist of the unmistakable combination of monosyllable followed by trisyllable. Within that group, however, the most prevalent pattern is neither Sievers' / | / \ x (140 instances in *Beowulf*, 4 in *Maldon*, 20 in *Juliana*) nor his / | / x \ (34, 2, and 6 instances), but the basic DD pattern / | / x x, which occurs 159, 6, and 23 times, with most such verses consisting of noun plus verb, eg. *feor wlatode* (*Bwf.* 1916b). Perhaps because a verb is so often involved, the profile S-Sxx occurs more often in the off-verse, with 111 (28%) in *Beowulf*, and 16 (42%) in *Juliana*.¹⁴⁵ However, there may be other factors at work. Kendall classifies compounds in three groups depending on their alliterative requirements, with Class 1 compounds, i.e. fully stressed compounds, having the strongest alliterative requirements: "Fully stressed compounds are ones in which both elements retain their full semantic value" (160).¹⁴⁶ Because fully-stressed compounds require double alliteration, they are not usually found forming the second lift of the off-verse, where double alliteration is impossible.¹⁴⁷ Kendall points out further that the *Beowulf* poet avoids forming a DD Type in which a fully-stressed trisyllabic compound follows a monosyllabic

¹⁴⁵ The differences between the syllables used in the second word of DD Types with the profile S-Sxx, and in the first word of AA Types with the profile Sxx-Sx, form the basis of Kaluza's Law, discussed above in chapter 3.

¹⁴⁶ Kendall draws on Campbell (§87) for his remarks on the nature of compounds. He acknowledges that his approach has some affinities with that of David Hoover in "Evidence for Primacy of Alliteration in Old English Metre," *Anglo-Saxon England* 14 (1985), 75-96. Hoover identifies a class of "super-compounds" both of whose elements are entitled to full stress, which cannot be used in the off-verse because both elements alliterate, for example *deað-dæge*. Generally speaking, Kendall's Class 1 compounds correspond to Hoover's Class 1, but Hoover includes Kendall's Class 2 and Class 3 in a single Class 2.

¹⁴⁷ Exceptions in *Beowulf* are 164b *feond man-cynnes*, 495b *hroden ealo-wæge* (Kendall 163-4). Kendall proposes that *man-cynnes* has variable stress, but can find no explanation for *ealo-wæge*.

simplex, for example **wer won-sæli*: "It appears that the *Beowulf*-poet went out of his way to avoid three consecutive long stressed syllables with even or descending levels of stress" (167). The pattern thus avoided becomes an EE Type through reversal of the word-order, *won-sæli wer*, Shx-S. The EE Type is the least common, and the most difficult Type to form; it seems likely that here, as elsewhere, a poetic economy dictates that where possible a word-order that privileges a difficult Type should be used, especially if doing so accommodates other concerns such as avoidance of clashing stresses, and avoidance of drops that in essence are as strongly stressed as lifts.

Usually Types DD and EE are easily distinguishable from each other when the verse consists of trisyllable plus monosyllable, because the first syllable of the compound and the monosyllable carry the most stress. A trisyllable followed by a monosyllable will be an EE, vice versa a DD. In the few cases where an EE consists of two disyllables, confusion is hardly possible. However, verses comprising three or four separate words, with three of them stressable, do create a problem. I shall discuss the problem as it affects *Beowulf* first, because both Bliss and Kendall, who are at odds in their treatment, confine themselves to that text.

The list of verses is long. Of the 115 verses in *Beowulf* classified here as Type DD that might instead form a Type EE, 22 are in the on-verse. A number of other on-verses classified as EE, or BB, might also be taken as DD Types. The on-verses present little problem, since alliteration makes clear their metrical type. Unfortunately, off-verses are for the most part syntactically different from them, so it is by no means certain that the DD Type prevalent in the on-verse is universal. In the on-verse examples given below, I have included for comparative purposes the ten cases where Kendall's proposal operates to change the verse to a BB Type; these are in parentheses.

On-verse

147a	twelf wintra tid	adj.+poss.+noun
210a	Fyrst forð gewat	noun+adv.+verb

341a	wlanc Wedera leod	adj.+poss.+noun
(423a	wræc Wedera nið	verb+poss.+noun)
(448a	byreð blodig wæl	verb+adj.+noun)
545a	fif nihta fyrst	adj.+poss.+noun
570a	bearht beacen Godes	adj.+noun+poss.
848a	atol yða geswing	noun+noun+verb
978a	maga mane fah	noun+noun+adj.
985a	stiðra nægla gehwylc	adj.+poss.+pron.
1038a	sadol searwum fah	noun+noun+adj.
1137a	fæger foldan bearm	adj.+poss.+noun
(1150a	ætwithon weana dæl	verb+poss.+noun)
1286a	sweord swate fah	noun+noun+adj.
(1290a	hafen handa fæst	p.p.+noun+adj.)
1332a	atol æse wlanc	adj.+noun+adj.
1364a	wudu wurtur fæst	noun+noun+adj.
1369a	heorot hornum trum	noun+noun+adj.
(1390a	aris rices weard	verb.+poss.+noun)
1395a	Ðys dogor þu	pron.+noun+pron.
1422a	Flod blode weol	noun+noun+verb
1594a	brim blode fah	noun+noun+adj.
(1724a	awræc wintrum frod	verb+noun+adj.)
1906a	segl sale fæst	noun+noun+adj.
1932a	fremu folces cwen	adj.+poss.+noun
1966a	sigel suðan fus	noun+adv.+adj.
2138a	holm heolfre weoll	noun+noun+verb
2178a	guma guðum cuð	noun+noun+adj.
2217a	(sid) since fah	adj.+noun+adj.
(2277a	warað wintrum frod	verb+noun+adj.)
(2284a	onboren beaga holt	p.p.+poss.+noun)
2513a	frod folces weard	adj.+poss.+noun

(2525a	oferfleon fotes trem	verb+poss.+noun)
2527a	Metod manna gehwæs	noun+poss.+pron.
(2705a	forwrat Wedra helm	verb+poss.+noun)
2774a	eald enta geweorc	adj.+poss.+noun

Of the verses remaining after those with initial particles are removed, only 4 are Type EE. Two, 147a and 545a, have a numerical adjective in first position, with the alliteration on final position showing that the possessive noun in second position should be seen as linked with and subject to the numerical. One, 985a, is the only verse without double alliteration, the identical genitive case of first and second words giving the clue that the second word is subordinate to the first. One, 1395a, is an oddity, perhaps placed in the on-verse so that double alliteration may show that two normally weak pronouns bear stress here.

In the 22 DD Types, alliteration shows that the final non-alliterating word is linked to its predecessor in a relationship similar to that of the elements of a compound, except for *Flod blode weoll*, 1422a. Typically, the final word is a noun preceded by a possessive noun, or an adjective preceded by a noun in the dative case. In three cases where a verb is in final position (210a, 848a, 2138a), alliteration indicates that it has a lesser level of stress; the other, 1422a, has rhyme. These verses are interesting because a verb in final position is typical of the examples found in the off-verse, almost all of which are marked by Bliss as E-types.

Three off-verses with the profile S-S-hx (Appendix A) have preceding the final verb two words entitled to primary stress, not joined in a compound relationship. One, 897b, has an adjective used in an adverbial role, a usage that indicates that true adverbs may also be entitled to stress preceding a verb. The great majority of verses with this profile consist of a noun or alliterating word followed by an adverb preceding a verb (section b). In the profile S-Sx-h also, a small group (section a) has two unrelated words with primary stress preceding a verb, and a large group where noun and adverb precede a verb. There is also one off-verse joining the large group of on-verses where the

second and third words form a virtual compound, either dative noun followed by adjective, or genitive noun followed by noun. In this verse, 1870b *cyning æðelum god*, the second word, a dative noun qualifying the final adjective, clearly corresponds to the on-verses such as 1364a *wudu wyrtum fæst*, where alliteration confirms the relationship between second and third words. One verse, 623b *geong sona to*, has an alliterating verb preceding a pair of adverbs, which presumably follow verbs in giving stress to the first of the two.

Only one verse, 1377b *Eard git ne const*, has the profile S-S-x-h, where the negative splits the verb and the modifying adverb. The group of verses with the profile S-Sx-xh consists of the three profiles found in S-Sx-h with an unstressed prefix added to the final word: adverb preceding verb, virtual compound in second and third place, and two words with primary stress preceding a verb. In the same way, *ne* is interposed before the verb to extend 1520b *hond sweng ne ofteah*, and 2600b *sibb æfre ne mæg*.

Four verses have the pattern adv.+adv.+verb. Two involve *eft*: *þanon eft gewat* (123b) and *eft sona bið* (1762b). In the former, *eft* appears to modify the verb directly. In the latter, if *eft sona* already had the linked character it certainly had later as "eftsoons," then the stress may have been on the final copula.¹⁴⁸ In *nioðor hwene sloh* (2699b), an adverb of place is followed by an adverb of degree which modifies the verb. In *hider ut ætbær* (3092b), *ut* clearly defines the verb. One verse, *gearo sona was* (121b) has adj.+adv.+verb, in which an adverb of time, "at once," modifies a copula. One verse has an adverb of place followed by a superlative definitive preceding the verb: *From ærest cwom* (2556b). One verse has an adverb followed by the only use of *ænig* as an independent substantive, preceding the verb: *lyt ænig mearn* (3129b).

The construction noun+adj.+verb occurs 12 times, in problematic verses.

¹⁴⁸ The *OED* shows a hyphenated form in 1175 AD, and a compound in 1297AD.

In no fewer than 9 of these cases, the adjective is a form of *eal*, sometimes used as a substantive: 767b and 823b *Denum eallum wearð*; 1080b *Wig ealle fornām*; 1417b *Denum eallum wæs*; 2017b *flet eall geondhwearf*, 2080b *lic eall forswearg*; 2691b *heals ealne ymbefeng*; 2794b *Frean ealles ðanc*; 3030b *Weorod eall aras*. Of these, only 1080b, where the initial noun is subject and *ealle* object of *fornām*, is a DD Type; in the others, the form of *eal* is in a compound-like relationship with the initial noun.¹⁴⁹ In the 3 other cases, the relationship of the adjective to the noun is not always unequivocal: at 301b *flota stille bad*, *stille* may be taken as in essence modifying the verb, "the ship remained still" rather than "the still ship remained." This would appear to make the verse a DD, although Kendall gives it as an E-Type. In 999b *hrof ana genæs*, *ana* appears to qualify *hrof* in an EE Type. In 2669b, *wyrm yrre cwom*, the adjective (or adverb) *yrre* may be taken either way, as "the angry worm came," or "the worm came angr(il)y." I prefer the DD Type, while Kendall again chooses the E-Type. Even if *yrre* is considered an adjective, there is a good case for marking this verse as a DD Type. Adjectival *yrre*, unlike *eal*, is unquestionably entitled to primary stress, an entitlement not diminished by following a noun in a noun phrase. When there are three stressable words in a verse, it makes sense to stress the first two, especially when they carry primary stress and the third word carries only positional stress.

In one case of noun+demonstrative+adjective, the grammatical unimportance and lack of a stressed syllable of the demonstrative *þone*,

¹⁴⁹ Here, as elsewhere, the status of *eal*, one of the adjectives of indefinite quantity dealt with by Desmond Slay in "Some Aspects of the Technique of Composition of Old English Verse," *Transactions of the Philological Society* (1952): 1-14, is problematic (Slay uses Kuhn's Laws to conclude that such words achieve stress only through displacement). In the off-verse, alliteration gives unmistakable guidance. In the on-verse, the word's function in the clause must be considered. Kendall says: "There seems no compelling reason to stress the adjectives *ænig*, *eall* and *min*. I mark them all as exhibiting incidental alliteration" (134).

whether enclitic to the noun or proclitic to the adjective, would seem to justify placing metrical stress on the adjective in final position: *beorh þone hean* (3097b).¹⁵⁰

In the 3 cases of adj.+noun+verb, a weak indeterminate adjective is given metrical stress by placement in the first, alliterative position, forming a virtual compound with the noun so that the verse is an EE Type: *sume worde het* (2156b), *fea worda cwæð* (2246b and 2662b).

In the cases in the on-verse, most of which were DD Types, the reader or reciter would know immediately what Type was at issue: the second word alliterated with the monosyllabic first so that no other Type was possible. In the only EE Types, instant notice was given either by the use of the genitive case, or by the use of a numerical adjective which requires a following partitive genitive noun. It is tempting to conclude that a similar pattern existed for off-verses, almost all of which begin with a stressed alliterating monosyllabic (or resolved equivalent) word, with *winter* in line 1132 as the single exception (and that subject to syncope). As in the on-verse, a genitive case would indicate subordination of the second word, and a possible EE Type. An independent noun, adjective, or definitive adverb in second position would receive metrical stress leaving positional stress only for the final-place verb. Alternatively, it might be proposed that the reader might look ahead to the final verb and subordinate the stress of the second word. This, however, would mean promoting a verb over a word of ictus-bearing category.

The comparative strength of verb and adverb where either could bear

¹⁵⁰ Kendall, who agrees that *þone* in this verse is unstressed, gives a long and somewhat complicated explanation for his view, in terms of his metrical grammar (138-144). He points out that 3097b is one of only nine verses in which a demonstrative is preceded by a natural stressed element in the same line, c.f. 383 verses in which it precedes the first lift. Kendall sees the pairing demonstrative+adjective as an epithet which in these exceptional verses is displaced from its usual position in the verse, but retains its alliterative requirements.

stress has always been cause for debate.¹⁵¹ In *Beowulf*, however, alliteration is used over and over again to show that an adverb modifying an immediately following verb is stressed, for example *forð onsendon* (45b). Such stress is indicated even where the adverb preceding the verb is not strongly definitive, eg. *þe hie ær drugon* (15a). When *ær* is enclitic to a verb, it is not so stressed: *ðolode ær fela* (1525b). When a verse contains only two stressable words, then both adverb and verb form a lift. When a verse contains three stressable words, and the verb comes last following an adverb with which it forms a syntactical grouping, it makes sense metrically for the first element of the group encountered by the reader to form the lift, just as the first resolvable sequence takes resolution. Readers do read from the beginning of the verse. The metrical desirability of having the first stressable elements form the lifts in "strong" verses led first to my supposition that most such verses would form a DD rather than an EE; Kendall's claim, from a non-metrical syntactical viewpoint, that two of the three stressed elements in such a verse are often in a virtual-compound relationship serves to add relatively independent support, since he finds that the majority of "strong" verses are in fact D-Types.¹⁵² For two verses, 651b *werod eall aras* and 1790b *Duguð eall aras*, Kendall agrees with Bliss on an E-Type. Both involve the anomalous *eall*, which has aspects of adjective, substantive and adverb, and is usually subject to interpretation: at 1701b, Kendall gives *eal* stress. At 897b *wyrm hat gemealt*, the adjective *hat* has the force of an adverb, and so is not in a compound relationship with *wyrm*; Kendall also sees this verse as a D-Type.

Only two of the 14 verses in *Beowulf* with the profile S-S-xx are in the

¹⁵¹ An account of the views on this subject of Sievers, Campbell, Bliss and Kendall is given in chapter 3.

¹⁵² Kendall discusses such verses extensively in his chapter on Class 2 compounds, especially pp. 185-190. He concludes, "I do not pretend to offer a definitive solution. My inclination is to assume that the compound adverb-verb phrasing prevails wherever possible" (187).

on-verse: 90a *swutoi sang scopes*, and 376a *heard her cumen*. Bliss accepts the evidence of the alliteration for both. Although alliteration does not always indicate stress, it would be difficult to argue against it here. In 90a, both alliterating words are entitled to primary stress. In 376a, the first alliterating word is entitled to primary stress, and the second is a particle of equal stress to the third word; it would be senseless to use alliteration for the weaker of two words of equal status. Two examples are perhaps slender evidence on which to build a case; but the two have a syntactical makeup identical to that of many of the examples in the off-verse which do not have the benefit of double alliteration.

The 12 off-verses with the profile S-S-xx are akin to verses with the profile Ss-xx, though to an extent less controversial in that the potential second lift of the DD Type is a separate word whose ability to form a lift is less at issue. They are 215b *guman ut scufon*; 281b *bot eft cuman*; 572 *wyrd oft nereð*; 1065b *gid oft wrecen*; 2545b *stream ut þonan*; 2551b *word ut faran*; and 3131b *dracan ec scufun*, all of which have noun-adverb-verb or noun-adverb-adverb; 2956b *beah eft þonan*, which has verb-adverb-adverb; 908b *snotor ceorl monig*, which has adjective-noun-indefinite adjective; 1278b *sunu deoð wrecen*, which has noun-noun-verb; 2174b *þrio wicg somod*, which has numerical adjective-noun-adverb; and 2663b *læst eall tela*, which has imperative-substantive-adverb. (Klaeber classifies this instance of *eall* as a substantive.)

Bliss treats all 12 as A-Types. He is consistent in doing so for the first group, because he always (except when guided by alliteration in the on-verse) gives a following verb precedence over a preceding adverb. For the others, he appears to be motivated by the existence of a "good" profile, the 2A3b, and the need to avoid an undesirable one, the D-Type with adjacent unstressed drops. Kendall follows the lead of the on-verses (and his usual practice) in allowing the adverb to take over the stress of the following verb. He makes the first and second groups D-Types. However, he agrees with Bliss that the other four

should be A-Types with suspended resolution and stress on a short syllable. It is difficult to see the logic behind that decision for 2174b, "three horses together." Kendall's practice is to subordinate the second element of a virtual compound, and award the lifts to the two most important elements of the three in the verse. Arguably *somod* is here subordinate to *prio* -"three together." Certainly the first two words are entitled to primary stress, and the third is not. Kendall assigns his scansion in the index of scansion (286) without discussion, with his decision presumably influenced by the traditional view of such verses as a form of A-Type. Very similar is 908b, where both *snotor* and *monig* qualify *ceorl*, with the first by definition entitled to greater stress as an adjective than is an indefinite adjective. Verse 1278b has a much-debated manuscript reading which has been changed: the original *sunu þeod wrecan* is given by Klaeber as *sunu deoð wrecan*.¹⁵³ Kendall treats both nouns as in a compound relationship, and so assigns the verse to the established 2A3b pattern. In fact, this verse is similar to the verses with a noun-compound followed by an infinitive dealt with under the profile Ss-xx. The fourth verse, 2663b, involves a form of *eal*, which is always ambiguous. However, it is difficult to see how in the clause "perform everything well" the final adverb can be anything but subordinate to the verb, with the substantive entitled to stress as an independent element.

Only one verse has the profile S-S-hx: 1650b *weras on sawon*, noun-adverb-verb, where the verb has a long first syllable. As usual where an

¹⁵³ Dobbie notes that early editors emended *þeod* to *deoð*, but that "Holthausen (2-8ed.), Klaeber, and von Schaubert emend to *deop*, *deoð* as closer to the MS reading, and it is in fact likely that the scribal confusion goes back to a Northumbrian form *deoð*, which some scribe copied as *ðeod*" (ASPR IV) 189. For the emendation to make sense, *sunu* must be taken as equivalent to the genitive singular *suna*. The relationship of these words to each other is of importance to the scansion. If they constitute a phrase equivalent to a compound, then a case might be made for half-stress in the second element *deoð/þeod*, leaving *wrecan* to form the second lift. If, however, *deoð* and *wrecan* form a compound phrase, then the nouns form both lifts, S-S-xx.

adverb precedes a verb, Kendall gives the adverb stress, and rates this verse a D-Type. Equally consistently, Bliss stresses the verb, so that the verse is an A-Type, 2A3a.

Maldon has one example of S-S-xh in the on-verse, two in the off-verse: 157a *ord in gewod*, 110b *bord ord onfeng*, 296b *gar oft þurhwod*. The alliteration in the on-verse example of the sequence noun-adverb-verb shows the adverb taking over the stress of the following verb, and thus gives a model for 296b. Verse 110b has two nouns not in a compound relationship (one is subject, one object of the verb) preceding a verb not entitled to primary stress. It has three examples of S-Sx-h in the on-verse, and one in the off-verse: 107a *earn æses georn*, 210a *wiga wintrum geong*, 238a *earh Oddan bearn*; and 94b *god ana wat*. In the on-verses, the third word is clearly in a compound relationship with the second. *God ana wat* is formulaic, occurring elsewhere at for instance *Phoenix* 355 and *Fortunes of Men* 8. In the modern version, "God alone knows," the adjective has a function close to adverbial, and the phrase is sometimes rendered "God only knows," with an adverb replacing the adjective. Whether *ana* is considered an adjective entitled to primary stress or an adverb leading an adverb-verb phrase does not affect the scansion, which remains S-Sx-h.

Juliana has three examples of S-Sx-h in the on-verse, and three in the off-verse: 457a, 615a *hean helle gæst*, 724a *fæder, frofre gæst*; and 581b *Bæð hate weol*, 585b *Lead wide sprong*, 623b *wrecað ealdne nið*. All three on-verses have the same final-place noun in a compound relationship with the preceding word. The first two off-verses have an adjective in an adverbial role preceding a verb, as in the similar verses in *Beowulf*. In the last example, retrospective alliteration in the off-verse allows the initial verb to take alliteration preceding two words, adjective and noun, in a compound relationship to each other. *Juliana* has one example of S-S-xh, 62b *Reord up astag*, in which the adverb takes over the stress of the following verb in the usual way. It has three examples of S-S-xx, all in the off-verse: 163b *folc eal geador*, 693b *godes lof*

hafen, 708b *lagu feoh beofað*. In the first, *eal geador* is an adverbial compound similar in meaning and function to its counterpart "altogether," although the modern development has followed the prefixed form *to-gædre*; in the second, *godes lof*, with genitive noun plus noun, is equivalent to a compound, and the verse equivalent to one with the profile Ss-xx, with an infinitive forming the two drops; the third consists of two runic symbols, not forming a compound, preceding a verb as part of the Cynewulfian signature. Two verses have the profile S-Sx-xh: 159a *fæder fæmnan ageaf*, in which alliteration shows that subject and object nouns take precedence over a final-place verb; and 675b *Swylt ealle fornam*, in which I have assumed that the always ambiguous *ealle* takes precedence over a verb.¹⁵⁴

Verses in *Beowulf* with the profile Ss-xx have already been dealt with in chapter 3, and are given under syntactical categories in Appendix A. *Beowulf* has examples in almost all of the major categories found in ON, although it tends to have proportionally more with enclitic adjective of indefinite quantity (*magodriht micel*), and with unstressed finite verb (*garholt bere*). However, ON has one category, genitive noun followed by noun, not found in OE, where the preferred order is noun followed by genitive noun. Another category not found in *Beowulf* has an unstressed adverb in second place, although it does use adverbs in this way in the profile S-S-xx. *Juliana*, however, does have one such example: 661a *utgong heonan*. The five other examples fall into categories found in *Beowulf*.

Table 15: distribution of resolution in ON Type DD

	First Lift		Second Lift		"Suspension"	
	on	off	on	off	on	off
<i>Beowulf</i>	100	149	15	10	25	45
<i>Maldon</i>	4	-	-	2	-	-

¹⁵⁴ Adjectives of indefinite quantity, such as *eal*, and related adverbs are discussed in chapter 3.

Juliana 17 14 2 3 3 5

Second lift resolution is relatively infrequent (6% and 3% in *Beowulf's* on- and off-verses). Resolution of the first lift occurs in 43% of on-verses and in 38% of off-verses in *Beowulf*, in 33% and 0% in *Maldon* (with numbers too low for meaningful percentages); in 32% and 36% in *Juliana*. The figures for "suspension" of resolution cover verses with the profile Ss-xx, or S-S-xx, and do not include the 15 verses in *Beowulf* in which a short second syllable forms a lift.

Double alliteration occurs in 123 verses in *Beowulf* (53%), 7 verses in *Maldon* (77%), and 24 verses in *Juliana* (45%). Although verses with more than two words are few, all of those in the on-verse do have double alliteration. Some verses with the profile Ss-xx have alliteration in the word forming the two drops. Such alliteration must be considered extra-metrical in the same sense as alliteration on verse-initial particles is extra-metrical. It is useful in that it makes clear that the potentially confusing unresolved second word belongs to the on-verse.

The distribution of DD Types in the ON texts may be found in Appendix D. The ON texts restrict the DD Type to four positions. The profiles that depend on an unstressed prefix are absent; where the sequence xh occurs, it usually represents a word such as *konungr* where resolution is suspended, or a proper name in a similar situation. The profile Sxhx is used in the same way as in *Beowulf* (discussed above in the chapter on resolution). A monosyllable in final position is a stressable word in ON as in OE. The profile S-S-h-x arises because the drops consist of adverb and verb, where presumably the first has a slightly higher degree of stress than the second. The four instances in *brk* all consist of *allz fyrst um qvað*. *Um* is a troublesome word, often of apparently negligible weight; I have taken it here to be an adverb, taking over the "stress" of the following verb. The one example in *Hym* is similar: 38-6 *hann laun um fecc*. The stress on the first two words in the verse is not really in doubt. In both examples, the first word alliterates; in the first, *fyrst* is a definitive adverb

preceding the verb, and in the second, *laun* is entitled to primary stress. There is a case, however, for noting these verses as S-S-x-h, like the other four-word verses.

Only one text, *HHv*, has more examples in the on-verse; overall, off-verse examples predominate 2:1. *Vkv* has a very low percentage of DD Types, 1% of on-verses and 6% of off-verses, corresponding perhaps to the OE *Maldon*. Despite its possible historic links with OE verse, the use of the DD Type in *Vkv* is not typical of the majority of OE texts. The conventional OE profiles S-Sxx, S-Shx, and S-Sxh account for only 40% of verses, with 86, 79, and 12 examples respectively. The most common profile is in fact Ss-xx, with 133 examples, or 30%, with another 21 of Ss-xh. Only *Gǫr III* lacks an example of it. Verses with this profile in ON are generally similar in content to those in OE, as are verses with three stressable words; both are treated in Appendix A.

The ON texts have more virtual noun compounds with genitive first (Appendix A, section c) than with genitive second (section b), and more nouns in apposition than do the OE texts. The number of verses where an infinitive or participle follows a noun-object or complement, with the auxiliary verb in a previous verse, also exceeds the number in OE, though the position is reversed for verses where a finite verb is in final place. Verses with an adverb or adverbial preposition in final place are common in ON (section l). More liberties are taken in ON than in OE with syntax. In particular, whereas in OE the contents of a verse normally form part of a single phrase or clause, in ON a number of texts do not conform to that pattern. In some (section m), the first word in the verse completes a clause begun earlier, while the second word belongs to the off-verse, where it would not be entitled to stress because in the initial dip. That lack of stress appears to carry over to the on-verse. For example, *Vsp* 55-3 forms part of a larger syntactical pattern:

Þá kǫmr inn micli mögr Sigföður
Víðarr, vega at valdýri.

Vega clearly belongs in sense with the off-verse, although it would also be possible to consider that *Víðarr* had been inserted parenthetically, in apposition to the previous verse. Most of the verses where the syntax is divided in this way have a past participle or an adverb in final position, and have therefore been shown in either section (j) or section (l). In most of the first group, a word bearing primary stress has been inserted parenthetically into the verse, as in *Grp 23-4*, which comes at the end of a long and involved sentence:

*'Era með löstom lögð ævi þér,
látu, inn ítri, þat, öðlingr, nemaz!*

The second group is similar; in the on-verse, the adverb might be considered to belong to the syntax of the off-verse, while in the off-verse the divided phrase brings the clause to an end. Such constructions are often contained in direct speech.

In verses with the profile S-S-xx, ON examples tend to differ more from OE examples. For example, there is no verse in OE equivalent to those where all three words form a virtual compound, as in *HH 6-3*, *dægs eins gamall*, where the third word dictates the case of the first two. Verses with infinitive, past participle, finite verb, or adverb, are confined to one example each in OE, but common in ON. The great majority of OE examples involve an adverb taking over the stress of the following verb, a relatively unusual situation in ON.

Profiles involving an unstressed prefix are not available in ON. The profile S-Sx-h is available, but seldom used. One large group with this profile in OE is filled by adverbs preceding verbs. It may be that the preponderance of adverbs with two short syllables accounts for the ON preference for having the adverb follow the verb. The other large group in OE consists of genitive noun plus noun or dative noun plus adjective forming the last two words. In ON, for no obvious reason, that word order occurs most often in the profile Ss-xx, where OE does not use it.

Where OE has only one verse with the profile S-S-x-h, ON has 12, all ending with a word capable of stress. OE texts in general do not make much

use of verses consisting entirely of monosyllables.¹⁵⁵ ON texts use them more, and seem to use fewer compound words, although that may be a modern editorial choice.¹⁵⁶

Double alliteration occurs in 45 on-verses, or 29%, with no discernible overall pattern of usage; some texts, such as *Sg*, *Vkv* and *Hlr*, lack it entirely. Resolution of the second lift never occurs. Resolution of the first lift occurs 9 times in the on-verse (3 of these in *HH*), and 13 times in the off-verse (4 in *HH*). *HH* therefore accounts for one third of a total that represents only 6% of on-verse examples and 4% of off-verse.

To sum up, the ON and OE texts are alike in restricting the DD Type to four positions; the majority of exceptions in OE involve an unstressed prefix to the separate word forming the second drop, or the use of two short syllables in the first drop to mimic the long syllable often present there, in a device that resembles resolution. Although the operation of Kuhn's Laws would in any case tend to restrict the number of unstressed syllables available at the end of a verse, extra care must have been taken to restrict positions to four. As will be seen in the next chapter, similar constraints apply in the EE Type. It must have been a great help to a reader in lineating verses to know that stress-initial Types were so restricted. The only stress-initial Type not so restricted was the AA. However, the AA Type, unlike the DD and EE, very rarely had a monosyllabic word occupying final position. In a verse such as *frecne fengelad*,

¹⁵⁵ This is so striking a feature of OE verse that Russom depends on it to some extent for his theory. In it, monosyllabic words (other than function words forming a verse upbeat) are grouped together to resemble compounds.

¹⁵⁶ One reason for this is the disappearance from ON of unstressed prefixes. Kuhn points out that what he calls the *Füllwort*, "filler word," *of* (and also *um*), always separate, proclitic and unstressed, take the place of the old prefixes (*Das Dróttkvætt* 123). Although *fornyrðislag* and OE poetry share a great deal of poetic vocabulary, the older eddic poems are typically concise and abrupt: the complicated metaphors known as kennings are typical of the later skaldic tradition (Gordon xxxvi-xxxvii, and xl).

a reader knows by the time that *fen* is reached that an AA Type is at issue. As long as *fengelad* is recognizably one word, it does not matter whether the final drop has one or two positions. Both syllables of *gelad* clearly belong to the AA Type verse; just as clearly, the verse must come to an end with the word.

That DD Types often contain three stressable words is a function of the syntactical practices underlying Kuhn's Laws. When two monosyllabic words (or a monosyllabic plus disyllabic word) both entitled to stress begin a verse, then the grammatical status of the remaining word that must form the drop or drops is restricted. Because unstressable function words are not allowed at verse end, then the word forming the drop(s) is likely to be a particle, normally entitled to stress through displacement, but already outranked in the verse by two words entitled to primary stress. In deciding whether such a verse is a Type DD or an EE, the concept of the word group is of crucial importance. Where two of the three words in a verse are in a close grammatical relationship to each other, for example adverb+verb or genitive-noun+noun, then the relationship imposes on the second element of this virtual compound a lesser degree of stress that belongs to the drop. Such grammatical relationships are easy enough for even a modern reader to identify. In those few verses where there is an element of doubt as to which two words are most entitled to stress, it makes sense to give the benefit of the doubt to the DD Type. Because readers read from left to right, the decision on verse-type is likely to have been made in practice by the time the third word is reached. The "new" Type DD profile, Ss-xx, described in detail in the chapter on resolution, is a subtype of the three-word DD, in which the first two words often take the form of a compound. The word forming the drops of necessity belongs to the class of words that are stressable but not automatically entitled to stress. This subtype must have been the easier to recognize because its stress-profile was so unique. A resolvable word of ambivalent stress value following a two stress compound never introduces a longer verse; the profile *Sh-S-x is not found because of the usual proscription against forming a final drop in the AA Type

from an unstressed word.

The DD Type is not particularly well served by the terms of Kuhn's Laws. Kuhn's first law states that "sentence particles are grouped in the first dip of the clause. The first dip precedes either the first or the second stressed word in the clause" (Kendall 17-18). As a corollary of this law, a particle displaced from the clausal dip takes metrical stress. Kendall takes issue, properly, with Kuhn's assumption that displacement automatically leads to metrical stress: "Kuhn assumes that all displaced sentence particles become stressed elements, because he takes alliteration to be evidence of metrical stress....I prefer to leave open the question of whether additional stress always accompanies displacement" (18, footnote 16). In *Bwf* 215b *guman ut scufon*, which begins a clause, the particle *ut* forms the first lift, while the verb *scufon* forms both drops. *Wyrð off nered*, 572b, is similar. In 519b *holm up ætbær*, a verse which completes a clause begun earlier, both the adverb *up* and the verb *ætbær* are displaced, but only one of the two can carry metrical stress. At 2138a *holm heolfre weoll*, which consists of a clause, the verb/particle *weoll* does not fill an initial or first internal drop, is therefore displaced, but does not carry metrical stress. It forms the second drop, although traditionally followers of Sievers have granted it half-stress status. Kuhn's laws work well to describe what occurs in the stress-non-initial Types, BB, CC and FF, whose first drop may be multisyllabic, and also for Type AA, whose first internal drop may be multisyllabic. They do little to explain what occurs in the DD Type whose first drop usually consists of one position, and both of whose drops may be filled by a single word. The tendency, noted by Cable and Fulk, for verses to be more regular in syllable count at verse end, along with the grammatical nature of the words permitted to form verse-final drops, call for a more resilient and essentially metrical explanation. It is unlikely that any formulation expressed as a rule or law will suffice to explain the ramifications of a complicated phenomenon.

8. TYPE EE

Type EE not only gains no new examples through the operation of Kendall's proposal, but also loses many of the "strong" verses with three stressable elements to Type DD. It thus remains the scarcest of the six Types as it was of the Five Types, apparently difficult to form. In the OE texts, it accounts for only 4% of on-verses, 10% of off-verses, 7% of total verses in *Beowulf*, 6%, 4%, and 5% in *Maldon*; 3%, 5%, and 4% in *Juliana*. The 10% for the off-verse in *Beowulf* is the highest for any text, OE or ON, perhaps a measure of the poet's skill. *Beowulf* and *Juliana* are alike in having more examples in the off-verse, although the difference in *Juliana* is slight. *Maldon*, as in other areas, is similar to the ON texts in having slightly more examples in the on-verse (the figures for ON are 5%, 4% and 4%, similar overall to all but *Beowulf*). The scarcity of EE Types may be shown by comparing the percentage of remnants in ON: 4% for EE, 3% for remnants.

The distribution of stress-profiles for the OE texts may be found in Appendix D. The theoretically available profiles for four-position verses are Sxxs, S-xxS, Sxx-S, Sx-xS, S-xx-S, S-x-xS, Sx-x-S, S-x-x-S. Substituting a half-stress for an unstressed drop would add Shx-S, Sh-xS, S-h-xS, S-h-x-S. All of these occur, except for Sxxs and S-xxS. The second of these would call for a monosyllable, presumably a noun, followed by a monosyllabic verb preceded by a disyllabic prefix -- an unlikely combination. Presumably a compound with the profile does not exist; any four-syllable compound, filling a verse, causes no problem of recognition. A combination of two words with the profiles Sx-xS would seem to be feasible, however, although the rarity of verses with the Sx-xS profile itself might indicate even greater rarity for the compound version. Even if the equivalent compound with half-stress, Shxs, were possible, it would be confusing in use, because the final syllable would have little more claim to stress than the half-stressed position, and so the verse might be taken for a DD Type. The five-position verses have an extra unstressed syllable, which may be a separate function word, or prefixed to the final stressed

syllable, or suffixed to the first word. The few six-position verses are discussed below.

Table 16: distribution of OE Type EE

	<i>Beowulf</i>		<i>Maldon</i>		<i>Juliana</i>	
	on	off	on	off	on	off
4-posn.	119	279	16	11	17	31
5-posn.	16	33	3	2	5	4
6-posn.	2	2	-	-	-	1

While almost all of the other possibilities occur, the great majority of EE Types use the profile Shx-S. Although it is customary to speak of having the initial word-profile Shx reserved for the E-Type, it hardly needs to be reserved when followed by a monosyllable, because the free-standing word following the Shx word will automatically carry more stress than the second element of the compound. Because a final-place monosyllable is always of stressable quality (in ON as in OE), the alternative possibility *Ssx-x is never found. The only other possibility for a verse beginning with a Shx word is an AA Type with a disyllabic first drop, Shx-Sx, encountered only once in the three texts in an editorial emendation at *Bwf* 3154b (*wigen*)*des egesan*.

A number of theorists, agreeing with Sievers that the Shx-S profile is the norm, seek to find other explanations for verses that do not conform. Geoffrey Russom, for example, found an ingenious alternative for *Bwf* 2150a *lissa gelong* in *liss a gelong*. Although the emendation supplies a sound reading, the correction does not seem necessary from a metrical point of view.¹⁵⁷ *Beowulf*

¹⁵⁷ Russom, 118. In his scheme, the verse becomes an E with the profile Ssx/S, since he does not use the half-stress. Thus, although he strives to create a separate word for *a*, he then grants it status as in essence the second element of a compound. In my system, such a verse would be a DD Type, with the adverb taking over the stress of the final verb. One objection to the change might be that the split adverbial construction posited by Russom is rarer grammatically than the profile Sx-xS is metrically; he has to go outside *Beowulf* to find another example.

has a total of four such verses: 964a, *dædum gefremed* 2150a, 624b *medofu! ætbær*, 747b *ræhte ongean*; and *Juliana* has one: 242a *singal gesið*. The compound *medofu!* is sometimes found with an extra final *l*, and so 624b might be considered to have the profile Sh-xS. Similarly forms of *singal* are shown by Klaeber and Woolf to have a long second syllable in verses where it introduces an EE Type, but appear in the Bosworth-Toller dictionary (and supplements) with a short second syllable, short again in the only instance of the word in Campbell (§ 668). Such verses cause no problem of recognition for the reader, because the only possible alternative to an EE would be an AA. The following word makes it quite clear which Type is involved. In that sense they are similar to the more common profile Sh-xS, which is indeed more difficult to identify, since a word such as *wordhord* in *wordhord onleac* (*Bwf* 259b) might introduce an EE, an AA, or a DD of the profile Ss-xx. Verses with the profile Sh-xS occur in on- and off-verses of all three texts without causing a problem, for example *Bwf* 477a *wigheap gewanod*. The profile S-hx-S, as at *Bwf* 147a *twelf wintra tid*, of necessity involves three stressable words with the first two in a compound relationship. Such verses have already been discussed in the previous chapter on Type DD, which shares with EE the majority of three-stress verses. Similar are verses with the profile S-h-xS, e.g. *Bwf* 1904b *Dena land ofgeaf*. The rare profile S-x-xS is usually problematic when it occurs, in that the second word might be considered to have a degree of stress, as in *Bwf* 1567b *bil eal ðurhwod*, 2017b *flet eall geondhwearf*, or *Jln* 549b *wif þe gelic*, for all three of which an argument might be made for S-h-xS, or even S-S-xh.¹⁵⁸ The profile Sx-x-S is also rare, and usually difficult. At *Bwf* 881a *eam his nefan*, the diphthong in the first word must be lengthened to form a profile almost unique

¹⁵⁸ Both examples in *Beowulf* involve the always problematic *ea(l)*, whose degree of stress is open to interpretation. Kendall gives 1567b as an E-type in his Index, but notes (236): "Or, if *ea* is taken as an adverb, D4." 2017b is given without comment as an E-type. See chapter 7 for similar cases involving DD Types.

in the three poems, although *his* is not a candidate for half-stress. One of the only two other occurrences of the profile, *Bwf* 1525b *ðolode ær fela*, has as second word an adverb often entitled to stress, but here apparently in a relationship with the initial verb rather than with the final adverb. This verse is relatively unusual in having a verb form the first lift of an EE Type, a situation possible only in the off-verse where retrospective alliteration permits the practice. Finally, 839b, *feorran ond nean*, forms an EE Type only if the last word has the diphthong treated as one long vowel rather than as two separate vowels with hiatus restored. Klaeber treats it as one vowel at 1174 and 2317, and as two at 528, where it is necessary, and here, where it is not necessary.¹⁵⁹

Another problematic profile is Sxx-S. A word with the profile Sxx may introduce an AA Type, usually with a short vocalic ending, or elision.¹⁶⁰ Only the existence of exceptions to these AA Types, and the EE profiles under discussion, make necessary a rule prohibiting formation of DD Types through resolution of the second element of a compound. The relevant EE Type verses are:

Beowulf. 463b *Suð-Dena folc*, 623b *beaghroden cwen*, 673a and 1697a *irena cyst*, 783b *Norð-Denum stod*, 911a *fæderæpelum onfon*, 1009b *Healfdenes sunu*, 1584a *laðlicu lac*, 1681a *wundorsmipa geweorc*, 2583b *Hreðsigora ne gealp*, 2650a *gledegesa grim*, 2661b *wigheofolan bær*, 2779b *mundbora wæs*, 2780b *ligegegan wæg*;

Maldon: 53a *Æpelredes eard*, 151b *Æpelredes þegen*, 203a *Æpelredes eorl*, 211a *Ælfwine þa cwæð*, 255a *Dunnere þa cwæð*;

Juliana: 79b *ferðlocan onspeon*, 688a *æpplede gold*, 322a and 437a

¹⁵⁹ 1174a and 2317b *nean ond feorran* provide an A-Type without restoration of hiatus. 528b *nean bidan* requires hiatus restoration to form an A-Type. It seems particularly illogical to restore hiatus in 839b *feorran ond nean*, when the same phrase in reverse order is not accorded such treatment.

¹⁶⁰ For a discussion of the profile Sxx verse-initially see above in chapter 3..

hellwarena cyning, 539b *hlæfdige min*, 544b *helwarena cyning*, 626b *earfeda dreag*.

All but one of the examples in *Beowulf* have the first word ending in -a or a consonant, sufficient to distinguish them from the characteristic short-vocalic AA Type compound, which always ends with a vowel other than -a.¹⁶¹ The exception is 1584a *laðlicu lac*, where -*licu* is similar to the unresolved element in the AA Type 641a *freolicu folccwen*, in which stress is tertiary rather than secondary (Bliss § 38). The same is true of *Juliana*, except for 688a *æpplede gold*, where the first word is essentially a past participle used adjectivally. Every example in *Maldon* has a proper name rather than a compound in first place.

Bliss follows Sievers and others in claiming that *irena cyst* does not belong to this group because "a late spelling hides the true quantity.... The spelling must be emended to *iren[n]a*".¹⁶² Emendation hardly seems necessary when both profiles are allowed. In *Bwf* 1681a, *wundor-* would undergo syncope as it does elsewhere. Syncope is a possibility in some verses where other theories would call for resolution of two short syllables to form an obligatory half-stress, for example at *Bwf* 2650a -*eg[e]sa*, 2780b -*eg[e]san*, *Jln* 322, 437, 544 -*war[e]na*. However, that is not possible at *Bwf* 911a, 2661b, 2583b. Presumably a non-metrical resolution was allowed where the most common word-profile Shx allowed the second drop to occupy an unusually long time, equivalent to two short syllables. *Bwf* 911a is particularly unusual in that it allows a verse with six short syllables in a row, with the first four adjacent candidates for resolution.

Similar in that respect is *Bwf* 1009b *Healfdenes sunu*. Everywhere else

¹⁶¹ The verses from *Beowulf* were discussed with reference to resolution in chapter 3.

¹⁶² Bliss cites Sievers, *PBB* 10 (1885) 308, and Pope 235. See also the brief discussion of these verses in chapter 3.

that such a verse occurs, the word order is reversed to *sunu Healfdenes*, for instance at 268a, 344b, 645a, 1040b, 1652b, 1699a, 2147a, with cognates behaving in the same way: 469a *bearn Healfdenes*, 1550b *sunu Ecgþeowes*. The objection seems to be not to the order genitive noun plus noun, which is found elsewhere in for instance *Geata leod*, but rather to the juxtaposition of two resolvable sequences in *-denes* and *sunu*. On the face of it, reader identification of such a verse seems possible: not only is a DD Type never formed through resolution of the second element of a compound in first place, but also the separate word *sunu* would appear to be entitled to a greater level of stress, by virtue of being free-standing, than would a secondary compound element. However, the combination of genitive noun plus noun is used elsewhere with the force of a virtual compound; that might be sufficient to cause confusion for the reader as to which element should be resolved and stressed. Just as likely to be offensive, however, is having a string of four short syllables following a single stressed syllable in a stress-initial Type. Type EĒ in general uses surprisingly few resolved syllables to form the final position, perhaps for that reason. *Maldon* 151b *Æþelredes þegen*, which seems at first glance to be analogous, uses a variant spelling of the monosyllabic *þegn*. *Maldon* uses the proper-noun genitive plus noun construction in two other verses where *Beowulf* normally prefers to use the reverse word-order.

Verses consisting of four monosyllabic words occur four times: *Bwf* 523b *Beot eal wið þe*, and 2650b *God wat on mec*; *Jln* 704a *cen, gear, ond nied* and 706a *eoh, wen, ond ur*. Both *Beowulf* examples involve direct speech, in which monosyllables presumably add realism. In 2650b, Kuhn's Laws indicate that the undisplaced verb in second place should not be stressed, so that the verse must be an EE rather than a DD Type. In 523b, the ambivalent adjective of indefinite amount *eal* is enclitic to the noun it modifies. In that position, it is unlikely to carry stress; even if it has a degree of stress here, it shares a compound relationship with the preceding noun, leaving the final freestanding pronoun *þe* to carry a greater degree of stress. The issue here is not so much

whether *ea/* should form a lift, as whether it should be shown with half-stress -- a relatively unimportant consideration. The *Juliana* examples both arise in the Cynewulfian runic signature, and indeed consist of runes joined by the symbol for "and." This usage, without any significant grammatical relationship between any of the elements, suggests that the profile may have been well enough known to use without grammatical help. It would be possible to take them as DD Types, with the unrelated first two words forming both lifts and the third noun forced willy-nilly to form a drop. The alternative is to assume that two words given together would have been treated as equivalent to a compound, with the separate word given stress as separate stressable words normally are. The latter course has been chosen without any great conviction, because a scansion must be provided. The metrical rarity of the runic verses corresponds to a graphic difference whose ramifications are difficult to assess; most likely metrical considerations took second place to the need to include a recognizable signature.¹⁶³

The only six-position verse in *Juliana*, 324b *geornfulra þonne ic*, presents little problem of recognition. The first word has the standard Shx profile; being a comparative, it demands both "than" to follow, and an object of comparison to

¹⁶³ Not only the meter is unusual. Woolf points out that "there is no consistency of number in the adjectives and verbs associated with the rune-groups" (54). She notes, too, that this Cynewulfian signature differs from the other three in having the runes arranged in groups together, whose interpretation remains controversial (9-10). Dobbie points out that the runes in the signatures are set off by pointing (*ASPR* 3 xxiii), a form of punctuation that may have been of assistance in determining where the stress lay. While it is tempting to assume that pointing between the first two runes shows that they are to be treated as separate words, it seems just as likely that pointing is used simply to isolate strange characters or to emphasize the signature. Roger Lass, in his discussion of the runic signatures, points out that the difficulties of this particular signature make it a *locus desperatus*: "Cyn(e)wulf Revisited: The Problem of the Runic Signatures," *An Historic Tongue: Studies in English Linguistics in Memory of Barbara Strang*, ed. Graham Nixon and John Honey (London: Routledge, 1988) 17-30, at 24.

follow that. *Beowulf* has in the on-verse 911a, already dealt with, and 985a, *stiðra nægla gehwylc*, for which a number of emendations have been suggested. Rather than emend, I have shown the verse as an EE Type because the first two words are in a compound relationship and the last word provides the typical EE ending -xS. However, there is clearly something amiss with a verse having so unusual a profile. In the off-verse are 2583b, already dealt with under verses beginning with the profile Sxx, and 2691b *heals ealne ymbefeng*, where the extra position is provided by a final-place verb with a disyllabic prefix.

Double alliteration is high at 82% overall in *Beowulf*, moderate at 59% in *Juliana*, but low at only 47% in *Maldon*. The three-word verses in *Maldon* are of the ...*þa cwæð* variety, where alliteration is not easy to arrange; all other on-verses have only two words. The only example in *Maldon* of Sh-xS has no alliteration; 6 of the 13 verses with the standard Shx-S profile have it; both examples of Sxx-S have it, as does the only Shxx-S. There is no real pattern of use. *Juliana* has alliteration on one of the two four-word verses; on two of the five five-position verses; on the only Sh-xS; on 8 of the 12 Shx-S; on the only Sx-xS, but not on the only Sxx-S. Again, there is no consistent pattern of use.

Beowulf has alliteration on all 11 verses with the profile Sh-xS; on 78 of the 99 Shx-S; on one of the two Sx-xS; on one of the three Sxx-S; on all 3 of the three-word S-hx-S; and not on the only Sx-x-S (*eam his nefan*). Of the five-position verses, there is alliteration on 9 of the 11 Shx-xS, and on all five of the other profiles with a single example. Of the two six-position examples, only the very doubtful 985a lacks alliteration (*stið[r]a nægla gehwylc*). Although the on-verse lacks many examples of three-word verses, *Beowulf* uses alliteration on 3 of 4. It uses alliteration on most of the longer verses also. Most striking, though, is the use of alliteration on a high percentage of the two most common profiles, where potential confusion is unlikely to warrant it on purely practical grounds.

Table 17: distribution of resolution in OE Type EE

		First Lift		Second Lift	
<i>Beowulf</i>	On	35	(26%)	19	(14%)
	Off	82	(26%)	18	(6%)
<i>Maldon</i>	On	3	(16%)	5	(26%)
	Off	4	(31%)	4	(31%)
<i>Juliana</i>	On	3	(14%)	7	(32%)
	Off	8	(22%)	4	(11%)

The figures are inconsistent. *Beowulf* consistently resolves more first lifts, at 26% of EE verses in on and off-verse, but resolves the second lift more often in the on-verse than in the off-verse, where resolution is scarce. *Maldon*, with too few examples to be useful, has more resolution on the second lift than on the first, and a high proportion in both. *Juliana*, with relatively few examples, has as many resolutions in the second lift as in the first, and exaggerates the difference in usage between on and off-verses found in *Beowulf*: in the on-verse, twice as many second lifts are resolved, while in the off-verse the figures are reversed. The most notable difference between on and off-verses generally is that off-verses have a higher proportion of verbs forming a final-place lift, because the operation of Kuhn's Laws often requires them to be moved there in order to take stress. Because few finite verbs consist of two short resolvable syllables, especially in the preterite, fewer opportunities for resolution may occur.

In the ON texts, the Type EE is twice as rare, at 4% of all verses, as the next rarest Type, BB, at 9%¹⁶⁴, with the distribution among the texts shown in Appendix D. As always, a number of OE patterns are excluded in ON because the unstressed prefix is unavailable: SxxS, Sh-xS, Sx-xS, S-h-xS, S-x-xS. As in the OE texts, no EE verse is formed from a compound. The four-position verse

¹⁶⁴ Both Types of course are affected by the absence in ON of unstressed prefixes.

accounts for 86% of on-verses, 88% of off-verses; the five-position for 12% and 4%; the six-position for 2% and 9%. The small number of EE Type verses found makes percentages misleading, however. All 9% of the off-verse six-position verses are accounted for by 9 repetitions in *Vsp* of the formula *vitod ér enn, eða hvat?*, designated as an EE Type with some misgiving. The four-position is clearly the norm, with longer verses usually limited to one per profile per text.

The most common profile, Shx-S, accounts for 32% of on-verses and 41% of off-verses, compared with 66% of all verses in *Beowulf*. With Sh-xS not available, the second most common profile in the on-verse, at 18%, is S-xx-S, found only twice, however, in the off-verse. Quite noticeable is the large number of verses consisting of monosyllabic words; S-h-x-S and S-x-x-S between them account for 14% of on-verses, and 22% of off-verses, in sharp contrast with the 4 verses to be found among the OE texts.

The disparity between the number of verses with the profile S-xx-S may partly be accounted for by the greater predictability of ON syntax with regard to where a given construction will occur in the line. The standard four-line verse is routinely divided into two sentences, or equivalent, after two lines. Within that framework, the reader would expect a more limited range of options than in OE, where the continuous format allows a sentence to begin in mid-line. In a verse such as *Hym 15-1, Hvern léto þeir*, scanned as S-xx-S, where a new sentence begins, Kuhn's Laws conventionally interpreted would lead one to expect that the verb would be in the dip, undisplaced and unstressable. Such a verb in the off-verse is more likely to be displaced and subject to stress. It should be noted that even though the metrical stress-pattern is S-xx-S, the phonological pattern is long-long-short-long, indistinguishable from that in an EE Type with the profile S-hx-S, which differs metrically in having a compound relationship between the first two words, as at *Hym 3-6, sér foera hver*. Kuhn's Laws help also with the interpretation of a number of monosyllabic verses, for example *Hym 31-1, Harðr reis á kné*, where the primary stress of first and last words

confirms that the verb *reis* is unstressed. Here again, however, *reis* is phonologically long. A verse combining the features of these, *Prk* 11-3, *Þrymr hefir þinn hamar*, uses the same features to disclose stress in a verse where multiple alliteration is potentially confusing.

Not all verses may be so easily deciphered, especially those with monosyllabic words; it is easy to see, from ON practice, why OE poets avoid monosyllabic verses. Double alliteration is much less frequent in ON; however, even single alliteration is not always a good guide. Especially at the beginning of either sentence in the strophe, a verb in first position may carry the sole alliteration in the verse. It is then difficult to tell whether the verb should form a lift or not. In some poems, Kendall's proposal works consistently; in some, it works intermittently, with the extrametrical alliteration the only alliteration found; in some, it is difficult to know if it works at all. At *HHv* 7-7, *Þigg ec eigi þat*, the first-place verb should not take stress, by Kuhn's laws as well as according to Kendall. The alliteration is on "þ". If *þat* is given first stress, then the verse is unmetrical, though not unique in ON. If alliteration is ignored, then the negative *eigi* might be stressed in a BB Type. I have here followed the alliteration as the best of several bad courses, giving the unusual profile S-x-xx-S. Kuhn's laws are not always definitive. At *Vkv* 33-1, *Eiða scaltu mer áðr* (in an admittedly idiosyncratic text) has both verb and pronoun falling in the dip, with alliteration confirming this interpretation. At *Sg* 71-1, *Mart sagða ec*, the pronoun must take stress in order for an EE Type to be formed, even though the pronoun enclitic to the verb to which it belongs rarely does so.

A word with the profile Sxx begins only two verses: *Sg* 31-3, *Hlæraðu af því* and *Gðr I, 22-4 soðlaði Grana*. Both are verbs. The second would be unusual by OE standards because it is followed by a resolvable sequence in the generally avoided pattern Sxx-S. Because alliteration in the off-verse is retrospective, there is no problem in having a verb form the first lift. Verbs with this sequence of syllables are discussed in Kuhn's *Westgermanisches* (214-216); whether or not the second syllable of the verb might have been treated as long

is impossible to say.¹⁶⁵ If the general avoidance of forming a DD through resolution of the second element of a compound holds in ON as in OE, that would be sufficient to avoid a problem of recognition. In OE, however, verbs do not emerge as candidates for such treatment; resolution need be avoided only on noun compounds. The verse in *Sg* has the added complication of requiring an alliterating verb in first position in the on-verse to form the first lift.

The unusual profile Sxh-S is found at *Ghv* 22-6, *bölvafult eldr*, where the first element of the compound is the genitive plural of *böl*, "bale." The equally unusual Sx-h-S comes at *Grp* 17-8, *lifðu heill, konungr*, loosely translated as "good health to you, king," where alliterating off-verse verb and adverbial adjective are clearly in a compound relationship, with *konungr* standing free and entitled to stress.¹⁶⁶

¹⁶⁵ Kuhn uses the evidence supplied by the use of particular words in ON texts to support a theory of the movement of Germanic peoples across Europe, in which he assumes that some ON eddic texts are native, while others are later and imported from West Germanic sources, including OE. He uses a relentless cause and effect paradigm to convert a very few instances of word types into "proof" of a speculative train of events that has not been generally accepted. For example, he bases his chronology on the assumption that *Beowulf* is the oldest of all Germanic poems (234), and uses the existence of one phrase, *um sofnadi*, used once in *Vkv* to confirm that poem's English heritage (232). He also assumes that verb forms with a phonological profile equivalent to that of a noun such as *konungi* or *Sigurðar*, with short first syllable and longer second syllable, may be treated as metrically similar. However, under the provisions of the theory presented here, *konungi* does not require special treatment, being used in situations where the rules of resolution may be followed, and *Sigurðar* may be treated as similar to other proper names. No guidance from them can then be applied to the treatment of verbs.

¹⁶⁶ A similar salutation in *Beowulf*, 407a '*Wæs þu, Hroðgar, hal!*', avoids any concern over the status of *hal* by interpolating *Hroðgar*, clearly entitled to primary stress. Interpolation of this sort is relatively rare in OE, and here has the added benefit of avoiding a Type CC profile in which the final syllable is long. Kendall points out that "it is also a fact that the poet never places a fully stressed disyllabic compound after a monosyllabic simplex. Therefore fully stressed compounds are not found in final position in type C" (166).

Double alliteration is light, at 19%, with no noticeable pattern of occurrence. Individual texts vary in usage from zero of 4 in *Þrk*, through 1 of 14 in *HH* and *Grp*, to 5 of 10 in *Vsp* and 2 of 2 in *Gðr I*.

Resolution too is light, with 16 examples in the first lift (6%) and 11 in the second lift (5%). Again, the figures are somewhat misleading, in that 9 of the first-lift examples occur in the doubtful EE verse repeated 9 times as a refrain in *Vsp*. Of the first-lift examples, 5 are in the on-verse, 11 in the off-verse; of the second-lift examples, 6 and 5. Six texts have no resolution at all: *Hym*, *Hlr*, *Gðr II*, *Gðr III*, *Od*, *Ghv*.

In both ON and OE texts, the EE Type is generally restricted to four positions, with many of the longer ON examples of doubtful status. In OE, the longer examples most often entail the use of an unstressed prefix to the final word, although some cases of apparent "extrametrical" resolution are found, in which two short syllables take the place of the long one usually found in second position. The scarcity of EE Types suggests that it may have been the most difficult Type to form, especially in ON, where the lack of prefixes prevents the use of the second most common OE profile, Sh-xS. The difficulty of forming the Type may explain why the profile Shx was reserved verse-initially for the EE, which without the Shx-S profile would be so scarce as to be unrecognizable. However, the exclusive right of the EE Type to this profile has another function, in aiding reader identification of verse-types, especially in the on-verse. An unprefixed trisyllabic word beginning the on-verse gives an important clue as to Type. If the word is a particle, then it must introduce a Type BB, CC, or FF. If it is a noun or adjective, then it must introduce a Type AA or EE (because of the rule preventing resolution of the second element of an initial compound to form a DD). A noun with the profile Sxx must introduce an AA Type, unless the ending is long-vocalic, in which case it will introduce an EE Type. A noun with the profile Shx must introduce an EE Type.

9. TYPE FF

Type FF verses differ from others in this study in that inevitably they are derived from non-traditional sources: Type CC verses with the last two syllables resolved, verses traditionally scanned as Type "A3", verses supplied by Kendall's proposal. In *Beowulf*, for which comparative figures are easily available, 208 on-verses gain a second lift through resolution, as do 234 off-verses, all of which would have been C-Type verses with stress on a short syllable in the second lift. One-stress verses account for 420 on-verses, 135 of which are supplied through Kendall's proposal, which also accounts for 55 on-verses with two lifts. That leaves 56 on-verses and 20 off-verses with two lifts, but without resolution of the second lift. These verses have traditionally been seen as "A3" with a half-stress in final position, or as C-Types with an archaic hiatus restored to the final vowel.

The 135 one-stress examples furnished by Kendall usually differ from traditional "A3" Types only in having alliteration on a particle near the beginning of the verse, for example the traditional "A3" *Hæfde se goda* (205a) has no alliteration on the initial verb, while *Mynte se mæra* (762a) does. However, some profiles lend themselves better to clauses beginning with a verb; a profile such as xxx-Sx, for example *egsode eorlas* (6a), not in any case very common, is almost bound to be filled by a trisyllabic verb likely to carry extrametrical alliteration, and would be rated a 2A1a by Bliss. The 55 two-stress verses supplied by applying Kendall's proposal include some with the equivalent profile xxx-Ss, for example *þolode ðryðswyð* (131a), and the similar xx-Ss, for example *mearcað morhopu* (450a). Both of these profiles contain examples classed by Bliss as 1D*3 (13 in all, along with one 1D*1, and two 1A*1 and one 1a*2), so that the trend noted in earlier Types of converting the expanded D* and A* Types to less troublesome profiles continues here. In all, applying Kendall's proposal supplies 18 examples classified as D or D* by Bliss, 20 classified as A or A*, 2 classified as C, and 16 in which Bliss himself ignored alliteration to

treat the verse as his equivalent of the A3 verse.¹⁶⁷

¹⁶⁷ As discussed above in chapter 4, Bliss tends to accept the evidence of alliteration for short verses, but to overrule it when the length of the verse leads to a cumbersome A-type profile.

The new profiles and Bliss equivalents, taken from his metrical index, are as follows (as always, only on-verses are affected):

xx-Ss	1D*3	450, 614, 616, 818, 839, 966, 2545, 2649.
	1D3	1554, 1622, 1948, 2455.
	d3b	664
x-x-Ss	1A1a	1529
	1A2A	764
xx-S-S	1D*3	1632, 1904.
x-x-S-S	1A2a	896.
	2C2b	2047, 3077.
xxx-Ss	2A2	131, 922, 1161, 2085, 2132, 2252.
	2A1a	2119.
	1D*1	3173.
	1D*3	1358, 2591.
x-xx-Ss	1A2b	2893, 2991, 3090.
	1A*1a	3118.
xx-x-Ss	1A*1a	49.
	1A1a	2852.
	d3c	712.
	a2c	1794.
x-x-x-Ss	a2c	1506, 2892.
x-xx-S-S	1D*3	1384.
	a1d	399.
xx-xx-Ss	1A1b	575.
	1A2b	2980.
	a2d	2593.
x-xx-x-Ss	1A2a	1563.
	1A*2	736.
xx-x-xx-Ss	a2e	217, 1545, 1758.
xx-xx-x-Ss	a2e	688, 1799.
xxx-x-x-Ss	a1e	1125.
x-x-x-xx-Ss	a2e	2661.
	d3e	2628.
xx-x-x-x-xx-Ss	a2g	2172.

All of the above verses are similar in having a particle, usually a verb, alliterating verse-initially. The longer the profile becomes, the more difficulty Bliss has in justifying stress on the alliterating verb. He does not grant it to any verse with more than 6 positions, and refuses it to some five-position verses.

Verses without an alliterating initial particle, for example 168a *no he þone gifstol*, have usually been considered as A3 Types, even though the final syllable of the verse is long and stressable. The two-stress verses without second-lift resolution in the on-verse not created by Kendall's proposal are: 2076 *þær wæs Hondscio*, 1059 *Forðan bið andgit*, 2376 *oððe þone cynedom*, 2437 *syððan hine Hæðcyn*, 168 *no he þone gifstol*, 1455 *Næs þæt þonne mæstost*, 1496 *ær he þone grundwong*, 1504 *þæt heo þone fyrðhom*, 1836 *Gif him þonne Hreþric*, 1877 *þæt he þone breostwylm*, 1995 *þæt ðu þone wælgæst*, 2699 *þæt he þone niðgæst*, 2770 *þæt he þone grundwong*, 1599 *þæt hine se brymwylf*, 2258 *ge swylce seo herepad*, 484 *Ðonne wæs þeos medoheal*, 1652 *Hwæt, we þe þas sælac*, 3147 *oð þæt he ða banhus*, 2466 *no ðy ær he þone heaðorinc*, 2101 *Me þone wælræs*, 2389 *let ðone bregostol*, 9 *oð þæt him æghwylc*, 219 *oð þæt ymb antid*, 506 *Eart þu se Beowulf*, and 1644 *Ða com in gan*. Of the 26, 5 have resolution of the first lift. Six are clauses introduced by *þæt*, three by *oð þæt*. No fewer than 17 have the final noun preceded by a demonstrative pronoun or article, most often *þone*, perhaps as a signal that a word with primary stress is to follow. That there is some uniformity of syntax in these examples is not surprising; the other Types show that a particular profile is especially well suited to specific situations. Together with the 29 similar verses created by Kendall, these give *prima facie* support for the existence of an FF Type, ending as they do with two compound elements entitled to stress. Were there no possible FF Types without those formed through resolution of the second lift, it would be difficult to claim that the FF Type is viable.¹⁶⁸

Kendall treats alliterating particles consistently according to their position in clause and verse.

¹⁶⁸ Most studies of word-patterns have been conditioned by the assumption that the FF Type was not viable, or depend on some form of oral-formulaic theory. Of the latter sort is the dissertation of Godfrey Leonard Gattiker, "The Syntactic Basis of the Poetic Formula in *Beowulf*" (Diss. U of

Kendall's proposal provides one verse with monosyllabic lifts (discussed in the next paragraph) and 29 verses ending in a word with the profile Ss, all on-verses. Arranged in ascending order of word and syllable count,¹⁶⁹ they are: 1529 *Eft wæs anræd*, 131 *þolode ðryðswyð*, 922 *tryddode tirlfæst*, 1161 *beorhtode bencsweg*, 2085 *grapode gearofolm*, 2119 *siðode sorhfull*, 2132 *healsode hreohmod*, 2252 *gesawon seledream*, 2893 *up ofer ecgclif*, 2991 *geald þone guðræs*, 3090 *inn under eorðweall*, 3118 *scoc ofer scildweall*, 49 *geafon on garsecg*, 1794 *sona him seleþegn*, 2852 *wlitan on Wilaf*, 1506 *Bær þa se brimwylf*, 2892 *Heht ða þæt heaðoweorc*, 515 *glidon ofer garsecg*, 2593 *Hyrte hyne hordweard*, 2980 *brecan ofer bordweal*, 1563 *He gefeng þa fetelhilt*, 217 *Gewat þa ofer wægholm*, 1545 *Ofsæt þa þone selegyst*, 1758 *Bebeorh þe ðone bealonið*, 688 *Hylde hine þa heaðodeor*, 1799 *Reste hine þa rumheort*, 1125 *Gewiton him ða wigend*, 2661 *Wod þa þurh þone wælrec*, 2172 *Hyrde ic þæt he ðone healsbeah*. Few of the examples in the group not generated by Kendall's proposal contain a verb, except for a few with a copula; these are similar to 1529 here. The verses here beginning with an adverb -- 2893, 3090, 1794 -- are similar in form to such verses in the first group as 2076 and 1059. Inevitably the verses where verbs occupy all or most of the positions in the drops are different. However, in the longer verses the word *þone* occurs 5 times along with other demonstratives (*seo*, *þæt*, *þa*) and 6 times the

Wisconsin 1962, *DA* 23, 1963: 2114-15), which describes variations on stock phrases. Terasawa's *Nominal Compounds in Old English* provides an invaluable collection of noun-compounds in poetry (and prose), plus a description of the technically possible profiles not found, including those that designate FF Types. The explanation of the constraints present in differing degrees between different levels of poetry and prose is useful to any theorist, and has been relied on by Russom.

¹⁶⁹ This order is used because it tends to group together verses with similar syntax and word groups, and because it allows easier comparison with Bliss's practice.

preposition *ofer*. These usages may serve to signal that an FF Type is to hand.¹⁷⁰

Only two on-verses end in separate monosyllabic lifts. One, 168a, belongs to a group found mostly in the off-verse; the other, 736a *dicgean ofer þa nih̄t*, demonstrates the usefulness of Kendall's concept of extra-metrical alliteration in helping to identify stress in difficult verses. Had not the initial verb indicated what the alliteration was to be, then *þa* would not easily have been identified as fit to carry first stress.

The off-verse examples without second-lift resolution, to which Kendall's proposal does not apply, are as follows: 946b *Nu ic Beowulf*, 1261b *siþðan Cain wearð*, 794b *þær genehost brægd*, 1934b *nefne sinfrea*, 16b *him þæs Liffrea*, 2649b *þenden hyt sy*, 682b *þeah ðe he rof sie*, 1831b *þeah ðe he geong sy*, 1116b *ond on bæl don*, 1172b and 1534b *swa sceal man don*, 2166b *swa sceal mæg don*, 1134 *swa nu gyt deð*, 1058b *swa he nu git deð*, 2859b *swa he nu gen deð*, 512b *þa git on sund reon*, 539b *þa wit on sund reon*, 681b *þæt he me ongean slea*, and 1048b *swa hy næfre man lyhð*.

The first example involves a proposed editorial change. The verse, normally given as *Nu ic, Beowulf, þec*, is followed by the metrically defective *secg betsta*. I have removed *þec* to the next verse, where it helps form a perfectly normal Type CC, x-S-Sx. Because the FF Type was forbidden, a traditional metrist could not allow the verse *Nu ic Beowulf*, following his practice in the on-verse, he would have to scan it as an A3 with half-stress on the final position, x-x-Sh, an "A3" profile not found in the OE off-verse. In terms of the new theory, the verse is a two-stress rather than a single-stress Type FF without resolution, x-x-Ss, a rare but valid profile. As it stands now in modern

¹⁷⁰ In "Unstressed Initial Clusters in Half-Lines of 'Beowulf'," E.G. Stanley describes in some detail the syntactical patterns often found in "A3" verses, which he points out often come at the beginning of sentences, and serve to signal the approach of a larger structure (270). Stanley acknowledges the similar views of E. Neuner and Pope (265n7 and n9).

texts, the verse has unusual syntax, with *Beowulf* inserted between subject and object, a construction more often found in ON texts. With the proposed revision, the object-pronoun joins its complement in the next verse.¹⁷¹ The second example involves the standard emendation of the MS *camp* to *Cain*, in deference to the sense of the passage; although in either version it forms a very unusual verse metrically, it is difficult to see an alternative.¹⁷² Verse 794b forms a normal FF Type with resolution of the first drop.

The remaining verses have all traditionally been forced into the C-Type mould, by dint of restoring the presumed archaic hiatus to the final vowel or

¹⁷¹ Modern editions generally give lines 946b-947b as

*Nu ic, Beowulf, þec,
secg betsta, me for sunu wylle.*

This causes no problem of syntax. *Beowulf*, *þec*, and *secg betsta* are all in apposition to each other: having *þec* in either line makes good sense and good grammar, although strictly speaking the proper noun is presumably "vocative" -- a case for which no separate inflection is found in OE -- and the pronoun accusative. Metrically, 947a is deficient, with only three positions. Some emendations have followed Sievers by changing *secg* to *secga* (*Beitr.* 10 312); others, noting the problems caused elsewhere by *betsta*, propose expanding it to *betosta* (Sedgefield 3rd ed.), or *betesta* (Pope 320). However, 946b is unusual in having nominative, "vocative" and accusative in the same verse, particularly when one pronoun is unstressed and the second fully stressed. Moving *þec* to the next line leaves it unstressed, as most pronouns are, and equivalent in weight to *ic*, and in apposition to a phrase also in the accusative, with the added benefit of not altering any word. However, there may simply be a scribal error in this passage. Kendall notes that 947b, which works well metrically, violates the metrical clause structure by having a redundant sentence particle (235).

¹⁷² Bliss discusses both verses with *Cain* in §§ 46 and 47. The MS reading is *sipðan camp wearð*. Klaeber accepts the traditional emendation, first proposed by Grundtvig and adopted by Kemble in his second edition, of *sipðan Cain wearð* (Dobbie *ASPR* 4, 189). Bliss scans this verse as a B-Type, on the assumption that the *-ai-* in *Cain* is disyllabic, and the first syllable long (41n1). The evidence for that is inconclusive, however. Campbell points out that while uninflected forms of names such as *Cain* are rarely treated as monosyllabic, inflected forms are sometimes resolved, sometimes not, within the same text (§557).

diphthong. There is reasonable ground for this course, perhaps, with the noun *frea*, in that similar action must be taken at for instance *Bwf* 271a, 359a and 1680b in order to prevent a three-position verse. However, in other situations the hiatus is not restored for this word; and in the two verses in question the hiatus would be restored not to prevent a three-position verse, but to prevent the "forbidden" FF Type.¹⁷³ The remaining verses all involve verbs. Neither *sy* nor *sie* is restored anywhere in the poem but here, nor is any form of the verb "to be." At 435b and 1941b, indeed, these two forms must be treated as monosyllabic in order to form the second drop of a BB Type. It would be confusing for a reader to arrive at the end of a verse not knowing whether the final vowel of the verse was to be treated as monophthong or diphthong, especially in the case of the most common verb in the language, treated consistently as monophthongal everywhere else in OE poetry.¹⁷⁴ A similar

¹⁷³ See 159n142 for Duncan's suggestion on *frea* and Fulk's response.

¹⁷⁴ There are 74 instances of *sie* in the Bessinger and Smith *Concordance*, of which 28 are unstressed, 27 are treated as monosyllables in the final lift of a Type BB, and 16 would form the final lift of a Type FF if treated as a monosyllable: *Gen* 1116b and 1827b, *Dan* 307b, *And* 417a, *DrR* 112b, *Ele* 675b, *Chr* 280b and 1552b, *R31* 24b, *R32* 14b, *DHI* 59a, *Bwf* 4b, *MB10* 23b, *MB16* 8b, *MB21* 5a, *BDS1* 2b. The only verses not to fall into these three categories are all in *Meters of Boethius*. At 15.15b, a monosyllabic *sie* forms the first lift of an AA Type. At 18.5b, *peah wis sie*, restoring hiatus would prevent a short verse; Krapp notes that Krämer suggests adding *hio* after *peah*, a change that would permit using *sie* as a monosyllable (*ASPR* 5, 232). At 20.186a *irsung sie*, the verse as it stands has been restored to the MS original, having been mistaken by Junius as *ysungere*, and emended by Fox and Grein to *ysung wære*. The wrong versions make better sense metrically than the correct one, which would have to restore hiatus in order to make a unique profile, either an AA in which the first element of the hiatus-restored diphthong was treated as long, or a DD with the profile Ss-xx. Such DD Types, however, usually have forming the second lift the second element of a compound rather than a formative ending.

Of the 72 instances of *sy*, 38 are unstressed, 23 are treated as monosyllables in the final lift of a Type BB, and 10 would form the final lift of a Type FF if treated as a monosyllable: *Aza* 108b, *Phx* 623a, *Jln* 280b, *R28* 13b,

objection arises for forms of *don*, never hiatus-restored unless to prevent an FF Type.

The infinitive *gan* likewise is not hiatus-restored unless to prevent an FF Type. Twice, however, the form *gæð* apparently is so restored, at *Bwf* 2034 and 2054 *on flet(t) gæð*. The profile of the CC Type here is similar to that of verses with suspended resolution, where the syllables are short. The form *reon* is unique to *Beowulf*. Campbell has apparently accepted the metrical "evidence" here as sufficient, for he offers no other support for such a hiatus-restored form in the brief paragraph he devotes to *reon* (§235-1). The form *slea* occurs elsewhere only at *Judgment Day II*, 29, where it must be treated as a monosyllable in a BB Type: *þænne ic synful slea*. The form *lyhð* occurs nowhere else. It seems significant, then, that the majority of these restorations of hiatus are not attested elsewhere, are *ad hoc* in that they are not always required in this poem, and are required not to prevent a short verse, but to prevent the FF Type, presumed by Sievers to be impossible because of its adjacent drops. As in the on-verse, the majority of off-verse examples have a common syntactical pattern, like that of the final example in the on-verse, with infinitive verb in final position in a clause introduced by *swa*, *þa* or *þeah*.

At this point it may be useful to summarize how other metrists have categorized the verses here described as Type FF. (For all of them, Kendall's proposal was not available.) Sievers treats most A3 verses as Type A with two stresses, the first of which does not alliterate. He notes that in such verses a half-stress is found only in the second drop (§ 16.1c). This subtype, which he labels A3b, gives the stress-profile $x x . / \backslash$ if the initial non-alliterating stress is discounted. A verse which becomes an FF Type through resolution of the final two syllables he considers a C-type with a short second lift, the subtype C3

R39 1b, *R41* 9b, *R67* 16b, *Bwf* 1831b and 2649b, *BDS2* 2b. The only verse not fitting one of these classes is at *MCh* 2.22b, in an unmetrical line with defective alliteration.

(§ 16.3c).

Bliss differs from Sievers in considering that stress falls on the first alliterating syllable in an "A3." He categorizes such verses as a1b through a1f, with the final letter of the notation showing the number of initial unstressed syllables, from 2 to 6. For verses with the stress-profile $x x . / \backslash$, he uses the notation a2c through a2g, assuming like Sievers that the final syllable constitutes a drop. Where resolution of the final two syllables would form a Type FF, Bliss's notation depends on where the internal caesura falls in his theory. Where the internal caesura falls between the lifts, $x . / | \downarrow x$, as in 1328b *Swy(lc) scolde eorl wesan*, he uses the notation 2C2a through 2C2e, treating the verse essentially as Sievers does, as a C-type with a short second lift. Where the internal caesura does not fall between the lifts, when indeed there is no caesura, he treats the verse as light. In those verses in which the final two syllables cannot bear independent stress, he uses the notation d1b through d1d, for example d1b $x x / x x$, 1420b *syðþan Æsches*. In those verses where the final two syllables consist of a compound element, he uses the notation d3b through d3e, for example d3b $x x / \downarrow x$, 177a *þæt him gastbona*. Bliss thus differs from Sievers in treating the A3 as essentially not an A-type, and in showing some C-types as light through his interpretation of where the internal caesura falls within the verse. He follows Sievers in showing half-stress in final position as a drop rather than a lift, and in not allowing final-position resolution (Bliss 122-27).

Hoover points out that Bliss also accounts for the absence of the FF Type through his theory of displacement of the two stresses of the verse. "Taking the pattern of type A as the norm, he shows that the other types can be produced by allowing one or both of the stresses to be moved forwards or backwards" (16). If both stresses of the A-type are moved to the right, a B-type results. The FF Type would require one stress to be moved twice. Bliss is of course trying to account for the non-existence of the FF Type working from the position that it is not allowed in any case. Hoover goes on to point out that the

displacement theory cannot stand on its own, but requires in addition the category of one-stress A, D, and E-types characterized by Bliss with a lower-case letter, a, d, and e. Hoover concludes that Bliss's displacement theory causes serious problems that make it unacceptable (16). Because it rejects resolution altogether, and relies on alliteration, Hoover's own theory does not include the FF Type. In his system, *Hwæt! We Gardena* would be scanned n A n , as would *þæt wæs god cyning*, each with three elements (with a subnotation available to show number of syllables). On the other hand, an "A3" with one stress and extra-metrical alliteration, *Gewat him þa to waroðe*, would have five elements, n A n A n.

Russom's equivalent to the A3 also has only one stress, xx/Sx (*lc*) *hine cuðe* 372a; however, he gives stress to the final syllable of the Sievers A3b, xx/Ss (*Me*) *þone wælræs* 2101a. He agrees with Sievers in not allowing resolution to form a "lift" (a stressed position for Russom) in final position, but differs from him in not assigning stress to the short second lift of the Sievers Type C3. A verse such as 2985a *þenden reafode* thus has a single stress, and the profile xx/Sxx (Russom 20-23).

Obst, following Cygan, allows final place resolution, but joins Sievers in joining all of the initial unstressed syllables to form a drop. There is thus no major difference in his theory between my FF Type *op þæt hrefn blaca* and my single-stress CC Type with suspended resolution *on stefn stigon*. Both belong to his Verstyp IIa, as does a verse such as *no he ðone gifstol*; Obst believes that the second element of a compound always carries stress, even if that creates a three-stress verse. Obst thus includes in the same category many of the examples forming the Type FF with two stresses. However, his category is larger, includes what I consider CC Types, is time- or rhythm-based, and does not hold to the basic two-stress four-position pattern established by Sievers. The other subtype of Verstyp II consists of the BB Type. The A3 verse occupies a different category of its own, Verstyp IV, which includes a few verses where the final syllable is long but is not in Obst's view the second element of a

compound, for example *oð þæt him æghwylc* (Obst 117-159).

The distribution of the FF Type verse-profiles in the OE texts may be found in Appendix D. Half-stressed syllables are generally not relevant. The few verses in which they are shown involve an inflected verb in verse final position, for example *Juliana* 543a *þa þu oferswiþdest*. In such verses the final syllable is phonologically long, but it might be argued that an inflected ending would not carry metrical stress, and that such a verse would be treated as a one-stress FF, with the profile x-x-xxSx. *Beowulf* has no such verse; *Maldon* has one, at 134a; *Juliana* has five, at 48a, 122a, 149a, 176a, 543a. Although the concentration of such verses in the on-verse might suggest that these verses are equivalent to the "A3," it should be remembered that all bear the trisyllabic word-profile most often found in the on-verse, and that all are in the clausal dip; such verses in the off-verse are typically BB Types. I have included these six verses in the statistics as having two lifts.

Double alliteration is scant, with 13 examples in *Beowulf*, 5 in *Maldon*, and 0 in *Juliana*. These figures are affected by the preponderance in the on-verse of compound forms unlikely to have alliteration on the second element, and by the large number of one-stress verses where there is no second lift to alliterate. Because of the large number of verses either in the clausal dip or beginning with a clausal dip, a large percentage of verses have extra-metrical alliteration on an initial particle: 191, or 28% in *Beowulf*, 29, or 26% in *Maldon*; and 76, or 38% in *Juliana*.

Table 18: distribution of resolution in OE Type FF

		First lift	Second lift
<i>Beowulf</i>	on	48	208
	off	4	234
<i>Maldon</i>	on	11	17
	off	0	10
<i>Juliana</i>	on	15	44
	off	2	44

In every case, resolution of the first lift is more common in the on-verse, partly because such resolution may occur in the one-stress variety. The percentages for first-lift resolution are for *Beowulf*, on-verse 7% and off-verse 2%; for *Maldon* 10% and 0%; for *Juliana* 8% and 4%. Second-lift resolution cannot occur in the one-stress variety, and so the following percentages represent for the on-verse the percentage of two-stress verses: *Beowulf*, 79% and 92%; *Maldon*, 55% and 71%; *Juliana*, 68% and 92%. In all three texts second-place resolution is heavier in the off-verse, where the profile ending in -S-S is more common than that ending in -Ss. As so often, *Maldon* departs significantly from the other texts, here in using a lower percentage of resolved second lifts. *Beowulf* has a higher percentage of FF Types in the off-verse, at 27% of the total FF Types, than do the other texts at 11% for *Maldon* and 20% for *Juliana*.

The breakdown of number of positions per verse may not be very significant in the FF Type because, with both lifts adjacent and verse-final, the only significant difference is in the number of unstressed syllables in the drops.

Table 19: distribution of OE Type FF by verse length

	<i>Beowulf</i>		<i>Maldon</i>		<i>Juliana</i>	
	on	off	on	off	on	off
4 posn.	185	180	10	7	45	33
5 posn.	218	62	26	3	66	13
6 posn.	198	11	44	3	72	1
7 posn.	70	1	29	-	13	-
8 posn.	12	-	3	1	1	-
9 posn.	1	-	1	-	-	-

In all three texts, five- or six-position verses are most common in the on-verse, with few verses longer than seven positions. In the off-verse, the four-position verse predominates, without the presence of the one-stress variety to inflate the number of longer verses, and few verses have more than five positions. Even with the capacity to carry extra unstressed syllables at its beginning, the two-stress FF does so comparatively rarely, presumably because the BB Type

profile is better suited to forming clauses with an initial dip and two stresses. The BB Type certainly has as many more verses in the off-verse as the FF Type has fewer. *Beowulf*, for example has in the on-verse 354 BB and 684 FF Types, and in the off-verse 736 BB and 254 FF Types.

Table 20: two-stress OE Type FF with lifts in single or separate words

		On-verse	Off-verse
<i>Beowulf</i>	S-S	44	195
	Ss	220	59
<i>Maldon</i>	S-S	7	5
	Ss	25	9
<i>Juliana</i>	S-S	6	32
	Ss	59	16

Maldon differs from the other two only in having more verses ending in S-S in the on-verse than in the off-verse, with the profile Ss outnumbering S-S in the on-verse by a ratio of only 3 to 1, and again in the off-verse at 2 to 1. In the other two texts, the Ss profile outnumbers the S-S in the on-verse at the rate of 5 to 1 (*Bwf*), and 10 to 1 (*Jln*), and is outnumbered in the off-verse 3 to 1 (*Bwf*) and 2 to 1 (*Jln*). The FF Type thus follows the other stress-non-initial Types in preferring to have both lifts within the same word in the on-verse.

However, the FF Type is unique in a number of ways. First, it is the only Type that cannot use an inflected suffix; every other Type may do so in at least one lift, and the most numerous Type, AA, may do so in both lifts. An OE poet must have thought inevitably in terms of inflected words. In the Type BB, for example, syntactically the closest to the FF Type because of the pattern of initial function words followed by a verse-final lift, the profile xS-xS, which might have been expected to be the basic BB profile, does not occur at all in *Beowulf*, and only two verses contain two iambic words in any profile. Second, FF is the only Type in which the half-stressed notation is irrelevant; a half-stressed syllable must follow a stressed syllable by definition in a Germanic language. In the FF Type, because the lifts are adjacent and verse-final, a half-stressed

syllable following the first lift must take stress and form the second lift. Third, the FF Type is unique also in having in the on-verse a one-stress variation to correspond to any of the regular profiles, with the second lift occupied by an unstressed final syllable.¹⁷⁵

The first and third of these unique qualities may be linked, since the one-stress profile allows the use of an inflected word at verse end. The one-stress variation x-x-Sx need accentuate only slightly a feature of the basic compounded form of the verse, x-x-Ss, which already has a diminished level of stress on the second lift. The ability to carry only one stress allows the FF Type to be used frequently in the on-verse without the disadvantage of the heavy end-stopping implicit in the use of adjacent lifts, and allows in the on-verse verses consisting of little more than strings of function words followed by a single stressable word. That in the off-verse the Type BB takes over this function, with two stressable words, may be indicated by the disparity between on- and off-verse totals for FF Types, and the complementary totals for the BB Type, given above. Confining the one-stress FF Type to the on-verse allows the poet to maintain that sense of where in the line the reader is situated, so necessary in long sequential poetry without strophic division. This sense is helped also by the absolute dependability of alliteration in the off-verse, by the different status of particles in the off-verse, and by the greater regularity of profiles and syllable counts in the off-verse. When the "A3" verse is considered as a one-stress FF, then it obeys the general rule of having alliteration on the first lift: its only difference from a standard profile is in having no stress rather than reduced stress on the second lift.

The essential difference between the standard A-type and the "A3" is best seen, however, in the metrical grammar. In his "typology of the metre of

¹⁷⁵ That every Type FF two-stress profile has a corresponding one-stress profile provides some confirmation that the "A3" should indeed be classified as a one-stress FF.

Beowulf" (Appendix 219), Kendall groups six Sievers Types, A3, B, C, A, D and E according to the clausal types used by each. In no respect does the Type A3 share a clausal type with the Sievers Type A; the only clausal types used by the A3 are shared with the Type B and Type C. There is a basic difference in metrical grammar between stress-initial and stress-non-initial verses, a difference crucial to the reader in identifying the stress-pattern and Type present in each verse, as will be seen in the chapter on reading strategy.

Only the DD Type resembles the FF Type in having both lifts and both drops adjacent. However, the operation of Kuhn's Laws and the general syntactical patterns allowed in OE poetry create major differences between the two Types. The DD Type is generally restricted to four positions, and in addition to having only two drops has restrictions on the kinds of words that may occupy them: unless the drops are the inflected endings of the word that forms the second lift, they must be of stressable quality, even though they do not bear metrical stress. As a result, the syllables forming the drops in a DD Type are either physically attached to the syllables forming the lifts, or are words forming part of a grammatical structure in which they are related to, and dependent on, the words forming the lifts, for example as subject-object-verb. In the most common profiles, S-Shx, S-Sxh, and S-Sxx, the drops are part of the word forming the second lift; in Ss-xx, S-Sx-h, S-S-hx, S-S-xh, all of the words are intimately related in a grammatical structure that dictates the relative stress, and allows a variety of word groupings, already discussed in the chapter on Type DD. By contrast, the FF Type has a variable length from 4 to 8 or 9 positions, with the drops normally occupied by unstressed function words not attached physically to the words forming the lifts (except for an unstressed prefix), and connected grammatically in a much looser relationship. Although the FF Type has a great variety of profiles, the main source of variety is the relatively unimportant relationship between the function words forming the drops. With few prefixes and (except for the purposes of resolution) no suffixes, the words forming the lifts are restricted in a way not found in any

other Type. In essence, there are only two possibilities: lifts may be separate words, or part of a compound, ...S-S, or ...Ss. Without resolution, there would be little variety at all. Resolution, especially of the second lift, is so vital to the FF Type that it cannot be left out of the basic discussion of profiles found. It may well be that resolution is used heavily in the second lift as another way of compensating for the impossibility of using the inflected words so dominant in the language: in a verse such as *Hwæt, we Gar-Dena* the final inflection can be used, but is transformed through resolution into part of the lift, requiring no change in length, but only a shift in emphasis or intonation.

Stanley's survey of the inceptive constructions found in A3 verses in *Beowulf* in fact includes those on-verse FF Types with two stresses, where the second lift is not formed through resolution, because he considers that the final syllable is metrically unstressed. For example, verse 3147a *oð þæt he ða banhus*, which I would scan as x-x-x-x-Ss, he includes in the group of A3 verses -- group 4b -- that consist of a subordinate clause dependent on a preceding main clause or on another, preceding subordinate clause (269). The FF Types not dealt with by Stanley would be classed by him as C-Types with a short second lift, for example 2528a *þæt ic wið þone guðflogan*. Whether such a verse is considered CC or FF, it clearly begins a new clause. That should come as no surprise in any stress-non-initial Type; the longer the verse, the higher the probability that the string of unstressed initial syllables will consist of clause-inceptive particles rather than of function words introducing a phrase. Stanley's survey, despite its different focus, deals with matters that fit neatly into Kendall's classification of verse-types by clausal type (summarized on Kendall 219-20). The clausal requirements for a Type A3 are quite different from those of a Type A.

Stanley does not deal with off-verses; Kendall shows only B- and C-types there as clause-initial (the off-verse FF Type being derived usually from a traditional C-type). But for the impossibility of extra-metrical alliteration in the off-verse, the FF Type off-verse examples are syntactically similar to those in

the off-verse, with longer verses inevitably introducing a clause, for example 1048b *swa hy næfre man lyhð* (unresolved), 996b *þara þe on swylc starað* (resolved), 2523b *forðon ic me on hafu* (resolved). A shorter verse may simply have a proclitic onset, as 801b *þone synscaðan*. However, even four-position FF Types are often clause-initial, as 640b *eode goldhroden*, 16b *him þæs Liffrea*, 198b *Het him yðlidan*. In that respect the FF Type is no different from the BB or the CC. A stress-non-initial Type is likely to be clause-initial in on- or off-verse, with the likelihood increasing with the length of the verse.

The possible combinations of word- and stress-profiles in a four-position verse are xxSs, xx-Ss, x-xSs, xxS-S, x-x-Ss, x-xS-S, xx-S-S, x-x-S-S. Of the possible profiles, xxS-S is not found. A word with the profile xxS is likely to be a verb (because of both the disyllabic prefix and the lack of inflexion, likely to signal a strong verb form), and a verb rarely forms the first lift in any Type. In addition, as will be seen below, the poet prefers to avoid where possible having both drops in a single word, especially one whose syllables are both short. The one-word profile xxSs is found once in each text: *Bwf* 2766a *oferhigian*, *Mld* 57a *unbefohtene*, and *Jln* 492a *ungebletsade*. In every case the final lift is formed through resolution of two short inflected syllables, a technique potentially confusing everywhere but in a four-position word; four-position words almost invariably form a verse on their own, so that a reader would have little choice but to resolve the elements that form the last position.

The simplest profile, x-x-S-S without resolution, is found in *Beowulf* and *Juliana*, but not in *Maldon*. Four-position verses consisting of monosyllabic words are very rare in *Beowulf* in Types AA, CC, DD and EE, at 1, 1, 1 and 2 examples respectively. Type BB has a few more at 7, with more monosyllabic five-position verses. Type FF has 1 in the on-verse, 1644a *Ða com in gan*, and 5 in the off-verse with the same general pattern ending in a verb: 1116b *ond on bæl don*, 1134b *swa nu gyt deð*, 1172b and 1534b *swa sceal man don*, 2166b *swa sceal mæg don*; five-position examples are similar: 539b *þa wit on sund reon*, 682b *þeah ðe he rof sie*, 1058b *swa he nu git deð*, 1831b *þeah ðe he*

geong sy, 2859b *swa he nu gen deð*. All end in a verb form traditionally given a restored hiatus to accommodate the C-Type, as discussed above. The first lift is formed either by a modifying adverb, or by a complement preceding a copula. Having such verses in the off-verse is natural, as retrospective alliteration helps to make clear that words such as *git* which might occupy the dip in fact form the first lift. The BB Type likewise has 2 examples in the on-verse and 5 in the off-verse.

Juliana has one example of this simplest profile in the on-verse, 352a "*lc þe, ead mæg*", and one in the off-verse, 397b *þe he godes hwæt*, with first-lift alliteration (assuming that the word means "God"). This text differs from *Beowulf* in having verses where two words entitled to primary stress form the lifts, as they often do in ON. However, both of these verses involve words essentially in a compound relationship with each other, one with adjective plus modified noun, the other with genitive noun plus noun. In both, the second lift is bound to have a reduced level of stress similar to that of the second element of a compound. Nouns in such a relationship are effectively compounds from the point of view of stress; it is difficult to visualize an FF Type in which adjacent noun or adjective pairs did not have such a grammatical relationship. Where nouns form subject and object to a verb, thus requiring equal stress, they are usually placed in one of the standard three-stress profiles, in Types DD and EE. For the purposes of the present theory, a profile such as x-x-S-S is not essentially different from x-x-Ss; even the verses ending in verbs have adverb and verb in a virtual compound relationship, or object and infinitive.

In addition to the general constraint against using monosyllabic verses in OE, there may be another against using adjacent monosyllabic lifts. The only Type CC in *Beowulf* to use them is also the only one to use monosyllabic words, *lc þe nu þa*. There is a small group of DD Types with monosyllabic lifts, those with the profile S-S-xh or S-S-hx. These are different, however, in that the words forming the drops are part of a virtual compound, so that the second lift does not stand in isolation from them, in sense or in rhythm. The FF Type

in any case does not often form both lifts from monosyllables. It may be that, in addition to the general constraints there is the particular one that a verse ending with two long stressed lifts, with the powerful sense of closure that they provide, is not often useful in poetry without strophic divisions. (There is no reluctance to use such verses in ON.) The inceptive nature of stress-non-initial verses means that often the clause is not complete within the verse, or that a subsidiary clause must follow, both syntactical situations not suited by the finality of a verse-ending double stress. Verses ending in -S-S without resolution are rare in OE, although such verses ending in -Ss are not. In *Beowulf* in the on-verse, the monosyllabic 1644a apart, there is only 736a *ðicgean ofer þa niht*. In the on-verse generally, as with other Types, compound lifts are more common than separate word lifts. In the off-verse are found, apart from the 11 monosyllabic verses, 2649b, 681b, and 1048b, while 794b and 1261b have first-lift resolution; all end in verbs to which hiatus has traditionally been restored in order to fulfil the requirements of the Sievers Types.

With monosyllabic stressed words not readily available, and perhaps in any case undesirable in large quantities, the poet has only one option left open: to resolve one lift or the other. Resolving both lifts would be undesirable because it would provide a verse in which a string of unstressed and often short syllables would be followed by four more short syllables in a row, in the pattern x-x-(xx)-(xx), where "(xx)" is used to represent a resolvable sequence. In fact, possible double resolution occurs only three times in *Beowulf*: at 1384a *ne sorga, snotor guma*, and 190b *ne mihte snotor hæled*, where the customary syncopation of *snotor* would remove the problem; and at 3007b *nu is ofost betost*, where there might be a case for syncopating either resolved position. That leaves two possible general profiles, x-x-S-(xx), with resolution of the second lift, and x-x-(xx)-S, with resolution of the first lift. The first of these, with the long stressed syllable breaking up the sequence of short syllables, is clearly preferable to the second, where the isolation of the only long syllable at the end

of the verse exaggerates the effect of closure provided by verse-final lifts. Where the two lifts are in a compound, however, that effect is mitigated by two factors: the long final syllable has reduced stress as second element of a compound, and the grammatical and semantic relationship of the compound elements serves to isolate the whole word rather than the final syllable from the rest of the verse. Accordingly, there are only 4 cases of possible first-lift resolution in the off-verse, where the profile ending in -S-S predominates, two of which are accounted for by syncope, and one being an emendation of 1261b. In the on-verse, where the profile ending in -Ss predominates, there is one first-lift resolution of a verse with the -S-S profile, 1384a which is subject to syncope, and 13 first-lift resolutions of verses ending in compounds (as well as 34 one-stress verses).

Resolution of the second lift is then so heavy in two of the OE texts as to be considered the norm, accounting for 208 of the 264 on-verses (79%) and 234 of the 254 off-verses (92%) in *Beowulf*, for 14 of 36 (39%) and 10 of 14 (71%) in *Maldon*; for 44 of 65 (68%) and 44 of 48 (92%) in *Juliana*. As so often, the practice in *Maldon* is quite different, especially in the on-verse.

The phonological nature of the words resolved to form the second lifts of FF Types is of interest, given the claim by many metrists, especially those subscribing to Kaluza's Law, that there is some essential difference between syllables subject to resolution, and those in which resolution is suspended. In terms of this theory, the data most often cited to support that argument are irrelevant, because they compare the syllables forming the two drops of a DD Type, where resolution is out of the question, and the syllables forming the disyllabic first drop of AA Types, not subject to resolution because they do not form a lift. However, it is a weakness of Kaluza's law, even on its own terms, that it finds relatively consistent differences only between these two classes. The syllables used to form BB and EE Type second lifts have never comfortably fit into Kaluza's theory, and the syllables in those CC Types where resolution has traditionally been suspended in order to avoid forming an FF

Type have not usually been considered, even though they account for over 400 verses.¹⁷⁶

Appendix B contains a list of all the words used in *Beowulf* to form a resolved second lift in Types BB, EE, and FF, where such a lift is verse-final. Were there to be an essential difference between resolved and unresolved syllables, there would be little overlap between the three Types. Similarly, if the often-cited argument that resolution tends to the left in the verse had merit, then there would likely be some substantial difference between those verses where traditional resolution occurs, in Types BB and EE, and those where resolution is suspended, in the traditional C-Type.¹⁷⁷ No such difference is to be found. One class of word, that with an unstressed prefix such as *genipu*, cannot be used in the FF Type. A word such as *sunu* usually follows a proper name in the genitive, a combination not possible in the FF Type (but the phonologically similar *wudu* occurs in all three Types). The auxiliary *wile*, found only in BB, usually follows an infinitive with the profile Sx, again not possible in the FF. When such examples are left out of the reckoning, most words found more than once in the BB and EE Types are found also in the FF Type. For some words, there may be a different inflected ending, as with *bere* (FF) and *beren* (BB), depending on the function of the word within the clause.

Perhaps the distribution of the word *fela* best illustrates the double standard traditionally applied to resolvable words at verse-end. *Fela* occurs in final position 27 times. Campbell describes *fela* as a proclitic adjective of indefinite quantity (§ 96), but adds that such adjectives "form in certain fixed formulae loose compounds with the governed noun, and they are then stressed. This applies especially to *fela* and *eall* with words of time..." (§98). He confirms

¹⁷⁶ See the discussion above in chapters 3 and 7.

¹⁷⁷ The alleged leftward tendency of resolution is a product of Sievers' avoidance of verse-final resolution following adjacent unstressed drops (i.e. the FF Type), and of Kaluza's Law, discussed in chapter 3.

that removing a word such as *fe/a* from its position before the governed word gives it full stress, and that "an intervening line-end is sufficient to cause a proclitic to be stressed, even if it immediately precedes the governed word" (§ 97). Kendall points out that *fe/a* is one "of the proclitic adjectives [that] happen always to be displaced or detached in *Beowulf*" (136). There seems little doubt, then, that *fe/a* is always subject to stress and so capable of resolution. Standard metrical treatment would be as follows: where it forms the second lift of a B-Type (9 times) or an E-Type (9 times), resolution is allowed; where it would form the second lift of a Type FF (9 times), resolution is disallowed. How the reader is to distinguish between resolvability of the word verse-finally is not addressed. The only conventional justification for avoiding resolution is avoidance of the FF Type; clearly the word does not change character. Indeed, *fe/a* is resolved almost everywhere else it occurs as the first lift of various Types, always in the off-verse where alliteration removes any doubt, at 153b, 694b, 809b, 992b, 1060b, 2620b, 1385b, 2102b, 3025b. The only situations where it is not resolved are those where it falls in the clausal dip, at 164a, 929b, 2266a, and 2426a. With its vague semantic value *fe/a* may well have been used as a metrical filler, useful where a single lift was required in a language that did not contain many monosyllabic words capable of forming a lift¹⁷⁸. To presume that such a word, and others like it, somehow had a different character in first-lift position than in second-lift, and could be left unresolved verse-finally only in one Type, is illogical.

In discussing the material covered by Kaluza's Law, Bliss is able to dismiss the relevance of the mixed evidence supplied by B-Types and E-Types, where resolution applies to both short-vocalic and long-vocalic endings, by

¹⁷⁸ Mitchell describes in *OES* §426 the variety of ways in which *fe/a* may be used, a variety that must have made the word extremely useful to the poet: it is indeclinable, can be used dependently or independently, alone or with a partitive genitive which may be singular or plural, or it can occur in partitive apposition.

distinguishing between resolution following a long syllable (Types A and D), or not (Type B) (Bliss, §40). He does not discuss the suspension of resolution in the C-Type where resolution would cause a Type FF -- always following a long syllable. Bliss believes that the significance of the difference in quality between the second element of *sundwudu* in *sundwudu solite* (208a) and of *feondscaða* in *fah feondscaða* (554a) must be due to rules of resolution; that the endings of the latter group "prohibit resolution" (p. 119). If that were true, then the C-Types where resolution is suspended would have such endings, and would avoid those found in Bliss's first group. Even a glance at the words and compound-elements in Appendix B will show that they do not do so. At 2340a, *þæt him holtwudu*, the short-vocalic ending of *-wudu*, found in the same word as one of Bliss's examples of "resolution" of the A-Type, *holtwudu sece*, would seem to encourage rather than prohibit resolution. Similar examples may be found under *-ceare*, *-clifu*, *-fate*, *-gripe*, *-hete*, *-hryre*, *-sele*, and *-stede*. On the other hand, long-vocalic and consonantal endings occur with similar frequency: *-cwida*, *-daga*, *-draca*, *-floga*, *-freca*, *-cyning*, *-lufan* and so on. Resolution in the FF Type (formerly C-type) occurs, or does not, independently of such evidence. On the other hand, resolution does occur verse-finally in BB and EE Types using both types of ending; and resolution does not occur in DD Types using both types of ending. The only two classes of words in which there is any consistency are noun-compound elements used to form a disyllabic drop in Type A, and noun-compound elements used to form two drops in Type D. The inescapable conclusion must be that these phenomena are relevant not to resolution, but to the different requirements of the drops in the two Types.

Although the constitution of the drops in the FF Type is generally not of interest metrically, that of the profiles where both drops occur in the same word is, in view of the peculiarities of similar drop profiles in the DD Type. Appendix C gives a list of all the words forming both drops in the FF Type. In *Beowulf*, the list consists of 14 different adverbs with a long first syllable, of two personal pronouns with a long first syllable, of 21 verbs of which 18 have a long first

syllable, and 3 a long second, giving a total of 84 verses where one syllable in the drop is long; and of 7 words in 11 verses where the word has two short syllables. *Maldon* has only 2 relevant verses, both containing *ofer*. *Juliana* has 22 verses with a long first syllable, and 4 with two short syllables. It seems clear that when both drops fell within a single word, a poet preferred that word to have a long syllable. In addition, most such words end in a consonant, unlike the nouns forming the first drop of Type AA with a disyllabic first drop. The short-syllable verses are:

Beowulf : 1064a *fore Healfdenes*, 1948a *gyfen Healfdenes*, 1493b *nalas andsware*, 2473a *ofer wid wæter*, 1989b *ofer sealt wæter*, 400b *sume þær bidon*, 224b *þanon up hraðe*, 1265b *þanon woc fela*, 479a *þone dolsceaðan*, 792a *þone cwealmcuman*, 801b *þone synscaðan*;

Maldon: 98a *ofer scir wæter*, 91b *ofer cald wæter*,

Juliana: 165a *hire brydguma*, 23a *ofer word godes*, 418a *Saga*,
earmsceapen, 709a *seomað sorgcearig*.

All three texts are quite consistent in allowing only two profiles in the group: *xx-S-S*, and *xx-Ss*, with the final lift resolved. Kendall points out that the corresponding profile without resolution, *xx-Ss* as in **þone grundwong*, never occurs, although *grundwong þone* does (34). The objection cannot be to the word order, because of verses where that order is used, such as *þone dolsceaðan*, above, and *Bwf* 1496a *ær he þone grundwong*. Most likely the objection is to having adjacent drops in a word with two short syllables, a situation avoided everywhere but in the group under discussion. The sequence **þone grundwong* can be reversed without damage to form a perfectly good Type DD, with the profile *Ss-xx*. Because it inevitably embraces a number of verbs in final position, the DD Type tolerates having adjacent drops with short syllables in situations where they are unavoidable, even though nouns are arranged so as to avoid this. However, a verse such as *fore Healfdenes* cannot be reversed to **Healfdenes fore*; such a profile is universally avoided (except for the contentious example at *Bwf* 1009b), because of the rule

preventing formation of a DD Type through resolution of the second element of a verse-initial compound, and the avoidance of an EE Type with two resolvable sequences in a row. On the scale of metrical gaffes, the profile xx-S_s with short drops seems less serious than the profile Sxx-S_s. Once the profile is allowed for a verse such as *þone dolsceaðan*, which cannot be reversed, then presumably it becomes available for more general use, although the small number of examples found indicates that if available it was used sparingly. Interestingly, *Maldon*, which lacks a verse with the profile Ss-xx, also has no example of xx-S_s but does have one of xx-S-S_s, 98a *ofer scir wæter*.

The profiles found in the ON texts may be found in Appendix D. The virtual absence of unstressed prefixes in ON restricts the availability of profiles somewhat less in Type FF than in the other Types, because of the limited usefulness of prefixes for FF Types in OE. In OE, the absence of single-stress profiles in the off-verse largely accounts for the percentage difference between FF Types in on- and off-verse, with Type BB verses taking up the slack for the "A3" in the off-verse. In ON, the large imbalance between on- and off-verses, 89% to 11%, must have different causes, because the "A3" verse occurs in the off-verse regularly in a majority of texts, accounting for 40 of the 109 verses. Because the lack of the unstressed prefix in ON severely affects formation of BB Types, most stress-non-initial verses in the off-verse are CC Types, to the point where such verses are almost formulaic metrically. Only one text has any FF Type verse with eight positions, *Sg*. The four-position verse accounts for 44% of all verses, the five-position for 45%, the six-position for 9%. In the off-verse, however, four-position verses account for 66% of verses, five-position for 28%.

In the on-verse, the one-stress variety accounts for 602 verses, or 47%. Two-stress verses in the on-verse are divided between the profile ...-S-S and ...-Ss in the proportion of 138 to 218, while in the off-verse the trend is reversed at 47 to 22.

Double alliteration is rare at 34 examples, 10% of possible verses.

Extra-metrical alliteration on an initial particle occurs 150 times.

Resolution on the first lift occurs 24 times (only once in the off-verse). On the second lift, it occurs 137 times in the on-verse (38%), and 53 times in the off-verse (75%). Overall use of resolution to form the second lift is thus much lower than in OE. The higher proportion in the off-verse is explained to some extent by the prevalence there of the profile ending in two words, ...-S-S, which is resolved 35% of the time compared with 27% for ...-Ss.

Among individual four-position profiles, the tendency for the two basic profiles is strongest; the off-verse accounts for 9 of the 35 verses with the profile xx-S-S, *HH 19-5 eða mey nemir*, and for 32 of the 96 with x-x-S-S, *Hym 11-3 nú er sonr kominn*. The latter profile has second-lift resolution in 77% of cases in both on- and off-verses. The profile with monosyllabic words occurs 20 times, with an additional 7 five-position examples. Four-position verses with both drops in the same word occur 109 times, relatively more frequently than in the OE texts.

Although it is fair to say that the profile x-x-S-S without second-lift resolution occurs more often and in greater syntactical variety than in the OE texts, the ON examples occur in only eight of the texts, as follows:

- Vsp* 4-7 þá var grund gróin
 19-7 stendr æ yfir, grœnn
 21-5 oc í höll Hárs
 49-1, 58-1 Geyr nú Garmr mioc
- Hym* 1-6 oc á hlaut sá
 14-2 þá er hann sá
 22-6 sú er goð fiá
- Vkv* 5-3 hann sló gull rautt
 14-7 er vér heil hiú
 21-4 er þeir í sá
- HH II* 8-1 þat vann næst nýs
 9-1 Nú er sagt, mær,

- 18-5 þú scalt, mæx ung,
 50-9 oc drífr drótt öll
 Grp 3-3 hverr sá maðr sé
 Gðr I 12-4 þótt þú fróð sér
 Hlr 10-1 Lét um sal minn
 Gðr II 13-3 unz ec höll Hálfis
 39-8 þótt mér leiðr sér

Hym 14-2 has been repunctuated within the line, by having the position of the caesura altered. The Neckel-Kuhn edition gives for the line *Sagðit hánom / hugr vel, þá er hann sá*. When *hugr vel* is carried back to the on-verse, then *Sagðit hánom* falls into the clausal dip, allowing the formation of two FF Type verses with normal alliteration. Most of these verses allow the monosyllabic nouns or adjectives missing from *Beowulf*. Most of the words forming the lifts, although separate, are in a compound relationship with each other, for instance the group of genitive noun plus noun at *Gðr II* 13-3, or *Vsp* 21-5, or epithet plus noun at *HH II* 18-5. Another group has a complement followed by a form of the verb "to be," for instance at *Grp* 3-3, *Gðr I* 12-4, *Gðr II* 39-8. One group, however, differs from the OE examples by having each lift grammatically separate from the other so that each lift is entitled to separate and equal stress, rather than the reduced level of stress on the second of a linked pair in a compound relationship. The punctuation indicates such a separation at *Vsp* 19-7 and *HH II* 9-1. In a verse such as *Hym* 1-6 *hlaut* and *sá* do not form a virtual compound even though *hlaut* might be considered to form part of an adverbial phrase.

Of the 109 four-position verses where both drops fall within a single word, 75 have the profile xx-Ss or xx-Sx, and 34 have the profile xx-S-S. Of the first group, only 6 are introduced by a word with two short syllables. None has the profile xx-Sx, which is always introduced by a word with a long first syllable. Five of the six, *HH* 22-1 and 30-5, *HHv* 5-1, *HH II* 43-7, and *Br* 16-12, have the only profile allowed in OE, with the second lift resolved, where

reversing the word-order would give the forbidden profile Sxx-S̄: for example, *HH 22-1 Biðit sciótliga*. The sole exception is at *Br 5-7, muno vígscá*. *Br* is further distinguished by being the only text where all four of the FF Types with both drops in the same word have them in a word of two short syllables. The lack of variety in this text may be explained by its being a fragment containing only 19 stanzas. Of the verses with the profile xx-S-S, slightly more than half -- 18 -- have two short syllables for the drops, perhaps because in this profile the first word is less likely to be a verb. The verses with short syllables are *Vsp 25-7, 46-1, 51-5, 16-6, Hym 28-8, HH 18-1, 19-5, HHv 33-8, HH II 7-3, Grp 22-7, 23-6, 41-6, Br 4-1, 4-2, Sg 12-3, 54-3, 50-6, Gðr II 17-11 and 28-3*. Every one has the last syllable resolved, xx-S-S̄.

Thus the ON texts follow the OE texts in preferring to have the drops in separate words, or in a single word where one syllable is long; exceptions are allowed for the profiles xx-S̄S̄ and xx-S-S̄, where reversal of the word-order would lead to the normally forbidden EE Type profile Sxx-S̄. The ON texts differ from *Beowulf* (though not from *Juliana*) in allowing two words with primary stress to form the lifts, and some follow their practice in other Types in allowing the syntax of the verse to fall into separate portions. The ON texts differ from the OE texts in allowing one-stress verses in the off-verses, and in restricting the overall proportion of FF Types in the off-verse.

The constraints on the FF Type in OE, many imposed by the nature of the language, make it easy to see why the existence of the Type has been overlooked. Adjacent lifts without a following unstressed syllable call for a range of words in short supply. Unless resolution of final short syllables is invoked, then the lifts must be formed from a compound both of whose elements are capable of stress (and which may then be seen as having only half-stress on the second element), or from two stressable monosyllables. The majority of OE monosyllables are function words, not entitled to stress. While there would have been no difficulty in finding one stressable word, a nominative noun such as *hund* or *boc*, a preterite such as *scan*, finding two capable of

being used together must have been difficult. When two such words could be found, the effect created by ending a verse with two clashing stresses would have exceeded that caused by a similar use in the CC Type, so often avoided by the use of resolvable sequences. A similar problem is posed by the need for adjacent drops. The stress-profiles found in Types DD and EE, the other Types that have adjacent drops, indicate that there was a preference where possible for a long syllable in at least one drop, whether half-stressed or (in the case of the DD Type) long-vocalic. The words found forming the drops for the FF Type indicate that a similar constraint operated there. Many of these difficulties did not apply in the one-stress variant ("A3") permitted in the on-verse. Its typical use as the inception of a clause allowed more unstressed syllables than required to form two drops, and avoided the sense of closure imposed by adjacent final stresses. The distribution of verses underlines this, with a majority of FF Types in the on-verse, and a majority of these on-verses consisting of five or six positions. The off-verse, with two stresses compulsory, is less useful as a clause-inceptive pattern, and so tends to occur less often, and to occupy fewer positions.

10. DISTRIBUTION OF TYPES AND REMNANTS

Sievers named his Types according to the frequency of their occurrence in major texts, an arrangement bound to be upset by a theory that posits a sixth Type. The Type totals for *Beowulf* supplied by the new theory are:

Table 21: new Type totals for *Beowulf*

	On-verse	Off-verse
AA	1360 (43%)	1102 (35%)
BB	354 (11%)	736 (23%)
CC	387 (12%)	347 (11%)
DD	231 (7%)	400 (13%)
EE	137 (4%)	314 (10%)
FF	684 (22%)	254 (8%)

There are also 6 on-verses and 6 off-verses with anacrusis; 10 on-verses and 11 off-verses which are hypermetric; and 14 on-verses and 11 off-verses which are remnants.¹⁷⁹ The relationship between Types in on- and off-verses may be seen better in the chart below, in which each block Type total for *Beowulf* is contrasted with the corresponding total for the combined ON texts, shown as a

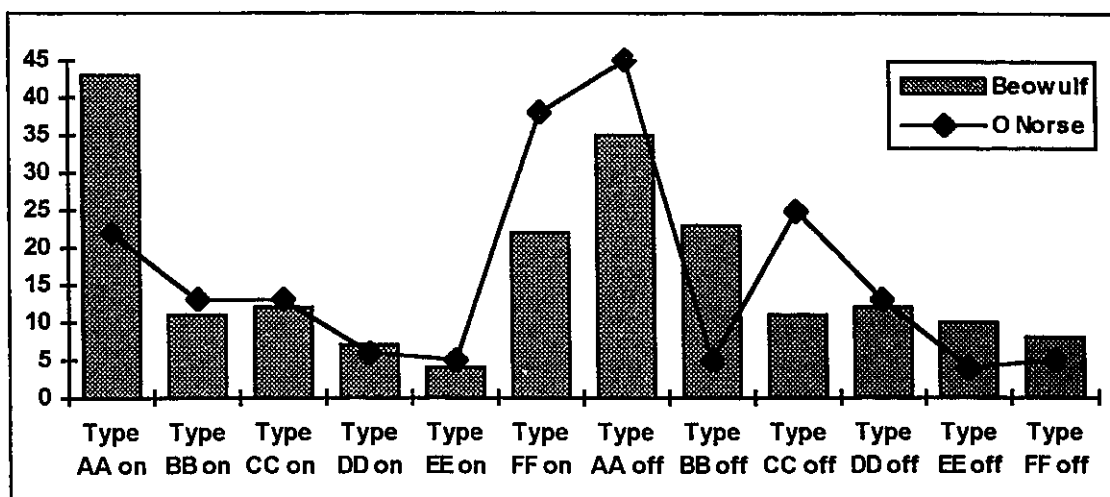
¹⁷⁹ For comparison purposes, Bliss's figures, taken from Table II on p.136, are:

	On-verse	Off-verse
A	1762 (55%)	1140 (36%)
B	255 (8%)	686 (22%)
C	86 (3%)	461 (15%)
D	901 (28%)	455 (14%)
E	147 (5%)	409 (13%)

These figures are affected by a peculiarity of Bliss's system. He includes in his total for each type the light-verse equivalent of each type. For type a, equivalent to the A3, that has little effect; and so few type e verses exist (7) that these hardly affect the totals. However, included under the D-type are a great many d types that would have been considered either B- or C-types by Sievers. Affected are 464 on-verse C-types, 152 off-verse C-types, 43 on-verse B-types and 32 off-verse B-types.

broken line. The ON totals will be used in a similar way in the charts for *Maldon* and *Juliana*, in order to provide a common point of comparison. (To provide an OE total would be misleading, because *Beowulf* is so much longer than the other texts that it would unduly influence the total. The deviation from the norm of individual ON texts will be given below.)

Graph 1: distribution of Types in *Beowulf*



The existence of the FF Type, which draws its examples from Type AA in the on-verse and from Type CC, does not in general interfere with the relative status of the other Types: AA is still most numerous, EE least so -- although a particular Type may have relatively fewer examples in on-verse or off-verse specifically. The FF Type becomes, in *Beowulf*, the second most common on-verse Type, and almost as common in the off-verse as the EE Type. Despite the depredations of the FF Type, the AA still accounts for almost half of all on-verses, and for one-third of all off-verses. In the off-verse, the other stress-initial Types, DD and EE, are more strongly represented, so that there is approximate parity overall between on- and off-verses, 1728 to 1816, with stress-initial verse Types slightly outnumbering stress-non-initial Types.

Of the latter, Type CC remains almost constant in numbers between on- and off-verse, but Types BB and FF complement each other, with BB apparently taking over in the off-verse the function of the one-stress FF Type

not permitted there. There seems no reason why the BB Type should not be as numerous in the on-verse, other than that the one-stress FF Type is available, and provides a useful alternative.

Beowulf differs from the ON texts in the on-verse in only one respect: that the proportion of AA and FF Types is almost reversed, with other Types almost at par. This is surprising to the extent that ON is without the unstressed prefix that helps form many BB, EE (and AA) Types in OE. In the off-verse, however, is a larger disparity. EE Types in ON are as rare in the off-verse as in the on-verse, while AA Types are twice as common there, accounting for almost half of all off-verses. Type BB is rarer in the ON off-verse than is Type FF, while Type CC accounts for a quarter of all off-verses, and two-thirds of all stress-non-initial off-verses. Although Type BB may be more difficult to form in ON, Type FF is not, and is moreover permitted in the off-verse. The heavy preference in ON for off-verses in regular Type AA, Type CC with first-lift resolution, or four-position Type DD, accounting among them for some 80% of verses, seems to indicate that a higher degree of metrical regularity in the off-verse is desired, presumably because of the rhythmical demands of the four-line two-sentence stanza.¹⁸⁰

Table 22: new Type totals for *Juliana*

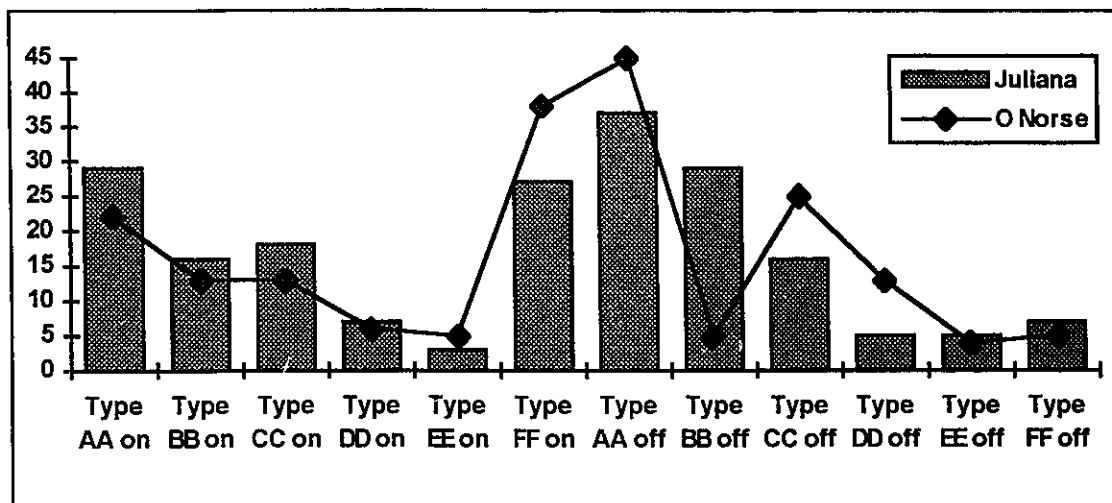
	On-verse	Off-verse
AA	209 (29%)	274 (38%)
BB	119 (16%)	215 (29%)
CC	127 (17%)	116 (16%)
DD	53 (7%)	39 (5%)

¹⁸⁰ There may well have been other reasons. The EE Type is so rare that it must have been difficult to form, with the DD Type not much more numerous. However the FF Type, second most numerous in the on-verse, is little-used in the off-verse despite the permitted use there of the one-stress variant. Between them, Types AA, BB, and CC account for only 62% of on-verses, but 83% of off-verses.

EE	22	(3%)	36	(5%)
FF	198	(27%)	48	(7%)

There is one off-verse with anacrusis; and two on-verse and two off-verse remainders.

Graph 2: distribution of Types in *Juliana*



Juliana differs in its distribution from both *Beowulf* and the ON texts. In the on-verse, it differs from *Beowulf* in having near parity in AA and FF Types, with a majority of stress-non-initial Types. It thus comes closer to ON practice, except in the number of FF and AA Types. In the off-verse, however, *Juliana* comes closer to *Beowulf*. Here, too, however, it has slightly fewer stress-initial Types, especially DD, and slightly more Types BB and CC. Like *Beowulf*, it differs from ON practice in having substantially more BB and somewhat fewer CC. The reasons for the differences from *Beowulf* are not obvious, and may be stylistic. One contributing factor may be the larger amount of dialogue in *Juliana*.

Maldon, as might be expected from its reputation as a metrically difficult text, differs from both *Beowulf* and *Juliana*.¹⁸¹ What may be unexpected is its

¹⁸¹ The characteristics of *Maldon* as described by Scragg in his edition are given above at 46n57.

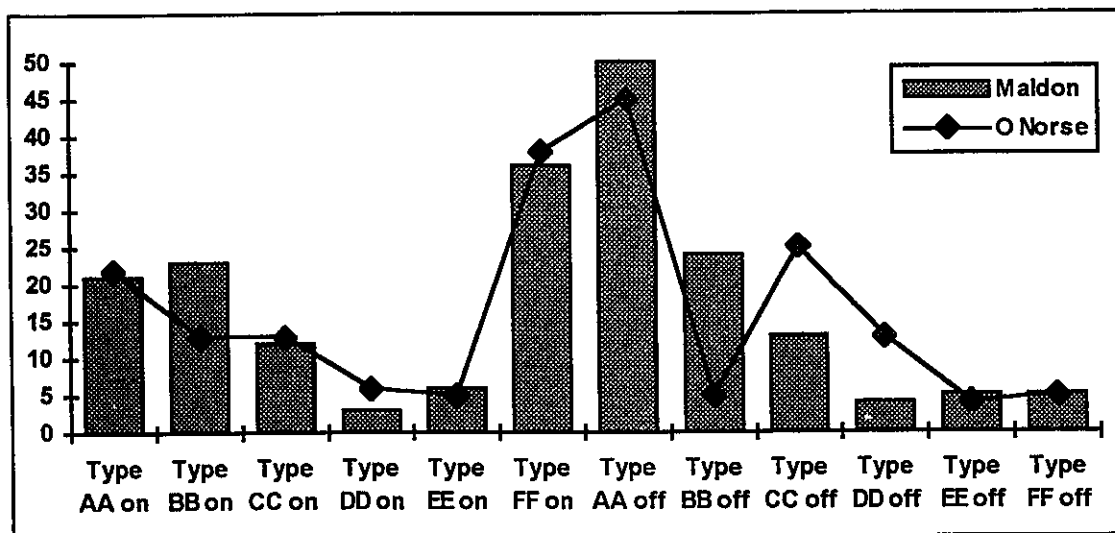
similarity in many respects to the ON texts. The figures are:

Table 23: new Type totals for *Maldon*

	On-verse		Off-verse	
AA	68	(21%)	156	(48%)
BB	72	(22%)	74	(23%)
CC	37	(11%)	39	(12%)
DD	9	(3%)	12	(4%)
EE	19	(6%)	14	(4%)
FF	113	(35%)	14	(4%)

There are one on-verse and 11 off-verse cases of anacrusis; and 5 on-verse and 4 off-verse remnants. The off-verse anacrusis belongs to Type AA verses: if such verses were added to the AA off-verse total, it would rise to 52%.

Graph 3: distribution of Types in *Maldon*



The most noticeable aspect of *Maldon* is the paucity of Type DD in comparison with all other texts; it has fewer DD than EE, and (as was noted in the chapter on Type DD) no example of the profile Ss-xx. *Maldon* has fewer Type AA in the on-verse than either OE text, and even than the ON texts, and comes very close to having as many Type FF as do the ON texts. It does, however, have proportionally more Type BB than does any other text, so that stress-initial

Types are heavily outnumbered in the on-verse, forming less than a quarter of the examples.

Maldon exceeds all other texts in the proportion of Type AA in the off-verse, at close to half of all examples. Like the other OE texts, it differs from ON in the number of Type BB off-verses. Generally speaking, *Maldon* has near-parity between on- and off-verse Types, except for Type AA and Type FF, with the former predominating in the off-verse, the latter in the on-verse. *Maldon* is so short that it would be unwise to draw too many conclusions from any statistics derived from it. However, as will be seen, individual ON texts, many of which are even shorter, adhere surprisingly closely to overall patterns of metrical frequency for *fornyrðislag*. Almost all of the short ON texts have examples of Type DD with the profile Ss-xx. It is tempting to conclude that *Maldon*, with its reliance on one-stress Type FF in the on-verse, on Type AA (sometimes with anacrusis) in the off-verse, and with its lack of those subtypes that must have been difficult to form, is metrically unsophisticated, even in comparison with the nominally later ON texts.

The general absence of unstressed prefixes has a number of obvious consequences for ON verse. One is that anacrusis (as traditionally viewed) is not an issue.¹⁸² Another is that Types which rely on words with the stress profile xS, for example BB and EE, are reduced in number. Similarly, a type such as AA will rarely have the Sx-xSx profile common in OE.

The 16 texts comprising the ON sample are of varying lengths. In the following set of tables, the length of each text is given in parentheses after its name, with the length expressed in number of stanzas: the normal size of a

¹⁸² Where apparent anacrusis occurs, the verses have been shown as remnants. The relevant verses are *Þrk* 4-2, *Vkv* 6-8, 33-9, 38-3, *Grp* 3-4, 45-5, *Gǫr II* 17-3, *Gǫr III* 5-3, 11-6, *Od* 18-4, 20-4, 25-6. In all cases the possible anacrusis consists of a separate word or words rather than an unstressed prefix. Those off-verses where more than one unstressed word precedes the first lift might equally well be taken for hypermetric verses, another category not found in ON, for example *Od* 25-6 *þar er þeir koma né scyldoð*, x-x-x-S-x-Sx.

stanza is four lines, or eight verses. The proportion of each Type is expressed as a percentage of the verses in on-verse, off-verse, and total verses.

Table 24: percentage distribution of Types in the individual ON texts

	<i>Vsp</i> [66]	<i>Hym.</i> [39]	<i>Prk.</i> [32]	<i>HH</i> [56]
AA	39 - 41 - 40	16 - 30 - 23	16 - 53 - 34	21 - 36 - 29
BB	10 - 04 - 07	09 - 05 - 07	18 - 02 - 10	13 - 03 - 08
CC	12 - 31 - 22	14 - 18 - 16	13 - 19 - 16	14 - 35 - 24
DD	07 - 12 - 09	17 - 30 - 24	02 - 13 - 08	09 - 16 - 13
EE	04 - 05 - 04	07 - 07 - 07	03 - 05 - 04	06 - 06 - 06
FF	28 - 05 - 16	32 - 07 - 19	40 - 05 - 22	36 - 02 - 27
rem	01 - 02 - 02	04 - 05 - 04	07 - 03 - 05	01 - 02 - 02
	<i>HHv</i> [43]	<i>HH II</i> [51]	<i>Grp.</i> [53]	<i>Br.</i> [19]
AA	23 - 51 - 38	14 - 46 - 30	21 - 48 - 35	29 - 61 - 45
BB	07 - 05 - 06	13 - 02 - 08	17 - 10 - 14	12 - 05 - 09
CC	08 - 24 - 16	21 - 28 - 25	13 - 18 - 16	12 - 20 - 16
DD	09 - 08 - 09	06 - 15 - 10	06 - 14 - 10	05 - 07 - 06
EE	09 - 04 - 07	05 - 05 - 05	07 - 03 - 05	08 - 01 - 05
FF	42 - 05 - 24	37 - 03 - 20	34 - 05 - 20	24 - 04 - 14
rem	00 - 01 - 01	04 - 01 - 03	01 - 01 - 01	09 - 01 - 05
	<i>Gdr.I</i> [27]	<i>Sg.</i> [71]	<i>Hlr.</i> [14]	<i>Gdr.II</i> [44]
AA	11 - 50 - 31	22 - 44 - 33	22 - 55 - 38	22 - 47 - 34
BB	09 - 02 - 06	15 - 06 - 10	20 - 02 - 11	10 - 02 - 06
CC	12 - 24 - 18	10 - 21 - 15	07 - 28 - 18	10 - 33 - 22
DD	04 - 08 - 06	02 - 12 - 07	06 - 09 - 07	14 - 09 - 11
EE	02 - 04 - 03	04 - 05 - 05	07 - 02 - 05	04 - 03 - 03
FF	56 - 05 - 31	42 - 04 - 23	37 - 04 - 20	38 - 04 - 21
rem	06 - 07 - 06	05 - 07 - 06	00 - 00 - 00	03 - 02 - 03

	<i>Gđr. III</i> [11]	<i>Od.</i> [34]	<i>Ghv.</i> [21]	<i>Vkv</i> [41]
AA	08 - 58 - 33	17 - 48 - 33	25 - 46 - 36	21 - 44 - 32
BB	18 - 03 - 10	17 - 08 - 13	09 - 03 - 06	07 - 08 - 08
CC	10 - 18 - 14	14 - 22 - 18	11 - 31 - 21	15 - 23 - 19
DD	05 - 13 - 09	05 - 11 - 08	07 - 09 - 07	01 - 06 - 04
EE	03 - 03 - 03	02 - 02 - 02	02 - 02 - 02	02 - 04 - 03
FF	53 - 03 - 28	42 - 02 - 22	36 - 07 - 21	48 - 10 - 29
rem	05 - 05 - 05	02 - 06 - 04	10 - 01 - 06	06 - 04 - 05

The percentages for the total 16 works, calculated from the actual figures for each text rather than from blending the percentages for each text, are as follows:

Table 25: percentage distribution of Types in combined ON texts

Type AA	22 - 45 - 33
Type BB	13 - 05 - 09
Type CC	13 - 25 - 19
Type DD	06 - 13 - 10
Type EE	05 - 04 - 04
Type FF	38 - 05 - 22
remnants	04 - 03 - 03

Some texts are so short that it would be dangerous to take seriously any average derived from them alone. *Br*, for instance, has only 19 stanzas. However, where it deviates from the average in its use of Types AA and FF, it does so in the company of one of the longer texts, *Vsp.* with 66 stanzas. The shortest text, *Gđr III*, has only 11 stanzas, but shares its deviations from the norm with longer texts: *Gđr I*, with 27 stanzas, and *Vkv* with 41. By the same token, a longer text, such as *Vsp*, that deviates from the norm tends to have undue influence on the total figures. In general, however, the percentages for individual texts are remarkably consistent with the average.

The following texts show a deviation from the norm of more than five per cent in a given category. It should be borne in mind that where a percentage is

at the low end of the scale, deviation is less significant. In a poem of only a few hundred verses, a difference of only four or five examples can make a significant difference statistically.

Totals: low Type FF, *Vsp, Br*
 high Type FF, *Gđr I, Gđr III, Vkv*

These totals coincide with individual figures for Types:

low AA on-verse *Gđr I, Gđr III*
 high FF on-verse *Gđr I, Gđr III, Vkv*
 high AA on-verse *Vsp, Br*
 low FF on-verse *Vsp, Br*

Although *Vkv* has a standard amount of Type AA in the on-verse, it has a very low number of Types BB, DD, and EE there. In the only texts with significantly different totals, then, the difference is caused by the proportion of Types AA and FF in the on-verse, with two of the texts being very short. *Br* also has a high proportion of AA in the off-verse (61%), at the expense of DD (7%). *Hym* is consistently low in its use of AA Types (23% total compared with the average 33%), while *Vkv* is consistently high in its use of FF Types (29% total compared with the average 22%). Type BB is low in the on-verse of *HHv* and *Vkv* (7% in each compared with the average 13%), and high in the on-verse of *Hlr* (20%). Type DD is high in the off-verse of *Hym* (30% compared with the average 13%), low in the off-verse of *Br* (7%), and high in the on-verse of *Gđr II* (14% compared with the average 6%). Type EE is consistently low in every text. The Type with the most variation outside of AA/FF is Type CC, with *Vsp, HH, Gđr II* and *Ghv* high in the off-verse, *Hym, brk, Grp* and *Gđr III* low in the off-verse, *HH II* high in the on-verse, and *Hlr* low in the on-verse. The range of Type CC in the off-verse, between 18 and 35%, is always higher than in the OE texts. In only one text, *Hym* with its large proportion of DD, is Type CC not

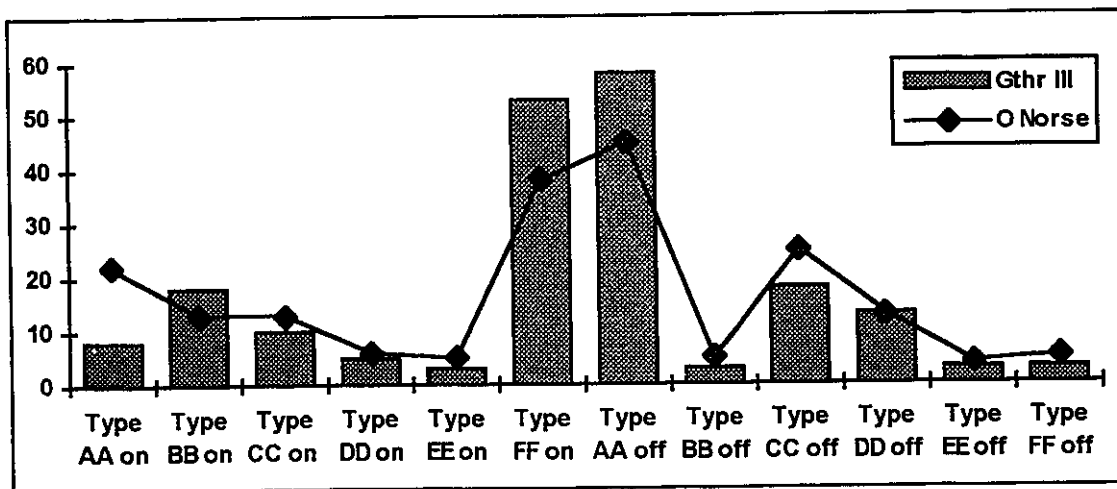
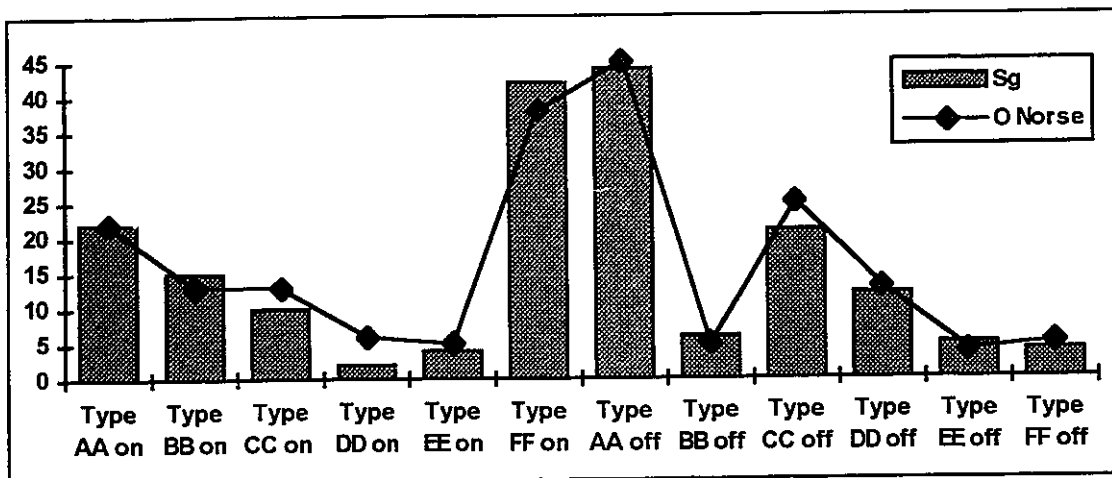
second in frequency in the off-verse to Type AA.¹⁸³

The proportion overall of stress-initial Types (AA, DD, EE) to stress-non-initial Types (BB, CC, FF) is 36 to 64% in the on-verse, 66 to 34% in the off-verse, with remnants excluded.

Of the 16 texts only 6 have no instance of a one-stress Type FF in the off-verse: *Br*, *Grp*, *Gǫr III*, *HH*, *HHv* and *Hlr*. Of these, some may lack examples simply because they are too short, since Type FF verses of any description are in short supply in the off-verse. *Gǫr III* has only 11 stanzas, *Hlr* only 14, *Br* only 19. On the other hand, *Grp* has 53 stanzas and 10 two-stress FF in the off-verse, *HH* has 56 stanzas and 5 two-stress FF in the off-verse, and *HHv* has 43 stanzas and 5 two-stress FF in the off-verse.

For comparison purposes, the chart for the longest text, *Sg*, is given below, followed by that for *Gǫr III*, a short text with deviations from the norm:

¹⁸³ Why this should be is not immediately obvious. Kuhn distinguishes in *Westgermanisches* between eddic poems with native content, and those dealing with foreign South Germanic content. *Hym* is one of the former, but differs from others of that class, for instance *Vsp*, in this respect. By the same token *Br*, a foreign poem, shares low Type FF status with the native *Vsp*, in opposition to the three foreign poems with high Type FF. However, *Vsp* is the only native poem in the group with a high deviation from AA and FF norms. In general, it is difficult to find overall metrical differences between native and foreign poems to correspond with the linguistic differences demonstrated by Kuhn.

Graph 4: distribution of Types in *Sigurðarqviða in scamma*Graph 5: distribution of Types in *Guðrúnarqviða in þriðia*

Sievers, in §44 of *Altgermanische Metrik*, gives Type distribution figures for only three of the ON texts: *Vsp*, *Prk*, and *Hym* (along with *Vegtamskviða*, which is not in the Neckel-Kuhn edition of the *Codex Regius*). His figures, actual numbers of each Type in on-verse and off-verse, with my percentages beneath, are:

Table 26: Sievers' distribution of Types for ON texts

	A	B	C	D	E
<i>Vsp</i>	176:123	27:12	41:91	15:27	10:17
	(65:46%)	(10:4%)	(15:34%)	(6:10%)	(4:6%)

<i>Hym</i>	81:69 (54:46%)	13:7 (9:5%)	28:36 (19:24%)	16:18 (11:12%)	13:21 (9:14%)
<i>Prk</i>	69:78 (55:62%)	21:2 (17:2%)	*52:25 (20:20%)	5:9 (4:7%)	5:11 (4:9%)

*The figures given for the on-verse C-Type in *Prk* are obviously incorrect: the sum total of C-Types had previously been given as 52. Presumably the split should be 27:25, or vice versa. Unfortunately -- presumably because of verses classed as remnants -- neither figure can be verified by adding the total on- and off-verses of all Types. If 25 is correct for one or other, then 20% cannot be far wrong for each, for practical purposes.

In his choice of texts (he in fact took the first four in the edition he used), Sievers was unfortunate to the extent that each of them deviates more from the norm than do most of the other texts. The most striking difference between Sievers' figures and mine is his very large percentage of A-Types. This, and the difference in C-Type/ CC Type totals, can be explained by the use of the FF Type, which draws from A- and C-Types. The DD Type with the profile Ss-xx also draws from the A-Type. The slightly higher total of E-Types compared with EE Types is caused by Sievers' practice of assigning to the E-Type those verses where adverb plus verb form what I take to be a virtual compound, following Campbell (36n1) and others, and so classify as Type DD.

Deciding whether to classify a particular verse as a remnant in OE is not always easy. A theory of meter that uses a template such as SxxS for an E-Type, without a half-stress or caesura requirement, clearly will find it easier to accept a verse such as *lissa gelong*, which does not conform to Sievers' requirements. However, most followers of Sievers do not classify such a verse as a remnant, preferring instead to add a footnote as to its rarity, or perhaps to emend the verse. Indeed, the present theory, although it posits a simple metrical template, still recognizes that powerful constraints operate to persuade the poet to avoid certain stress and word patterns, especially those which might confuse the reader. When a rare pattern does occur, the decision still must be

made whether or not a poet would have permitted such a rarity to occur. In practice, I have allowed rare patterns of word-stress combinations where at all possible, on the assumption that poets allow and even encourage rare expressions when they do no harm to meter or comprehension. Such a rarity is treated as a departure from normal practice rather than as breach of a rule. Thus I have allowed *lissa gelong*, and even *Healfdenes sunu*, to stand as EE Types.

In *Beowulf*, several verses are classified as remnants because words are missing from, or indecipherable in, the manuscript: 62a, 2226b, 2227a, 2228b to 2231a. Verse 2488a, *hreas [heoro]blac*, has been emended to form an unsatisfactory verse. Some famous cruces remain unsolved in the new theory, as in the others. For 2717b, *seah on enta geweorc*, a number of ingenious solutions have been suggested, all of which break some rule or tendency, and so cannot be accepted without question.¹⁸⁴ Verse 2435b, *ungedefelice*, has too many syllables following the second lift *-de-* to form a conventional Type AA. Although it might be considered hypermetric if in the on-verse, it does not fit the standard off-verse hypermetric criteria, and in any case does not follow a hypermetric on-verse. Sievers may well be right to propose shortening the word to *ungedefe*.¹⁸⁵ Verses 402b, *þa secg wisode*, and 2592b *hy eft gemetton*, appear to have in first position an extra syllable that does not fit the criteria found in cases of anacrusis. Sievers proposes removing *þa* from the

¹⁸⁴ Daniel Donoghue proposes that *seah on* represents a lost form of uncontracted infinitive **seohon* (Style 37-40). Geoffrey Russom proposes plausibly that *enta geweorc* constitutes a genitive compound, thus allowing the verse to fall within his word-foot rules (91). However, Kendall points out that Donoghue's solution involves putting "the second element of a class I quasi-compound phrase into the second lift instead of the first"; and that Russom's solution does not explain the alliterative irregularity (173n34). Kendall seems justified in agreeing with E.G. Stanley, "Verbal Stress in Old English Verse," *Anglia* 93 (1975): 306-21, at 321, that the problem remains unsolved.

¹⁸⁵ Sievers, *Beitrag* 10, 234.

first example. Kendall points out that the second violates Kuhn's first law (203). Verse 1792b, *Geat unigmetes wel*, often has the second word emended to *ungemetes*, to bring it in line with such verses as 2420, 2721, and 2728. Verse 258b, *andswarode*, I have treated as in effect a Type DD in the appropriate chapter. However, it differs from verses such as *þeodcyninga* in that its second and third syllables do not form a recognizable compound, and that the rule against resolving the second element of a compound to form the second lift of a DD Type cannot be invoked. According to Campbell, however, *andswarian* is a verb formed from a compound noun (§77); if the origin of the verb were still remembered, then perhaps the rule might still be applied. In any case, this verse is classified as a remnant mainly in order to draw attention to its rarity.

The remaining examples are interesting in that they form three-position verses, or verses with a single stress in final position, often as a result of resolution. Verses 1759a, *secg betsta*, and 1871b *ðegn betstan*, which do not have resolution, usually have the *o* of the formative element *-ost-* restored in order to provide a regular DD Type.¹⁸⁶ Verse 424a, *forgrand gramum*, might have been considered a standard one-stress CC Type, xS-xx, before the application of Kendall's proposal removed the stress from the initial verb. It might be cited as evidence, though scant, that Kendall is wrong in suggesting that alliterating initial particles bear no metrical stress. However, Dobbie points out that "this construction, with dative object of *forgrindan*, is not elsewhere found in Anglo-Saxon" (138). It seems likely that *gramum* is a scribal error. Similarly 1828b, *hwilum dydon*, requires suspension of resolution of *dydon* in order to arrive at an unconventional AA Type. Dobbie notes that "Sievers, Beitr. X, 498, would emend to *hwilum dædon*; this emendation is made by Trautmann, Holthausen (*dēdon*), and Schücking" (209). However, because the

¹⁸⁶ See the discussion of this verse at 208n171.

emendation has not been universally accepted, I leave this verse as a remnant.¹⁸⁷

Six verses, all in the on-verse, apparently end in a single stress. (The number would hardly be significant, were it not that a similar pattern is found more frequently in some ON texts.) Three end in the resolvable *fæder*: 262a *wæs min fæder*, 2048a *þone þin fæder*, and 459a *gesloh þin fæder*. Although various emendations have been put forward for each of these verses, the fact that three so similar exist suggests that no scribal error has been made. Unless one posits the existence of a one-stress verse *xxxS, then the only way to treat such verses is as one-stress FF with suspension of resolution in the stressed word. *Fæder* is the only noun of relationship not to have a long first syllable; it may be that its first syllable has been treated as long by analogy, or that it is consciously or unconsciously given an archaic value.¹⁸⁸ If so, a parallel may be found in those ON texts which apparently treat proper names with a short first syllable as though they had the customary long first syllable.

Verse 1514b, *þær him nænig wæter*, seems to be analogous. However,

¹⁸⁷ Holthausen suggests *dedon*, Sedgefield (2nd and 3rd eds.) suggests *dydon*.

¹⁸⁸ Kaluza claims that *fæder* should be accorded such treatment in company with words such as *micel*, *monig*, *cuman*, *dagum*, etc.: *Englische Metrik in historischer Entwicklung*, Normannia: Germanische-romanische Bücherei 1 (Berlin: Felber, 1909) 58.. Kaluza is trying to justify treating as A-Types verses such as *magodriht micel*, treated in the theory presented here as Type DD with the profile Ss-xx, and to account for one-stress C-Types such as *on tyn dagum*, assuming from the metrical evidence that all such words must have had a historically long first syllable that is now ambivalent. Such special status is not required in my theory for the other words in this group. The evidence for *fæder* is of a different quality, in any case, first because it belongs to a group whose other members demonstrably have a long first syllable, and second because it occupies a set of three verses unique metrically. These verses cause problems for most metrists. Sievers classifies them as a light B-Type (§85.3), Bliss as a light E-Type (§73), and Pope as a short A3 on the assumption that a form *fædder* might have existed (273-74).

because *wæter* is treated everywhere else as quite conventional, it seems likely that one or other of the proposed emendations is correct.¹⁸⁹ Verse 1728a, *hwilum he on lufan*, has inspired many emendations aimed at clarifying its meaning; the combination of semantic and metrical deficiency suggests that emendation is due. The last example, 3027a *penden he wið wulf*, makes sense grammatically; however, many editions from Kemble on have emended to *wulfe* on metrical grounds, with the notable exception of Klaeber, who does not discuss it. I agree with Dobbie that metrical considerations should not force a doubtful reading (*ASPR* 4 270).

Of the 5 on-verse remnants in *Maldon*, 240a is difficult to assess only because of discrepancies in alliteration between on and off-verse; it would be possible to designate it a one-stress FF, or an AA Type with anacrusis (aAA in the notation set out below in the chapter on hypermetric verses). The other four all have a single stress on the final syllable. In 184a, *ða onemn hyra frean*, restoring the hiatus to *frea*n (which carries the alliteration) would give a conventional one-stress FF Type. Verses 189a, *he gehleop þone eoh*, and 22a, *þa he hæfde þæt folc*, end in stressed monosyllables, unlike the *Beowulf* examples, and are often emended for metrical reasons. Verse 263a, *þæt hi moston gewrecan*, requires resolution of *-wrecan* with no apparent justification for suspension.

Of the 4 off-verse remnants in *Maldon*, 1b is incomplete. One, 54b *Feallan sceolon*, is unusual in that a verbal and auxiliary begin a clause (Donoghue 61-62). Donoghue suggests that a word may be missing from the beginning of the verse, which does not scan properly when *sceolon* is resolved.

¹⁸⁹ Transposition to *wæter nænig* for metrical reasons is suggested by F. Holthausen, rev. of Holder's ed. of *Beowulf*, *Literaturblatt* 21 (1900) 61, and "Beiträge zur Erklärung des altenglischen Epos," *ZfdPh.* 37 (1905) 117. E. Martin, rev. of *Der altenglische Vers* by Max Kaluza, *English Studies* 20 (1895) 295, suggests *wætera* for the MS. *wæter* (cited by Dobbie, *ASPR* 4, 197).

The remaining two off-verses might be regarded as Type AA with anacrusis, but for irregularities in each: 32b *mid gafole forgyldon* has double alliteration in the off-verse, and 72b *þa flotán stodon gearowe* appears to disobey Kuhn's first Law, which requires all undisplaced particles to be in the clause upbeat.

Juliana, a metrically careful text, has few remnants. Verse 321a is like those in *Beowulf* containing verse-final *fæder*, providing support for treating them as a special case: *Hwæt, mec min fæder*. Verse 138a, *ne þu næfre gedest*, would be made regular by restoration of hiatus to *-dest*. One off-verse remnant, 559b, is incomplete; the other 658b, involves an editorial insertion.

The ON texts contain a much higher proportion of remnants, at 3%. A number of influences are at work in ON that do not apply to OE. These include the early disappearance of unstressed prefixes, the longer development of the language into the equivalent of the Middle English period, the existence of other poetic forms apparently practised sometimes by the same poets, the use of stanzas, and so on. Because the purpose of this thesis is to study OE poetry primarily, with ON poetry used as a benchmark to establish universality, many of these influences cannot be studied here, even though some impinge directly on whether or not a particular verse is a remnant. For example, double alliteration is much less common in ON. In some texts, the process appears to have been taken further, so that the only alliteration in the on-verse is extra-metrical, on a verse-initial particle, usually a verb at the beginning of a stanza. Generally speaking, use of alliteration that would be enough in the OE texts to disqualify a verse as metrically regular has been ignored if "normal" within ON practice.¹⁹⁰

¹⁹⁰ What constitutes normalcy is difficult to say, and may vary from one poet to another. Some poets usually have a line-initial particle non-alliterating and presumably unstressed, as at *HH II 28 -1,2 Liggia at iorðo allra flestir*. The same poet, however, has at 6-1,2 a line in which an initial proper name does not alliterate: *Hamall lætr flióta fley við bacca*. A poet who apparently usually respects Kuhn's Laws will occasionally allow sole alliteration in the on-verse to fall on an initial verb, especially an imperative, as at *Sg 53-1,2 Seztu*

Of the 168 remnants in the ON texts, 98 (or 56%) consist of three-position verses with two lifts, subtypes long recognized in ON. A further 42 consist of verses with a single verse-final lift. The distribution is as follows:

Table 27: distribution of remnants in the ON texts

	Ssx	Sxs	xSs	...xS	Other
<i>Vsp</i>	1	3	3	1	2
<i>Hym</i>	2	6	3	2	-
<i>brk</i>	-	5	-	6	2
<i>Vkv</i>	2	2	2	7	4
<i>HH</i>	2	3	-	1	-
<i>HHv</i>	1	-	-	-	-
<i>HH II</i>	1	2	2	6	1
<i>Grp</i>	-	1	2	1	2
<i>Br</i>	-	1	-	7	-
<i>Gðr I</i>	1	8	3	1	1
<i>Sg</i>	-	28	1	1	4
<i>Hlr</i>	-	-	-	-	-
<i>Gðr II</i>	-	4	-	1	4
<i>Gðr III</i>	-	1	-	1	2
<i>Od</i>	2	1	-	3	4
<i>Ghv</i>	2	3	-	4	1
Total	14	68	16	42	28

Sievers claims that most three-position verses have lost their final drop, and are thus A-, C-, or D-Types, their near-relationship with the four-position forms making it likely that they should be treated as a historically catalectic form (§45.2). His A-type of course includes verses that I would classify as single-

niðr, Gunnarr! mun ec segia þér. Double alliteration is not required to the same extent as in OE, and single alliteration may not be reliable as a guide to stress.

stress FF. E.V. Gordon agrees that the syncope of unaccented vowels in the eighth century led to the shorter forms, which "came to be accepted as permissible variants and were imitated in later poems" (§178, 180). The examples he gives are "based on original A or B types." Presumably B-Types were involved through the disappearance of unstressed prefixes, which Sievers seems to have ignored. If other Types may lose a final unstressed position over time, there seems no reason why the one-stress FF, or "A3", should not do likewise, giving rise to the profile with one final stress. Overall, this profile is second in frequency only to SxS, usually the successor to the A-Type.

Individual texts vary widely in their pattern of usage. Although no other comes close to *Sg*'s heavy use of the SxS profile, the other texts still together use the SxS pattern three times more than the other two patterns when *Sg*'s 28 examples are discounted. The apparent respectability of three-position verses reduces the pressure on the metrist to take steps to restore four positions. For example, *Vsp* has two verses, 34-2 *vígbönd snúa* and 56-9 *gengr fet nío*, where in the final word the final weakly-stressed vowel has the effect of reducing the preceding long vowel to a short one (Gordon, §27). In OE, where the three-position verse is not normal, the tendency would be to reinstate the length and stress of the first vowel of *snúa* in order to achieve a four-position profile, Sh-Sx, or alternatively to forego resolution on the two short syllables of *snúa* and *nío* in order to achieve respectively the profiles Ss-xx and x-S-xx. Whether in ON resolution would have been suspended is difficult to say; the few verses of this sort have been included in the remnants to draw attention to the problem.

Some obvious effects of the lack of unstressed prefixes in ON are that some of the longer AA Type profiles, such as Sx-xSx, are not available; the EE profile Sh-xS, common in OE, is not available; some CC Type profiles, such as xS-Sx are not available; and a great many BB Type profiles, such as x-S-xS, are not available. This diminution of the pool of profiles partly explains some tendencies in distribution in ON, especially the low number of Type BB, at 9%

overall the second least common Type to the least common EE. Whereas in OE the BB Type is particularly numerous in the off-verse, in complementary distribution to the FF, in ON the BB is even less frequent in the off-verse than in the on-verse. The Type FF fares no better in the off-verse. When a stress-non-initial verse is used in the off-verse, it tends to be a Type CC, with resolution of the second lift. The majority of off-verses, however, are stress-initial, with AA and DD between them accounting for 58% of off-verses. Three Types, AA, DD and CC, thus account for 83% of all off-verses. In contrast, 64% of on-verses are stress-non-initial, with the FF Type (not much affected by the lack of prefixes) far outnumbering the other two. ON verses are thus much more predictable in Type distribution than are OE verses, a predictability that may be a factor in permitting the deviations from the norm in OE in respect of alliteration and syntax. The inceptive rhythm supplied by the stress-non-initial Types, especially the FF, is most often to be found in the on-verse, the more regular two-lift rhythm of the stress-initial Types is most often found in the off-verse, with most sentences or clauses respecting line boundaries; few sentences begin in mid-line. The CC Type profile most often found in the off-verse, x-S-Sx, is more often filled by words entitled to primary stress than is the typical on-verse profile x-Ssx, where the trisyllabic word is likely to be a verb or adverb belonging to the onset of a clause.

The OE texts show a greater variety of distribution than do the remarkably homogeneous ON texts, with the greatest differences being in distribution between on- and off-verses rather than in total number of Types. The AA remains the most used Type overall in the OE texts, at between 34 and 39%; the BB is still the second most used, at from 17 to 23%; the FF is third in all texts, at from 15 to 20%; the CC is fourth, at from 11 to 17%. *Maldon* differs from the other two texts in having fewer DD than EE, at 3.5 and 5% respectively. *Beowulf* has 10 and 7%, *Juliana* 6 and 4%. Clearly the DD and EE Types must have been the most difficult to form.

Beowulf uses more stress-initial Types in both on-and off-verse, with only

a slightly higher amount in the off-verse: 54% stress-initial to 46% non-initial in the on-verse, 58% stress-initial to 42% non-initial in the off-verse. *Juliana* reverses that trend, having more stress-non-initial verses in both on-verse and off-verse: 40% stress-initial to 60% non-initial in the on-verse, 48% stress-initial to 52% non-initial in the off-verse. *Maldon* has a different tendency in each half of the line: 30% stress-initial to 68% non-initial in the on-verse, 56% stress-initial to 39% non-initial in the off-verse (with the verses having anacrusis belonging to neither group). It thus comes close to ON practice in its distribution of stress-initial or stress-non-initial Types. Within these broad categories, however, it uses the BB Type heavily rather than the CC Type typical of ON, and uses the AA Type in preference to the DD, especially in the off-verse. Although *Maldon* uses continuous narrative rather than strophes, it does tend to begin more clauses or sentences in the on-verse than does *Beowulf*. The *ASPR* edition shows 37 periods, colons, or semi-colons in mid-line for the 325 lines of *Maldon*; Klaeber shows 72 for the first 325 lines of *Beowulf*, the *ASPR* shows 52 for the first 325 lines of *Juliana*. While the decisions of modern editors re punctuation do not constitute absolute evidence of the grammatical practices of OE poets, the punctuation shows some correlation between the tendency to begin sentences with lines and the tendency to have more stress-non-initial verses in the on-verse. However, some allowance must be made for the stylistic preference of each poet. *Juliana* in particular uses a great deal of dialogue, a peculiarity that must affect the grammar and syntax used. Between ON and OE texts, then, differences in distribution of Types may be partially accounted for by the availability of words to fit certain word and stress profiles, and by the different syntactical requirements of ON strophic verse, typically having sentences tied to line-boundaries, and of OE non-strophic verse, where the coincidence of line and

sentence boundaries seems to be at the discretion of the poet.¹⁹¹

¹⁹¹ The only metrist who seems to doubt this is Heusler, who proposes the opposite train of events: that the short lines of the ON eddic poems represent the oldest form of Germanic verse, with OE more recent, and the very long Old Saxon line the most recent on a continuum from strophic to stichic, in which *Beowulf* would be stichic even though closest to ON in verse-length (165). Even Pope, who generally admires Heusler's work, dismisses this idea: "On the face of it, indeed, this doctrine is so dubious that it can be accepted only if we are certain that there is no alternative" (35).

11. HYPERMETRICS

Although John C. Pope said that "no metrical theory, whether of *Beowulf* in particular or of Germanic poetry in general, can rest unchallenged if it fails to offer some reasonable interpretation of [the] movement [of hypermetric verses]," (99), not every metrist has cared to face the challenge. Any who does so must go beyond consideration of *Beowulf*, the usual testing ground for new theories, in order to find sufficient examples. To the task of analyzing hypermetric verses in general is thus added the task of deciding whether a feature found in a few poems is universal, unique to a genre, or confined to a particular period or poet. A major problem for any theorist is that a three-lift three-drop verse tends to increase exponentially the degree of complexity of the basic metrical theory applied to the two-lift two-drop verse. Pope provides a very good summary of previous attempts to account for hypermetric verses, especially those of Sievers (Pope, 105). Of the two versions of the Sievers theory, Pope prefers the first (*Beiträge* 12, 454ff.), in which Sievers assumes that the hypermetric verse consists of three feet, of which the first is extra, and the second and third together constitute one of his normal Five Types; *hyldo þæs hehstan deman* (*Judith* 4a) would be treated as consisting of an extra foot plus an A-type, (/ x) x / x / x. Sievers' second version, in *Altgermanische Metrik* at 135ff., influenced by K. Luick (*Beiträge* 15, 441ff.), assumes that a hypermetric verse consists of two normal Types which overlap in the middle: the middle foot of the hypermetric verse is the second foot of the first normal Type and the first foot of the second normal Type. The sample verse would then be shown as A-type plus A-type, / x (x / x) / x, with the syllables common to both Types within the brackets. This is the model made familiar in A.J. Bliss's version of Sievers, which would define the example as Type 1A*1a (2A1a), and scan it as $\underline{\text{ } x} | x \underline{\text{ } x} : \underline{\text{ } x}$, *hyldo þæs hehstan deman* (Bliss, 88-97). Geoffrey Russom, whose metrical theory is different in many ways from a Sievers-based theory, and who interprets hypermetric verses as consisting of two feet, nevertheless maintains this concept of patterns overlapping in the middle of the verse

(Russom 59-63).

None of these theories shows how a reader would know while reading that a given verse was hypermetric; I agree with Constance B. Heatt that such verses must have been easily recognizable.¹⁹² Here, as with other categories of verses, Kendall's proposal is useful in showing how an Anglo-Saxon might have decoded the meter. In examining the corpus of OE hypermetric verse, I have used the 862 examples given by Bliss, rather than Pope's total of "about 903-935," while respecting Pope's remarks as to the ambiguous status of many verses (Pope, 104; Bliss, 162-168).¹⁹³ Because hypermetric verses are not found in the *fornyrðislag*, no relevant parallels are to be found in the ON texts (although some standard *dróttkvætt* patterns bear a close resemblance to hypermetric verses). Appendix E contains a scansion of the hypermetric verses identified by Bliss.

A reader of a hypermetric verse, given no prior notice that a hypermetric verse was approaching, could not, therefore, mentally have noted an extra metrical section at the beginning or middle of the verse until he or she had finished reading the entire verse, by which time it would be too late to make a mental adjustment. It makes sense that, in the on-verse, the reader would be shown at the end of the verse that there was an extra segment, and would not need to change the way he had already processed the beginning of the verse. In the off-verse, of course, he would have had prior notice that hypermetric

¹⁹² Constance B. Heatt, "A New Theory of Triple Rhythm in the Hypermetric Lines of Old English Verse." *MP* 66 (1969): 1-8; "Alliterative Patterns in the Hypermetric Lines of Old English Verse," *MP* 71(1974): 237-242.

¹⁹³ Bliss's list cannot be expected to include verses not hypermetric by criteria not his own, and is therefore not necessarily complete. It is used here because Bliss's work has been used throughout as the best yardstick for a new theory, because it is widely regarded as authoritative, and because it fills a gap caused by the restricted set of OE texts to which I have as yet applied the new theory.

verses were in use, in much the same way as he would already know what the alliterating letter was. I have assumed that the hypermetric verse is an extension of the four-position verse, which without extension gives 36 possible combinations of Types in a line. Were a hypermetric line to consist of a combination of the possible permutations of six-syllable verses, the variety of line patterns would be large enough to reduce the meter, even for native speakers, to the gabble of sounds it must have seemed to outsiders.

The basic or most common hypermetric line pattern is Ax-Ax-Sx / xx-Ax-Sx, where "A" represents an alliterating stress, and "S" a non-alliterating stress. Forty-two on-verses have precisely this pattern of words and stresses, for instance *FAp* 102a *læne lice frætewa*, and 24 off-verses, for instance *Jud* 10b *hie ðæt ofstum miclum*; but many more have the same stress-patterns with slightly different word divisions, as in *Exo* 571, *feorh of feonda dome / þeah ðe hit frecne geneðdon*. Were all hypermetric lines of this pattern, the reader's task of identification would be very simple.¹⁹⁴ Faced with *Exodus* 571, and reading from the beginning, the reader would realise that the normal AA pattern was complete after *feonda*. Double alliteration on stress-bearing words has already occurred, so the first lift of the off-verse must alliterate on "f." It follows, then, that *dome*, a stressable word, *cannot* belong to the off-verse: it must belong to the on-verse, an extra measure (or lift and drop) attached to it. Having already recited *feorh of feonda* perfectly correctly, the reader need only add *dome* to it, pronounced in the normal way as long stressed syllable and short unstressed syllable, before providing the mid-line caesura. There can be little possibility that the verse will be prolonged beyond *dome*; of the 188 on-verses consisting of an extended AA Type, only two have more than one unstressed syllable following the extra stress, both of these exceptions

¹⁹⁴ In describing how a reader identifies a hypermetric verse I am anticipating the reading strategy described in the next chapter. However, the strategy for hypermetric verses is simple enough to require little explanation.

consisting of inflections that must belong to the word forming the third lift.¹⁹⁵ Although the number of extant hypermetric verses is too limited for absolute certainty, the low proportion of exceptions, at approximately 1% (and in a single text) justifies some confidence in judging how a reader might deal with such verses. A verse with this profile I show as AAh, to represent a normal AA Type with a hypermetric extra lift and drop following it.

Upon reaching the off-verse of *Exo* 571, the reader finds a number of unstressed syllables, *þeah ðe hit*. These would normally signal a stress-non-initial verse, Type BB, CC, or FF. *Frecne* bears the first stress, but the verse cannot end there. If it did, it would form a one-stress FF Type, or "A3," not allowed in the off-verse. The reader must go on to include *geneðdon* in the verse, which will form a conventional AA Type with conventional off-verse alliteration on the first lift, preceded by an extra measure consisting of two or more unstressed positions. I show such an off-verse as hAA, with the extra initial measure enclosed in brackets. It is a peculiarity of the off-verse that a hypermetric BB, CC, or FF would be unrecognizable, since it would be indistinguishable from a conventional BB, CC, or FF with a long initial drop. *Bwf* 65b, *þæt him his winemagas*, might be scanned as Type CC, x-x-x-Ssx, or as hCC, (x-x-)x-Ssx. It follows, then, that if the off-verse is to be recognizably hypermetric, it must consist of only Types hAA, hDD, or hEE. Of the 417 off-verses that begin with an unstressed syllable, all but 3 remnants can be classified as Type AA, DD, or EE without difficulty.¹⁹⁶ The 28 off-verses beginning with a stress I shall deal with later. The great majority of hypermetric off-verses are Type hAA, with only 21 examples of hDD, and 26 hEE. The

¹⁹⁵ Both exceptions are to be found in *Elene*: 609a and 667a *ludas hire ongen þingode*, Sx-xx-Sx (-Sxx). Clearly *-ode* must belong to the verb in the on-verse, and completes the on-verse. An extra syllable would make the verse unmetrical.

¹⁹⁶ The three remnants are *Maxims I* 144b, 198b, and *Solomon & Saturn* 456b.

hAA profile, as I showed earlier, is usually unmistakable, the hDD nearly so. An hEE Type, for instance *Gen 1017, forþon heo þe hroðra offihð*, might be confused with a conventional Type BB, if taken in isolation: as (xx-x-x-) Sx-xS, or as xx-x-x-Sx-xS. However, a reader dealing with an off-verse like this following a hypermetric on-verse would assume that this was hypermetric also, and expect the conventional Type element to begin with the first stress: all hypermetric off-verses are stress-initial Types preceded by a series of unstressed syllables. The potentially confusing situation where an hEE Type ending with the profile Sxx-S might be confused with a BB Type is avoided by the usual practice of not forming a BB Type with a disyllabic second drop consisting of a resolvable sequence: an example would be *And 801b Geweotan ða ða witigan þry*, in which the extrametrical alliteration on the first word, which is also the first word in the clausal dip, is unusual in the off-verse, and the number of syllables in the verse, nine, makes a BB Type verse in any case unlikely.

Hypermetric verses adhere strictly to the two-alliteration / one-alliteration ratio between on- and off-verse. Given the conventional on-verse profile Ax-Ax-Sx, it is clear enough why the off-verse must begin with a series of unstressed syllables. Were the off-verse profile to be Sx-Ax-Sx, the first measure of the off-verse and the last measure of the on-verse might appear to form a conventional Type, Sx-Sx, thus making the reader unsure where the mid-line caesura would fall. If the off-verse profile were Ax-Sx-Sx, then the off-verse would appear to be complete after Ax-Sx, again leaving the reader unsure, this time as to where the line ended. The profile usually found is by far the least confusing. In the on-verse, the great majority of verses have the double alliteration in the first two measures. This makes sense for reader recognition, since it is the third measure that lets the reader know that he is dealing with a hypermetric line. On-verses I therefore show with the extra measure at the end, as for instance AAh.

Since the reader may complete the standard verse-type before

concluding that the on-verse is hypermetric, there seems no theoretical reason why any of the six standard verse Types should not form a hypermetric on-verse with the addition of an extra measure. Only one Type, the DDh, is not found. Why it should not be found is not immediately obvious, although the rigorous restriction of the basic DD Type to four positions may make it less flexible for use in a hypermetric verse. According to my figures, there are 183 AAh, 13 BBh, 8 CCh, 19 EEh, and 182 FFh verses. Of the FFh, 121 would be AA but for Kendall's proposal that verse-initial particles do not bear stress.

Double alliteration is so consistently maintained in the on-verse that any deviation from it should be viewed with suspicion. Of the 183 Type AAh, only one does not have alliteration on each lift, *And 801a, wuldorcyninges word*. It is debatable that this verse is in fact hypermetric; similar verses in other texts are treated as a standard EE Type, with syncope in *wuldor-*. The corresponding off-verse is also odd, as noted above, in having possible alliteration on two words; if that on the initial verb is ignored, the off-verse could become a standard BB Type but for the usual avoidance of a resolvable sequence in the second drop. The only BBh verse without double alliteration is *Maxims I 164a, Fela sceop meotud þæs þe fyrrn gewearð*, in which the alliteration is on "f." There is extrametrical alliteration on the adjective of indefinite quantity *fela*, which is not entitled to stress. When extra-metrical alliteration does occur in an initial particle, Kendall points out that it is significant in that it precludes simultaneous alliteration on both of the following lifts -- only one may alliterate (Kendall 34). The one lift to have full alliteration is normally the first. Here the poet has preferred to place alliteration on the second lift, *fyrrn*, presumably because if sole alliteration were on the first lift, then the two remaining lifts in the on-verse would not obviously belong there.

Where Type CCh has both lifts in separate words, then both words alliterate: *Dan 233a, in fæðm fyres lige, x-A-Ax (-Sx)*. When both lifts are in the same word, as at *Glc 741a, genom him to wildeorum wynne*, where double alliteration would be difficult, then the second alliteration usually falls on the

word in the extra measure, xx-x-x-Asx (-Ax). In one case, *Jud* 10a, *ealle ða yldestan ðegnas*, there is extrametrical alliteration on the initial particle *ealle*, ax-x-Asx (-Sx), where extra-metrical alliteration is indicated by a lower-case "a." Were the first alliteration taken to indicate stress, then the verse would constitute an unusual AAh Type in which the second drop was disyllabic with half-stress.

Of the 182 FFh verses: only one, *Dan* 264a, *ne se bryne beot mæcɡum*, has alliteration on both lifts: x-x-A-A (-Sx). Having three adjacent stresses, even when one is resolved, gives a rather odd effect, which must have been difficult to achieve, and is certainly rare. Most FFh Types in any case are of the "A3" variety, with single stress. Nevertheless, only 15 examples, or 8%, have only one alliteration. The second alliteration is either extra-metrical on the initial particle, as it often is in the non-hypermetric Type FF, for example *Jud* 12a *feran, folces ræswan*, or on the word in the extra measure, as at *Glc* 290a, *we þec niþa genægað*, x-x-Sx(-xSx).

All of the EEh verses have double alliteration. Six of the 19 are, however, ambiguous in that they might be considered AAh, depending on whether or not the prefix of the word forming the extra measure is considered to fall in the main verse. In *Jud* 98a, *haligre hyht geniwod*, the first two words form the classic Type EE profile Shx-S, and it seems likely that the reader is expected to respect the word divisions and treat *geniwod* as forming the extra measure, Shx-S (-xSx); the alternative would be to make the verse an AA in defiance of the usual practice of reserving the profile Shx for the EE Type, *Shx-S-x(Sx). However, in *DrR* 66a, *beornas on banan gesyhðe*, Ax-x-A (-xSx), where the EE Type begins with a profile not exclusive to it, it would be possible to interpret the verse as an AA Type, Ax-x-A-x(Sx). In normal verses, the AA Type does not have its final drop in a separate word; that may be sufficient to ensure that a hypermetric verse such as this one is taken as an EE Type. Although I have hitherto characterised the extra measure as a trochee, it may occasionally be iambic or an amphibrach (*geniwod*), or even pyrrhic. At times

the unstressed prefix of a word such as *geniwod* will fall unequivocally in the extra measure, as at *Jvd 287a. mid niðum neah geðrunge*, Type BBh, x-Ax-A (-xSx); at times it will be required to form the second drop of the standard verse Type, as in *Dan 243a, isen eall ðurhgleded*, Type AAh, Ax-A-x(Sx). Quite frequently, a word will spill over the artificial border between standard Type and extra measure so that the extra measure is simply the end of a word, as it is in *Bwf 2996a mon on middangearde*, Type AAh, A-x-Ax(sx), in *Glc 242a An is ælmihtig god*, Type AAh, A-x-Ah(x-S), or in *Jvd 65a on eorðan unswæsligne*, Type BBh, x-Ax-xS(hx). It is an assumption of this theory that the notion of a strict "foot" in the modern sense is inappropriate to OE meter, as is the concept of an obligatory caesura within the verse. Geoffrey Russom's theory depends on the concept of the foot. However, his suggestion that one reason for the existence of hypermetric verses is to allow word-groups and syntactical constructions ruled out by the conventional Types makes excellent sense.¹⁹⁷ On-verses where the extra measure consists of or contains part of a word account for only 16% of cases, but because they are distributed over 17 texts cannot be idiosyncrasies. The 17 texts account for 386 of the 419 hypermetric on-verses. The distribution is shown in the table below. Verses containing such extra measures should then be considered as of general rather than local occurrence.

¹⁹⁷ Russom points out that the usual constraint against overlap, "Foot patterns may not overlap verse patterns," does not apply to hypermetric verses. He suggests that the need to accommodate word groups -- including large compound words -- too large to fit within the standard four-position verse-patterns may be the motivation for allowing hypermetric verses (62-63). On the other hand, Hieatt has proposed that the motivation for hypermetric verses is rhetorical emphasis ("New Theory" 6-8). Roberts makes similar claims for rhetorical emphasis in *Chr III* and *DrR*: "Where in *The Dream of the Rood* lengthened lines reinforce the awe and terror of the cross and of the dreamer, here clusters of them place emphasis particularly on *þam worde þe se wealdend cwyð*" ("Reflections" 43). One set of claims need not entirely exclude the other. Hypermetric verses used for rhetorical emphasis may be the more effective for making use of word groups not normally available.

Table 28: distribution of hypermetric on-verses

Text	AAh	BBh	EEh	FFh	Total	Verses	%
<i>And</i>	1	-	-	-	1	8	12
<i>Bwf</i>	1	-	1	2	4	12	33
<i>Chr</i>	-	2	1	1	2	25	8
<i>Dan</i>	3	1	-	2	6	41	15
<i>DrR</i>	3	1	-	4	8	30	27
<i>Ele</i>	2	-	-	3	5	12	42
<i>Exo</i>	-	-	-	1	1	4	25
<i>FtM</i>	-	-	-	1	1	2	50
<i>Gen</i>	1	-	-	3	4	31	13
<i>Glc</i>	1	-	-	4	5	42	12
<i>Jud</i>	6	1	-	7	14	67	21
<i>MB</i>	1	-	-	2	3	9	33
<i>Mx1</i>	3	1	-	3	7	64	11
<i>Mx2</i>	-	-	2	1	3	9	33
<i>OrW</i>	-	-	-	1	1	4	25
<i>SnS</i>	1	-	-	-	1	20	5
<i>Wan</i>	-	-	1	-	1	6	17

The percentage figures in such a small sample are unreliable, especially for texts with only a few verses. However, the percentages for the texts with the most verses tend to fall in a range, 11 to 27%, reasonably close to the 16% figure for all texts.

With the exceptions noted above, the extra measure of the off-verse consists of unstressed syllables, usually from 2 to 5, arranged in a variety of word patterns. In the on-verse, the extra measure has much greater variety. With remainders excluded, there are 410 hypermetric on-verses, of which 233 (57%) have a word of the pattern Sx in the extra measure. A further 72 (18%)

have the similar pattern xSx, while only 7 have xS. In 67 cases (16%); however, the extra measure does not consist of a separate word, but is the ending of the word which forms part of the normal verse element, or is that ending plus a separate monosyllabic word, for example -S(sx) or -Sx(x-S):
Chr 3 1513a to hynðum heofoncyninge, Jud 337a sweord ond swatigne helm.

Only 30 endings do not fall into the categories already listed. That (-xSx) is a legitimate measure may be seen from a verse such as xx-x-Sx(-xSx), where if the prefix to the word in the extra measure is added to the FF element, a defective FF element results. On the other hand, the prefix may be so added to the normal verse element to prevent a deficiency: there is no inviolable caesura between the normal verse and the extra measure. While the hypermetric on-verse may be conveniently regarded as formed from two components, a regular Type plus an addition, it must in practice and performance be a single seamless verse. Given that (xSx) may form the extra measure, it follows naturally that some poets will use (-x-Sx) or some of the other minor variants as an extension of the practice. The basic requirement of the extra measure seems to be that it requires, in no particular order, a stress and one or more unstressed syllables attached to it in a word or in words in a simple grammatical relationship.

A subcategory of such verses includes those whose extra measure does not contain a full stress, usually because the extra measure consists of the last two syllables of a four-syllable compound, for example *Jud 17a, bealde byrnwiggende*, where *-ende* constitutes the extra measure. While most such cases include one syllable capable of half-stress, one, *Jud 345, to ðam ælmihtigan*, does not, unless the penultimate syllable is held to have intrinsically more weight than the ultimate. This device is most common in *Judith*, which has 9 of the total 16, at lines 9, 11, 17, 19, 20, 33, 65, 341, and 345. *Maxims I* has two at lines 5 and 101, and there are single examples at

Chr 3 921,¹⁹⁸ *DrR* 63, *Ele* 586, *Gen A* 2167, and *Glc* 5. Such verses are not confusing to the reader: in *bealde byrnwiggende*, for instance, the reader knows from the extra-metrical alliteration on *bealde* that the FF element will be complete after *byrnwig-*. The inflected formative ending *-ende* could not possibly belong to the off-verse, and so must form the extra measure of a hypermetric verse. It may be that such verses were not more widely used because some poets found the stress available in a formative ending insufficient. A similar logic may be applied to verses where a part-word extra measure does contain a greater degree of stress, for example *Bwf* 1164a, *sæton suhtergefæderan*, in which the extra measure consists of the stressed element of a compound, where recognition of the compound would lead the reader to avoid postponing *gefæderan* to the off-verse.

In dealing with the off-verse I omitted the small group of verses bearing an initial stress. Of the total of twenty-eight, 25 are Type hAA, 1 hCC, and 2 hEE. More than half, 16 are in *Maxims I*, 6 in *Maxims II*, 2 in *Solomon*, 2 in *Christ*, 1 in *Fates of the Apostles*, and 1 in *Genesis A*. The great majority, then, are in gnomic verse, which often differs from other OE poetry in being essentially a collection of short pieces.¹⁹⁹ Many of the conventions of OE meter

¹⁹⁸ For convenience of reference to the *ASPR* and to Bliss's practice, I have shown continuous lineation for *Christ*, but added the number 1, 2 or 3 to distinguish between what are now accepted as the separate poems making up the whole.

¹⁹⁹ What constitutes gnomic or wisdom literature is a matter of some debate. The traditional view may be represented by chapter 10, "Lore and Wisdom," in Stanley B. Greenfield's *A Critical History of Old English Literature*, 1st ed. (New York: New York UP, 1965) 191-212. Greenfield includes in his chapter the *Rune Poem*, the *Charms*, *Maxims 1*, *Maxims 2*, the *Durham Proverbs*, the *Gifts of Men*, the *Fortunes of Men*, *Precepts*, the *Order of the World*, the *Riddles*, and *Solomon and Saturn*. He finds common to the group an informative purpose, a riddling quality, a ritual quality, and a heavy use of formulae: "exposition of wisdom through formulaic repetition" (199). He mentions in passing that "strands of gnomic wisdom are found throughout Old English poetry encased in lyric or narrative form, in the elegies and in *Beowulf*

are in place to orient the reader in a long poem, to remind him constantly in which part of the line he finds himself. Double alliteration means on-verse, as does an "A3" Type, for instance. In ON poetry, in contrast, where the poem is divided into stanzas, less care is taken with such conventions, presumably because the reader is less likely to go astray in a space of six lines. Single alliteration is common in the on-verse, and A3 verses occur regularly in the off-verse, often to support a rhetorical balance between on- and off-verse: on the one hand this, on the other hand that. Such a balance is also common in OE in a text such as *Maxims*, in regular as well as hypermetric lines, where the sense of the thought expressed is confined to the line: *Forst sceal freosan, / fyr wudu meltan*, "frost must freeze, fire consume wood" (*Maxims I*, 71). The normal hypermetric line with its obligatory unstressed introduction to the off-

in particular (196). [The revised edition by Greenfield and Daniel G. Calder, *A New Critical History of Old English Literature* (New York: New York UP, 1986), offers a similar choice of texts, but no generic comment.] T.A. Shippey, in *Poems of Wisdom and Learning in Old English* (Cambridge: Brewer 1976), adds to these texts *Vainglory* and *Descent into Hell*. More recently, Elaine Tuttle Hansen, in *The Solomon Complex: Reading Wisdom in Old English Poetry* (Toronto: U of Toronto P, 1988), has suggested a broader definition of wisdom literature based on thematic and broad stylistic criteria.

The hypermetric lines in question occur most often in poems traditionally seen as gnomic, in which a *sententia* is expressed in one or two lines, often with a balanced rhetorical construction occupying a line. The exceptions are the two verses in *Christ* and the one in *Genesis A*. In discussing the gnomic texts, Hansen points out a number of technical parallels they share with those biblical proverbs classified by her as sentence literature. Both may use short sentences containing parallel structures that may be antithetic or synthetic, or comparative (31). Others are noteworthy for "their essential lack of sequential connection" (32). All three may occur in quick succession in a sequence such as *Maxims I*, 25-28, *bearn mid gebyrdum. / Beam sceal on eorðan leafum liþan, / leomu gnornian Fus sceal feran, / fæge sweltan*. Carolyne Larrington has recently pointed to some interesting thematic and generic parallels between gnomic texts in ON and OE. However, the ON texts on which she concentrates are not those dealt with here, nor does she discuss poetic structure in general, or metrics in particular: *A Store of Common Sense: Gnomic Theme and Style in Old Icelandic and Old English Wisdom Poetry* (Oxford: Clarendon, 1993).

verse cannot accommodate such balance. Gnostic poetry has a variant which does accommodate it, illustrated in line 59 from *Maxims I*: *lað se þe londes monað, / leof se þe mare beodað*, which may be paraphrased as "loathed he who land claims: loved he who more gives". Here the strong and expected pattern of reciprocal syntax allows the poet to stress and alliterate the first word in the off-verse, *leof*. Normally, a reader might assume that the line was complete after *mare*: a normal Type AA. Here, however, the syntax of the on-verse is repeated exactly in the off-verse, so that the verb in final place clearly belongs to this line: Type AAh, A-x-x-Ax (-Sx) / (A-x-x-) Sx-Sx, Type hAA.²⁰⁰ This left-hand / right-hand balance is occasionally extended by the poet to a different construction, where a new sentence apparently begins in mid-line, as in *Maxims I* 50: *Styran sceal mon strongum mode. / Storm oft holm gebringep*. Here there is no balance between contrasting words; rather two strong, separate statements of fact are made, each self-contained within the verse.

The few examples not in gnostic poetry may be of either sort. *Christ III* has one example of each, the first at 1162 having a new sentence, *hlope of ðam hatan hrepre. / Hyge wearð mongum blissad*, the second at 1514 a contrasting pair of words *wite to widan ealdre, / wræc mid deoflum gepolian*. The only example in *Fates of the Apostles* has the initial stress on a runic character, part of a Cynewulf signature. The only example in *Genesis A*, verse 2869b, *Mæg wæs his agen þridda*, begins a new sentence, but must be considered of doubtful authenticity since it follows a defective on-verse. One

²⁰⁰ Hieatt notes that such reciprocal patterns "can be said to be typical of gnostic poetry" ("Alliterative Patterns" 239). She points out also the supplementary alliteration in a number of lines such as this; here there is primary alliteration on *lað*, *londes*, and *leof*, with secondary alliteration on *monað* and *mare* (240-41). At this additional level of complexity, the line might be shown as A-x-x-Ax(-Bx) / (A-x-x-)Bx-Sx, where "B" represents a stress bearing secondary alliteration. In the lines where it occurs, supplementary alliteration must help the reader to identify the off-verse as being hypermetric, because the second off-verse lift bears a level of alliteration analogous to the full alliteration borne by the second lift of a standard verse of this sort.

interesting side-effect of the stress-initial variant is that it removes the condition that prevents hypermetric BB, CC, and FF verses in the off-verse. *Maxims 1* takes advantage of this at 62b to produce the only hCC Type found: *eorod sceal getrume ridan*. Since this verse echoes the syntax of the on-verse, *Eorl sceal on eos boge*, the reader has no doubt where the verse ends, or where the stresses will fall: the line is scanned Type EEh A-x-x-A (-Sx) / (A-x-) xS-Sx Type hCC. Because the basic CC Type has adjacent stresses, it is very easily recognizable in this situation. In all of the stress-initial off-verses, the second and third "feet" form a standard Type, so it seems reasonable to consider the first measure in the gnomic variety as being essentially "extra," even though it alliterates, and to show it in brackets.

One by-product of Kendall's proposal is that, in *Beowulf*, it does away with all but a handful of cases of anacrusis: all but two of the few remaining examples involve a correlative construction, such as *swa...swa...*, where one of the pair of repeated words is extraneous to the meter. The few surviving instances of anacrusis in the hypermetric verses, all in the on-verse for obvious reasons, are similar to the regular cases of anacrusis in *Beowulf*, and to the stress-initial hypermetric off-verses, in incorporating some kind of balanced construction. The single case of anacrusis in the *Rune Poem* involves a correlative construction, *to...to*, but within the on-verse: 28a **to helpe and to hæle gehwæpre**, (x-) Ax-x-x-Ax (xSx). The other four cases are all in *Judith*, whose author uses many correlative constructions. Two are conventional: 59a **mid widle ond mid womme besmitan**, and 97a, **mid ræde ond mid rihte geleafan**. Verse 346a, from the Junius transcript rather than the manuscript, has anacrusis on the first element of a *þæs...þe* construction: *þæs leanes þe heo lange gyrnde*. The example at line 68a is interesting in that, like several *Beowulf* examples, it involves a *swa...swa* construction. However, the first element is not in the expected place, but rather in the previous line: 67b to 68 *Gefeol ða wine swa druncen se rica on his reste middan / swa he nyste ræda nanne*. One would be tempted to transpose *swa druncen* and *se rica*, but for

the damage that that would do to the alliteration.

Scanning hypermetric verses in this way does allow a possible solution to the well-known crux at *Dream of the Rood* 9b, a verse that occurs in the sequence 7b to 10b, usually given as

Gimmas stodon

fægere æt foldan sceatum swylce þær fife wæron

uppe on þam eaxlegespanne Beheoldon þær engel dryhtnes ealle

fægere þurh forðgesceaft Ne wæs ðær huru fracodes gealga.

Metrically there is a problem with line 9b in that *ealle* is surplus to requirements, a problem that has inspired a number of ingenious emendations and interpretations. However, the problem may be solved quite simply by moving *ealle* to the beginning of the next verse, which then becomes *ealle fægere þurh forðgesceaft*. Metrically, 9b becomes a normal hAA, (xxx-x-) Ax-Sx, while 10a becomes a normal BBh, xx-Ax-x-A(xs). The word and stress profile of the potential basic E-Type component of 10a, / x | x | / , is itself rare enough. It occurs only three times in *Beowulf* in non-hypermetric lines, never without some controversy.²⁰¹ The proposed B-Type component, x x | / x | x | / , though it occurs seldom, causes no problems.²⁰² When *ealle* is added to 10a, there is no possibility of mistaking the verse for a non-hypermetric one: *forð-* represents the last possible syllable of the unmistakable B-Type, and *-gesceaft* cannot belong

²⁰¹ 881a, *eam his nefan*, fills the pattern only if one assumes two separate vowels in the first word. 839b, *feorran ond nean*, fills the pattern only if one assumes that the last word does *not* contain two separate vowels. 1525b, *ðolode ær fela*, is a highly unusual off-verse where a stressed verb is followed by two stressable adverbs; opinion is divided on which adverb actually receives the stress.

²⁰² The precise pattern (x x | / x | x | /) occurs in *Beowulf* 504a, 536b, 879b, and 2442b. However, like all verse-types beginning with an unstressed syllable, the B-Type can have a variety of unstressed syllable patterns before the first lift. There are twenty-one cases of a B-Type ending in --| / x | x | / , but with a different initial drop.

to the next verse because it lacks alliteration. Presumably *fægere* has traditionally been placed at the head of line 10 to provide the rhetorical balance with line 8, which begins with the same word.²⁰³ However, to add an intensifier to the second occurrence of the word is just as legitimate a rhetorical device.

That a B-Type verse is at least as acceptable metrically as an E-Type is of no help unless the change provides an acceptable reading. The beginning of *Dream of the Rood* consists of a physical description of the cross, continued into the first hypermetric section. *Fægere* in 8a refers to *gimmas*, "gems," the subject of the clause in which it stands, and directly modified by the clause which forms 8b and 9a, *swylce þær fife wæron / uppe on þam eaxlegespanne*. Since the next clause begins with a plural verb, *beheoldon*, it is reasonable to assume that the same subject, *gimmas*, may be understood, especially when the only possible words in the nominative case are *ealle fægere*.²⁰⁴ *Fægere* has already been used of *gimmas*, and is nominative feminine plural in case. If *fægere* were to be repeated to point to a similarity or contrast between the

²⁰³ Although the MS in which *Dream of the Rood* is found (Vercelli) does contain some punctuation, there is none at the critical point: Celia Sisam, ed., *The Vercelli Book*, Early English Manuscripts in Facsimile, 19 (Copenhagen, 1976), folio 104b. See also the earlier photocopy done in the Vatican when the MS was being restored: M.Förster, *Il Codice Vercellese* (Rome, 1913), p. 104v of the photocopy. Sisam provides a discussion of the early publication history on p.49, on which I have drawn, to supplement the information given in *The Dream of the Rood*, ed. Bruce Dickins and Alan S.C. Ross (London: Methuen 1934) 1-19; and ed. Michael Swanton, 1970, rev.ed. (Exeter: U of Exeter P, 1987) 1-9.

²⁰⁴ "A pronoun subject is frequently not expressed. Often the subject not expressed is the same as that of the preceding clause," *A Guide to Old English*, ed. Bruce Mitchell and Fred C. Robinson, 5th ed., Oxford: Blackwell (1992), §193.7. It would be possible here to consider *ealle*, always a difficult word, as in essence a pronoun subject -- "all of them" -- rather than as an intensifier. Such a usage is found, for example, at *Genesis A* 218-219 *þa wæron adælede drihtnes mihtum ealle of anum þa he þas eorðan gesceop*: "Then had been separated by the lord's powers all of them from the one [fount] when he shaped this earth."

gems and some other feature, the only efficient way to make the comparison would be to identify that feature specifically. When the modifier is repeated accompanied by only an intensifier, *ealle*, the presumption must be that the second use of *fægere* modifies the same subject as the first.

If the gems are the subject of *beheoldon*, then the object of their gaze, *engel dryhtnes*, is more likely to be Christ than the cross; a gem on the cross cannot behold the cross, though perhaps one should not be too literal when analysing a dream. Some indirect support for this view is given in the next verse, 10b: *Ne wæs ðær huru fracodes gealga*, "nor was there certainly a cross for a criminal." Why mention for whom the cross is not, unless you have just said for whom it is? Dickins and Ross provided a "drastic" emendation to *engeldryhte*, a presumed feminine nominative compound that would act as subject, while dropping *ealle* altogether (21, note 9). Krapp settled for *engel* as Christ, noting the findings for other texts of Clubb and Cook.²⁰⁵ In objecting to this reading, Whitney F. Bolton pointed out that this section of the poem deals with the cross, not with Christ.²⁰⁶ But if 9b simply defines for whom the cross is intended, and 10b amplifies that by saying for whom it is not, then Bolton's objection does not obtain: these verses describe and identify the cross by stating its purpose.

The repeated use of *þær* in lines 8 through 11 has also led to attempts to emend. However, if my suggestion is followed, then every instance of *þær*

²⁰⁵ Krapp, p.130, refers to the use of *engel* at *Soul and Body* 1 27, to *Christ and Satan* 585 (Clubb), and to *Christ* 104 (Cook).

²⁰⁶ Whitney F. Bolton, "The Dream of the Rood 9b: Engel = Nuntius?", *Notes and Queries* 213 (1968), 165-6. Although this notorious crux has been often debated since, Bolton's view remains influential. Much of the debate hinges on whether or not patristic Christian doctrine can support a particular emendation, or supports leaving the manuscript reading alone. A useful summary of such arguments is to be found in the most recent attempt to emend, Paul Cavill's "'Engel Dryhtnes' in *The Dream of the Rood* 9b Again," *NM* 93 (1992): 287-292.

makes perfect sense meaning "in that place," or even "on that cross." "Gems shone, fair to the corners of the earth, of which *there* were five up on that shoulder-beam. *There* they looked on God's messenger, all of them fair through eternity. Nor was *there*, indeed, a gallows for a criminal, but *there* looked on Him holy spirits, men all over the earth, and all this glorious creation."

Not every editor chooses to emend. In the 5th edition of the *Guide to Old English*, Mitchell and Robinson leave the manuscript reading unaltered: "Line 9b is long even for a hypermetric line and therefore has been often amended. But since the line makes sense as it stands and none of the emendations is entirely satisfactory, we retain the manuscript reading" (258, note to 9-10). Mitchell and Robinson make *ealle fægere* the subject of *beheoldon*, but take it to refer to a new subject, "all those fair," in which either adjective must take over the function of a noun. That reading, also, might benefit from the proposed relineation, with both elements of the noun phrase together in one line.

One influential emendation has been that of Pope, first suggested in *The Rhythm of Beowulf* (111), and repeated in *Seven Old English Poems*.²⁰⁷ Pope proposes changing *engel drhythnes* to *engel-dryhtna*, and *ealle* to *fela*, so that the phrase may form a plural nominative that may stand as subject of *beheoldon*. He notes that *engel-dryht* occurs nowhere else, and that "its genitive plural strains the verse-type...unless we treat *engel*, as I think we may, as nearly equivalent to one syllable" (63). The emendation thus involves changing two words, one to an unattested compound, in order to provide a metrically suspect verse, without improving the meter of the following verse. Pope would likely agree that emendation should be a tool of last resort. The simple relineation proposed here has the virtue of changing as little as possible of the text, yet providing a reasonable meaning, and a scansion consistent with

²⁰⁷ *Seven Old English Poems*, 2nd ed. (New York: Norton, 1981) 60-70.

the metrical claims of this theory. One such claim, to be discussed fully in the next chapter, is that a reader knows for sure when the end of a verse has been reached, because the addition of an extra syllable would create an unmetrical verse. That is the situation present in the manuscript version of line 9b. The line is complete metrically after *dryhtnes*, and beginning the next line with *ealle* gives another metrically good verse that ends with *forðgesceaft*.

A number of verses remain impervious to the theory, however, and must be classed as remainders or remnants: *Lord's Prayer* 1 3a *noma niþþa bearnum*; *Daniel* 237a *Engel in þone ofn inne becwom* and 224a *þa wearð yrre anmod cyning*; *Maxims* 1 124a *Muþa gehwylc mete þearf*, 192a *Wearð fæhþo fyra cynne*, 113a *ofercumen biþ he, ær he acwele*, 144b *on wega gehwylcum*, and 198b *swa aþolwarum*; *Resignation* 1a *Age mec se ælmihta god*, and 79a *abolgen, brego moncynnes*; *Order of the World* 101a *forlæte hetenipa*; and *Solomon and Saturn* 456b (fragmentary). The total of 12 compares with 19 remainders and "double verses" shown by Bliss.

12. CONCLUSION: A READING STRATEGY FOR OE TEXTS

Most theories of meter are content to supply an explanation of metrical phenomena that is self-sufficient on its own terms, that provides an abstract set of rules to explain them. In the chapter on resolution I criticised such theories for neglecting to take into account how resolution works in practice. Practical expositions of reading technique are just as rare; few metrists have ever seriously tried to work out how an Anglo-Saxon might have used the basic tenets of their theory to recite a poem, or to decode a written text.²⁰⁸ Most theories that rely on alliteration as the most reliable guide to stress provide an explanation in terms of the entire line of poetry; a reader must know what is in the off-verse before he or she can be sure of where the alliteration falls in the on-verse. Such theories do not offer any explanation of how a reader might have decoded one of the manuscripts surviving from the period, most of which have little punctuation, and that not consistent. The theory outlined in this dissertation has taken for granted that the meter must have offered sufficient guidance to the reader as to how the poetry was lineated and stressed.²⁰⁹

²⁰⁸ Not every metrist thinks the attempt desirable. In discussing Creed's attempt to show how Kemble arrived at the earliest modern lineation, Cable states: "The paradigm of meter has no logical connection to the manuscript representation of the possible verses that it tests, or to any procedure for lineating that representation. The meter simply tests the possible verses, from whatever source, filtering out unmetrical sequences from metrical ones (if it is the correct meter....One application of a rigorously explicit meter might indeed be to lineate the manuscript, or we might choose not to make that application" (24). Cable is at this point trying to justify a rule that counts syllables from the end of the verse, a process that absolutely depends on the process of lineation having been carried out. A theory of meter that fails to explain why the Anglo-Saxons needed no such help is surely incomplete.

²⁰⁹ It has been taken for granted also that the poetry belongs to a literate culture (see chapter 2). When a poem is passed along orally, the equivalent of lineation or punctuation is supplied in the first performance. However, there is still need for a logical metrical substructure to provide support for the given reading.

Either the manuscript was not regularly lineated and punctuated because the scribe knew that such help was unnecessary, or the poet, knowing that lineation would not be supplied, made sure that the meter supplied unambiguous clues as to where a verse began and ended, and into which of the possible six Types the verse fell. Obviously neither poet nor reader used the terminology I use, and perhaps neither consciously invoked rules at all. At some level of conscious or unconscious thought, however, the reader must have made instant decisions on where one verse ended and another began. Knowing where a verse ends calls for a knowledge of meter. The best a modern theorist can do is to offer a logical, mechanical, and conscious version of the thought-processes necessarily used by the Anglo-Saxon.²¹⁰

In any case, in describing how a reader might mentally decode a poem I shall rely more on the metrical consequences of Kendall's proposal than on the grammatical and syntactical data that prove it. The Anglo-Saxon would no doubt have kept both in mind. In a mechanical reconstruction it is better to concentrate on one or the other. However, it is important to remember that for a speaker of a Germanic language some knowledge of basic grammar was inescapable, whether consciously applied or not. In a language in which a noun had a different set of inflections than did a verb, signalling unmistakably its function in the sentence; in which a speaker had to distinguish not only between noun and verb, but also between several classes of each; and in which an adjective had a different set of inflections in different types of noun phrase, a speaker must be much more aware of part-of-speech classifications than any speaker of modern English need be. It would not be difficult for any

²¹⁰ Although the reading technique suggested here is basically simple, its unfamiliarity may make it difficult to grasp. To facilitate understanding through continuous reading, I shall as much as possible avoid reference to earlier parts of the dissertation. Where possible I shall briefly re-explain concepts treated previously. For similar reasons, the text will be written in the active voice, using the pronoun "he" as substitute for the gender-non-specific pronoun sadly lacking in the English language.

Anglo-Saxon to distinguish between verb and noun as the first word of a verse.

The object of this chapter, then, is to describe a strategy that reproduces mechanically for a modern reader the instinctive process undertaken by an Anglo-Saxon faced with an unlineated text. A knowledge of the basic six Types is taken for granted, as well as of the various constraints previously described, for example the rule against forming a Type DD through resolving the second element of a verse-initial compound, the rule covered by Kuhn's Laws restricting expansion of unstressed syllables to a verse-initial dip, and the rule of alliteration. Naturally, an Anglo-Saxon would begin at the beginning of the line. For greater ease of explanation, however, I shall begin with the off-verse, because recognition of verse-types is made much easier there by a number of factors. Because, in Kendall's terms, alliteration is retrospective there, having been established in the on-verse, the reader can rely absolutely on alliteration in the off-verse as a guide to stress.²¹¹ The first lift in the off-verse coincides with the first alliterating word, unless that word is too trivial grammatically, say a conjunction, to form a lift. In the off-verse, if necessary, a stressed particle (adverb, verb) may precede a word entitled to primary stress (noun or adjective) without causing the reader any problem. In the off-verse syntax is consistent, but does not have to be considered because the single alliteration is absolutely reliable. The range of verse stress-profiles found is also restricted. Not only is the single-stress FF missing, but also the longer AA Types with polysyllabic drops are generally confined to the on-verse where double alliteration is available to make them unmistakable. Finally, in the off-verse the tendency is for verses to have a more limited range of endings.

²¹¹ "Two of the most important distinctions between the a-verse and the b-verse are these: first, double alliteration is permitted in the a-verse but not in the b-verse; second, alliteration is prospective in the a-verse, but retrospective in the b-verse" (Kendall 55). Hoover makes a similar distinction using different terms (111-112).

Anacrusis

One consequence of Kendall's proposal helpful in delineating poetry is the virtual disappearance of anacrusis from the on-verse, where prefixed particles accounted for most traditional examples.²¹² *Beowulf* is left with a handful of examples easily recognized by the presence of reciprocal constructions; *Juliana* has no irrefutable examples; *Maldon* has a handful of mostly off-verse examples confined to Type AA. The surviving examples of anacrusis in *Beowulf* are:

93b *swa wæter bebugeð*

666b *swa guman gefrungon*

1223b (*efne swa side*) *swa sæ bebugeð*

2247b (*Heald þu nu, hruse,*) *nu hæleð ne mostan*

1504b *ðurhfon ne mihte*

1773b *gesacan ne tealde*

1877b *forberan ne mehte*

1248a *ge æt ham ge on herge (ge gehwæper þara)*

1549a *wið ord ond wið ecge*

1751a *forgyteð ond forgymeð*

1767a *forsiteð ond forsworceð*

2093a *To lang is to reccenne.*

I show all but 1504b, 1773b, and 1877 as Type AA with initial anacrusis. The three exceptions are, as Kendall notes (84 and 126), negative forms of verbal-auxiliary half-lines.²¹³ Such lines are in essence formulaic in that they routinely

²¹² "When these are removed from consideration, there remain in *Beowulf* nineteen verses at most that could be said to display anacrusis." (202-3). Kendall acknowledges that Hoover had earlier come to a similar conclusion (Hoover 138-44). My discussion of anacrusis here covers material already dealt with in chapter 2.

²¹³ As noted earlier, the term "verbal-auxiliary half-line" was coined by Daniel Donoghue in his book *Style in Old English Poetry*. Kendall's use of

consist of verbal plus auxiliary in the off-verse, and have one of two stress profiles, Sx-Sx or xS-Sx. So limited are the possibilities for such lines that it seems likely that a reader would see the three exceptions as a CC Type with inserted negative *ne*, rather than as an aAA (Type AA with anacrusis). Kendall would extend similar treatment to 2247b, which also contains *ne*, but is not a verbal-auxiliary half-line. I would include this verse with all of the others, which contain some sort of correlative construction to account for the initial anacrusis.

Kendall, although noting that some verses with anacrusis have correlative constructions, fails to note that indeed all of them may have (84-87 and 121). In fact, he treats those verses where he notes the parallel structures (1248a, 1549a, 1751a, 1767a) as variants of the B-Type, or hypermetric verses with a short onset, rather than as A-Types with anacrusis. His reason for doing so, as with the C-Types, is to try to maintain an essential difference between verses with an initial stress and those without: an A-Type *must* begin with a stress. Because such verses hold the key to their solution through the presence of correlatives, however, such purism may not be necessary.

One obvious difference between on- and off-verse examples is that those in the on-verse occur where both elements of the correlative construction are in the same verse. Although a reader might assume initially that one of the on-verse examples was a BB or a CC, the repetition of the correlative introduction would quickly reveal that the parallel stressed word must also form part of the verse; *ge æt ham* followed by *ge æt* must be followed in turn by the parallel to *ham*, *herge*. Such parallelism, requiring double alliteration, is possible only in the on-verse. Encountering such a construction's second element, the reader knows that he must complete the verse as an AA, the only Type found in such a situation, ignoring for metrical purposes the unstressed onset. All of the on-verse examples have double alliteration of the stressed elements as well as

internal anacrusis in a C-type is similar to a suggestion made by Donoghue in "On the Classification of B-Verses with Anacrusis in *Beowulf* and *Andreas*."

double secondary alliteration of the repeated correlative unstressed elements, and so would be easy to recognize, except for *to lang is to reccenne*, where of the stressed elements only the first alliterates. This verse, however, may well have been formulaic. Included in the examples given are two, 1751a and 1767a, where Kendall assumes that joining two parallel verbs with *ond* gives the first equal weight with the second. Were these initial verbs to be treated as unstressed, as others are, then they would enjoy only extra-metrical alliteration in the onset to a conventional one-stress Type FF, with anacrusis no longer a factor.

In the off-verse examples, the initial unstressed correlative word is the second of the pair, with the first in the on-verse posing no metrical problem, as in line 2247 *Heald þu nu, hruse, nu hæled ne mostan*. Here the reader, having encountered the first *nu* in the on-verse, is forewarned that the second may be in anacrusis to an AA Type. The three other examples all involve *swa* in anacrusis, with only one having the first *swa* explicit: *efne swa side swa sæ bebugeð* (1223).²¹⁴ At 93b, *swa wæter bebugeð* has a similar off-verse without including *swa* in the on-verse. Although it is possible that these off-verses are variations on a formula, the presence of *swa* in so many examples suggests that in OE as in modern English it was acceptable to drop the first element of a *swa...swa* construction: "good as gold" for "as good as gold", or "so shall ye reap" with the "as" clause understood.

Two kinds of verse: stress-initial or stress-non-initial

Without anacrusis as a serious factor, verses may be divided into two main groups: stress-initial, with a stressed syllable in first position, Types AA, DD, or EE; and stress-non-initial, with an unstressed syllable in first position, Types BB, CC, or FF. The distinction between stress-initial and stress-non-initial Types is natural, rather than being a strained and artificial scholarly

²¹⁴ Donoghue would consider that here also the internal syllable *be-* is in anacrusis in a C-Type ("Classification" 4).

concept. The difference between the two groups of verses must have been important to an Anglo-Saxon. In purely metrical terms, the stress-initial group is highly predictable, consisting of verses most often containing four or five syllables, mostly free of function words, and with the drops usually consisting of the inflected endings of stressed words. The main difference between the two groups is syntactical, however. By definition, all verses in the clausal dip are stress-non-initial. Any verse that calls for a string of function words will have them at the beginning of the verse, and belong to the stress-non-initial group. Any verse with more than four or five positions will likely belong to this group. The expectations of a reader meeting a stressed word in first position would be quite different from those when confronted by an initial unstressed word. The reader, then, has two simple decisions to make: to which of the two main groups does the verse belong, and into which of the three possible Types does it then fall? The first decision is so simple as to be virtually automatic. The second decision is helped considerably by the skill of the OE poet in avoiding potentially confusing situations. One of the primary considerations in deciding what profiles to allow within Types must have been the need to prevent reader confusion; very few situations arise where the reader is left in any doubt at all as to what verse-type is at issue.

Off-verse

Stress-initial verses

If in the off-verse the reader encounters almost any alliterating word in first position -- noun, adjective, verb, adverb, preposition -- then he knows instantly that the verse is an AA, a DD or an EE. Because most stress-initial verses have only four positions, and rarely more than six, very likely the reader would look at the two or three words in the verse in order to differentiate between the three Types available. A more scientific approach for a modern scholar is to consider the possibilities open to the mediæval reader for each type of word encountered first in the verse. I shall follow this procedure for *Beowulf*, showing the actual patterns found, then apply the reading strategy

suggested by these patterns to a passage from *Juliana*, in order to see if such a strategy is practical, and may be applied to other OE texts.

Stress-initial beginning with a monosyllabic word

An alliterating monosyllabic word (or resolved equivalent) in first place could signal AA, DD, or EE; *Beowulf* has 313 such DD Types, 210 AA, and only 32 EE. Normally the second word would give the clue. In the 203 DD Types where the second word is trisyllabic, the identity of the Type is immediately apparent, whether the second word has the profile Shx (*byre Wihstanes* 2907b), Sxx (*sele hlifade* 81b), Sxh (*heort innanweard* 991b), or even xhx (*feorh cyninges* 1210b): the first, separate word alliterates, and the first syllable of the second word must have more stress than the subsequent syllables. The first and last examples in fact form a standard noun phrase, with one noun in the genitive.²¹⁵ Even if the verses were considered as one word rather than two, the hierarchy of stress would be similar, Sshx and Sxhx rather than S-Shx and S-xhx. When such verses are seen as consisting of two words, the grammatical relationship between the two words inevitably gives the second word a diminished level of stress relative to the first. In practice, the relative stress is the same whichever notation is used.²¹⁶ In fact, although the manuscripts do not always show compounds corresponding to those supplied

²¹⁵ Verses consisting of phrases equivalent to Class 1 compounds in Kendall's hierarchy of compounds require double alliteration, and so must be in the on-verse (Kendall 160). Noun-phrases in the off-verse consisting of genitive-noun plus noun have no such alliterative requirement, and so may appear in either order. Russom gives an interesting explanation in linguistic terms for the relative stress of phrases of this sort (64-82). He distinguishes between "genitive compounds" which have undergone a degree of lexicalization sufficient to make the compound essentially a single word, and phrases in which both words retain their full semantic value (9-10).

²¹⁶ Hoover, however, takes issue with Cable over this point, arguing that a steadily decreasing level of stress in a verse is typical of modern American English and linguistic theories based on it, rather than on Old English (Hoover 35-6).

by modern editors, the present theory confirms the assumptions made by such editors. Not only would an Anglo-Saxon see such conventional compounds as forming a single unit, he would also add to them for metrical purposes a number of other grammatically linked word groups. A verse beginning S-Sxx, for example *maga Healfdenes* (189b) or *secg wisade* (208b), always ends after the fourth position, without exception. While it would be possible and not confusing to have a longer second word, such as *S-Sxxx, none occurs. Because of Kuhn's Laws, any additional third word would have to be stressable, leading to an unmetrical profile.

Similarly easy recognition applies to the 127 AA Types with the pattern S-xSx, for example *þrym gefrunon* (2b). The second, unstressable syllable of the verse makes it clear that the verse cannot be a DD; the third, stressed syllable makes it clear that the verse cannot be an EE. Thus for more than half of the verses beginning with a monosyllable, a following trisyllabic word makes clear at once what Type is involved. The end of the trisyllabic word also clearly signals the end of the verse, because a stress-initial Type does not add a word with unstressed syllables to the final drop: *S-Sxx-x and *S-xSx-x are impossible.

Where the second word is not trisyllabic, the reader must make a choice whether or not to stress the second word to form a DD Type. Where the second word is unstressable, as in *men ne cunnon* (50b) or *raþe æfter þon* (724b), no such choice is possible; such a verse must be an AA or an EE, with the decision postponed to the next word. Where the second word is stressable, then normally the verse will be a DD, with the second and subsequent words in a virtual compound relationship, most often adverb and verb, as in *lif eac gescop* (97b), *guman ut scufon* (215b), *hlæw oft ymbehwearf* (2296b), *wop up ahafen* (128b). In the few cases (such as the last two examples) where there are 5 rather than 4 syllables, the extra syllable clearly belongs to the final word. A reader meeting an adverb in second position would expect to stress it. In the verses where the second word is not an adverb, then it clearly does not form a

virtual compound with the first word. In 1520b, *hond sweng ne ofteah*, *hond* is the subject and *sweng* the object of the clause contained in the verse. Although there are three stressable words in the verse, it makes sense that the first two unrelated stressable words should form the lifts, because otherwise a reader reading from left to right is given a decision to make which it is not possible to make instantly in reading. In grammatical terms, it makes sense to divide the clause into subject and predicate, with object and verb in a grammatical relationship recognizable enough even though it does not have the strength of a compound relationship. Although a reader could and might look ahead to the verb in order to establish the grammatical relationship, it would not be necessary to do so, because the lack of an obvious relationship between the two nouns would entitle each to an equal amount of stress, and so establish the verse as a DD Type. Similar reasoning would apply to a verse such as 986b *foran æghwylc wæs*, where the second word is a complement rather than an object.²¹⁷

In the few three-word EE verses where the second word is stressable but not metrically stressed, there would have to be a virtual compound relationship between first and second words that entitled the verse-final word to a level of stress higher than that of the second word. At 711b *Godes yrre bæc*, and 1904b *Dena land ofgeaf*, one of two nouns is in the genitive, so that the second

²¹⁷ Kendall treats most of the verses which might be considered E-types as D-types, based on the hierarchy of stress on the three stressable words. He treats most of the word-combinations involved as quasi-compounds equivalent to Class 2 compounds, which alliterate in the on-verse, but need not in the off-verse (175). Thus subject/object plus verb phrases have object (direct or indirect) forming a quasi-compound in which the verb takes reduced stress (184-5). Adverb plus verb phrases, following a word entitled to stress, are quasi-compounds in which the final-place verb takes reduced stress; adverb plus adverb plus adverb phrases (obviously confined to the off-verse) likewise have alliteration on the first adverb, and a quasi-compound status for the adverb plus verb combination that follows (185-8). Similarly, two adverbs in succession form a quasi-compound in which the second takes reduced stress (189-90).

carries a reduced level of stress, leaving the final-place verb to carry a higher level of stress and to form the second lift.²¹⁸ In a number of such EE Types the ambivalent and often unstressed word *eal* is involved. At 2691b *heals ealne ymbefeng*, the preceding noun may be considered to form a virtual compound with *ealne*. At 1567b *bil eal ðurhwod*, and 2017b *flet eall geondhweorf*, the same may be true, or the word may be considered an adverb. Presumably to Anglo-Saxons the status of such words would be clearer than to us. It seems reasonable to consider a word such as *eal* unstressed unless there is an obvious reason for stressing it.²¹⁹ In a very few cases, an EE has in second and third positions words that are unstressable either intrinsically or through the operation of Kuhn's Laws: 2650b *God wat on mec*, 183b *Wa bið þæm ðe sceal*, 724b *Rape æfter þon*, 1755b *fehð oper to*. Such verses offer no problem of recognition. The second stress falls on the first available candidate, and as

²¹⁸ Kendall shows both as E-types without comment. In the DD Types where subject-object-verb are found, there is no compound relationship between subject and object where the object is in the accusative, or there is a compound relationship between object and verb where the object is in the dative, *flod blode weoll*. In the two verses under consideration, the compound relationship is between the nouns, which together form a phrase which is the object of the verb. In essence the genitive noun modifies the other. In the similar on-verse, 90a *s:wutol sang scopes*, the alliteration shows that the genitive noun takes a reduced level of stress.

²¹⁹ Bruce Mitchell attempts to give a rule for the status of adjectival *eal* in the poetry similar to that provided by Carlton for the prose. [In the prose, *eal* belongs to a class of adjective that always comes first in a group of adjectives preceding a noun: C.R. Carlton, "Word Order of Noun Modifiers in Old English Prose" *JEGP* 62 (1963): 778-83, at 780.] In the poetry as in the prose, *eal* ordinarily occurs in first place in the phrase. However, when the adjective is made to follow the noun, the situation is not so simple. Mitchell quotes Slay and L. Fakundiny ("The Art of Old English Verse Composition," *RES* 21, 1970, 135-36) as agreeing that "when an indefinite is placed immediately after its noun in the same half-line it occupies a lift or a half-lift," *Old English Syntax* §149, 175. However, these conclusions rest on certain assumptions about interception of the caesura that depend on a particular metrical system. I agree with Kendall's conclusion that the evidence is ambivalent.

always the verse ends with the stressed word because an AA is not formed through adding an unstressed word to form the final drop.

An AA Type whose first drop is monosyllabic never offers a problem of recognition, whatever its profile. The first drop may consist of an unstressed prefix, *worold oflætest* (1183b), of an unstressable word, *Men ne cunnon* (50b), or of a word in the clausal dip, *Dead is Æschere* (1323b). In all cases, the second drop consists of the inflected ending of the word forming the second lift. Even when that second drop consists of more than one syllable, as in *Dead is Æschere*, there is no problem of recognition: as part of a word, *-here* must belong to the verse, and cannot be other than the second drop of an AA Type whose other metrical elements are already in place.²²⁰ Where an AA Type has two syllables in the first drop, it might conceivably be taken for an EE Type. However, because the second drop is always part of the word forming the second lift, there is no real possibility of confusion. At 57b *heold þenden lifde*, *heold þenden* might be followed by a monosyllabic verb, **heold þenden wæs*, to form an EE. However *lifde* makes clear that the verse is an AA, and that it ends right there, with the next word inevitably belonging to the next on-verse. The importance of the rule that unstressable words cannot be added at the end of a verse to form all or part of a drop cannot be overstated: it makes a reading strategy possible.

Such verses underline that the constraints of meter make it possible to scan as one reads, without looking far forward in the text, as long as one knows the six basic metrical templates that indicate when the end of the verse

²²⁰ *Æschere*, as a proper name, is technically a compound with *-here* its second element rather than an inflected ending. The relative level of stress of the second element of proper names has given rise to some discussion. Fulk concludes, specifically for a group of names including *-here*, that the constraints of meter are sometimes slackened to accommodate such names (§235). In any case, a reader or hearer would know that the second element of the compound name was attached to the first element, and carried a lower level of stress.

has been reached. Each syllable may be given the stress level to which it is normally entitled by its phonological length and grammatical function. If the reader does this, and knows where to stop, then the correct Type profile automatically emerges. *Heold þenden lifde* has the metrical stress-pattern S-xx-Sx, and the phonological pattern / | / x | / x. The verse **heold þenden wæs* would have the patterns S-xx-S (or, if preferred, S-hx-S), and / | / x | /. Both are perfectly good verses. One is longer than the other by one syllable. There is no reason why *þenden* should be spoken differently in either verse. Its status as a conjunction means that it will never be given metrical stress; its phonological profile, however, cannot be altered to make it fit a single drop rather than two drops, given that length in OE was phonemic. The EE Type would occupy less time than the AA, but contain the necessary relative stresses within the minimum four positions. Each verse must contain two syllables with relatively more stress than the others, but with no absolute level of stress required to form a lift, and with no absolute limit on the length of a drop (within the parameters for each Type already described in the chapters on the individual Types).

Each word-profile beginning a stress-initial verse has a limited number of options available following it, with some clearly preferred to others. Because such options may be derived if necessary from the figures already given for each Type, they will not be reproduced here except for this first group, for demonstration purposes. For stress-initial off-verses in *Beowulf* beginning with a monosyllable or resolved equivalent, the profiles found are:

Type DD S-S-hx (1), S-S-x-h (1), S-S-x-xh (1), S-S-xh (34), S-S-xx (12), S-S-xxh (1), S-S-xxx (1), S-Sh-h (1), S-Shx (87), S-Sx-h (47), S-Sx-x-h (1), S-Sx-xh (10), S-Sxh (3), S-Sxx (111)S-xhx (2)

Type EE S-h-xS (6), S-hx-S (15), S-hx-xS (1), S-hx-xxS (1), S-x-x-S (2), S-x-x-x-S (3), S-x-xS (2), S-xx-S (2)

Type AA S-h-Sx (1), S-x-Sh (4), S-x-Sxx (2), S-x-x-Sx (8), S-x-xSx (11), S-xSh (2), S-xSx (125), S-xx-Sx (12), S-xx-x-Sx (2), S-xxS-h (4),

S-xxSx (5).

The only AA verse where the first drop consists of a half-stress is 2278b *preo hund wintra*. Although I have treated the two numbers as essentially a compound, a case might be made for treating *hund wintra* as a virtual compound with the second element a genitive, making the verse a Type DD, S-S-hx. That would remove the only verse that challenges the right of the EE to all of the profiles where the second syllable is half-stressed (although words such as *penden*, where the syllable is long but metrically unstressed, do occur in AA Types, as noted above). The 4 AA verses in which the final drop is half-stressed are those including the phrase *ungemete neah*, for example *wyrd ungemete neah*, 2420b, in which I have treated adverb and modified adjective as forming a virtual compound similar to those formed by adverb and verb.²²¹ That treatment is similar to that of Russom, who has *ungemete* subordinate *neah* to produce his acceptable pattern Sxx/Ss (Russom 121). These four verses are also exceptions to the general rule that the second drop of an AA Type is part of the word forming the second lift.

Stress-initial verses beginning with a disyllabic word

Words of two syllables or resolved equivalents beginning an off-verse fall into three general groups: those with the profile Sx, where the second syllable is short, and normally inflected; those with the profile Ss or Sh (/ \), where the

²²¹ "An intensifying adverb is more weakly stressed than a following adjective, e.g. *micle leofre* (Beow. 2651), but a defining adverb draws draws the main stress away from a following adjective, e.g. *wide gesyne* (id. 1403)" (Campbell 36n1). Whether *ungemete* should be treated as an intensifier (or an adverb of indefinite amount), is open to question. Campbell does not mention it specifically. In § 1136, Mitchell cites *ungemete* as a word that might be added to J.E. Wülfing's list of 'Adverbien der Art und Weise' in vol. 2 of *Die Syntax in den Werken Alfreds des Grossen* (Bonn, 1901) 273-89. Mitchell ends, however, by saying "inclusion or omission is so much a matter of opinion" (482). In §1135 he points out that of the two most common intensifying adverbs in the poetry, one, *swipe*, may be emphatic and alliterate, while the other, *ful*, never bears stress or alliterates. It would seem legitimate to let the meter be the guide as to whether or not *ungemete* is stressed.

second syllable is the second element of a compound; and a few verses where the profile Sh indicates a word where the second syllable is a phonologically long element that is formative, not inflected.

A word with the profile Sx cannot introduce a DD Type, and of the 767 off-verses where such a word introduces a conventional Type, only 6 are Type EE. Not all of the six are problem-free. The two with the profile Sx-xS are clearly EE Types: 624b *medoful ætbær* and 747b *ræhte ongean*. However, the second element of *medoful*, though short, is a compound element that might be considered worthy of half-stress in some notation systems. Although rare, this profile causes no confusion. The verse must end where it does because an AA is not formed by adding an unstressable word, and a verb does not introduce a virtual compound phrase. In the one example of the profile Sx-x-xS, *Fepa eal gesæt* 1424b, *eal* clearly modifies the preceding noun rather than the following verb, and would not as an adjective of indeterminate amount be entitled to stress. In the one example of Sx-x-x-S, 274b *sceaðona ic nat hwylc*, the pronoun *ic* and *nat* separate the alliterating partitive genitive from the pronoun *hwylc* that generates it. While it is doubtful that any reader would be tempted to assign stress to either a personal pronoun or a negative anomalous verb, the genitive case requires an explanation that is not forthcoming until *hwylc* is reached. Two verses have the profile Sx-x-S. In 1525b *ðolode ær fela*, the adverb *ær* is enclitic to the verb rather than proclitic to *fela*; if it makes sense that an adverb preceding a verb takes the stress in the virtual compound so formed, it makes equal sense that a verb preceding an adverb would do likewise. In 839b, *feorran ond nean*, Klaeber shows *nean* as having the hiatus restored by analogy with 528b *nean bidan*, where such a course is necessary to avoid a three-position verse. However, there is no need for hiatus restoration here, as there is no need in 1174, 2317, or 3104.²²² In summary, all of the EE Types can be distinguished when the end of the verse is reached, because no

²²² These verses are discussed in chapter 8.

syllable may be added to them; giving the words in each verse their normal values supplies the metrical pattern.

Off-verse AA Types beginning with a word with the profile Sx may have as many as three syllables and words in the first drop (e.g. *Sægde se þe cuþe* 90b), although the most common profile is the simplest, Sx-Sx at 368 examples. In every case the second drop is part of the word forming the second lift, so that the reader knows without doubt what Type is involved, and where the verse ends. This peculiarity of the AA Type, that the last drop is part of the word forming the second lift, allows the use of polysyllabic final drops in the AA Type without confusing the reader; first lift, first drop, second lift have all been identified, so that the reader knows that he is dealing with the second drop, and knows also that as long as the drop is part of the word that introduced the second lift, then the verse does not end until that word does: 1573b *wæpen hafenade*. Nevertheless, polysyllabic final drops are less common in the off-verse, presumably because of the preference for regular rhythm there, similar to that found in rhymed verse. There are only two examples of Sx-Shx, compared with 37 in the on-verse: 2020b *dohtor Hroðgares* and 2032 *ðeodne Heaðo-Beardna*.²²³ Both are similar in having a genitive proper name in second place in a virtual compound phrase that could hardly be mistaken by the reader. The verse-profile Sx-Sxx occurs 5 times, compared with 32 times in the on-verse: 840b *wundor sceawian*, 1573b *wæpen hafenade*, 1869b *snude eft cuman*, 2671b *fionda niosian*, and 3032 *wundur sceawian*. In two of the three verses where the extra syllable is in a verb form ending in *-ian*, the first word in the verse is *wundor/wundur*, often syncopated elsewhere to form a monosyllable. If that were done here, the *-ian* ending would form the two drops required for a DD Type, S-Sxx. However, 2671b is an undoubted AA Type with a similar ending. It may be that an *-ian* ending is

²²³ *ðeodne* is Klaeber's emendation of the MS *ðeoden*. The change does not affect the meter.

ambivalent, capable of forming two syllables where required, or of forming one by dint of treating the "i" as equivalent to a semivowel [j].²²⁴ (Where the ending *-ian* follows a short syllable as in 872b *snytttrum styrian*, it is not clear whether the first metrical position of the verbal, *styri-*, is long by virtue of resolution, or through being followed by a double consonant; in this dissertation the choice has been made to treat such cases as resolution.) Although Klaeber does not indicate syncope for *wæpen* at 1573b, the form *wæpn* is found elsewhere, so that the possibility arises for this verse also of treating it as a DD Type with the profile S-Sxx.

Snude eft cuman, 1869b, is a curious verse. The word *eftcuman* does occur elsewhere as a verb, and Klaeber shows the noun equivalent *eftcymes* as a single word at 2896. If *eft* is treated as a separate adverb, then it takes stress from the following verb, and the verse is scanned Sx-S-xx, with the verbal constituting a final disyllabic drop -- an unusual situation, even though the verb is in fact stressable, although not stressed. If the verb were to be treated as a single word, as I have shown it, then one would expect the prefix to be unstressed in common with other verb prefixes, so that the verse would be scanned Sx-xS, an EE Type. However, at 281b *bot eft cuman*, not stressing *eft* would cause a defective verse. What happens when an adverb that has stress preceding a verb is assimilated into a verb as a prefix is not entirely clear. Does it lose stress, or does it occupy an ambivalent area? At 1869b it is

²²⁴ This is a much discussed subject, without a consensus. Earlier mention was made of Rand Hutcheson's belief that the ending *-ian* always consists of two syllables. Fulk, in formulating his rule of the coda, assumes that endings such as *-scipe* or *-ian* behave in one way at the beginning of the verse (equivalent to one syllable) and in another at the end of the verse (equivalent to two syllables), an assumption based on the evidence of Kaluza's Law, which in turn depends on the Sievers Five Types (Fulk §§226, 229, 230). If classified as A-types, verses such as *wæpen hafenade* violate Fulk's rule of the coda. It is, however, circular logic to give that fact, as Fulk does as evidence for the existence of the rule (206), especially when it is broken more often than it is observed in texts such as *Genesis A* and *Meters* (Fulk 205).

convenient to consider *eftcuman* as a single word in order to avoid having a separate word form the final drop (in which case it would in any case form the second element of a virtual compound), but inconvenient to have *eft* unstressed because the precedent set at 281b would be confusing for the reader. Perhaps an adverb used as a prefix retained its stress.²²⁵ In any case, all of the AA Types in the off-verse with polysyllabic final drops offer enough problems to suggest that such drops may well have been avoided, even though in theory they offer no problem of recognition. In the only remaining off-verse example of a polysyllabic final drop, 1724b *Wundor is to secganne*, the infinitive forming second lift and final drop might be seen as having the profile -Shx. In summary, then, verses beginning Sx- must be AA or EE, with the word forming the second lift determining what the Type is, and confirming where the verse

²²⁵ Campbell states that "any prepositional adverb may stand before a verb in loose syntactic combination. The verse shows that such a quasi-prefix is more strongly stressed than the verb which follows it.... Such a prefix may be removed from before the verb, and hence these quasi-compounds are syntactically equivalent to combinations consisting of verbs preceded by non-prepositional adverbs such as *eft*, *forþ*, *onweg*, *up*, *ut*. It is not usual to print combinations of quasi-prefix and verb as one word in editions of OE texts, yet we have in fact a system of separable verbs like those of Dutch and German" (§78). Although the possibility of a non-prepositional adverb becoming a conventional prefix is not addressed here, the tenor of Campbell's remarks suggests that *eft* preceding *cuman* would be stressed: he specifically mentions *eft* as an adverb that forms a quasi-compound with a verb.

Mitchell spends some time discussing whether or not prefixes are separable (§1060-1080), but like Campbell is most concerned with those adverbs that may have a prepositional function: "There is no doubt that some of these prepositional adverbs sometimes serve as inseparable prefixes" (§1072). He does not discuss *eft*. His conclusion is circumspect: "We have reached the boundaries where the kingdoms of the preposition, the adverb, the separable prefix, and the inseparable prefix, meet and melt into one another. We had better be *micle mearcstapan* here, not insisting on any one of the four terms for any particular example or pattern..." (§1080). He goes on to quote Campbell's remark given above.

A few verbs formed from compound nouns with stressed prefixes retain the stress on the prefix, for example *andswarian* (Campbell §77).

ends. Because only 11 of the 767 such verses have more than five positions, it is easy for the reader to look ahead one word in order to know what Type is involved.

Although the notation system used in this dissertation distinguishes between the first word used in a Type DD with the profile Ss-xx, and a Type AA with the profile Sh-Sh or an EE with Sh-xS, there is not usually any difference grammatically or phonologically between words thus designated Ss or Sh, with the one proviso that the DD Type almost always confines its first word to a compound or to a proper name.²²⁶ A word such as *selest* or *offost* is thus likely to introduce a Type AA or EE, but *heresped* may introduce AA, DD, or EE, with the next word deciding which Type is involved. Type DD is the easiest to spot, because the compound is followed by a stressable word of two short syllables, as in 619b *sigerof kyning* or 64b *heresped gyfen*. If *heresped* is given its normal spoken values of / \, and *gyfen* its values of xx, then a DD Type will result, with two syllables carrying relatively more stress than the two remaining, with a profile almost identical with that of a single-word verse such as *mægenfultuma*, 1455b. Were *heresped* to be followed by a trochee, however, it would be given the same phonological values -- of necessity -- but would form part of an AA Type similar to 1435a *herestræel hearda*, a verse occupying a longer time frame and with one drop having as much stress as one lift of the DD Type, / \ | / x and long-long-long-short, compared with / \ | x x and long-long-short-short. Stress is relative.

The DD Type Ss-xx is easy to identify, not only because the second word always consists of two short syllables and is stressworthy, but also

²²⁶ Normally proper names are essentially compounds, with two elements. In the exception to the general rule at 2430b *Hreðel cyning*, the customary use of a compound-like proper name before *cyning* may be sufficient indication to the reader that the second syllable of *Hreðel*, in any case phonologically long because closed off by two consonants, is to be treated as equivalent to the second element of a compound.

because resolving the second word would lead to an impossible situation, with the resulting profile *Sh-S requiring the addition of an unstressed word in order to form a Type AA, the only alternative Type possible, *Sh-S-x. As the table of AA profiles shows, the formation of a final drop (even a half-stressed drop) consisting of a separate word is generally avoided. In the off-verse, indeed, the poet obviates further confusion by not having a single AA Type whose first word has the profile Sh follow that with a word that is resolved, so that verses beginning

/ \ | xx (where the second word is resolvable) are reserved for the DD Type.²²⁷

Of the 116 off-verses beginning with a Sh or Ss profile, 38 are Type DD, 33 Type AA, and 45 Type EE, none with more than 5 positions. Of the Type EE, 42 have the verse-profile Sh-xS, as in 259b *wordhord onleac*, where the nature of the second verse immediately makes clear that the verse must be an EE, and that it comes to an end with that word: there is no AA with the profile *Sh-xS-h. One EE has the profile Sh-x-S (1127b *Hengest ða gyt*), one has Sh-x-xS (2489b *feorhsweng ne ofteah*), and one has Sh-x-x-S (343b *Beowulf is min nama*). All three have the second stress on the first available candidate, which has no inflection to form an AA Type. All of the AA Types form their second lift through inflection of the word forming the second lift, with only two verses having a polysyllabic second drop: 53b *Beowulf Scyldinga* has a pair of proper names forming a virtual compound with one in the genitive, and 1663b *offost wisode* has a preterite verb forming the second lift.

Stress-initial verses beginning with a trisyllabic word

When the first word of a stress-initial verse is trisyllabic, then that verse cannot be a Type DD. A verse beginning with the phonological word-profile / \ x cannot possibly be a DD, because the following word necessary for the

²²⁷ In the on-verse, however, some classes of word with the profile / \ may introduce an AA Type. Such verses are described below in the discussion of the on-verse.

fourth position would be entitled to more stress than the second element of the preceding compound, and so an EE would be formed with the profile / \ x | /. This is always true because an unstressable word is not allowed to fill last position in a verse, and a separate stressable word carries more stress than the second element of a compound. It is thus hardly necessary to reserve the Shx initial word profile for the EE Type at the expense of the DD Type, which cannot use it. There is no obvious reason, however, other than rhythmical, why a Type AA should not use a word with the profile Shx to begin a verse. However, of the 223 off-verses that begin with such a word, only one could be construed as an AA Type, and that an editorial emendation: 3154b (*wigen*)*des egesan*.²²⁸ Because the Shx profile is reserved for the EE Type, the reader would perhaps not need to know that the second lift falls on the first available uninflected candidate, usually a monosyllable, but occasionally preceded by an extra unstressed syllable (2882b *wergendra to lyt*) or by a prefix (5b *meodoseþla ofteah*). The only verse with the profile Sxh-S, forming an unmistakable EE Type, is an editorial emendation.

It was pointed out in the chapter on resolution that a word with the profile Sxx, which might in theory introduce any of the three Types, never in on- or off-verse introduces a Type DD, which would of course require resolution of the second compound element of such a word in order to form the second lift. Presumably a verse with the word-profiles Sxx | xx, where both of the words or compound elements with the profile xx would inevitably be stressable, would sound clumsy, having four consecutive short syllables. It would also, however,

²²⁸ This verse occurs in a section of the manuscript, Folio 198b, that is difficult to decipher. Klaeber quotes Zupitza, editor of the facsimile edition of the poem, as saying "almost all that is legible in this page [is] freshened up in a late hand." Klaeber notes that for the line in question Zupitza thought one day that he was able to distinguish (*w*)*igendes*: Julius Zupitza, *Beowulf: Autotypes of the unique Cotton MS. Vitellius A XV in the British Museum, with a Transliteration and Notes*, EETS 77 (London, 1882). Dobbie shows *werudes* without comment.

pose a problem of recognition for the reader, forcing a look ahead in the verse to see whether the word with the profile was followed by a resolvable word, before deciding how the first word was to be stressed. I have claimed that the words in poetry might be given their normal spoken values for the rhythms of the Types to emerge for the listener. However, that cannot be true for resolution, an artificial stratagem found only in poetry, whereby two short syllables are given a stress value not found in normal speech, so that both syllables together not only occupy the same timespan as a stressed syllable (as they would in everyday speech), but also share together the level and duration of stress enjoyed by a long stressed syllable. The only efficient way for resolution to work on the fly is for resolution to be mandatory when encountered, unless the verse already has two stresses (or unless resolution would shorten the verse to three positions). However, if a reader automatically resolved the second element of a word such as *sundwudu*, then such a word would be available only for a DD Type limited in its usefulness because of the string of adjacent unstressed syllables: when you begin a verse with $S\bar{S}$ -, then you must end it with -xx. To force the reader to look ahead before pronouncing such a word at the head of a verse is an intolerable situation. The only choices to resolve such a situation are to allow the DD Type exclusive use of this verse-beginning, or to have a rule forbidding the use of resolution in this situation to form a DD, and to reserve this verse-beginning for AA and EE Types. Clearly the second choice has been made. Presumably in order to avoid both confusion and the ugly succession of short syllables, the use of an EE Type with the profile $Sxx\bar{S}$ is avoided everywhere in *Beowulf* except at 1009b *Healfdenes sunu*, where the poet (or perhaps an errant scribe) breaks the habit of the entire poem by reversing the usual order *sunu Healfdenes*.²²⁹ Given that

²²⁹ This verse is discussed in chapter 3. Why this verse should be unlike the others in word order is not obvious. The order *Healfdenes sunu* is required by the alliteration established in the on-verse *þæt to healle gang*. However, it is difficult to believe that so skilled a poet could not have substituted for either

a rule against forming DD Types beginning with Sxx words was in place, a verse such as *Healfdenes sunu* is in fact quite unmistakably an EE Type. There must have been a strong reason for avoiding its use so consistently.

Indeed, the EE Type uses the Sxx profile very little at all, perhaps because the reservation to the Type of the profile Shx tended to imprint that profile in the poet's mind. However, aside from 1009b, there are 4 impeccable off-verses with the profile Sxx-S: 463b *Suð-Dena folc*, 623b *Beaghroden cwen*, 783b *Norð-Denum stod*, and 2779b *mundbora wæs*. Resolution of the second element of the compound in such verses is not viable, even were a specific rule against forming a DD Type in this way not in place. If *-bora*, for example, were to be resolved it would still form only the second element of a compound, with a lower entitlement to stress than the free-standing verb *wæs*. The resulting verse would have the unmetrical profile * / _] / .

Compared with 68 examples in the on-verse, there are only 20 off-verse examples of the Type AA profile Sxx-Sx, and 1 of Sxx-xSx. That number may be further reduced if the verses with possible syncope are excluded: 5 verses -- 791, 2374, 2449, 2548, 2905 -- have *ænige*; 4 have *Grendeles* -- 2006, 2118, 2139, 2353. However, enough good examples, such as 1369b *holtwudu sece* remain to show that the Sxx-Sx profile was allowed in the off-verse, even if not much used. Presumably the preference where possible for compound elements of specific stem-types (discussed above in the chapter on resolution) was for the purposes of rhythm rather than recognition, since other word categories are encountered introducing such AA Types, for example 105b *weardode hwile* and 443b *Geotena leode*.

verse another that would have maintained the metrical patterns found everywhere else in the poem. The verse causes problems for Fulk's rule of the coda also, one of only four verses that break the rule by having a proper name with an etymologically short second element form the first lift. It is the only one of the four to form an E-type through resolution of the second lift (§235).

Stress-initial verses with one four-syllable word

A single word of four unresolved syllables generally takes up an entire verse. The reader need only give to each element of the word its customary stress value in order to discover the Type to which each such verse belongs. No one-word EE Type occurs in off-verse or on-verse. There are 75 AA Type on-verse examples compared with 126 in the on-verse; and 49 DD Type compared with 48. Many of the AA Type examples, for example *hringedstefna* at 32b, consist of two compound elements each with an inflected ending, with the hierarchy of stress self-evident. In 6 off-verses and 3 on-verses the second syllable is long, for example 671b *isernbyrnan*. Many other verses not so marked have a second syllable rendered long by virtue of having a double consonant produced by compounding, as in 32b. That the second syllable is an inflection in each case makes identification simple. At 673b, *ombihtpegne*, the first element of the compound is itself a compound of sorts, or perhaps a word in which a prefix takes over stress. Because both *ombiht* and *pegne* may stand alone, however, no reader would have difficulty in assigning greater stress to the first syllable of *pegne* than to the second syllable of *ombiht*, and in thus identifying the verse as Type AA rather than DD. Another group of one-word AA Types consists of monosyllable plus prefixed word, for example 63b *healsgebedda*, or 59b *forðgerimed*, again with an unmistakable hierarchy of stress.

The one-word Type DD examples are much more restricted in profile than the general population of DD Types. In the off-verse are 36 examples of Sshx, 1 of Ssxx, 11 of Sxhx, and 1 of Sxxx; in the on-verse are 46 of Sshx, 1 of Ssxx, and 1 of Sxhx. There is no example of *Ssxh. The relative rarity of the Ssxx profile so common in verses of more than one word may well be accounted for by the fact that many of the words forming the profile Sxx are verbs, which would not be considered in compound formation. Where a verbal does form a one-word verse it is likely to be a present participle with a long third syllable, as in 9b *ymsittendra*, 95b *landbuendum*, 237b *searohæbbendra*. Such

participles, often used as substantives or adjectives, form the largest group of one-word DD Types, with the second syllable obviously introducing the root stem of the second compound element, the third a formative word-element, and the fourth an inflection. The two examples of Ssxx are unremarkable compounds whose second element clearly begins with the second syllable: 1455b *mægen-fultuma* and 253a *leas-sceaweras*. The verses with the profile Sxhx have a second element entitled to stress although short, and a third element not entitled to stress although long, as in 372b *cnihtwesende*. Two tendencies combine to help the reader decipher such verses: one, that a four-syllable word usually constitutes a verse, and two, that a DD is not formed by resolving the second element of a verse-initial compound. The verse must be one of DD, AA, or EE. It cannot be an AA, because the first syllable of the second compound-element *-wes-* is entitled to more stress than is the formative element *-end-*. It cannot be an EE unless another, fifth syllable is added, in the form of another word. The grammatical elements of the compound show that the stresses belong at the beginning of the word; resolution cannot be used to reduce the word to three syllables; a four-syllable word usually stands alone as a verse.

Off-verse

Stress-non-initial verses

Stress-non-initial verses are equally easy to identify in the off-verse, for the two reasons already given. The absolute reliability of alliteration, with the alliterating letter already established in the on-verse, means that the reader need not be concerned with using grammatical features to identify the first lift: the first lift is the first alliterating stressable word. Secondly, because the off-verse lacks the one-stress FF Type, the reader can be quite sure that a second lift will follow, and that only three general possibilities are available. (The one-stress CC Type is recognizable right away, as will be seen.) Unless there is only a single syllable in the initial drop, in which case the verse would be restricted to BB or CC, the reader must wait until he reaches the first lift -- or

sometimes the second -- before deciding what Type is involved. While it is true that the poet usually avoids forming an FF whose drops are contained within a single word, he does allow such drops in specific circumstances, so that the reader cannot rely on an onset with a word-profile xx as signalling BB or CC. If the first stressed word has the profile Sx (or xSx), then the verse must be a BB Type; it cannot be anything else, since both CC and FF have adjacent stresses. The reader then knows that the second stress will be uninflected, and will end the verse. The profile x...-Sx may be followed by -S or -xS, or -xxS, or -x-x-S. A second stress will inevitably follow, and will inevitably end the verse. When the first stress falls on the first syllable of a word with the stress profile / \, then the second syllable of the word will form the second lift of an FF Type, and the verse will end there. In *Beowulf*, a phonologically long syllable without grammatical stress, for example the formative element *-ostf*, is not used to form the second element of an FF Type in the off-verse. No CC Type is formed by adding an unstressed word, *x-x-Ss-x.²³⁰

Where the first stress falls on a monosyllable or resolved equivalent, the verse may be BB, CC, or FF, with the next word or syllable confirming the Type. If the following word is unstressable or has an unstressed prefix, then only a BB Type is possible; the verse will end with the second stress, as in 56b *op þæt him eft onwoc*. If the next word is stressable and a monosyllable or resolved equivalent, then the verse must be an FF, and end there, as in 23b *þonne wig cume*; a Type CC is not formed through the addition of an

²³⁰ Both *Juliana* and *Maldon* do have a few on-verse FF Types where the final syllable is a long inflected element that might be interpreted as the final syllable of a one-stress or a normal Type FF, for example *Juliana* 122a *ond þa forlættest*, and *Maldon* 36a *Gyf þu þat gerædest*. Such examples would be bound to arise in texts using much second-person address. Although presumably in such cases the lack of stressability of the syllable would outweigh its phonological length, in a number of verses a disyllabic verb ending must be resolved to form the second lift of an FF in the off-verse. However, the first syllable of the pair may well be considered a formative element, usually the preterite dental suffix, as in *-ode*.

unstressed word filling the last drop. If the second word is a trochee, then the verse must be a CC Type, x-x-S-Sx, and end with the trochee, as in 41b *þa him mid scoldon*.

Where the first stress falls on the first syllable of a word with the stress-profile / \ x, then the verse must be a CC Type, and must end with that word: 334b *ond grimhelmas*, x-Ssx. The (-\ x) component cannot be resolved to form the second lift of a Type FF, and a Type BB avoids using the (-\ x) component for its second drop. When the first stress falls on the first syllable of a word with the stress-profile / xx, then the verse must be a Type FF, and must end with that word, 199b *cwæð, he gudcyning* x-x-Ss, because a Type CC never adds a drop consisting of an extra, unstressed word, *x-x-Ss-x.

Stress-non-initial verses are thus very easy to decipher in the off-verse. That may be one reason why the hypermetric off-verse takes the form it does, beginning with at least two unstressed syllables. The verse-profile beginning x-x-Sx can normally introduce only a BB Type, not a one-stress FF. When a hypermetric hAA is encountered, x-x-Sx-Sx, it is therefore unmistakable. The word forming final lift and drop cannot belong to the next verse, and the syllable forming the final drop is always inflected, so that the hAA cannot be mistaken for a conventional Type BB with the profile x-x-Sx-S followed by an unstressed monosyllable that might belong to the next line. There should in any case be little cause for confusion, since a hypermetric off-verse usually follows a hypermetric on-verse that should alert the reader. A greater possibility for confusion arises in those few verses that are hypermetric hDD or hEE. Where the hDD follows the most common profile of x-x-S-Shx (or -Sxx), no confusion occurs, because the two final drops are attached to the word forming the final lift. The hDD therefore cannot be mistaken for a CC, which invariably has only one syllable in its final drop. However, where the hDD verse takes the form x-x-Ss-xx, as it does for instance in the slightly problematic *Bwf 1165b Swylce þær Unferþ þyle*, the reader must perforce remember that he is dealing with a hypermetric sequence, and include *þyle* in this verse rather than the next. The

hEE profile requires similar caution, since the most usual EE profile, when included in a hypermetric verse x-x-Shx-S, might cause the reader to suppose that the verse was a conventional Type CC ending at Shx.

Stress-non-initial verses: irregular Type CC

The one irregular profile found in the stress-non-initial group is the one-stress Type CC, with the profile x-Sxx, or x-S-xx, where the two final positions consist of two syllables of a word that would normally be stressed to form a lift: 1b *in geardagum* or 35b *on bearm scipes*. Doing so here would cause the formation of a three-position verse, because the CC Type does not form a final drop by adding a separate unstressed word. Because the one-stress CC has only one unstressed syllable at the beginning, it cannot be confused with any hypermetric verse. For the same reason, it cannot be an FF Type. Although the one-syllable first drop might signal a BB Type, the practice of not forming the second drop of a BB from a resolvable sequence makes it clear that the verse can be only a one-stress CC. The characteristic sequence of unstressed word, stressed syllable, plus resolvable sequence must have made the one-stress CC easy to recognize in practice.

In only two similar verses does *Beowulf* permit a Type CC to form the final drop with a separate word: 426b *ic þe nu ða*, and 657b *buton þe nu ða*. The extraordinary care taken to help the reader identify the Type involved indicates how rare the construction is. At 426b, alliteration on *þ* in the on-verse establishes that the first stress falls on the second word in the off-verse, *þe*. However, the third word, the adverb *nu*, is also entitled to stress, and if the verse ended there, a unique three-position verse would be formed. In fact, *ða* forms part of a recognized adverbial phrase with *nu*. The poet takes advantage of the rules of alliteration to show both that *ða* belongs to the verse, and that it forms the last drop in a CC Type. Because there are only three positions without the final word, the reader knows that it must be included in the verse, however unusual that may be. Because he knows that there cannot be double alliteration in the off-verse, the reader knows that the verse cannot be a BB with

the profile x-S-x-S; it must be a CC with a stressable but unstressed word forming the final drop. Although 657b appears to allow the possibility that the verse ends with *nu* to form a Type FF, the astute reader would know that the two drops of an FF are not usually found in the same word unless followed by another word of the stress-pattern / xx, as in 73a *buton folcscare*. He may in any case have recognized a stock metrical formula. There must have been very few combinations of words that allowed for double alliteration in the off-verse where a stressable word could be left unstressed. The same set of words, in fact, is used in similar circumstances in the only verses in *Juliana* where a Type CC forms its last drop from a monosyllabic unstressed word, again in the off-verse: 511b *swa þu nu þa*, and 520b *ær þu nu þa*.

On-verse

Undoubtedly the Anglo-Saxon reader would have made use, presumably unconsciously, of syntactical features in deciphering the meter of the off-verse. The modern reader need hardly do so in view of the reliability of single alliteration, with the letter already known, and of the limited number of possibilities available for choice.²³¹ Knowing where the off-verse ends and the on-verse begins is of no use, however, unless the reader can make similar judgments for the on-verse, in approaching which he has no idea of what the alliterating letter may be. Without Kendall's findings the job would be impossible. Kendall himself sets out his findings in terms of the types of clauses found in particular situations. There is a clear difference generally between the type of clause found in Sievers Types A, D, E and Types A3, B,

²³¹ In a very few cases, the reader's task might be complicated by the poet's use of transverse alliteration, for instance at *Bwf* 2615 *brunfagne helm hringde byrnan*. For a reader accustomed to dealing with alliteration, and to identifying parts of speech, such a complication hardly seems insuperable. However, a number of editors or commentators, including Holthausen, Sedgefield and Pope, emend the off-verse to *byrnan hringde* in order to regularize the alliteration, following Max Rieger, "Zum *Beowulf*," *ZfdP* 3 (1871): 381-416.

and C, with the most obvious difference being in the use of particles and unstressed syllables in the onset of the verse. Kendall's clause categories, much more complicated than any summary of them can convey, are useful, and well-defined by him. Rather than repeat them, I propose to supplement them by pointing to some obvious features suggested by his work that might be more useful to a reader not versed in the niceties of grammar.

Part of speech in stress-initial verses: noun or adjective

The most important such feature is that the first word of a Type AA, DD or EE in the on-verse almost always consists of a word bearing primary stress: a noun or adjective. Kuhn's Laws explain that words in the clausal dip, that is, in the onset of a clause before a noun or adjective has been reached, whether function word or particle, do not take metrical stress. However, in practice Kuhn was unsure as to what exactly constituted a particle, and assumed that alliteration on a line-initial particle automatically conferred stress on it.²³² Kendall clearly defines particles, and regularizes their role, claiming that even alliterating particles in the clausal dip do not take metrical stress. It follows that clause-initially only those verses beginning with a noun or adjective may form a Type AA, DD, or EE. Where a clause is postponed to a later position, however, a Type AA, DD, or EE may occasionally consist of a verbal phrase. When a reader comes to the end of an off-verse and next encounters a noun or

²³² Kuhn's first law says only that sentence particles are grouped in the first dip of the clause, which may precede the first lift, or fall between the first and second lifts (in the case of A-, D-, or E-Types) (8). His second law says that a clause upbeat must contain sentence particles, a clause upbeat being a dip that precedes the first lift (43). The clause upbeat is what I have called the clausal dip. Many of the aspects of Kuhn's Laws that most concern metrists are not directly stated, but may be deduced. The most important such aspect, stated by Kuhn as a corollary, is that particles displaced from their usual position in the first dip acquire metrical stress. In the article outlining his laws, "Wortstellung," Kuhn makes it clear by the way he scans specific verses that he assumes that an alliterating verb preceding a noun or adjective is stressed. He in fact relies on the Sievers system of scansion.

adjective, he knows at once what the alliterating letter for the on-verse must be. If that word with primary stress has no unstressed prefix, then the verse is an AA, DD, or EE. To a modern English-speaking reader not accustomed to considering actively the part of speech of a given word, it may seem unlikely that an Anglo-Saxon would thus differentiate as a matter of course. Whether the Anglo-Saxon did so consciously or unconsciously, he was forced to identify part of speech routinely in order to perceive the meaning conveyed in the inflections of a synthetic language. Kuhn's Laws depend on such a knowledge of part of speech. Not only would an Anglo-Saxon know from word-endings what part of speech a word was, but also as reader he would be forced to consider part of speech when he first met a word in order to determine where stress would be fixed in words with a prefix.²³³

Having discovered a noun or adjective in first place in the line, a reader would decide on the Type involved on essentially the same basis as in the off-verse. Although there seem to be well-observed "rules" for applying double alliteration in the on-verse, especially for stress-initial types, double alliteration does not usually affect identification of Types AA, DD and EE, which may generally be deciphered on the basis of word and stress groups. In fact, most of the groups that when possible carry double alliteration in the on-verse occur also in the off-verse where single alliteration is the rule. The obvious exceptions, such as the AA Types with polysyllabic second drops, may be preferred in the on-verse because in the off-verse an attempt is made to have a limited series of verse-endings, presumably for rhythmical purposes in helping to identify line endings. The purpose of double alliteration in the on-verse (and of single alliteration in the off-verse) seems to be to provide an ongoing sense for the reader of where he is in the line. That may explain why, as Edwin

²³³ Generally speaking, the prefix to a verb is unstressed, but the prefix to a noun is stressed, unless it is *be-*, *for-*, or *ge-*. Campbell points out that in a few nouns even *be-* and *for-* are stressed (§74).

Duncan points out, double alliteration occurs most reliably in verses consisting of more than two words.²³⁴ In standard compounds, any double alliteration that occurs does so haphazardly, without reference to poetic requirements, because the compounding follows the demands of everyday speech. Poetic compounds and phrases, however, may be created to provide double alliteration almost at will -- or to avoid it, if need be, in the off-verse. If the poet's task is to supply double alliteration as often as possible in the on-verse, then one way to do so is to replace standard single-alliteration compounds or phrases which do not alliterate with specially coined or poetically formulaic compounds that do doubly alliterate. Given that double alliteration occurs in the on-verse, it may then be used as required to clarify metrically doubtful verses, and to allow a few that would otherwise be avoided. For example, double alliteration allows DD and EE Types containing three stresses to be deciphered with ease. It allows also the only examples of Type AA where the second drop is formed by a separate word, with the double alliteration confirming the hierarchy of stress: 2509a *hond ond heard sweord*, 330a *æscholt ufan græg*, 2687a *wæpen wundrum heard*, 400a and 1627a *þryðlic þegna heap*, 2638a *helmas ond heard sweord*, 3105a *beagas ond brad gold*.²³⁵ The first three examples, like the off-verse CC Type examples, are unmistakable because the verse contains only four positions; the extra word must be included in the verse, and the second alliteration confirms that the first element of the virtual compound takes the stress, as usual. In 400 and 1627, the genitive case of *þegna* is perhaps sufficient

²³⁴ See 170n144.

²³⁵ A further example at 2964a, *Eafores anne dom*, is irregular. Grammatically the verse's elements obviously belong in the same group, with genitive noun and noun split by a numerical adjective. Alliteration indicates that the scansion should be Sx-Sx-h, a profile similar to that found in thirteen on-verses where the final three positions are in a single word, as in 938a *leoda landgeweorc*. It may be that numerical adjectives are routinely considered to form a compound with the noun modified; when not so considered, they frequently form unusual word-groups.

indication that the second element of a virtual compound is still to come, and must be contained with its grammatical partner in the same verse. In the last two examples, excluding the final noun would leave a verse in which a noun was paired with an adjective that did not modify it, and whose grammatical partner would be expected. In view of the use twice in this group of the phrase *heard sweord* (and of the genitive noun plus noun phrase *pegna heap*), however, it may well be that these phrases were regarded as phrases equivalent to standard compounds rather than as separate words.

In the off-verse, a word with the profile Ss or Sh introduces a Type DD or EE respectively. In the on-verse, however, 46 AA Types have a resolved second lift following a first word with the profile Sh. Of these, 25 belong to the formula (*Beowulf*) *madelode*, instantly recognizable.²³⁶ Verses 1267, (*heorowearh hetelic*), 1558, 2154, 2616, 2979, and 3041 have the profile Sh-Sh, in which the second word is an adjective with the suffix *-lic* or *-isc*, easily recognizable as part of a trisyllabic word, rather than a separate word following a disyllable. Verses 467 (*hordburh hæleða*), 522, 784, 819, 1047, 1198, 1205, 1670, 1802, 1852, 2043, 2072, and 3006 have an easily identifiable trisyllabic inflected word in second place. Verse 330a *æscholt ufan græg*, has in last place an unusual monosyllabic final drop, here a stressable verb whose stress has been taken over by the adverb preceding it in the virtual compound phrase, with the stress indicated by double alliteration. At 1668a *hatost heaposwata*, the first word is not a compound, and so could not introduce a DD Type.

²³⁶ The level of stress applied to the second element of proper names has been a frequent subject of debate. Most recently, Fulk deals with the evidence at some length, especially at pp.178-9, 190-91, 208-10, 229, 234, and 261. The name *Beowulf* itself, however, would appear to consist of two recognizable compound elements, the second of which operates elsewhere as a separate word. Fulk gives some attention to *madelode* also, suggesting that it may be a scribal substitution for the more common (*ge*)*mælan* (p.219-20). Although the suggestion is interesting, I have retained the manuscript version on the principle that changes to it should not be made lightly, especially when the word occurs in other texts, for example *Mld* 42a and 309a..

As noted above, AA Type verses with a polysyllabic second drop are more numerous in the on-verse, and contain some profiles not found in the off-verse. The profile Sx-Shx has an on-verse to off-verse ratio of 37 to 2, Sx-Sxx of 32 to 5. The profiles Sx-Sxh (e.g. 938a *leoda landgeweorc*), Sx-Sxhx (*ealne utanweardne*), Sx-x-Shx (e.g. 1941 *idese to efnanne*) and Sx-x-Sxx (620a *wongas ond wicstede*) are confined to the on-verse. Even without double alliteration they would offer no problem of recognition, because the final drop is clearly part of the same stressable word that forms the second lift.

Part of speech in stress-initial verses: verb or adverb

Kendall points out that his Transformational Rule never generates a stress-initial verse; in other words, a particle never begins an AA, DD, or EE at the beginning of a clause, where a reader would be unprepared for such a usage.²³⁷ The few stress-initial Types whose first word is verbal or adverb thus occur later in a clause, most often at the end of the clause, with their arrival anticipated by the use in an earlier verse of a construction such as an auxiliary verb or a subordinating conjunction that requires a verbal phrase for its completion. The verbal-auxiliary half-line forms one group of such verses. As Daniel Donoghue points out, such half-lines are so consistent in syntax and meter as to be considered formulaic, and certainly easily recognizable (Donoghue 17). In every instance the word order is verbal first (infinitive or participle), and auxiliary verb second. In every instance the two words form the entire verse, forming either a Type AA (Sx-Sx) or a CC (xS-Sx). In every instance the half-line is postponed to the end of a clause, with sometimes several verses intervening between subject and verb, so that the reader comes to anticipate the arrival of the half-line to provide closure of the idea expressed in the sentence. That the infinitive is the nominal form of the verb may make

²³⁷ Kendall says more precisely that the transformational rule never generates an A-type (as opposed to an A3); however, his observation may clearly be extended to all stress-initial Types (Kendall 24).

the use of the verbal-auxiliary particularly useful as a stress-initial verse; however, it should not be forgotten that clause-initially the infinitive is not stressed. The easy recognition of the verbal-auxiliary half-line may make worthwhile the use of a feature that has some risk of confusing the reader. I have pointed out elsewhere that this poet and others generally avoid using the verbal-auxiliary half-line in the on-verse: in *Beowulf* there are only 11 of 154 examples there (all with the profile Sx-Sx, none with double alliteration).²³⁸ There is no reason other than metrical why the verbal-auxiliary half-line should not be in the on-verse, since it is usually postponable indefinitely through the insertion of phrases in apposition. One reason for using it in the off-verse may be that double alliteration is difficult to find; another may be that it is preferable to avoid using verbals in first position in stress-initial verses in the on-verse, where the reader may mistake them.

The verbal-auxiliary half-line may well enjoy the status of a virtual compound. A genuine compound, or even a single word, of four positions automatically qualifies for status as a verse, even when a part of speech not normally occurring in an on-verse AA, DD or EE; the length of the word guarantees that it will form the entire verse. Thus a present participle (albeit used as a noun), *lindhæbbende*, forms a DD Type at 245a; even an adverb, postponed to the end of the clause, *eadiglice*, forms an AA at 100a.

Kendall assumes that when two alliterating verbs joined by *ond* form the on-verse, as at 600a *swefeð ond snedeð*, then the reader will give stress to the first because it has equal grammatical status with the second. It is quite possible that a reader might look that far ahead to make such a determination. Theoretically, however, it is hardly necessary. A reader in any case gives a certain amount of stress to any verb in initial position, reserving a higher level of stress for the subsequent lift(s). The presence of extra-metrical alliteration

²³⁸ "Testing the Test: How Valid is *The Test of the Auxiliary?*" *Studies in Philology*, 90.1 (1993): 1-28.

confirmed when the second verb is reached allows the reader to know that the only alliterating lift has been reached with *snedeð*. He may at that point treat *snedeð* as the only lift, entitled to more stress than *swefeð*; or he may decide to give the second verb equal stress with the first in a profile that ends there. Classifying the verse as FF allows verbs to be treated consistently, as normally unstressed in verse-initial position. In practice, the reader may have the option to treat such an FF Type as an AA Type.

The only remaining group of stress-initial on-verses where the first word does not have primary stress, very small in number, consist of two adverbs in a standard phrase, or adverb plus verb, both postponed to the end of a clause begun in a previous line. Among the first group are 143 *fyr ond fæstor*, 774 *innan ond utan*, and 1174 *nean ond feorran*. The last of the group gives the best argument for treating the other two as having stress in both words, because it has single alliteration on only the first word of the adverbial pair. The first two Kendall marks as belonging to a class "where the metrical clause structure *requires* double alliteration (and therefore restriction to the a-verse)..." (234). *Nean ond feorran* does not, of course, alliterate, even though it is a verse of the same sort. Kendall accounts for this by pointing out (110 to 113) that six of the eight exceptions to the rule mandating double alliteration in a clause confined to the on-verse involve words joined by the copulative *ond*. He concludes that the use of *ond* gives equal status to the words on either side of it, even to particles that would not normally be stressed in verse-initial position. Because it has only one alliteration, the verse *nean ond feorran* may then be used in the off-verse.

The second group consists of 66 *georne hyrdon*, 597 *swiðe onsittan*, 1295 *fæste befangen*, 1370 *feorran geflymed*, 1718 *forð gefremede*, 1819 *feorran cumene*, 2889 *feorran gefricgan*, and 3113 *feorran feredon*. That half of the examples contain *feorran* is curious. However, because two lack double alliteration, it seems likely that the reader was expected to recognize that such verses were stress-initial. That so few such verses are found may confirm that

the poet avoided where possible giving a more difficult task to the reader accustomed to treating a line-initial particle as unstressed. That task was only comparatively difficult. In the first example, the clause beginning at 65b is a subordinate clause introduced by *pæt*: *pæt him his winemagas*. The reader knows that the verse must come to an end where it does, because the alliterating noun forms the two lifts and last drop of a CC Type. He knows also that the clause is not complete without a verb. The standard syntax of a subordinate clause has the verb in final place; here, with object and subject already accounted for the reader may confidently expect the verb to occupy the following verse. It is unlikely to be able to fill four positions on its own. If an adverb is added to fill the line, it must precede the verb if it is to take over stress, as it does in *georne hyrdon*. The usual problem of a reader meeting an on-verse, that he cannot anticipate what the verse will contain and so where the alliteration will fall, is not valid here. Because the reader is almost certain to meet a verb in 66a, it is no hardship for him to look one word ahead past *georne* to find that he is dealing with an adverbial phrase whose first element traditionally takes stress.

On-verse

Part of speech in stress-non-initial verses

Normally, however, a particle in first position in the line will not complete a clause begun in the line before, but will begin a new clause or phrase, and so be unstressed, introducing Type BB, CC, or FF. Two complicating factors arise in the on-verse to make reading more difficult: one is the presence of the one-stress FF, in theory difficult to tell apart from a potential BB; and the other is the verse that falls entirely in the clausal dip, before a noun or adjective is encountered. The latter forms a surprisingly small number of verses (5%). Where a word with primary stress is present, it must form the first lift. The Type CC is therefore easy to identify, using the same criteria as in the off-verse. If the stressed word is a monosyllable, then a CC is present if it is followed by a trochee, -S-Sx: *þone hring hæfde* 1202a. If the first stressed

word is trisyllabic, with the profile / \ x, then the Type CC is completed by it: *Ne þæt se aglæca* 739a. If a verse beginning with an unstressed monosyllable is followed by a compound whose second element is a resolvable sequence, x-Sxx, then the verse can be only a one-stress Type CC, as also with the profile x-S-xx, exactly as in the off-verse, except that double alliteration may be present: *to lifwraþe* 971a, and *wið wrað werod* 319a.

Where a stressable word with the profile / \ or / xx follows more than one unstressed syllable, then the verse must be an FF Type, as in the off-verse. When a stressable word with the profile / x \ follows one or more unstressed syllables, the verse must be a Type BB, as it must when a stressed monosyllable is followed by any unstressed syllable, as in x-x-S-xS, x-x-xS-xS, x-x-S-xx-S, xx-S-x-xS, and so on. As in the off-verse, it is not possible to confuse one Type with the other, except where the first stressable word is an iamb. A verse beginning x-x-x-Sx may end there to form a single-stress FF like *Ða wæs on burgum*: 53a, or may continue to form a Type BB, x-x-x-Sx-S, like 495a *se þe on handa bær*.

Since a one-stress FF can be mistaken only for a BB, the range of possible mistakes is limited. A BB whose first stressed word is Sx or xSx may follow it with only xS, xxS (once in the poem), S, x-S, x-x-S (once in the poem), or xx-S (once in the poem). If the three unique patterns are ignored, the only off-verses to present a problem by presenting a word that might turn an on-verse FF into a BB are those beginning S-, xS-, or x-S-. An FF in the off-verse will not present a problem, as its two initial unstressed syllables will disqualify it. The same holds for an off-verse BB or CC with more than one syllable in the first dip: these will reveal themselves as off-verses. Since only short Types BB or CC are ambiguous, the reader will not have to look far ahead to clear up the possible confusion. While the alliterating first lift of the off-verse might conceivably be the second lift of a BB on-verse, the second non-alliterating lift cannot be the first lift of the off-verse. By looking ahead three syllables in the case of a CC, or four or five in the case of a BB, the reader can tell that he is

dealing with an "A3" in the on-verse. The same holds true for a stress-initial off-verse. For an off-verse DD, the reader need only look to the second syllable, which is the second lift, and does not alliterate, to know that he is dealing with an on-verse FF and an off-verse DD. For an AA, he may have to look ahead a further two syllables. For an EE, he will have to look forward to the final syllable of the off-verse, but because EE Types are restricted to four or five syllables, that is not too onerous a task.

Thus, while one-stress FF Types are not as simple to assess as other Types, the reader has assistance from a number of sources other than syntax: extra-metrical alliteration, the number of syllables in the on-verse, and clues readily found from a quick glance at the configuration of the off-verse -- all within the linguistic competence of an average reader, who could likely perform these tasks without conscious effort.

There are 348 one-stress FF Types in the poem with less than seven positions. Only 59 of them, excluding those formed by editorial emendation, are followed by an off-verse beginning with an alliterating monosyllable, the profile most likely to lead to confusion. Five of them, at 532, 782, 1159, 1377, and 1703, have a break in sense at the half-verse so obvious that modern editors indicate it by starting a new sentence, for instance *geboren betera! Blæd is aræred* (1703).²³⁹ One, at 2717, is a notorious crux: *gesæt on sesse; seah on enta geweorc*. Of the others, 44 have an off-verse DD Type, the easiest for the reader to deal with, requiring only a glance one word ahead; 7 have AA Types, and 2 EE Types.

Of the off-verse DD Types, 15 consist of noun plus proper name, a pattern particularly easy to spot, for example *gifu Hroðgares* at 1884, and *wine Scyldinga* at 2026. Twelve consist of monosyllable plus trisyllabic verb, a

²³⁹ The example shown is taken from Klaeber. Dobbie has an identical version, as does Francis P. Magoun, Jr. in *Beowulf and Judith* (Cambridge, Mass.: Harvard UP, 1959).

pattern characteristically found in the off-verse, where the verb has stress, for instance *syððan he for wlenco wean ahsode* (1206) and *syððan hie þæs laðan last sceawedon* (132). Nine others have monosyllable plus another part of speech, often in a recognizable phrase, for instance *freatan userne*, used twice at 3002 and 3107, and *Fæder alwalda*, at 316. Eight have "heavy" DD Types, with three stressable words, slightly more difficult to spot for the reader: 128, 1132, 1570, 1701, 2073, 2669, 2966, and 2973. The difficulty, however, is more in choosing between DD and EE in the off-verse than in deciding where the on-verse ends. In 1570, for example, *Lixte se leoma, leoht inne stod*, the on-verse has a one-stress FF Type, xx-x-Sx, with extra-metrical alliteration on the clause-initial verb *lixte*. The extra-metrical alliteration automatically rules out the possibility that *leoht* is in the on-verse, because extra-metrical alliteration obeys the alliterative requirements of the on-verse. In any case, the two alliterating nouns, both in the nominative case with similar meanings, clearly belong to different clauses. The reader is left to decide whether the off-verse is a DD or EE Type; it cannot be an AA Type, because the stress-profile / | \ x is not used by that Type. In my system, *inne stod* is an adverb-verb virtual compound, so the off-verse is a DD Type, S-Sx-h..

Of the seven AA Types, all have only one syllable in the first drop, of the most easily recognizable kind: 22, 71, 785, and 1933 have *ge-*, for example *þæt hine on ylde eft gewanigen* (22); 941 has *ne, ðe we ealle ær ne meahton*; 2821 has *un-*, *Ða wæs gegongen guman unfrodum*; and 1629 has *ond* in a formulaic phrase, *Ða wæs of þæm hroran helm ond byrne*.

The two EE Types, potentially the most difficult for a reader, in fact present little problem since the first two words are in a close grammatical relationship to each other, forming the typical EE Type profile Shx. At 2794, *lc ðara frætwa Freatan ealles ðanc*, the noun *Freatan* followed by the genitive *ealles* forms a conventional phrase for God. At 2836, *Huru þæt on lande lyt manna ðah*, the indeclinable noun *lyt* would be expected to be followed by a partitive genitive, and the existence of *manna*, without alliteration obviously unable to

form the first lift, establishes *lyt* as noun rather than adverb.

Consciously or instinctively, the poet seems to have avoided following the one-stress FF Type with any Type which might be metrically confusing. Where an off-verse does begin with a stressed monosyllable, that off-verse is the least confusing DD Type in 83% of cases, with the usually most numerous AA Type restricted to seven occurrences.

In setting out his Transformational Rule, Kendall distinguishes between the clausal dip and the metrical drop: he assumes that clause-initial on-verses which contain no words entitled to primary stress are entirely in the first dip of the clause, but are given stress by a process of reasoning backwards from the off-verse (Kendall 13ff.). I agree with the distinction he draws between the syntactical matters covered by Kuhn's Laws and meter, having earlier objected to the assumption by followers of Kuhn, such as Bliss, that displacement of particles leads to metrical stress as an absolute rule, rather than as a predisposing factor.²⁴⁰ Kuhn's Laws, though useful and generally valid, are not metrical laws, and do not dictate metrical stress. From Kendall's "metrical-grammatical" point of view, it makes sense to define where stress falls grammatically by working backwards from the end of the verse. Such a process may even be possible for an alert and expert reader as he reads. However, the number of guidelines available to the reader in *Beowulf's* regular verses suggests that factors other than grammar would guide, or help to guide him.

²⁴⁰ In his explanation of Kuhn's Laws, Bliss says: "Particles normally stand either before or after the first stressed element (that is, in the first thesis of the verse-clause), and in this position they are unstressed; if they are displaced from this position they acquire a positional stress, and are treated in all respects like stressed elements" (§9). In his treatment of 'heavy' verses with three stresses, Bliss usually gives a displaced verb precedence over a word entitled to primary stress. Although his reason for doing so is either caesura placement, or the higher incidence of the E-type in the off-verse, in practice he almost always assumes metrical stress for a displaced particle, unless double alliteration in the on-verse rules it out (§77-82).

Kendall gives a total of 151 verses subject to the Transformational Rule, of which 116 are Type A3, 19 are Type B, and 16 are Type C1 or C2.²⁴¹ Two of the verses cited as A3, 560a and 2702a, may be there through a misprint, as they seem to continue a clause begun in the previous line, though they do contain words stressable only through displacement. Of the C-Types, 2253a is an editorial emendation, *oððe fe(o)r(mie)*.²⁴² One verse, 627a, *þæt he on ænigne*, is stressed on an adjective of indeterminate quantity, whose status is itself indeterminate; as a trisyllabic word forming fourth, fifth and sixth positions, it can hardly avoid stress here. One verse, 740a, *ac he gefeng hraðe*, I would regard as an FF, unusual in having the adverb follow the verb. All 13 other verses take stress on a trisyllabic verb in final position, 2 as one-stress CC, 11 as two-stress FF with final resolution.²⁴³ Six of the verbs have a prefix in addition to the profile Sxx. In all but one of the verses in this group, stress falls on a trisyllabic (or longer) particle not in initial position in the verse.

²⁴¹ Kendall (25n35). All are, of course, on-verses. The A3 are: 28, 47, 118, 175, 272, 290, 301, 307, 344, 361, 372, 391, 393, 395, 402, 415, 429, 433, 435, 442, 463, 503, 520, 535, 544, 559, 560, 574, 595, 632, 691, 694, 706, 713, 731, 750, 751, 798, 809, 825, 890, 905, 937, 967, 1082, 1092, 1095, 1130, 1142, 1175, 1221, 1223, 1270, 1283, 1336, 1347, 1353, 1392, 1465, 1497, 1501, 1508, 1550, 1560, 1578, 1591, 1661, 1671, 1700, 1826, 1846, 1855, 1859, 1933, 1975, 2026, 2032, 2036, 2039, 2063, 2115, 2124, 2158, 2195, 2200, 2204, 2304, 2337, 2381, 2403, 2450, 2609, 2630, 2634, 2665, 2702, 2797, 2821, 2864, 2934, 2976, 2982, 3002, 3009, 3038, 3079, 3081, 3087, 3096, 3101, 3104, 3107, 3110, 3137, 3141, and 3108. B-Types are 34, 237, 333, 377, 525, 620, 652, 778, 880, 1356, 1408, 1583, 1608, 1870, 2345, 2481, 2516, 2848, and 3156. C-Types are 96, 115, 144, 480, 536, 627, 630, 740, 1363, 1944, 2177, 2253, 2933, 2985, 3159, and 3178.

²⁴² *Feormie* was supplied by C.W.M. Grein to fill a gap in the MS indicated by the parentheses: *Bibliothek der angelsächsischen Poesie* 1 (Göttingen, 1857), 255-341. The verse constitutes an unusual profile, xx-Sx (or xx-S_s if the verb is considered to have three syllables), a profile apparently avoided elsewhere. The word is not found anywhere else in the poetry.

²⁴³ CC are 144a, 2177a; FF are 96a, 115a, 480a, 536a, 630a, 1363a, 1944a, 2933a, 2985a, 3159a, and 3178a.

The most striking feature of the BB group is that in every case the following off-verse begins with a stress, which of course alliterates; the reader does not have to look far ahead from the alliterating particle in the on-verse to the alliterating stress in the off-verse, with another stressable word between: *þæs ne wendon ær witan Scyldinga* (778). In 14 of the verses the first stress falls on a verb. In 4 others, the stress falls on an adjective of indefinite quantity, used as a substantive: *swulces hwæt* (880a), *ænig* (1356), *oðer swylc* (1583), *oðer his* (2481). In the final example, 1608a *þæt hit eal gemealt*, whether *eal* is used in the same way as these, or as an adverb, is debatable. In 8 of the 14 cases where the verb takes stress, the verb is in fact the first word in the clause, although a prefix occupies the first drop: 34a, 620a, 652a, 1408a, 1870a, 2345a, 2516a, and 3156a. As will be seen below, stress on an initial trisyllabic verb is usually avoided. In these 8 cases, a simple and unmistakable formula is used, verb followed by *þa*, as in 34a, *aledon þa*. In four cases, the prefix carries extrametrical alliteration, to alert the reader to the fact that the verb carries the stress: *ymbeode*, *gegrette*, *ofereode*, *gegrette*.

However, for this formula to work without confusion, one would expect either that a trisyllabic verb followed by *þa* would always be stressed, or that where it was not stressed some clear indication would be given to the reader. In the poem, 71 lines begin with a trisyllabic verb. Of these, 24 would not be trisyllabic if stressed, because the verb portion contains two short syllables which would resolve into one.²⁴⁴ Of the remainder, the 8 already mentioned are stressed; 39 are unstressed, of which all but 6 carry extrametrical alliteration -- that is, the verb root alliterates even though the verb is not metrically stressed. Of the 6 which do not alliterate, 1 is unique in being preceded by *ne*; the other

²⁴⁴ These include 5 like *wanode ond wyrde* (1337a) to which Kendall would award initial stress on the grounds that the first verb is covalent with the second.

5 all have *þa* following the trisyllabic verb: 758a, 1425a, 2606a, 3141a, 3143a.²⁴⁵ Were these verses to carry extra-metrical alliteration, the reader might be led to assume that the permissible formula characterized by *aledon þa* was present. If alliteration on a trisyllabic verb preceding *þa* is always metrical, then confusion is not possible. When the reader of line 3141, *alegdon ða tomiddes mærne þeoden*, looks beyond *ða* to find that *tomiddes* does not alliterate with *alegdon*, he need look no further: he knows immediately that *alegdon* does not form the lift, and that *tomiddes* must, as a trisyllabic particle occupying fifth, sixth, and seventh positions.²⁴⁶

One-stress FF Types

The 114 verses classified as A3 by Kendall have a number of indicators for the reader, often more than one in a single verse. The majority, 97, have the single stress on a verb or verbal (auxiliary, infinitive, or past participle). Of

²⁴⁵ The only other verse with *þa* following a "trisyllabic" verb is 1543a, *oferwearp þa werigmod*, which does not qualify, because the root verb is monosyllabic, with the prefix supplying two of the syllables.

²⁴⁶ This procedure works without question for 2606a, 3141a, and 3143a.

Verse 758a has a particular problem in that the initial verb alliterates, while the following word *goda*, capable of primary stress, does not: *Gemunde þa se goda mæg Higelaces*. Were *se goda*, which adds nothing essential to the sense of the passage, to be omitted, the meter would work perfectly. Perhaps the scribe, unfamiliar with the relatively rare *gemunde þa* construction, added a conventional epithet to "regularize" the scansion.

Verse 1425a, *Gesawon ða æfter wætere wrymcynnes fela* works well enough. One would expect, however, that the verb plus *þa* construction would be avoided where possible where it was not used to exploit its metrically formulaic properties. The MS shows a change at line 1424 to *Fepa eal gesæt* from *Fepa eal ge seah*. Had the original line stood, then *gesawon* in 1425 would be redundant in meaning, and could be dispensed with metrically. The sentence at 1424b is exceptionally short, and makes little sense as amended by the scribe; not only is a simultaneous sitting down odd behaviour for a troop of warriors, but also the action precedes the shooting and landing of a sea-monster, the offering of a sword to Beowulf, his preparations for the confrontation, and so on.

these, 66 have a trisyllabic verb or verbal with an unstressed prefix. One verse, 2982, has the stress on *monige*, an adjective of indefinite quantity about whose status Kendall is ambivalent. The other 17 verses have the stress on an adverb. Of these adverbs, some -- *ætsomne*, *togædre* (as also *ætgædere*) -- are always stressed in the poem. The adverbial phrase *þær inne*, which occurs three times in this group and twice in the off-verse, is always stressed on the first syllable of *inne*. If *þærinne* is considered an adverb with a prefix, then it becomes one of 10 prefixed adverbs to take stress in the verses under consideration. At 1353a and 1560a a comparative adverb takes first stress in final position, with *þonne*, the next word, advertising the beginning of a phrase and new verse. At 905a and 1336a, *lange* is preceded by *to* in a similar usage.²⁴⁷ The three remaining verses, 1092a, 1223a, and 1283a, have the adverb preceded by *efne swa* and followed at the head of the off-verse by *swa* in two cases, and by a four-syllable stressable word in the other case.

A number of the factors helpful to the reader in identifying the boundaries of initially unstressed verses in general are of course helpful here also. Extra-metrical alliteration occurs twenty times. Following an "A3," the potentially confusing stressed monosyllable occurs initially in the off-verse only 13 times.

²⁴⁷ Verse 905a as it stands is not in the initial dip of the clause. It is preceded in 904b by a pronoun-object and a noun-subject: *Hine sorhwylmas lemede to lange*. In Kendall's terminology, however, line 560a has been externally displaced (58-9). In external displacement, an entire half-line that could begin the clause is moved, and in so doing retains the hierarchy of stress it would have had had it remained in its customary position; that is, there is extra-metrical alliteration on the initial verb, and alliterative stress on the adverb. In essence, the particles do not undergo the internal displacement within the verse described by Kuhn which makes them subject to metrical stress. Most cases of external displacement involve sentences more complex than the one here, in which the apparent breach of Kuhn's Laws is perhaps unsettling. However, Kendall's scheme has the advantage over Kuhn's that the reader is required to know typical half-line formations, rather than to keep track of complicated syntax, and may apply to the on-verse a simple standard of stress determined by part of speech.

No other initially stressed word-type is confusing, but the quite unmistakable one-word off-verse occurs eight times. Relative pronouns introducing a new clause begin 23 off-verses, often anticipated by a relative pronoun in the on-verse.

Taken as a whole, the 148 undoubted verses of this class have first stress on a verbal in 125 cases (84%), and on a trisyllabic or longer word in 98 cases (66%). No BB verse and very few CC verses (3) are included in the figures for trisyllabic words, which include 11 two-stress FF verses, and 84 single-stress FF verses -- almost all of the stressed trisyllabic profile instances in one-stress FF verses. A reader seeing a verb without prefix in initial position in the line knows that it is not stressed. A prefixed verb in initial position will be stressed only if it is trisyllabic, and followed immediately by *pa* and a word that alliterates. Any trisyllabic particle not in first position is likely to take stress, if for no better reason than that it immediately supplies the minimum number of syllables for the verse; the farther it is from first position, the less will the reader need any other clue to stress.

The Transformational Rule

Kendall's Transformational Rule itself gives a pointer to one aspect of CC verses in the on-verse.²⁴⁸ This rule is very similar to Cable's Antepenultimate Rule in that it addresses the issue of stress by establishing first which is the last stressed syllable in a particular verse (Cable 23). Kendall, however, restricts the operation of his rule to on-verses lacking a word with primary stress (verses in the clausal dip), by definition Types BB, CC, and FF (or B, C and A3 in Sievers' notation). One of the first questions one should ask about a rule of this sort is whether it is more or less specific than its author claims. Kendall's rule states that if the last word of an on-verse in the clausal

²⁴⁸ "Sentence particles in any clause-initial segment which lacks stressed elements acquire metrical stress from right to left in accordance with the stress and phrase rules of the metrical grammar until the first valid metrical contour emerges" (Kendall 96).

dip can take stress and form a conventional metrical pattern, then that word will be the only one stressed. If the word cannot be stressed to form a conventional pattern, then stress will also be borne by the immediately preceding stressable word. What this means in practice is that if an on-verse in the clausal dip ends in a word with the profile *Sx*, then the verse will be an *FF*, because *x...-Sx* is a viable pattern. If the on-verse ends in a monosyllable or resolved equivalent *-S*, then the verse will form a *BB*, *-Sx-S*, or a two-stress *FF*, *-S-S*, since *x-x-x-S* is not a conventional pattern: the reader must continue backwards to find a first lift. If the on-verse ends in a word with the profile *-Ssx*, then it will be a *CC*. Clearly, this rule excludes a *CC* with the pattern *x-S-Sx* from clausal-dip verses, since under its operation such a verse would form an *FF* before the penultimate word could be taken into consideration.

The rule, if applied to all verses with no initial stress, not just clausal-dip verses, would work for *BB* and *FF*, but not for *CC*. The reason that it works for clausal-dip verses is because such verses never consist of the pattern *x-S-Sx*: an on-verse in the clausal dip may only be a type *CC* if the final word in the verse is a trisyllabic particle. There are so few *CC* clausal-dip verses in the poem that it is difficult to tell why the Transformational Rule works (as it certainly does in *Beowulf*). Does it work through the accident that *CC* Types of the pattern *x-S-Sx* are difficult to form given the syntax of long clausal dips, or because *CC* is deliberately restricted to trisyllabic words? Certainly, the presence of a trisyllabic particle in any position other than initial is a good indication that the trisyllabic particle carries both lifts of the verse.

Finally, very simple syntactical patterns help to confirm when a verse in the clausal dip is complete. Two such patterns predominate. If the grammatical elements subject-object-verb are present, in any order, then the third of these elements completes the verse. Of necessity in a verse without nouns, subject and object will consist of personal or demonstrative pronouns. The order may be *OVS* as in 237a *Hwæt syndon ge*; *SOV* as in 290a *Ic þæt gehyre*; *OSV* as in 1175a *Me man sægde*; or even *VSO* as in 525a *Ðonne ic to*

þe. The order SV, often in the negative, is usually followed by a postponed object, as in 706a *þæt hie ne moste*. Complete clauses account for 20 verses. More common are verses containing two stressable particles, with the second particle normally carrying the stress, either verb plus verbal, adverb plus verb, verb plus adverb, or adverb plus adverb, in total accounting for 49 verses, not including *ne* as an adverb. The 52 verses containing a trisyllabic word inevitably overlap both grammatical categories.

Applying the strategy to another text

Kendall very properly limits the scope of his findings to *Beowulf*, the only text that he examines in detail. However, a reading strategy must work for all texts in its class, for instance all long OE poems, to have any real usefulness.²⁴⁹

Clearly this reading strategy would not work for the ON texts, which do not follow some of the rules found in OE, for example the restriction of one-stress FF Types to the on-verse, and the stricter OE rules on alliteration; presumably

²⁴⁹ One aspect of *Maldon*, a notoriously difficult text metrically, would seem to offer difficulty for the reading strategy: the apparently random use of anacrusis, without the aid to recognition offered by correlative constructions or negative verbal-auxiliary half-lines. In practice, however, these verses, all Type AA and all but one in the off-verse, offer few problems, once the initial surprise of encountering them has passed. Normally in the off-verse the sequence xSx or x-Sx may signal only a Type BB. When it is followed immediately or eventually by a word with the profile Sx in place of the expected stressed monosyllable, x-Sx-(x-)Sx, then aAA is the only remaining possibility, since a hypermetric off-verse requires at least two unstressed syllables at the beginning. Verses 10b, 55b, 66b, 68b, 84b, 96b, 146b, and 202b are of this sort. Verse 259b, *ne for feore murnan* is in any case debatable, because *feore* may be considered to have a long or a short first syllable. If short, the verse becomes a Type CC through resolution. If long, then the verse, scanned x-x-Sx-Sx may be considered either aAA with two syllables in anacrusis, or conventional hAA. Verse 282b, *and swiðe mænig oþer*, requires the reader to recognize either *swiðe mænig* or *mænig oþer* as a virtual compound for the verse to be scanned at all; that difficulty aside, the anacrusis would be a simple matter of one syllable. The only on-verse example, 182 *and begen þa beornas*, is in form like the problem-free off-verse examples. Because the *and* serves no necessary function, it is tempting to assume that its inclusion is an error.

the knowledge that each line was part of a verse containing on average only three more would reduce for the reader the need to be reminded constantly whether the verse was on- or off-verse, and would also encourage the use of repetition of verse-profiles for rhetorical effect. However, even allowing for the obvious differences in style indicated by the statistical differences between *Beowulf* and *Juliana*, there seems no reason why the strategy derived from the former should not work in general terms for the latter. I shall therefore attempt to show how the first section of *Juliana* might have been scanned and lineated as he read by an Anglo-Saxon. A short section of text may not provide an example of every situation that might be encountered, but it provides a useful and randomly selected control.

The unlineated section of text, lines 1 to 21, is as follows:

*Hwæt we ðæt hyrdon hæleð eahtian deman dædhwate þætte in
dagum gelamp Maximianes se geond middangeard arleas cyning
eahtnysse ahof cwealde cristne men circan fylde geat on græswong
godhergendra hæpen hildfruma haligra blod ryhtfremmendra wæs his
rice brad wid ond weorðlic ofer werpeode lytesna ofer ealne yrmenne
grund foron æfter burgum swa he bibodon hæfde þegnas þryðfulle oft hi
þræce rærdon dædum gedwolene þa þe dryhtnes æ feodon þurh
firencræft feondscype rærdon hofon hæpengield halge cwelmdon breotun
boccræftge bærdon gecorene gæston godes cempaþan gare ond lige sum
wæs æhtwelig æþeles cynnes rice gerefa rondburgen weold eard
weardade oftast symle in þære ceastre Commedia.²⁵⁰*

²⁵⁰ *Juliana* occupies folios 65b to 76a of the Exeter Book, preserved in the library of Exeter Cathedral. It is divided into eight sections, but, like most of the manuscript, lacks punctuation except for occasional use of the point: "Throughout the greater part of the manuscript, the point is sporadic in its occurrence, and could hardly have been intended to serve as a metrical punctuation such as we find in the Junius Manuscript" (Dobbie ASPR 3 xxi). In the section of the poem used here, three vowels have accents, at *a* (*hof*) (4), *wid* (9), and *æ* (13): (Dobbie lxxxv). The first of these vowels is long and

Hwæt! We ðæt hyrdon has extra-metrical alliteration on the first-word adverb, and a full-clause SOV ending in *hyrdon*, which must be the last word of a one-stress FF. Resolved alliterating *hæled* is followed immediately by a stressable word with long first syllable and two short that complete the DD. The second on-verse begins with a verb *deman*, whose extrametrical alliteration confirms that the first stress falls on *dædhwate*; resolution of the second element gives the only profile where an FF is allowed following a one-word double drop, xx-Ss (though here the verb has a long first syllable). The off-verse cannot end with the first alliterating word, resolved *dagum*; the profile of the next, stressable word *gelamp*, confirms that the verse is a BB Type ending there, *þætte in dagum gelamp*, xx-x-S-xS. The third line begins with a stressable proper name, *Maximianes*, whose five syllables ensure that it will form the entire verse. Campbell states that this name has secondary stress on the long second *a*, with the hiatus formed through the immediately preceding *i* reduced through synizesis, leaving a verse of four syllables, AA Type Sxsx (§556). The off-verse must end with the word bearing the alliteration, because it forms both lifts of a BB Type, *se geond middangeard*, x-x-Sxs. The fourth on-verse begins with the stressable adjective *arleas*, whose profile / \ could introduce an AA, DD, or EE. Because it is followed immediately by a resolvable sequence, the noun *cyning*, the verse must be a DD with the profile Ss-xh; that *cyning* so often forms the second element of a virtual compound makes it easier to recognize. The alliterating noun *eahtnysse* begins the off-verse with the profile Shx that normally is reserved for the EE Type, completed here by the prefixed verb *ahof* to give the profile Shx-xS. The new clause beginning line five starts with a verb, *cwealde*, bearing extrametrical alliteration. The next word *cristne* is entitled to stress, and bears alliteration, but requires a noun to complete the sense: in any case, the profile xx-Sx is never found (with the only example in

unstressed, the others long and stressed. Because the MS is essentially unpunctuated, I have not attempted to reproduce its lineation here.

Beowulf at 2253 an editorial emendation). Looking ahead to *man*, which cannot alliterate because extra-metrical alliteration already exists, the reader finds a syllable to complete a Type BB, *cwealde cristne men*, xx-Sx-S. Had the reader cared to look farther ahead, the alliteration on the next word, *circan*, would confirm that it began the off-verse. *Fylde* completes the off-verse, a conventional AA, Sx-Sx.

The verb *geat* beginning line 6 has extrametrical alliteration which confirms that *græswong* forms the first lift -- and also the second, in an FF Type with the profile x-x-Ss, *geat on græswong*. Here also a look ahead to the alliterating next syllable would confirm that the verse ends here. The four syllables of alliterating *godhergendra* confirm that it fills the off-verse; the nature of the compound elements shows that the verse is a DD with a descending level of stress, Sshx. Line 7 begins with a resolvable adjective *hæðen*, introducing AA, DD or EE. Double alliteration confirms that the noun immediately following, *hildfruma*, completes a DD verse with second lift and both drops, S-Sxx. The following adjective, bound through alliteration to begin the off-verse, has the profile Shx that introduces a Type EE, completed by the following monosyllable, *haligra blod*, Shx-S. Line 8 begins with a four-syllable present participle as noun, *ryhtfremmendra*, whose length ensures that it will form the entire on-verse, supplying alliteration on *r*. The first alliterating word in the off-verse, *rice*, cannot complete the off-verse, because a one-stress FF is not allowed there; *brad* must be added to complete a BB Type, *Wæs his rice brad*, x-x-Sx-S. The adjective *wid* beginning line 9 must introduce a Type AA because followed by unstressable *ond* (with an EE only a remote possibility); alliteration confirms that *weordlic* completes an AA Type with the profile S-x-Sx. Alliteration in the off-verse falls on a word with the profile / \ x, capable of completing a CC Type, *ofer werpeode*, xx-Ssx; the only other possibility, a Type BB, does not occur because poets do not use the second element of a compound to form its second drop.

Line 10 begins with an adverb *lytesna*, and follows with a preposition

ofer, neither of which is entitled to stress. It follows with *ealne*, an adjective of indeterminate quantity whose stressability is ambivalent. Here it is likely to be stressed because it forms the sixth and seventh syllables of a verse, where seven syllables are the normal limit found. A reader may glance ahead to the next word *yrmenne* to confirm that *ealne* does indeed bear the sole alliteration in the on-verse in a one-stress FF, xxx-xx-Sx; adding *yrmenne* to the on-verse would give an extraordinarily long verse with the impossible profile *xxx-xx-Sx-Shx. Clearly *yrmenne* forms instead the first word of a conventional EE Type completed by *grund*, the profile Shx-S *yrmenne grund*. Line 11 begins with a finite verb *foron*, unstressed line-initially and here introducing a new clause and sentence, with *burgum* the first word entitled to stress, as a noun. It can form the first lift of only a one-stress FF, or a BB. A glance ahead to *swa he* confirms that these words must begin a new clause, and therefore the off-verse, leaving *Foron æfter burgum* as an FF, xx-xx-Sx. The first alliterating word in the off-verse, *biboden*, must be resolved, and so may form the first lift of either a BB, a CC, or an FF; the following verb *hæfde* completes a Type CC, *swa he biboden hæfde*, x-x-xS-Sx. Line 12 begins with the noun *þegnas* followed by the alliterating adjective *þryðfulle*, forming an AA with the profile Sx-Shx; because the syllables *-fulle* are formative and inflected suffixes of an alliterating word, the reader can have no doubt that they belong to the on-verse as part of a disyllabic second drop. In the off-verse, alliteration is postponed, so the reader knows that a Type BB, CC, or FF is involved. As in 11b, the alliterating word must be resolved, and again the following word confirms that the verse can only be a Type CC, *Ofþ hi þræce rærdon*, x-x-S-Sx. The first word of line 13 is a noun, *dædum*, with the profile Sx, which must introduce an AA or an EE; the second word *gedwolene* completes an AA, Sx-xSx. The postponed alliterating word in the off-verse, *dryhtnes*, with the profile Sx, may form only a BB, which is completed by the next stressable word, *þa þe dryhtnes æ*, x-x-Sx-S. Line 14, introduced by a verb with extra-metrical alliteration, has alliteration on *firencræft*, whose second element is capable of forming the

second lift of an FF, *feodon þurh firencræft*, xx-x-Ss; a Type CC is not formed by adding a final unstressed word. The off-verse begins with an alliterating word, *feondscype*, which cannot begin a DD Type because of the rule forbidding resolution of the second element of a verse-initial compound. Here the second word confirms that an AA rather than an EE is involved, *Feondscype rærdon*, Sxx-Sx; simply by giving each word its normal phonetic value, the reader will provide the correct quantities for each syllable.

Line 15 begins with a verb *hofon*, unstressed, with extrametrical alliteration confirmed by the alliteration on the next word, a noun which supplies both lifts of a BB Type: *hofon hæþengiold*, xx-Sxs. The first word of the off-verse, *halge*, Sx, alliterates; the second, the stressable verb *cwelmdon*, must end the verse in forming an AA. Line 16 opens with an unstressed verb with extra-metrical alliteration; the second word, an alliterating adjective, ends the verse by supplying both lifts of a CC Type, xx-Ssx. *Bærndon*, the initial verb in the off-verse, may take stress there because the alliterating letter is already known; the following word, *gecorene*, completes an AA Type, Sx-xSx. Line 17 is the third line in a series to begin with an unstressed verb with extra-metrical alliteration, on *gæston*; the following alliterating noun *godes*, which must be resolved, cannot complete the verse on its own. Its genitive case indicates that the following noun *cempan* forms a virtual compound with it, and *cempan*'s lack of alliteration confirms that it cannot be the first lift of the off-verse, which must alliterate: *gæston godes cempan*, xx-S-Sx, a Type CC. The alliterating word *gare* in first place in the off-verse must introduce an AA or an EE; the next stressable word, the noun *lige*, must complete a Type AA, *gare ond lige*, Sx-x-Sx.

In line 18, the first stressable word is the adjective *æhtwelig*, whose last two syllables must be resolved to end the verse by forming the second lift of an FF Type, *Sum wæs æhtwelig*, x-x-Ss. The alliterating resolvable noun *æpeles* beginning the off-verse must introduce an AA or EE, with the AA verse confirmed by the second word *cynnes*, Sx-Sx. Line 19 begins with the noun

rice, which must introduce an AA or an EE with alliteration on *r*, the alliterating second word completes an AA, with the profile Sx-xSx: *rice gerefa*. The alliterating first word of the off-verse, *rondburgum*, has the Shx profile reserved for the first word of an EE Type, completed here by *weold*, Shx-S. Line 20 begins with a monosyllabic noun *eard* which might introduce an AA, DD, or EE: the Sxx profile of the second word, the verb *weardade*, confirms that the verse is a DD with the profile S-Sxx, *eard weardade*. The alliterating adverbial superlative *oftast* opening the off-verse may introduce an AA or an EE; the second word, the stressable adverb *symle*, confirms an AA with the profile Sx-Sx, *oftast symle*. Line 21 begins with the unstressable words *in þære*, which do not occur clause-initially, and so are usually followed by a noun, as here with *ceastre*, the first alliterating word. A glance ahead would show the reader that the next word *Commedia* is an alliterating proper name with four syllables that most form a verse on its own. The on-verse must therefore be a single-stress FF, *in þære ceastra*, x-xx-Sx, followed by the off-verse *Commedia*, Ssxx, a Type DD.

A demonstration of this sort, however short, inevitably discovers typical metrical situations, because as the statistics for each text show, the proportion of Types found, as well as of profiles within each Type, is highly predictable. Verses difficult to decipher occur rarely. The most important factor in the demonstration is that in no verse might a single syllable be added and still leave a metrical verse; the reader may be quite sure when he has identified each Type that he has reached the end of one verse and the beginning of another. He is helped in his task by having only two broad categories of verse to consider, then only three general templates within each category, with the choice of Type made simple by the poet's use of a few basic rules aimed at preventing reader confusion.

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MODIFYING SIEVERS:
A THEORY OF WORD GROUPS IN OLD ENGLISH METER

Volume 2

by

James Keddie

Department of English

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The University of Western Ontario
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The database tables on which Appendix F is based are contained in a computer disk in a pocket attached to the rear inside cover of the binding.

APPENDIX A

Type DD with three stressable elements

In the chapter on resolution, for comparison purposes the examples in *Beowulf* were dealt with in groups corresponding to the A-Type awarded them by Bliss; as a result, verses with the profile Ss-xx were grouped alongside others with the profile S-S-xx, and the few verses accepted by Bliss as D-Types were excluded. Here the profiles are treated separately. Verses consisting of three words are less controversial as DD Types than are verses with the profile Ss-xx, and are usually treated as D-Types by Kendall.

ON examples are listed on the left of the page, OE examples on the right.

1. **The stress profile Ss-xx** (or **Ss-xh**, where **xh** represents a resolvable sequence as in *cyning*)

a) noun with enclitic adjective of indefinite quantity

<i>Vsp</i>	45-6	<i>hórdómr mikill</i>	<i>Bwf</i>	67a	<i>magodriht micel</i>
<i>Hym</i>	4-7 and 30-3	<i>ástráð mikit</i>		69a	<i>medoærn micel</i>
<i>HH</i>	11-7	<i>fiárnám mikit</i>		776a	<i>medubenc monig</i>
<i>Sg</i>	13-14	<i>söcnuð mikinn</i>		838b	<i>guðrinc monig</i>
				1015a	<i>medoful manig</i>
				1112b	<i>æþeling manig</i>
				1289b	<i>sidrand manig</i>
				1510b	<i>sædeor monig</i>
				2588a	<i>grundwong þone</i>
				2959a	<i>freodowong þone</i>
				2007b	<i>uhthelm þone</i>
				2334b	<i>eorðweard ðone</i>
				2969b	<i>wælhlem þone</i>

3081b *goldweard þone**Jln* 692a *sidfolc micel*

b) two nouns, the second in the genitive case

Vsp 37-7 *biórsalr iotuns**Bwf* 657a *ðrypærn Dena**Hym* 1-8 *ørkost hvera*2035a *dryhtbearn Dena*20-3 *áttrunn apa*120a *wonsceaft wera**HH* 25-5 *víglið konungs*2947a *wælræs weora*30-7 *giálfrdýr konungs*3000a *wælnið wera**HHv* 5-6 *Sæmorn vaða*1731b *hleoburh wera**Gðr I* 14-6 *hugborg iofurs**Gðr II* 23-5 *umdögg arins*c) two nouns, the first in the genitive case and most often a proper name (*HH II* 49-6 is given in C-V as a hyphenated compound)*HH* 11-4 *Hundings synir*14-6 *Hundings sono*18-4 *Granmars syni*46-2 *Granmars synir**HHv* 1-6 *Hiorvarðz konor*38-2 *Hiorvarðz syni*43-6 *Hiorvarðz sonar**HH II* 11-6 *hildings synir*24-2 *Granmars synir*25-8 *Granmars sona*27-4 *Hrollaug's synir*49-6 *vindhiálms brúar**Grp* 23-7 *naddéls boð1*9-6 *Hindings sono**Gðr I* 26-4 *ormbeðs litom**Sg* 63-2 *lónacrs sonom**Gðr II* 7-7 *Gothorms bani*

- 19-7 *Langbarðz liðar*
 25-6 *Hlöðvés sali*
 31-11 *eggleics hvötuð*
- Ghv* 1-8 *Guðrún sono*
 14-8 *Iónacrs sonom*
 d) proper name and a form of *cyning/konungr* in apposition
- HH II* 1-8, 10-3 *Hundingr konungr* *Bwf* 2158b *Hiorogar cyning*
 25-3 *Höðbroddr konungr* 2430b *Hreðel cyning*
 27-2 *Starcaðr konungr*
 e) two nouns in apposition
- Gðr II* 29-7 *hrægífr, Huginn* *Bwf* 1457b *Hrunting nama*
Od 21-7 *hliðfarm Grana (?)* 2613b *Weohstan bana*
 f) adjective or epithet and noun forming a virtual compound
- Vsp* 42-7 *fagrauðr hani* *Bwf* 1896b *sægeap naca*
 43-7 *sótrauðr hani* 629a *wæltreow wiga*
- Vkv* 4-2 and 8-6 *veðreygr scyti* 1682a *gromheort guma*
 9-4 *allþurr fura* 619b *sigerof kyning*
- Hym* 25-1 *Óteitr iotunn* 1925b *bregorof cyning*
 27-8 *brimsvín iotuns* 2191a *heaðorof cyning*
 30-7 *kostmóðs iotuns* 2417b *niðheard cyning*
 5-3 *hundvíss Hymir* 2110b *rumheort cyning*
 10-3 *harðráðr Hymir* 973a *feasceaft guma*
- HH* 8-7 *blóðorm búinn* 390a (*widcuð hæleð*)
 37-3 *scollvís kona* *Jln* 4a *arleas cyning*
 38-7 *svévís kona* 531a *gealgmod guma*
- HHv* 10-2 *heilráðr konungr*
Grp 14-3 *framlyndr iofurr*
 48-6 *lofsæl kona*
- Brot* 11-7 *heiptgarns hugar*
 19-3 *margdýrr konungr*

Sg 31-4 *heiptgiorn kona*

41-2 *þunnged kona*

51-2 *hörschrýdd kona*

Hlr 2-3 *hvarfúst höfuð*

6-2 *hugfullr konungr*

Gðr II 17-2 *gotnesc kona*

41-7 *sorgmóðs sefa*

42-7 *nauðigr náí (?)*

Od 13-2 *sorgmóð kona*

g) noun plus adjective (*sicling* is a synonym for "king," used here to fill the lifts rather than the drops).

HH II 14-2 *sicling glaðan*

Bwf 817a *syndolh sweotol*

Hlr 11-7 *víkingr Dana*

1914b *hyðweard geara*

h) adjective followed by dative noun in virtual compound

Bwf 1256a *widcuð werum*

i) infinitive preceded by noun object or complement: the auxiliary verb is always in a preceding verse; with a verb such as *vera*, the complement may be either a noun or an adjective. (*Wesan\beon*, the OE equivalent of *vera*, is not found.)

Vsp 32-8 *einnætr vega*

Bwf 252a *frumcyn witan*

52-5 *gríótbjörg gnata*

786a *gryreleoð galan*

Hym 18-7 *auðfeng vera*

1432a *guðhorn galan*

35-7 *fólcdrot fara*

1964b *sæwong tredan*

Þrk 20-4 *ambót vera*

2754b *hringnet beran*

HH 7-2 *döglingr vera*

3019b *elland tredan*

43-2 *siðlauss vera*

3172a *wordgyd wrecan*

50-12 *hiorþing dvala*

1672a *sorhleas swefan*

HH II 3-4 *valbygg (mala)*

1807b *Hrunting beran*

39-3 *fótlaug geta*

2972b *ondslyht giofan*

46-6 *angríóð qveða*

Jln 204b *godscyld wrecan*

- 48-2 *ørvænt vera*
 49-4 *flugstígg troða*
Gðr I 12-6 *annspioll bera*
Sr 37-8 *þjóðkunt vera*
 55-5 *Svanhildr, vera*
 69-8 *aumlig vera*
Gcr II 12-2 *niðmyrcr vera*
 30-7 *verlaus vera*
- j) participle corresponding to the infinitive in the last class (where a comma separates the words in the verse, the first has been inserted parenthetically into the syntax, or the second belongs syntactically to the following off-verse, as in some of the later classes)
- Hym* 10-8 *kinnscógr frørinn*
HH 1-7 *Borghildr borit*
 10-6 *Hunding veginn*
 18-6 *Höðbrodd qveðinn*
 36-12 *hvarleiðr scriðit*
HH II 3-2 *hildingr þegit*
 16-8 *munráð brotið*
 26-2 *alvitr, gefið*
 40-8, 41-8 *heimfor gefin*
 44-8 *valdögg sleginn*
 45-4 *harmdögg sleginn*
Grp 42-7 *snarlynd, sofit*
 23-4 *öðlingr, nemaz*
Brot 12-4 *vilmál talið*
Gðr I 4-6 *forspell þeðit*
Sg 56-6 *versæl gefin*
 59-4 *ormgarð lagiðr*
Ghv 8-5 *geir-Niorðr, hniginn*

- Bwf* 406a *searonet seowed*
 643a *þryðword sprecen*
 1288b *heardecg togen*
 1310b *Beowulf fetod*
 3135b *æðeling boren*
 64b *heresped gyfen*

k) finite verb, sometimes in the first grammatical dip*, following a two-stress compound; in *HH II* and *Sg*, the construction is similar to the noun plus infinitive construction

<i>Hym</i>	24-1	<i>Hreingálcn hlumðo*</i>	<i>Bwf</i>	284a	<i>þreanyd þolað*</i>
<i>Þrk</i>	6-4	<i>gullbönd snøri</i>		303b	<i>Eoforlic scionon*</i>
<i>HH II</i>	12-8	<i>vígspioll segir</i>		994b	<i>Goldfag scinon*</i>
	49-8	<i>sigrþjóð vekir</i>		2265b	<i>Bealocwelm hafað*</i>
<i>Sg</i>	18-6	<i>herbaldr lifir</i>		2460b	<i>sorhleod gæled*</i>
	64-4	<i>óþarft lifir</i>		2256b	<i>feormynd swefað*</i>
				2457b	<i>ridend swefað*</i>
				2906b	<i>Wiglaf siteð*</i>
				1287b	<i>andweard scireð</i>
				1834b	<i>garholt bere</i>
				2060b	<i>blodfag swefeð</i>
			<i>Jln</i>	388b	<i>bidsteal gifeð</i>

l) adverb or adverbial preposition in final place (where a comma intervenes, then the two words in the verse also belong to separate syntactical groups)

<i>Hym</i>	2-2	<i>barnteitr, fyrir</i>	<i>Jln</i>	661a	<i>utgong heonan</i>
	18-8	<i>alsvartr, fyrir</i>			
	19-3	<i>hátún ofan</i>			
	22-7	<i>umgiörð neðan</i>			
	23-7	<i>ofliótt, ofan</i>			
	31-6	<i>hiálmstofn ofan</i>			
	37-4	<i>hálf dauðr fyrir</i>			
<i>Þrk</i>	26-2 and 28-2	<i>ambót fyrir</i>			
<i>HH</i>	21-2	<i>allvaldr þaðan</i>			
	30-2	<i>Sigrún ofan</i>			
	54-2	<i>hiálmvitr ofan</i>			
<i>HH II</i>	36-8	<i>Vígblær þinig</i>			

Grp 28-8 *ørlög fyrir*

Gðr II 19-3 *Eymóðr þriði (?)*

29-8 *hiartblóð saman*

m) an unstressed element from a phrase in the off-verse inserted at the end of the on-verse

Vsp 55-3 *Víðarr, vega*

65-3 *öflugr, ofan*

Hym 8-7 *brúnhvít, bera*

n) an unrelated word interjected parenthetically

HHv 33-3 *ölmál, Heðinn,*

o) two proper names in a list, having no grammatical order of precedence

Vsp 13-7 *Aurvangr, Iari*

Gðr II 19-1 *Valdarr Dönom (?)*

p) elements of a common compound reversed in order

HH 53-10 *alltrauðr flugar*

54-6 *sárviðr flugo (?)*

q) direct object followed by indirect object at the end of a strophe

HH 7-8 *ítlauc grami*

r) subject of verb in previous verse followed by its indirect object

Sg 44-8 *morðfor kono*

s) adverb taking over stress from the following verb

Grp 49-4 *allvel scipa*

Profile S-S-xx

a) two uncompounded words with primary stress preceding an adjective of indefinite amount

Bwf 908b *snotor ceorl monig*

b) second and third words forming a virtual compound (in verses marked * all three words form a virtual compound, e.g. *HH* 6-3, "one day old.")

- Hym* 15-8 *øxn tvá Hymis ** *Bwf* 90a *swutol sang scopes*
- Þrk* 24-10 *sáld þriú miðar **
- Vkv* 2-3 *fögr mæri fira*
- HH* 6-3 *dægrs eins gamall **
- HHv* 9-8 *verpr naðr hali*
- Gör II* 10-3 *trauðr góðs hugar*
- 23-3 *urt allz viðar **
- 37-3 *full illz hugar **
- 22-2 *hvers kyns stafir **
- c) final infinitive preceded by its noun-object
- Hym* 2-8 *opt sumbl gora* *Bwf* 1278b *sunu deoð wreca*
- 9-8 *gorr illz hugar*
- 16-8 *Vér þrír lifa*
- Þrk* 21-6 *brann iorð loga*
- HH* 16-7 *þá nótt fara*
- HHv* 40-4 *hinztr fundr vera*
- HH II* 7-8 *hrátt kiot eta*
- Grp* 4-8 *fund þinn hafa*
- 9-4 *allz harms reca*
- 23-8 *nafn þitt vera*
- 41-8 *þitt nafn vera*
- 46-2 *brúðr sú taca*
- Sg* 65-4 *hinzt bæni vera*
- Gör III* 8-6 *slícs harms reca*
- Od* 16-2, *bað hiálm geta*
- d) two uncompounded words with primary stress preceding a past participle
- HH* 7-4 *góð ár komin* *Jln* 693b *godes lof hafin*
- 42-6 *mart sceið riðit*
- Gör II* 23-7 *svíns lifr soðin*

- 35-2 *hverr drengr litinn*
 13-2 *fimm dægr talið*
 Hlr 2-8 *mannz blóð þvegit*
 e) two uncompounded words with primary stress preceding a finite verb
- HH II 9-4 *lítt steict etið* Jln 708b *lagu, feoh beofað*
 Grp 16-2 *brúðr mæla tecr*
 Gðr II 35-6 *svalt land riðom*
 35-10 *þurt land stigom*
 Sg 68-6 *beð einn stigom*
 Hlr 10-4 *her allz viðar*
 Od 34-5, *maðr hverr lifir*
 f) final adverb unstressed following two words entitled to primary stress, or bearing alliteration
- Vsp 66-3 *naðr fránn, neðan* Bwf 2174b *þrio wicg somod*
 50-2, *hefiz lind fyrir*
 59-6, *flýgr örn yfir*
 66-6, *flýgr völl yfir*
 Hym 24-4 *fold öll saman*
 33-8 *hverr kyrr fyrir*
 HH 29-2 *há segl ofarr*
 HH II 2-6 *støccr lúðr fyrir*
 Grp 10-6 *snör brögð fyrir*
 Gðr II 9-7 *við lönd yfir*
 23-2 *böl mörg saman*
 Sg 2-6 *dægr mart saman*
 69-6 *ferð mín heðan*
 Od 31-2, *far sund yfir*
 g) alliterating noun, with adverb preceding verb or adverb and taking its stress

<i>Þrk</i>	24-4	<i>öl fram borit</i>	<i>Bwf</i>	376a	<i>heard her cumen</i>
<i>Grp</i>	12-5, 18-5	<i>leið at huga</i>		215b	<i>guman ut scufon</i>
<i>Gör II</i>	36-3	<i>grind upp luco</i>		281b	<i>bot eft cuman</i>
				572b	<i>Wyrð oft nered</i>
				1065b	<i>gid oft wrecen</i>
				2551b	<i>word ut faran</i>
				3131b	<i>dracan ec scufun</i>
				2545b	<i>stream ut þonan</i>

Jln 163b *folc eal geador*

h) alliterating imperative followed by an adverbial phrase

Bwf 2956b *beah eft þonan*

2663b *læst eall tela*

i) alliterating imperative with adverb, followed by noun

Þrk 30-3 *Berið inn hamar*

j) final pronoun preceded by its verb

HH II 10-1 *Víg lýsir þú*

18-1 *Hirð eigi þú*

k) final place unstressed particle that belongs syntactically to the following verse

Ghv 1-3, *trauð mál, talið*

Profile S-S-hx

a) alliterating noun, adverb preceding verb and taking its stress

Vsp 12-8 *rétt um talða*

Bwf 1650b *weras on sawon*

55-6 *mund um standa*

Hym 14-6 *þrír of tecnir*

b) two words with primary stress preceding a pronoun

Sg 8-10 *qván friá sína*

Profile S-S-xh (where **x** represents an unstressed prefix -- not usually available)

in ON)

a) two separate words with primary stress preceding a verb (*Bwf* 897b has the only example in this profile of an adjective fulfilling the function of an adverb)

Bwf 897b *wyrm hat gemealt*
 2119b *sunu deoð fornam*
 2609b *hond rond gefeng*
Mld 110b *bord ord onfeng*

b) adverb taking over stress of following verb

Bwf 210a *Fyrst forð gewat*
 97b *lif eac gesceop*
 123b *þanon eft gewat*
 171b *Monig oft gesæt*
 519b *holm up ætbær*
 651b *Werod eall aras*
 745b *Forð near ætstop*
 782b *sweg up astag*
 857b *monig oft gecwæð*
 871b *secg eft ongan*
 1146b *Fin eft begeat*
 1160b *Gamen eft astah*
 1526b *helm oft gescær*
 1615b *sweord ær gemealt*
 1619b *wæter up þurhdeaf*
 1701b *feor eal gemon*
 1790b *Duguð eal aras*
 1912b *ceol up geprang*
 2319b *hord eft gesceat*
 2365b *lyt eft becwom*
 2552b *stefn in becom*

	2562b	<i>sweord ær gebræd</i>
	2570b	<i>scyld wel gebearg</i>
	2575b	<i>Hond up abræd</i>
	2776b	<i>segn eac genom</i>
	2777b	<i>Bill ær gescod</i>
	2937b	<i>wean oft gehet</i>
	2941b	<i>Frofor eft gelamp</i>
	2973b	<i>helm ær gescer</i>
	3044b	<i>nyðer eft gewat</i>
	3060b	<i>Weard ær ofsloh</i>
	3092b	<i>hider ut ætbær</i>
<i>Mld</i>	157a	<i>ord in gewod</i>
	296b	<i>gar oft þurhwod</i>
<i>Jln</i>	62b	<i>Reord up astag</i>

Profile S-Sx-h

a) alliteration as a guide (showing that even related nouns take precedence over a copulative verb); 36-4 is in the off-verse, where the second alliterating word cannot form a lift.

Vsp 32-5 *Baldrs bróðir var*

36-4 *Slíðr heitir sú*

b) two uncompounded words with primary stress or single alliteration preceding a particle

Vsp 53-2 *harmr annarr fram*

Bwf 2216b *hond (wæge nam)*

Hym 25-6 *veðrs annars til*

2706b *ferh ellen wræc*

Grp 23-2 *lögð ævi þér*

3118b *sceft nytte heold*

3129b *lyt ænig mearn*

Mld 94b *god ana wat*

c) second and third words forming a virtual compound (dative noun plus adjective *; genitive noun plus noun †)

Hym 34-6 *hver Sifjar verr*

Bwf 341a *wlanc Wedera leod †*

<i>Grp</i>	31-6	<i>gestr eina nótt</i>	978a	<i>maga mane fah *</i>
<i>Gðr III</i>	1-2	<i>æ, Buðla sonr †</i>	1038a	<i>sadol searwum fah *</i>
			1137a	<i>fæger foldan bearm †</i>
			1286a	<i>sweord swate fah *</i>
			1332a	<i>atol æse wlanc *</i>
			1364a	<i>wudu wyrtum fæst *</i>
			1369a	<i>heorot hornum trum *</i>
			1594a	<i>brim blode fah *</i>
			1906a	<i>segl sale fæst *</i>
			1932a	<i>fremu folces cwen †</i>
			1966a	<i>sigel suðan fus *</i>
			2178a	<i>guma guðum cuð *</i>
			2217a	<i>(sid) since fah *</i>
			2513a	<i>frod folces weard †</i>
			1870b	<i>cyning æðelum god *</i>
<i>Mld</i>			107a	<i>earn æses georn</i>
			210a	<i>wiga wintrum geong *</i>
			238a	<i>earh Oddan bearm †</i>
<i>Jln</i>			457a, 615a	<i>hean helle gæst</i>
			724a	<i>fæder, frofre gæst</i>

d) adverb or equivalent (dative noun *, adverbial adjective †) taking over the stress of a following verb

<i>Gðr II</i>	4-4	<i>siálfr eigi kom</i>	<i>Bwf</i>	1422a	<i>Flod blode weol *</i>
				2138a	<i>holm heolfre weoll *</i>
				18b	<i>blæd wide sprang</i>
				55b	<i>fæder ellor hwearf</i>
				121b	<i>gearo sona wæs</i>
				301b	<i>flota stille bad †</i>
				315b	<i>word æfter cwæð</i>
				341b	<i>word æfter spræc</i>

- 478b *God eape mæg*
 496b *Scop hwilum sang*
 515b *geofon ypum weol **
 569b *Leoht eastan com*
 583b *Breca næfre git*
 742b *blod edrum dranc **
 761b *eorl furður stop*
 892b *dracan morðre swealt **
 1017b *Heorot innan wæs*
 1031b *wala utan heold*
 1057b *Metod eallum weold*
 1131b *holm storme weol **
 1416b *wæter under stod*
 1423b *Horn stundum song **
 1570b *leoht inne stod*
 1588b *Hra wide sprong*
 1743b *bona swiðe neah*
 1800b *gæst inne swæf*
 1926b *Hygd swiðe geong*
 2073b *gæst yrre cwom †*
 2113b *hreðer inne weoll*
 2154b *gyd æfter wræc*
 2170b *nefa swyðe hold*
 2213b *stig under læg*
 2254b *dug(uð) ellor s(c)eoc*
 2331b *breost innan weoll*
 2556b *From ærest cwom*
 2593b *hreðer æðme weoll **
 2669b *wyrm yrre cwom †*
 2693b *swat yðum weoll **

2764b *Sinc eaðe mæg*
 2824b *Bona swylce læg*
 2966b *swat ædrum sprong **
 3155b *Heofon rece swealg **
Jln 581b *Bæð hate weol †*
 585b *Lead wide sprong*

e) alliterating verb preceding two adverbs

Bwf 1785b *geong sona to*

f) alliterating imperative (off-verse) followed by virtual compound

Jln 623b *wrecað eallne nið*

g) alliterating word, plus verb plus personal pronoun

Hym 18-1 *þess vænti ec*

11-10 *Véorr heitir sá*

21-8 *vað gorrði sér*

h) displaced verb in second place with enclitic adverb

Hym 6-4 *við gorrvom til*

32-2 *mér gengin frá*

Profile S-S-x-h, S-S-h-x

a) unrelated words with primary stress or alliteration in first two positions (*Vsp* 12-4, containing three proper nouns of equal status, suggests that the profile was well known enough to allow this usage). In the ON examples where *um* precedes a verb, a case might be made for either of the two profiles; all other examples have the first profile. The example from *Bwf* has an adverb taking the stress of the following verb, with a negative intervening to allow use of the four-word profile.

Vsp 26-1 *þórr einn þar vá*

Bwf 1377b *Eard git ne const*

12-4 *þór, Vittr oc Littr*

57-2 *sígr fold í mar*

Hym 32-5 *Karl orð um qvað*

- 26-2 *verc hálfv við mic*
 38-6 *hann laun um fecc*
Þrk 2-2 *allz fyrst um qvað*
 3-4, 9-10, 12-4, " " " "
HH 53-1 *svipr einn var þat*
HHv 35-3 *flióð eitt, er han*

Profile S-Sx-xh (unavailable in ON)

These are all extensions of the profile S-Sx-h, with an unstressed prefix added to the final word. Adverb or equivalent preceding verb *; virtual compound in second and third place †; two words with primary stress preceding verb ‡

- Bwf* 848a *atol yða geswing* *
 2527a *metod manna gehwæs* †
 2774a *eald enta geweorc* †
 390b *word inne abead* *
 494b *þegn nytte beheold* ‡
 721b *Duru sona onarn* *
 1080b *Wig ealle fornam* *
 1122b *Lig ealle forswealg* *
 1132b *Winter yðe beleac* *
 1214b *Heal swege onfeng* *
 1503b *hring utan ymbbearh* *
 1569b *secg weorce gefeh* *
 2396b *cyning ealdre bineat* *
Jln 159a *fæder fæmnan ageaf* ‡
 675b *Swylt ealle fornom* *

Profile S-Sx-xx (elision would make this S-S-xx)

- Bwf* 570a *bearht beacen Godes*

Profile S-S-x-xh

Bwf 1520b *hond sweng ne ofteah*

Profile S-Sx-x-h

Bwf 2600b *sibb æfre ne mæg*

APPENDIX B

Resolved words and compound elements in verse-final position in *Beowulf*.

I have followed Klaeber's practice in showing verbal forms with the prefix *ge-* under the letter of the root-syllable of the word. Other forms with *ge-* appear under the letter "g."

andsware	FF	354a	byred	BB	2055b
	FF	1493b	byreð	FF	296b
aseted	EE	667a	byrig	BB	1199a
Æschere	FF	2122b	bysig	FF	966a
Æscheres	FF	1420b	cearað	FF	1536b
begnornodon	FF	3178a	ceare	BB	906b
gebeotodon	FF	480a		FF	189a
	FF	536a		FF	1258a
beran	FF	1920a		FF	1992b
	FF	2152a	cearig	FF	2455a
	FF	1024a	cleofu	FF	2540a
	FF	48b	cliffe	FF	1421a
	FF	2518b		FF	1635a
	FF	291b	clifu	BB	1911a
bere	FF	437a		FF	230a
beren	BB	2653b	cofan	FF	1445a
besmipod	EE	775a	cuman	FF	792a
betimbredon	FF	3159a		FF	1894a
betost	FF	3007b		FF	388b
bidon	FF	400b	cume	FF	23b
bite	BB	2060a	cumen	EE	845a
blaca	FF	1801a		FF	2646b
boden	FF	2957b	cure	FF	2818b
bogan	FF	2561a	cwalum	FF	1712a
	FF	1744a	cwices	FF	2314b
	FF	2545a	cwida	FF	367a
	FF	2718a	cwydas	FF	1841a
bona	FF	2506b	cwyde	BB	1979a
	FF	177a	cwydum	FF	2753a
bora	FF	1480a	cymen	FF	3106b
	FF	1325b	cymest	FF	1382b
boren	FF	1192a	cymeð	FF	2058b
brego	BB	1954b	cyning	BB	2356a
budon	BB	1085b		FF	1885b
bugon	FF	2598b		FF	1010a

(cyning)	FF	2144a	Denes	FF	1064a
	FF	2148a	Denum	FF	828b
	FF	2579a		FF	1814b
	FF	2873a		FF	2494b
	FF	2963a	draca	FF	2333a
	FF	2970a		FF	2712a
	FF	3008a		FF	3040b
	FF	3086a	drepen	FF	1745b
	FF	11b	dropen	FF	2981b
	FF	199b	drugon	FF	15a
	FF	863b		FF	831b
	FF	920b		FF	1858b
	FF	1306b	duge	BB	1660b
	FF	2209b		FF	589b
	FF	2335b		FF	2031b
	FF	2390b	dweleð	FF	1735b
	FF	2677b	dyde	BB	2521b
	FF	2702b		FF	671a
	FF	2733b		FF	444b
	FF	2980b		FF	956b
	FF	3036b		FF	1381b
daga	FF	2341b		FF	1824b
dagas	FF	793a		FF	1891b
	FF	1622a	dydest	FF	1676b
	FF	2591a	dydon	FF	3163a
	FF	3153a		FF	1238b
dagum	BB	718a		FF	3070b
	BB	757a	faran	FF	865a
	FF	1062a	fate	FF	2639a
	FF	1354a	fatu	EE	2761a
	FF	2233a	fæder	FF	373a
	FF	1451b		FF	2622b
dæge	FF	187a	fealo	EE	2757b
	FF	885a	fela	BB	591a
dæges	FF	1600a		BB	2003a
	FF	1935a		BB	36b
	FF	1495b		BB	311b
Dena	BB	668a		BB	408b
	FF	1a		BB	1509b
	FF	242a		BB	2231b
	FF	616a		BB	2511b
	FF	1769a		BB	2542b
Dene	FF	1996a		EE	876b
	FF	116b		EE	995b

(fela)	EE	1028b	geare	FF	2062b
	EE	1411b	gearo	FF	3105b
	EE	1425b		FF	77b
	EE	1525b	gearu	FF	1109b
	EE	1577b	gehwane	BB	2397a
	EE	2631b		BB	2665a
	EE	2763b	gehwone	BB	294a
	FF	530a		BB	800a
	FF	869a		Eē	2705b
	FF	883a	gemete	BB	779a
	FF	1265b	genipu	BB	1360a
	FF	1783b		BB	2808a
	FF	1837b	geofa	FF	2900a
	FF	2349b	gesceapu	EE	650a
	FF	2738b	getawa	BB	2636a
	FF	3029b	gewiofu	EE	697a
feore	BB	1843a	gifa	FF	1930a
	BB	933b	gifan	FF	2311a
fiftiges	FF	3042a	gife	BB	1301a
floga	FF	2830a		EE	1271a
flogan	FF	2346a		EE	2182a
	FF	2528a	Godes	FF	2858a
flotan	FF	1907a	gripe	BB	1148a
folgode	FF	2933a		FF	965a
foran	FF	1458a		FF	1938a
fore	FF	136b		FF	380b
fracod	FF	1575b	gripum	FF	738a
gefræt Wade	FF	96a	gryre	BB	384a
freca	FF	1033b		BB	478a
freca	FF	1146a		FF	479a
	FF	2366a	guma	FF	20a
gefremed	EE	476a		FF	1384a
	EE	954a		FF	1768a
fretan	FF	3014b		FF	249b
	FF	3114b	guman	FF	99a
frome	FF	1813a		FF	1388b
fruma	FF	664a	gyddode	FF	630a
fruman	FF	2130a	gyfan	FF	1012a
	FF	2261a		FF	1102a
	FF	2649a		FF	1342a
	FF	2835a		FF	2652a
fundiap	FF	1819b	hador	BB	414a
gamen	FF	1066a	hafast	FF	953b
geador	FF	835b		FF	1849b

hafað	BB	474b	(hryre)	BB	3005a
	FF	975b		EE	3179a
	FF	1610b		FF	2030a
	FF	2453b	hryres	FF	2391a
hafo	FF	3000b	hwata	FF	3028a
hafu	FF	2523b	hwæte	FF	3074a
haman	FF	2651b	hwæðer	FF	2844a
hæleð	FF	190b	(hwæðer)	FF	1331b
	FF	331b	hwone	BB	155a
heonan	FF	252b	hyra	FF	178b
heonon	FF	1361b	ides	BB	1075b
heora	FF	698b	latan	FF	2846a
hete	FF	84a	laðum	FF	1320a
	EE	142a	lege	FF	1326b
hetes	BB	1105a	leges	FF	2407a
hige	BB	267a	leofað	BB	2008a
hine	BB	678b		FF	974a
	BB	879b		FF	1366b
hladan	FF	2126b	licu	FF	2637a
hladon	FF	2775a	lidan	FF	198b
hleopu	FF	1358a	liden	FF	223b
(hleoðu)	FF	820b	lifað	FF	3167b
hleopum	FF	710b	ligeð	FF	2903a
homa	FF	812a		FF	1343b
	FF	1007a		FF	2745b
	FF	1754a	locan	FF	818a
hongiað	FF	1363a		FF	1928a
hopu	FF	450a	losap	FF	1392b
	FF	764a	lufan	FF	1823a
hrape	FF	1541a		FF	2065b
(hraðe)	FF	224b	lyfað	FF	944b
(hraðe)	FF	740a	lyfap	FF	954b
	FF	748b	manig	FF	854a
(hraðe)	FF	2117b		FF	399b
(hraðe)	FF	2968b	mæge	FF	680b
hrepe	BB	991b		FF	2530b
hrine	FF	2976b		FF	2749b
hroden	FF	614a	mægen	BB	518a
	FF	1948a		BB	2654b
	FF	640b	mene	EE	1199b
hruron	FF	1074b	meoto	FF	489b
	FF	1430b	mere	BB	845b
hryre	BB	1680a	metod	FF	945a
	BB	2052a		FF	979a

(metod)	FF	1611b	scacan	FF	1802b
micel	BB	771a	scacen	BB	1136b
	FF	170a		FF	1124b
	FF	1167a	scale	FF	1317a
	FF	146b	scare	FF	73a
	FF	771b	scaða	FF	712a
monig	FF	3077a	(scaþa)	FF	766a
	FF	689b		FF	737b
	FF	918b	scaðan	FF	801b
	FF	2762b	sceacen	FF	2306b
naca	FF	1903b		FF	2727b
nacod	FF	539a	sceaceð	FF	2742b
nama	EE	343b	sceapen	FF	2228a
naman	FF	78b		FF	1351b
nefan	EE	881a	sceare	FF	1213a
neosian	FF	115a	sceaða	FF	2278a
niman	FF	1808b		FF	2318a
	FF	3132b		FF	2688a
nime	FF	452b		FF	2514b
	FF	1481b	sceaðan	BB	2839a
nimeð	FF	441b		FF	2093b
	FF	447b	scepen	FF	2913b
	FF	1491b	scile	FF	3176b
	FF	2536b	scipe	FF	2197a
nosan	BB	1892b		FF	3173a
numen	FF	1153b		FF	2999b
nymeð	FF	1846b	scipes	FF	896a
oferhigian	FF	2766a	scole	FF	1963b
ongitan	BB	1484a	scrafa	FF	3046a
ongite	EE	2748a	sculon	FF	683b
onhöhsnode	FF	1944a	scyle	BB	2657b
plegan	FF	1073b		FF	1179b
	FF	2039b	searo	BB	1101a
reafode	FF	2985a		EE	329a
reced	FF	704a	sefa	BB	49b
	FF	1981a		BB	2419b
	FF	714b		FF	349a
	FF	993b	(sefa)	FF	2628a
riodan	FF	3169a		FF	1853b
roden	FF	1151b		FF	2043b
sacan	FF	439b		FF	2180b
sacu	BB	2472a	sefan	BB	278a
samod	FF	2196b		BB	1726a
sæce	EE	154a		FF	2012a

sele	FF	443a	swaðu	FF	2946a
	FF	482a	swaþum	FF	1403a
	FF	647a	swefeð	FF	1741b
	FF	695a	sweotol	BB	833b
	FF	1253a	swice	FF	966b
	FF	1513a	talast	FF	594b
	FF	1515a	talað	FF	2027b
	FF	1639a	tela	FF	1218b
	FF	2010a		FF	1225b
	FF	2083a		FF	1820b
	FF	2139a		FF	2208b
	FF	2410a	þanan	BB	1880b
	FF	2840a		FF	1668b
	FF	3053a	þanon	FF	763b
seleð	FF	1370b		FF	1292b
	FF	1749b		FF	1805b
sigor	FF	1554a		FF	1921b
slægen	FF	1152b	þege	FF	117a
somod	FF	1211b	(ðege)	FF	2176a
	FF	1614b		FF	617b
	FF	2343b	þego	FF	2884a
	FF	2987b	þenode	FF	560b
sprecan	FF	2069b	þolaþ	FF	2499b
	FF	2864b	þonan	BB	819b
	FF	3172b		BB	2061b
stafas	BB	1018b		EE	2140b
stafum	FF	458a	(ðonan)	FF	2099b
stapa	FF	1368a	þonon	FF	1632a
starað	FF	996b		FF	1601b
	FF	1485b	(ðonon)	FF	2408b
starie	FF	2796b	þræce	FF	385a
stede	FF	2786a	þritiges	FF	379b
	FF	1082b	tilu	FF	1250b
stige	FF	676b	togan	FF	839a
strude	FF	3073b	togen	FF	1439b
	FF	3126b	gewanod	EE	477a
styrep	FF	1374b	wara	FF	2321a
sunu	BB	1115a	ware	FF	2022a
	BB	2013a		FF	2363a
	EE	1009b		FF	2916a
	EE	1089b	wæter	FF	1904a
	EE	2602b		FF	2473a
	EE	2862b		FF	1989b
	EE	3076b	weder	EE	1136a

wegan	FF	3015b	wudu	BB	2925b
wegas	FF	866a		EE	1416a
wege	FF	2252b		FF	2340a
welan	BB	2750a		FF	3112b
	FF	2344a	wunað	FF	284b
	FF	2747b		FF	1923b
	FF	3100a			
weorod	FF	290b			
	FF	2893b			
weras	FF	1233a			
wered	FF	496a			
wereþ	FF	453b			
werod	FF	476b			
wesan	FF	1328b			
	FF	2708b			
	FF	2801b			
	FF	3021b			
wiga	FF	2918a			
wigeð	FF	599b			
wile	BB	1049a			
	BB	346b			
	BB	446b			
	BB	1181b			
	BB	1832b			
wine	BB	376b			
	FF	1810a			
	FF	2047a			
winum	FF	2735a			
wisige	FF	292b			
	FF	3103b			
wite	FF	1367b			
gewiton	BB	853a			
worold	FF	1738b			
wraðe	FF	2877a			
wræce	FF	1138b			
wrecan	FF	873a			
	FF	1339b			
(wrecan)	FF	1546b			
wreccena	FF	898b			
wrece	FF	1385a			
	FF	2446b			
writen	FF	1688b			
wriðan	FF	2018b			
wriðon	FF	2982b			

APPENDIX C

Words containing both drops in Type FF

Beowulf

æfter	117a, 187a, 885a, 1213a, 1258a, 1320a, 1403a, 1938a, 2030a, 2176a, 2261a, 2753a,
ærest	616a
būton	73a
hwæðer	2530b
hwæðre	2228a
n(e)alles	2363a, 2873a, 3015b
nefne	1934b
ōðer	1351b
oððe	2840a, 2253a, 2536b
sipðan	1253a, 2970a, 1420b, 1261b
swylce	1146a, 854a, 920b, 1152b
þenden	2985a, 284b, 2649b
ðonne	1066a, 1033b, 23b, 1374b, 2742b
under	738a, 1928a, 2540a, 710b, 820b, 1745b
ðīnra	367a
þinre	1823a
burston	818a
drēfan	1904a
druncon	1233a
ēode	640b, 918b, 1814b
fērdon	839a, 1632a
grētte	614a
hæfde	2321a, 2333a, 2844a, 3046a, 828b,
hæfdon	883a, 539a
helpan	2649a
lēte, lēton	1996a, 48b, 3132b
licgean	966a
mearcað	450a
næfne	3074a
scencte	496a
sceolde	2341b, 2408b
standan	2545a
wæron	1820b
wolde	664a, 1010a, 2858a, 1292b, 1805b

gesyhð	2455a
geweold	1554a
oflet	1622a
fore	1064a
gyfen	1948a
nalas	1493b
ofer	2473a, 1989b
sume	400b
þanon	224b, 1265b
þone	479a, 792a, 801b

Maldon

ofer	98a, 91b
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Juliana

æfter	527a
æghwæs	593a
būtan	359a
geornor	414a
micle	699a, 690a
swiðor	47a
symle	669a
under	43a
wundrum	264a
þære	296a
þinre	276a
þinum	100a
biddað	666a
dēman	2a
hergen	646a
ageaf	105b, 117b, 130b, 147b, 175b, 319b
hire	165a
ofer	23a
saga	418a
seomað	709a

APPENDIX D
Distribution of Types

1. Type AA

OE Texts

AA Profile	On-Verse			Off-Verse		
	Bwf	Mld	Jln	Bwf	Mld	Jln
Shsx	3	-	-	6	-	-
Sxsx	123	1	16	69	1	23
S-xSh	-	-	-	2	-	4
S-xSx	29	2	14	125	25	25
Sh-Sh	21	-	-	1	-	1
Sh-Sx	76	-	3	28	7	8
Sx-Sh	42	2	12	22	2	10
Sx-Sx	368	1	57	469	66	103
S-h-Sx	2	-	-	1	-	-
S-x-Sh	33	-	2	4	-	-
S-x-Sx	99	-	12	35	2	7
Sh-S-h	1	-	-	-	-	-
S-x-S-h	1	2	1	-	-	-

Sxshx	1	-	-	-	-	-
Sxsxx	1	-	-	-	-	-
Sxxsx	1	-	-	1	-	-
S-xxSx	-	-	-	5	-	-
Sh-Shx	4	-	1	1	-	-
Sh-Sxx	29	2	1	1	-	-
Shx-Sx	-	1	-	1	4	-
Sx-Shx	37	-	10	2	-	-
Sx-Sxh	13	-	-	-	-	-
Sx-Sxx	32	1	10	5	-	-
Sx-xSh	1	-	-	4	-	2
Sh-xSx	-	-	2	-	1	1
Sx-xSx	144	3	35	190	-	51
Sxx-Sh	6	-	-	-	-	-
Sxx-Sx	68	1	1	20	-	1
S-x-Shx	2	-	-	-	-	1
S-x-Sxx	4	-	-	2	-	-
S-x-xSx	6	7	1	11	2	8
S-xx-Sh	2	-	-	-	-	-
S-xxS-h	-	-	-	12	-	-
S-xx-Sx	32	1	1	2	2	4
Sh-Sx-h	2	-	-	-	-	-
Sh-x-Sh	7	2	3	1	-	-
Sh-x-Sx	7	4	1	-	3	-
Sx-Sx-h	2	-	-	-	-	-
Sx-x-Sh	13	1	1	-	1	-
Sx-x-Sx	104	3	23	58	7	12
S-x-x-Sh	1	2	-	-	-	-
S-x-x-Sx	7	4	-	8	7	7
Sx-x-S-h	1	-	-	-	-	-
Sx-x-S-h	1	-	-	-	-	-
S-x-xSh	-	-	-	-	-	1

Shx-Shx	1	-	-	-	-	-	-
Sx-Sxhx	1	-	-	-	-	-	-
Sx-xxSh	-	-	-	-	-	-	1
Sx-xxSx	3	-	-	1	-	-	-
Sxx-Sxx	2	-	-	-	-	-	-
Sxx-xSx	1	1	-	1	-	-	-
S-xx-Sxx	2	-	-	-	-	-	-
Sx-x-Shx	2	-	-	-	-	-	-
Sx-x-Sxx	1	-	-	-	-	-	-
Sx-x-xSx	6	2	1	-	-	-	-
Sx-xx-Sx	-	-	-	1	-	-	-
Sx-xx-Sx	12	1	-	3	-	-	1
S-xx-x-Sx	-	-	-	2	-	-	-
Sxx-x-Sh	-	1	-	-	-	-	-
Sxx-x-Sx	1	2	-	-	-	-	-
Sx-x-x-Sx	1	1	-	4	1	1	1
Sx-Sx-xh	-	-	1	-	-	-	-
S-x-Sxxx	-	-	-	-	-	-	1
S-x-xx-Sh	-	-	-	-	-	-	1
Sx-xx-xSx	1	-	-	-	-	-	-
Sx-x-x-Sxx	-	-	-	1	-	-	-
Sx-x-x-x-Sx	-	-	-	1	-	-	-
Sx-xx-Sxx	-	1	-	-	-	-	-
Shx-x-x-Sx	-	1	-	-	-	-	-

ON Texts

AA	On-Verse							
	Vsp	Hym	brk	Vkv	HH	HHv	HH II	Grp
Sxsx	-	-	-	1	1	-	-	-
Sh-Sh	3	-	-	-	2	-	2	-
Sh-Sx	5	1	-	3	2	-	1	1
Sx-Sh	3	-	-	-	1	-	-	1
Sx-Sx	17	6	5	4	18	8	7	16
S-xSx	-	-	-	-	1	-	-	-
S-h-Sh	1	-	-	-	-	-	-	-
S-h-Sx	3	-	-	-	1	-	-	-
S-x-Sh	7	-	-	1	1	-	1	2
S-x-Sx	27	15	3	4	6	8	8	14
S-x-S-h	1	-	-	-	-	-	-	-

Sxshx	-	-	-	1	-	-	-	-
Sh-Shx	-	-	-	1	-	-	-	-
Shx-Sh	-	-	-	3	-	-	-	-
Sx-Shx	-	-	-	1	-	-	-	-
Sx-Sxh	-	-	-	1	-	-	-	-
S-x-Shx	1	-	-	1	-	-	-	-
S-xx-Sh	-	-	-	-	1	-	-	-
S-xx-Sx	5	-	1	1	1	1	3	-
S-hx-Sx	-	-	-	1	-	-	-	-
Sh-x-Sh	-	-	-	1	1	-	-	-
Sh-x-Sx	1	-	-	1	-	-	-	1
Sx-x-Sh	-	-	-	-	-	-	-	1
Sx-x-Sx	9	1	4	2	4	1	3	3
S-h-x-Sx	1	-	-	-	-	-	-	-
S-x-x-Sh	1	-	1	1	-	-	-	-
S-x-x-Sx	12	1	5	1	5	7	2	3
Sx-x-S-h	-	-	2	-	-	-	-	-
Sx-xx-Sx	2	-	-	4	1	-	-	-
Sxx-x-Sx	-	-	-	-	-	-	-	1
S-xx-x-Sh	-	-	-	-	-	-	-	1
S-xx-x-Sx	-	-	-	-	-	-	1	1
S-x-xx-Sx	1	-	-	-	-	-	-	-
Sx-x-x-Sx	2	-	-	-	1	-	1	-
S-x-x-x-Sx	1	-	-	-	-	-	-	-

AA	On-Verse							
	Br	Gör 1	Sg	Hlr	Gör 2	Gör 3	Od	Ghv
Sxsx	-	-	1	1	-	-	-	-
Sh-Sh	-	-	-	-	2	-	-	-
Sh-Sx	-	-	3	-	-	-	1	-
Sx-Sh	1	-	1	-	1	-	-	-
Sx-Sx	9	8	23	6	17	1	8	10
S-h-Sh	-	-	-	-	-	-	1	-
S-h-Sx	-	-	-	-	-	-	2	-
S-x-Sh	-	-	2	-	3	-	1	-
S-x-Sx	4	3	13	2	6	-	3	1

Sh-Shx	-	-	-	-	-	-	-	1
Shx-Sh	-	-	-	-	-	-	-	1
Sxh-Sh	-	-	1	-	-	-	-	-
Sxx-Sx	1	-	-	-	-	-	-	-
S-x-Shx	-	-	-	-	-	-	-	1
S-xx-Sh	1	-	-	-	-	-	1	-
S-xx-Sx	2	1	1	-	1	-	-	1
S-hx-Sx	-	-	-	-	-	1	1	-
Sh-x-Sh	-	-	-	-	1	-	-	-
Sh-x-Sx	-	-	-	-	-	-	1	-
Sx-x-Sh	-	-	2	-	-	-	-	-
Sx-x-Sx	-	-	4	1	2	-	1	4
S-x-x-Sh	-	-	2	-	-	-	-	1
S-x-x-Sx	1	-	5	-	3	-	1	1
Sx-xx-Sh	-	-	1	-	-	-	-	-
Sx-xx-Sx	2	-	-	1	-	1	-	-
S-xx-x-Sh	-	-	1	-	-	-	-	-
S-xx-x-Sx	-	-	-	-	1	-	-	1
Sx-x-x-Sx	-	-	2	1	-	-	-	1
S-x-xx-S-x	1	-	-	-	-	-	-	-
Sx-xx-x-Sx	-	-	-	-	1	-	-	-

AA	Off-Verse							
Profile	Vsp	Hym	Prk	Vkv	HH	HHv	HH II	Grp
Sxsx	8	2	-	3	2	1	1	2
Sh-Sh	3	-	-	-	-	-	-	-
Sh-Sx	6	-	5	1	1	-	1	2
Sx-Sh	-	3	5	3	1	-	1	3
Sx-Sx	55	14	32	34	52	33	66	62
S-xSx	2	-	-	-	-	-	-	-
S-h-Sx	1	-	-	2	-	-	-	-
S-x-Sh	2	-	2	-	-	-	-	2
S-x-Sx	17	12	13	14	12	10	18	11
Sx-Shx	1	-	-	1	1	-	-	-
Sx-Sxx	-	-	-	1	-	-	-	-
S-xx-Sh	1	-	-	-	-	-	-	-
S-xx-Sx	1	1	-	1	3	3	1	10
Sx-x-Sx	5	2	8	4	9	3	7	6
S-x-S-hx	1	-	-	-	-	-	-	-
S-x-x-Sx	5	-	2	1	2	1	1	4

2. Type BB

OE Texts

BB	On-Verse			Off-verse		
	Bwf	Mld	Jln	Bwf	Mld	Jln
x-Sxs	12	-	7	6	-	-
xSx-S	6	3	2	-	-	-
x-S-xS	1	1	1	2	-	2
x-Sx-S	29	9	27	34	3	17
x-S-x-S	2	1	2	5	-	-
x-Sxxs	1	-	-	-	-	-
xx-Sxs	18	-	4	8	-	1
xxSx-S	2	-	1	-	-	-
x-Sx-xS	8	-	4	2	-	3
x-Sxx-S	1	-	1	1	-	-
x-x-Sxs	26	1	3	14	-	4
x-xS-xS	1	-	-	-	-	-
x-xSx-S	4	2	1	10	1	2
xS-x-xS	1	-	-	-	1	-
xx-S-xS	6	-	-	8	1	1
xx-Sx-S	48	1	10	64	3	7
x-S-x-xS	1	1	-	-	-	-
x-Sx-x-S	1	1	1	-	1	1
x-x-S-xS	9	5	2	59	4	16
x-x-Sx-S	62	18	24	182	20	64
x-xS-x-S	-	-	-	1	-	-
xx-S-x-S	2	-	1	1	-	-
x-S-x-x-S	-	-	-	1	-	-
x-x-S-x-S	9	1	2	22	1	7

xx-Sxxs	1	-	-	-	-	-	-
xxx-Sxs	1	-	-	-	-	-	-
x-xSx-xS	-	-	-	-	-	-	1
x-xSxx-S	-	-	-	1	-	-	-
x-xx-Sxs	4	-	-	3	-	-	2
xx-Sx-xS	12	-	2	4	1	-	2
xx-Sxx-S	-	1	-	1	-	-	-
xx-x-Sxs	1	-	-	-	-	-	1
xxx-Sx-S	5	1	5	-	-	-	1
x-x-Shx-S	-	1	-	3	-	-	-
x-x-Sx-xS	18	6	-	32	5	-	20
x-x-Sxx-S	1	3	-	3	1	-	-
x-x-x-Sxs	2	1	-	1	-	-	-
x-x-xSx-S	-	-	6	22	-	-	4
x-xSx-x-S	1	-	1	1	-	-	2
x-xx-S-xS	-	-	-	6	1	-	1
x-xx-Sx-S	4	2	2	23	4	-	6
xx-S-xx-S	1	-	1	-	-	-	-
xx-Sx-x-S	1	-	1	4	-	-	-
xx-x-S-xS	1	-	-	5	-	-	4
xx-x-Sx-S	10	1	1	22	-	-	9
x-x-S-x-xS	-	-	1	1	-	-	-
x-x-S-xx-S	1	-	-	1	-	-	2
x-x-Sx-x-S	-	3	1	8	2	-	3
x-x-x-S-xS	1	-	-	18	3	-	-
x-x-x-Sx-S	10	3	2	64	14	-	13
x-x-xS-x-S	-	1	-	2	-	-	-
x-xx-S-x-S	-	-	-	-	1	-	1
xx-x-S-x-S	1	-	-	2	-	-	3
x-x-S-x-x-S	1	-	-	2	-	-	-
x-x-x-S-x-S	1	-	-	1	-	-	-

xx-x-Sxxs	-	-	-	1	-	-
xxx-Sx-xS	1	-	-	-	-	-
xxx-x-Sxs	1	1	-	-	-	-
x-x-Sxxx-S	-	1	-	-	-	-
x-xx-Sx-xS	-	-	-	5	1	1
x-xx-x-Sxs	-	-	-	1	-	-
xx-x-Sx-xS	1	-	-	3	-	4
xx-x-Sxx-S	1	-	-	-	-	1
xx-x-x-Sxs	2	-	-	-	-	-
xx-xx-Sx-S	-	-	-	1	-	-
xxx-Sx-x-S	-	1	-	-	-	-
xxx-x-Sx-S	1	-	-	-	-	-
x-x-Sx-xx-S	-	-	-	-	-	2
x-x-Sxx-x-S	-	-	1	-	-	-
x-x-x-Shx-S	-	-	-	1	-	-
x-x-x-Sx-xS	7	-	1	17	2	2
x-x-x-x-Sxs	1	-	-	-	-	-
x-x-x-Sxx-S	-	-	-	2	-	-
x-x-x-xSx-S	-	-	-	4	-	-
x-x-xSx-x-S	-	-	-	1	-	1
x-x-x-x-Sxs	-	-	-	-	-	-
x-x-xx-S-xS	-	-	-	3	-	-
x-x-xx-Sx-S	2	-	1	2	1	-
x-xx-Sx-x-S	1	-	-	1	-	-
x-xx-x-S-xS	-	-	-	2	-	-
x-xx-x-Sx-S	-	-	-	3	-	-
xx-Sx-x-x-S	1	-	-	-	-	-
xx-x-Sx-x-S	1	-	-	1	-	-
xx-x-x-S-xS	-	-	-	2	-	-
xx-x-x-Sx-S	2	1	-	4	-	-
x-x-x-S-xx-S	-	-	-	-	-	1
x-x-x-Sx-x-S	-	-	-	8	1	1
x-x-x-x-Sx-S	1	-	-	1	-	-
x-x-x-S-x-x-S	-	-	-	1	-	-

xx-x-x-Sxxs	-	-	-	-	-	-	1
xxx-x-Sx-xS	1	-	-	-	-	-	-
xxx-xx-Sx-S	-	-	-	-	-	-	1
x-x-x-Sx-xxS	-	-	-	-	1	-	-
x-x-xx-S-xxS	-	-	-	-	1	-	-
x-x-xx-Sx-xS	-	-	-	-	2	-	-
x-xx-x-Sx-xS	-	-	-	-	2	-	1
xxx-x-x-Sx-S	-	-	-	-	1	-	-
x-x-x-x-Sx-xS	-	-	-	-	4	1	-
x-x-x-xSx-x-S	-	-	-	-	1	-	-
x-xx-x-x-Sx-S	-	1	-	-	-	1	-
xx-x-x-Sx-x-S	-	-	-	-	1	-	-
xx-x-xx-Sx-xS	-	-	-	-	1	-	-
xxx-x-x-Sx-xS	-	-	-	-	1	-	-
x-x-xx-x-Sx-xS	-	-	-	-	2	-	-
x-xx-x-x-Sx-xS	1	-	-	-	-	-	-
xx-x-x-x-Sx-xS	-	-	-	-	2	-	-
x-x-x-x-x-Sx-xS	-	-	-	-	1	-	-

ON Texts

BB	On-Verse							
	Vsp	Hym	brk	Vkv	HH	HHv	HH II	Grp
x-Sxs	-	-	-	-	-	-	2	-
x-Sx-S	15	4	8	2	6	3	14	9
x-S-x-S	1	4	3	3	3	-	-	-
xx-Sxs	-	-	-	-	-	-	-	-
x-Sxx-S	-	-	-	-	-	-	-	-
x-x-Sxs	1	-	-	-	-	-	-	1
xx-Sx-S	-	-	1	2	6	1	6	4
x-S-xx-S	-	-	-	-	1	-	-	-
x-Sx-x-S	-	-	-	-	1	-	-	-
x-x-Sx-S	5	6	9	1	11	-	4	10
xx-S-x-S	1	-	-	1	-	-	-	4
x-S-x-x-S	-	-	1	-	1	-	-	-
x-x-S-x-S	3	-	1	1	-	2	-	3

x-x-Sxx-S	-	-	-	-	-	-	-	1
x-x-x-Sxs	-	-	-	-	1	-	-	-
x-xx-Sx-S	-	-	-	-	-	1	-	-
xx-Sx-x-S	-	-	-	-	-	-	1	-
xx-x-Sx-S	-	-	-	-	-	-	-	1
x-x-Sx-x-S	-	-	-	-	-	-	-	-
x-x-x-Sx-S	-	-	-	-	-	-	-	1
xx-S-x-x-S	-	-	-	-	-	-	-	1
x-S-x-x-x-S	-	-	-	-	-	1	-	-
x-x-S-x-x-S	1	-	-	-	-	-	-	-
x-x-x-S-x-S	-	-	-	-	-	-	-	-
x-xx-x-Sx-S	-	-	-	-	-	-	-	1
x-x-x-x-Sx-S	-	-	-	-	-	-	1	-
x-x-x-x-S-x-S	-	-	-	1	-	-	-	-

BB	On-Verse							
	Br	Gör 1	Sg	Hlr	Gör 2	Gör 3	Od	Ghv
x-Sxs	-	-	1	-	-	-	-	1
x-Sx-S	4	5	22	3	7	-	6	1
x-S-x-S	-	-	2	-	1	1	2	-
xx-Sxs	-	-	1	-	-	-	-	-
x-Sxx-S	-	-	-	-	-	-	-	-
x-x-Sxs	-	-	-	-	-	-	-	-
xx-Sx-S	-	1	3	1	2	-	-	3
x-S-xx-S	-	-	-	-	-	-	-	-
x-Sx-x-S	1	-	-	-	1	-	-	-
x-x-Sx-S	3	2	10	6	6	2	9	1
xx-S-x-S	-	-	1	-	-	-	2	-
x-S-x-x-S	-	-	-	1	-	-	-	-
x-x-S-x-S	-	2	2	-	-	2	1	1

x-x-Sxx-S	-	-	-	-	-	-	-	-
x-x-x-Sxs	-	-	-	-	-	-	-	-
x-xx-Sx-S	-	-	-	-	-	-	-	-
xx-Sx-x-S	-	-	1	-	-	-	-	-
xx-x-Sx-S	-	-	-	-	-	-	1	-
x-x-Sx-x-S	1	-	-	-	-	-	-	-
x-x-x-Sx-S	-	-	-	-	-	1	1	-
xx-S-x-x-S	-	-	-	-	-	-	-	-
x-S-x-x-x-S	-	-	-	-	-	-	-	-
x-x-S-x-x-S	-	-	-	-	-	-	-	-
x-x-x-S-x-S	-	-	-	-	-	1	-	-
x-xx-x-Sx-S	-	-	-	-	-	-	-	-
x-x-x-x-Sx-S	-	-	-	-	-	-	-	-
x-x-x-x-S-x-S	-	-	-	-	-	-	-	-

BB	Off-Verse							
	Vsp	Hym	þrk	Vkv	HH	HHv	HH II	Grp
x-Sxs	1	-	-	-	-	-	1	-
x-Sx-S	2	3	2	8	3	1	3	7
x-S-x-S	-	1	-	-	-	-	-	1
xx-Sxs	-	-	-	-	-	-	-	-
x-Sxx-S	-	-	-	-	-	-	-	1
x-x-Sxs	-	-	-	-	-	-	-	-
xx-Sx-S	-	-	-	1	1	-	-	4
x-S-xx-S	-	-	-	3	-	-	-	-
x-Sx-x-S	-	-	-	-	-	-	-	-
x-x-Sx-S	5	2	-	-	1	3	1	6
xx-S-x-S	-	-	-	-	1	1	-	-
x-S-x-x-S	-	-	-	-	-	-	-	-
x-x-S-x-S	2	1	-	-	-	-	-	2

x-x-Sxx-S	-	-	-	-	-	-	-	-
x-x-x-Sxs	-	-	-	-	-	-	-	-
x-xx-Sx-S	-	-	-	-	-	-	-	-
xx-Sx-x-S	-	-	-	-	-	-	-	-
xx-x-Sx-S	-	-	1	-	-	-	1	-
x-x-Sx-x-S	-	-	-	-	-	-	-	-
x-x-x-Sx-S	-	-	-	-	-	-	-	-
xx-S-x-x-S	-	-	-	-	-	-	-	-
x-S-x-x-x-S	-	-	-	-	-	-	-	-
x-x-S-x-x-S	-	-	-	-	-	-	-	-
x-x-x-S-x-S	-	-	-	-	-	-	-	-
x-xx-x-Sx-S	-	-	-	-	-	-	-	-
x-x-x-x-Sx-S	-	-	-	-	-	-	-	-
x-x-x-x-S-x-S	-	-	-	-	-	-	-	-

3. Type CC

OE Texts

CC	On-Verse			Off-verse		
	Bwf	Mld	JIn	Bwf	Mld	JIn
xSsx	1	1	3	-	-	-
xSxx	-	1	5	1	-	-
x-Ssx	32	5	12	19	-	10
x-Sxx	39	1	16	15	-	4
xS-Sx	-	-	1	57	1	3
xS-xx	1	-	2	2	-	-
x-S-Sx	13	2	8	52	5	15
x-S-xx	7	-	-	27	-	1
x-S-S-x	-	-	-	1	-	2
x-xSsx	9	-	1	2	-	-
xx-Ssx	84	5	14	14	3	3
x-x-Ssx	106	8	33	23	4	22
x-xS-Sx	3	-	1	6	-	2
xx-S-Sx	11	1	2	16	2	5
x-x-S-Sx	7	6	5	52	14	30
xx-S-S-x	-	-	-	1	-	-

x-xx-Ssx	-	-	-	-	-	-	-	-
xx-x-Ssx	-	1	-	-	2	-	-	1
x-x-x-Ssx	-	-	-	-	-	-	-	-
x-xx-S-Sx	-	-	-	-	-	-	-	-
xx-x-S-Sx	-	-	1	-	-	-	-	-
x-x-x-S-Sx	-	-	-	-	1	-	2	-
xx-x-S-S-h	-	-	-	-	-	-	-	-
xx-xx-Ssx	-	-	-	-	-	-	-	-
xx-x-x-Ssx	-	-	-	-	-	-	-	-

4. Type DD

OE Texts

DD	On-Verse			Off-verse		
	Bwf	Mld	Jln	Bwf	Mld	Jln
Sshx	46	-	18	36	2	5
Ssxx	1	-	-	1	-	2
Sxhx	1	-	-	11	-	-
Sxxx	-	-	-	1	-	-
S-Shx	53	2	15	87	2	5
S-xhx	-	-	-	2	-	-
S-Sxh	31	2	5	3	-	1
S-Sxx	48	1	7	111	5	16
Ss-xh	-	-	1	-	-	-
Ss-xx	25	-	3	32	-	2
S-S-hx	-	-	-	1	-	-
S-S-xh	1	1	-	34	3	1
S-S-xx	2	-	-	12	-	3
S-Sh-h	-	-	-	1	-	-
S-Sx-h	17	1	3	47	1	3
S-S-x-h	-	-	-	1	-	-
S-Sxxx	1	-	-	-	-	-
S-S-xxh	-	-	-	1	-	-
S-S-xxx	-	-	-	1	-	-
S-Sx-xh	3	-	1	8	-	1
S-Sx-xx	1	-	-	2	-	-
S-S-x-xh	-	-	-	1	-	-
S-Sx-x-h	-	-	-	1	-	-

5. Type EE

OE Texts

EE	On-Verse			Off-verse		
	Bwf	Mld	Jln	Bwf	Mld	Jln
Sh-xS	11	1	1	42	2	2
Shx-S	99	13	12	199	8	23
Sx-xS	2	-	1	2	-	-
Sxh-S	-	-	-	1	-	-
Sxx-S	3	2	1	5	1	2
S-h-xS	-	-	-	6	-	1
S-hx-S	3	-	-	15	-	1
S-x-xS	-	-	-	2	-	1
S-xx-S	-	-	-	2	-	-
Sh-x-S	-	-	-	1	-	1
Sx-x-S	1	-	-	2	-	-
S-h-x-S	-	-	2	-	-	-
S-x-x-S	-	-	-	2	-	-
Shx-xS	11	-	2	21	1	2
Shxx-S	-	1	-	-	-	-
Sx-xxS	1	-	-	-	-	-
Sxhx-S	1	-	1	-	-	-
Sxx-xS	1	-	-	-	-	1
Sxxx-S	1	-	2	2	-	1
S-hx-xS	-	-	-	1	-	-
Sh-x-xS	-	-	-	1	-	-
Shx-x-S	-	-	-	2	-	-
Sx-x-xS	-	-	-	1	1	-
Sxx-x-S	-	2	-	-	-	-
S-x-x-xS	1	-	-	-	-	-
Sh-x-x-S	-	-	-	1	-	-
Sx-x-x-S	-	-	-	1	-	-
S-x-x-x-S	-	-	-	3	-	-
Sxxx-xS	1	-	-	-	-	-
S-hx-xxS	-	-	-	1	-	-
Shx-xx-S	-	-	-	-	-	1
Sx-hx-xS	1	-	-	-	-	-
Sxxx-x-S	-	-	-	1	-	-

ON Texts

EE	On-Verse							
	Vsp	Hym	þrk	Vkv	HH	HHv	HH II	Grp
Shx-S	8	5	-	-	6	3	3	2
Sxh-S	-	-	-	-	-	-	-	-
Sxx-S	-	-	-	-	-	-	-	-
S-hx-S	-	3	-	-	-	1	-	1
S-xx-S	-	1	-	-	4	-	1	5
Sh-x-S	-	-	-	-	2	1	-	2
Sx-h-S	-	-	-	-	-	-	-	-
Sx-x-S	1	-	3	1	-	-	2	-
S-h-x-S	-	-	-	-	-	1	-	1
S-x-x-S	1	1	-	1	2	-	1	2
Sh-xx-S	-	-	-	-	-	-	-	-
Sx-xx-S	-	-	-	-	-	-	1	-
Sxx-x-S	-	-	-	-	-	-	-	-
S-x-xx-S	-	-	-	-	-	1	-	-
S-xx-x-S	-	-	1	-	-	1	-	-
Sh-x-x-S	-	-	-	-	-	1	1	-
Sx-x-x-S	-	-	-	-	-	-	1	-
S-x-x-x-S	-	-	-	-	-	-	-	1
Sx-xx-x-S	-	-	-	1	-	-	-	-
S-x-x-xx-S	-	-	-	-	-	-	-	-
Sx-x-x-x-S	-	-	-	-	-	-	-	-

EE	On-Verse							
	Br	Gör I	Sg	Hlr	Gör 2	Gör 3	Od	Ghv
Shx-S	-	-	2	2	3	-	1	-
Sxh-S	-	-	-	-	-	-	-	-
Sxx-S	-	-	-	-	-	-	-	-
S-hx-S	-	-	-	1	1	-	-	2
S-xx-S	2	-	6	-	1	-	-	-
Sh-x-S	2	-	1	-	1	-	-	-
Sx-h-S	-	-	-	-	-	-	-	-
Sx-x-S	-	-	-	-	-	-	-	-
S-h-x-S	-	-	-	-	-	-	1	-
S-x-x-S	2	2	-	-	-	1	-	-

6. Type FF

OE Texts

FF	On-Verse			Off-verse		
	Bwf	Mld	Jln	Bwf	Mld	Jln
xxSs	1	1	1	-	-	-
x-xSs	4	-	3	-	-	-
x-xSx	-	1	-	-	-	-
xx-Ss	50	-	15	11	-	6
xx-Sx	1	-	3	-	-	-
x-x-Ss	73	4	16	38	4	6
x-x-Sx	21	1	3	-	-	-
x-x-S-S	1	1	-	8	-	2
xx-S-S	9	1	3	24	1	2
x-x-S-S	25	1	1	99	2	17
xx-xSx	1	-	4	-	-	-
xxx-Ss	10	-	3	-	-	-
xxx-Sx	8	-	1	-	-	-
x-x-xSh	-	-	1	-	-	-
x-x-xSs	1	-	-	-	-	-
x-x-xSx	21	3	13	-	-	-
x-xx-Ss	14	2	2	3	-	-
x-xx-Sx	18	3	4	-	-	-
xx-x-Ss	13	2	6	1	1	2
xx-x-Sx	43	6	11	-	-	-
xxx-S-S	1	-	-	1	-	-
x-x-x-Ss	15	2	3	4	-	2
x-x-x-Sx	67	8	18	-	-	-
x-x-xS-S	1	-	-	2	-	-
x-xx-S-S	3	-	-	11	-	1
xx-x-S-S	-	-	1	16	1	4
x-x-x-S-S	2	-	-	24	1	4

xxxx-Ss	-	-	1	-	-	-
xxx-xSx	1	-	-	-	-	-
x-x-xxSh	-	-	1	-	-	-
x-xx-xSx	4	-	2	-	-	-
xx-x-xSh	-	-	3	-	-	-
xx-x-xSs	1	-	-	-	-	-
xx-x-xSx	26	3	8	-	-	-
xx-xx-Ss	5	1	-	-	-	-
xx-xx-Sx	16	3	5	-	-	-
xxx-x-Ss	-	-	1	-	1	-
xxx-x-Sx	13	1	12	-	-	-
x-x-x-xSs	-	1	-	-	-	-
x-x-x-xSx	12	3	9	-	-	-
x-x-xx-Ss	14	3	-	-	1	-
x-x-xx-Sx	13	7	6	-	-	-
x-xx-x-Ss	4	-	-	-	1	-
x-xx-x-Sx	6	2	3	-	-	-
xx-x-x-Sh	-	1	-	-	-	-
xx-x-x-Ss	1	-	3	1	-	-
xx-x-x-Sx	60	5	9	-	-	-
xx-x-xS-S	-	1	-	-	-	-
xx-xx-S-S	1	1	-	2	-	-
xxx-x-S-S	-	-	1	-	-	-
x-x-x-x-Ss	3	4	-	1	-	-
x-x-x-x-Sx	17	6	8	-	-	-
x-x-x-xS-S	-	-	-	1	-	-
x-x-xx-S-S	1	1	-	3	-	-
xx-x-x-S-S	-	1	-	2	-	1
x-x-x-x-S-S	-	-	-	1	-	-

xx-xx-xSx	1	-	-	-	-	-
xxx-x-xSx	2	-	1	-	-	-
xxx-xx-Sx	2	1	1	-	-	-
xxxx-x-Sx	-	-	1	-	-	-
x-x-xx-xSx	5	-	-	-	-	-
x-xx-x-xSx	4	2	-	-	-	-
x-xx-xx-Sx	-	2	-	-	-	-
xx-x-x-xSx	5	-	4	-	-	-
xx-x-xx-Ss	3	-	-	-	-	-
xx-x-xx-Sx	7	-	2	-	-	-
xx-xx-x-Ss	2	-	-	-	-	-
xx-xx-x-Sx	1	-	-	-	-	-
xxx-x-x-Ss	1	2	-	-	-	-
xxx-x-x-Sx	6	1	3	-	-	-
x-x-x-x-xSx	3	-	-	-	-	-
x-x-x-xx-Ss	2	-	-	-	-	-
x-x-x-xx-Sx	4	3	-	-	-	-
x-x-xx-x-Sx	3	-	-	-	-	-
x-xx-x-x-Ss	1	-	-	-	-	-
x-xx-x-x-Sx	5	14	-	-	-	-
xx-x-x-x-Sx	11	-	1	-	-	-
x-x-x-x-x-Ss	-	1	-	-	-	-
x-x-x-x-x-Sx	2	3	-	-	-	-
xx-x-x-x-S-S	-	-	-	1	-	-
x-xx-xx-xSx	-	1	-	-	-	-
xxx-x-xx-Sx	1	-	-	-	-	-
xxx-xx-x-Sx	1	-	-	-	-	-
x-x-x-xx-xSx	2	1	-	-	-	-
x-xx-x-xx-Ss	-	1	-	-	1	-
x-xx-x-xx-Sx	1	-	-	-	-	-
x-xxx-x-x-Sx	1	-	-	-	-	-
xx-x-x-xx-Sx	1	-	-	-	-	-
xx-x-xx-x-Sx	3	-	-	-	-	-
xx-x-x-x-x-Sx	1	-	1	-	-	-
x-x-x-x-xx-Ss	1	-	-	-	-	-
x-xx-x-x-xx-Sx	-	1	-	-	-	-
xx-x-x-x-xx-Ss	1	-	-	-	-	-

xx-x-xx-Ss	-	-	-	-	-	-	1	-
xx-x-xx-Sx	-	-	-	-	1	-	-	-
xx-xx-x-Sx	-	-	-	-	1	-	-	1
xxx-x-x-Sx	-	-	-	-	-	-	-	-
x-x-x-xx-Ss	-	-	-	1	-	-	-	-
x-x-x-xx-Sx	-	-	-	1	-	-	-	-
x-xx-x-x-Sx	-	-	-	-	-	-	1	-
xx-x-x-x-Ss	-	-	-	-	-	-	-	-
xx-x-x-x-Sx	-	-	-	-	-	-	-	-
xx-xx-x-S-S	-	-	-	1	-	-	-	-
xx-x-x-xx-Ss	-	-	-	-	-	-	-	-
xx-xx-x-x-Sx	-	-	-	-	-	-	-	-

FF	On-Verse							
	Br	Gör 1	Sg	Hlr	Gör 2	Gör 3	Od	Ghv
xx-Ss	1	3	1	-	1	-	-	2
xx-Sx	-	5	5	-	1	-	3	2
x-x-Ss	1	8	13	1	6	3	6	5
x-x-Sx	2	3	18	4	5	5	5	3
xx-S-S	1	1	3	-	2	-	1	-
x-x-S-S	3	2	7	1	2	-	4	2
xxx-Ss	2	-	1	-	2	-	-	-
xxx-Sx	-	-	-	-	2	-	-	1
x-x-xSx	-	-	-	-	1	-	-	-
x-xx-Ss	1	1	3	-	2	-	-	2
x-xx-Sx	-	2	6	3	5	2	1	-
xx-x-Ss	1	3	1	1	3	3	-	-
xx-x-Sx	-	5	14	2	8	2	8	4
xxx-S-S	-	-	-	-	1	-	-	-
x-x-x-Ss	2	10	4	1	2	1	3	1
x-x-x-Sx	2	8	26	4	11	2	13	5
x-xx-S-S	-	-	-	1	2	-	-	1
xx-x-S-S	1	1	1	-	1	-	3	-
x-x-x-S-S	-	-	-	1	-	1	2	-

xx-xx-Ss	-	-	1	-	-	-	-	-
xx-xx-Sx	-	-	5	-	-	-	-	-
xxx-x-Ss	-	-	-	-	-	-	-	-
xxx-x-Sx	-	-	-	-	1	-	-	-
x-x-xx-Sx	-	-	1	-	-	-	-	1
x-xx-x-Sx	-	3	1	-	-	-	-	-
xx-x-x-Ss	1	-	1	-	2	-	-	-
xx-x-x-Sx	-	1	4	-	2	2	1	1
xx-xx-S-S	-	1	-	-	-	-	-	-
x-xx-x-S-S	-	-	-	-	-	-	-	-
x-x-x-x-Ss	-	-	-	-	-	-	-	-
x-x-x-x-Sx	-	3	-	-	1	-	2	-
x-x-x-x-S-S	-	-	-	-	-	-	-	-
xx-x-xx-Ss	-	-	-	-	-	-	-	-
xx-x-xx-Sx	-	-	-	-	-	-	1	-
xx-xx-x-Sx	-	-	-	-	-	-	-	-
xxx-x-x-Sx	-	1	1	-	-	-	-	-
x-x-x-xx-Ss	-	-	-	-	-	-	-	-
x-x-x-xx-Sx	-	-	-	-	-	-	-	-
x-xx-x-x-Sx	-	-	-	-	-	-	-	-
xx-x-x-x-Ss	-	-	1	-	-	-	-	-
xx-x-x-x-Sx	-	-	-	-	3	-	-	-
xx-xx-x-S-S	-	-	-	-	-	-	-	-
xx-x-x-xx-Ss	-	-	1	-	-	-	-	-
xx-xx-x-x-Sx	-	-	1	-	-	-	-	-

FF	Off-Verse							
	Vsp	Hym	brk	Vkv	HH	HHv	HH II	Grp
xx-Ss	1	-	1	-	-	-	-	-
xx-Sx	-	1	-	-	-	-	-	-
x-x-Ss	-	2	1	3	-	-	-	-
x-x-Sx	2	-	-	2	-	-	2	-
xx-S-S	1	1	-	1	1	2	-	3
x-x-S-S	2	6	-	3	3	2	1	6

APPENDIX E

Hypermetric Verses

In order that this system may be compared with that of Bliss, only those verses designated hypermetric by Bliss are included here, in the same order used by him in his *Index to the Scansion of the Hypermetric Verses in Old English (The Metre of Beowulf 162-68)*. Verses that form an acceptable regular Type are omitted. Under each text, the line and verse number is given first, followed by the scansion, and finally the verse Type. The letter "K" after the scansion indicates that the verse is affected by Kendall's proposition that alliterating verse-initial particles do not take metrical stress.

Beowulf		0005a	xxxx-Sx(-Sh)	K	FFh
1163a	x-xx-Sx(-Sx)	K	FFh		
1163b	(x-x-)Sx-Sx		hAA		
1164a	xx-Sx(xSx)	K	FFh		
1164b	(x-x-x-xx-)S-xSx		hAA		
1165a	Sh-Sx(-Sx)		AAh		
1165b	(xx-x-)Ss-xx		hDD		
1166a	x-Sx-x-S(-Shx)		BBh		
1166b	(xx-xx-x-)Sx-Sx		hAA		
1167b	(x-x-x-x-)Sx-Sx		hAA		
1168a	Sh-x-Sx(-xSx)		AAh		
1168b	(x-x-)S-Shx		hDD		
1705a	x-xx-Sx(-xSx)	K	FFh		
1705b	(x-x-x-x)Sx-Sx		hAA		
1706a	S-x-Sx(-Sx)		AAh		
1706b	(x-x-x-)Sx-xSx		hAA		
1707a	Sx-x-x-Sx(-Sx)		AAh		
1707b	(x-x-x-)Sx-Sx		hAA		
2173a	Shx-S(sx)		EEh		
2297a	xx-Sx(sx)	K	FFh		
2995a	Sx-x-Sx(-Sx)		AAh		
2995b	(x-xx-x-x-)S-xSx		hAA		
2996a	S-x-Sx(sx)		AAh		
2996b	(xx-x-x-)Sx-xSx		hAA		
Judith		0002a	Sx-x-x-Sx(-Sx)		AAh
0002b	(x-x-)Sx-Sx		hAA		
0003a	Sh-x-x-Sx(-Sx)		AAh		
0003b	(x-x-xx-)Sx-Sx		hAA		
0004a	Sx-x-Sx(-Sx)		AAh		
0004b	(x-x-x-x-x-)Sx-Sx		hAA		
0005b	(xx-x-)S-x-Sx		hAA		
0006a	Sh-Sx(-xSx)		AAh		
0006b	(x-x-xx-)Sx-xSx		hAA		
0007a	x-x-x-Ss(xx)	K	FFh		
0007b	(xxx-x-x-)Sxsx		hAA		
0008a	Shx-Sx(-Sx)		AAh		
0008b	(x-xx-)Sx-Sx		hAA		
0009a	xx-S-S(hx)	K	FFh		
0009b	(x-x-x-x-)Sx-Sx		hAA		
0010a	xx-x-Ssx(-Sx)	K	CCh		
0010b	(x-x-)Sx-Sx		hAA		
0011a	xx-Ss(hx)	K	FFh		
0011b	(xx-x-x-)Sx-Sx		hAA		
0012a	xx-Sx(-Sx)	K	FFh		
0012b	(x-x-x-)Sx-Sx		hAA		
0016a	Sx-x-Sx(sx)		AAh		
0016b	(xx-x-)Sxsx		hAA		
0017a	Sx-Sh(hx)		AAh		
0017b	(x-xx-)Sx-Sx		hAA		
0018a	xx-xx-Sx(-xSx)	K	FFh		
0018b	(xx-x-)Sx-x-Sx		hAA		
0019a	Sx-Sh(hx)		AAh		
0019b	(x-x-)Sx-Sx		hAA		
0020a	Sx-Sh(hx)		AAh		
0020b	(x-x-x-)Sx-x-Sx		hAA		
0021a	Sx-Sx(-Sx)		AAh		
0021b	(x-x-)Sxsx		hAA		
0030a	Sh-Sx(-Sx)		AAh		
0030b	(x-x-x-x-)Sx-Sx		hAA		
0031a	xxxx-x-Sx(-Sx)	K	FFh		

0031b	(xx-x-xx-)Sx-xSx	hAA	0092a	Sx-x-Sx(-Sx)	AAh
0032a	xxxx-Sx(-xSx) K	FFh	0092b	(xx-x-)Sx-Sx	hAA
0032b	(x-x-x-)Sx-Sx	hAA	0093a	Sh-Sx(-Sx)	AAh
0033a	xx-Ss(hx) K	FFh	0093b	(x-x-x-x-)Sx-x-Sx	hAA
0033b	(x-x-)Sx-Sx	hAA	0094a	Sx-x-Sx(-Sx)	AAh
0034a	xxx-S-x(-Sx) K	FFh	0094b	(x-x-x-)Sx-Sx	hAA
0034b	(x-x-)Sx-xSx	hAA	0095a	xx-x-Sx(-xSx) K	FFh
0054a	Sx-x-Sx(-xSx)	AAh	0095b	(x-x-x-)Sx-xSx	hAA
0054b	(x-x-x-)Sx-xSx	hAA	0096b	(x-xx-x-x-)Sx-Sx	hAA
0055a	Sx-x-Sx(-Sx)	AAh	0097a	x-Sx-x-x-Sx(-xSx)	aAAh
0055b	(xx-x-)Sx-sx	hAA	0097b	(x-x-xx-)Sx-x-Sx	hAA
0056a	S-xx-Sx(-Sx)	AAh	0098a	Shx-S(-xSx)	EEh
0056b	(x-x-x-)Sxx-Sx	hAA	0098b	(xx-x-xx-)Sxx-Sx	hAA
0057a	xx-x-x-Sx(sx) K	FFh	0099a	xx-x-Sx(-Sx) K	FFh
0057b	(x-x-x-)Sx-x-Sx	hAA	0099b	(x-xx-)Sx-x-Sh	hAA
0058a	Sx-Sx(-Sx)	AAh	0272a	x-Sx-S(-Shx)	BBh
0058b	(xx-x-)Sx-Sx	hAA	0272b	(x-x-xx-)Sx-x-Sx	hAA
0059a	x-Sx-x-x-Sx(-xSx)	aAAh	0273a	Sx-x-Sx(sx)	AAh
0059b	(x-xx-x-)Sx-Sx	hAA	0273b	(xxx-x-)Sx-xSx	hAA
0060a	xxxx-Sx(-Sx) K	FFh	0287a	x-Sx-S(-xSx)	BBh
0060b	(x-x-x-x-)Sx-xSx	hAA	0287b	(x-x-xx-)Sx-Sx	hAA
0061a	Sx-Sx(-Sh)	AAh	0288a	xx-x-Sx(-xSx) K	FFh
0061b	(xx-x-x-)Sx-sx	hAA	0288b	(x-x-)Sx-xSx	hAA
0062a	Sh-Sx(-Sx)	AAh	0289a	xxx-Ss(-Sx) K	FFh
0063a	Sh-x-Sx(-Sx)	AAh	0289b	(x-x-)Sx-sx	hAA
0063b	(x-x-xx-x-)S-xSx	hAA	0290a	xx-xx-Sx(-xSx) K	FFh
0064a	xx-xx-Sx(-Sx) K	FFh	0290b	(xxx-x-)Sx-sx	hAA
0064b	(xx-x-x-)Sx-xSx	hAA	0337a	S-x-Sh(x-S)	AAh
0065a	x-Sx-xS(hx)	BBh	0337b	(xx-x-)Sx-Sx	hAA
0065b	(xx-x-x-)Sx-Sx	hAA	0338a	xxxx-Sx(-Sx) K	FFh
0066a	Sh-Sx(-Sx)	AAh	0338b	(x-x-x-x-)Sx-Sx	hAA
0066b	(xx-x-x-)Sx-Sx	hAA	0339a	Sh-Sx(-Sx)	AAh
0067a	xx-xx-Sx(-Sx) K	FFh	0339b	(xx-)Sx-sx	hAA
0067b	(xx-x-)Sx-x-Sx	hAA	0340a	Sx-x-Sx(-Sx)	AAh
0068a	x-Sx-x-x-Sx(-Sx)	aAAh	0340b	(x-x-xx-)Sx-Sx	hAA
0068b	(x-x-xx-)Sx-Sx	hAA	0341a	xxx-Ss(hx) K	FFh
0088a	xx-x-Sx(-xSx) K	FFh	0341b	(xx-x-)Sx-Sx	hAA
0088b	(xx-x-)Sx-Sx	hAA	0342a	Sx-Sx(-Sx)	AAh
0089a	S-x-Sx(-xSx)	AAh	0342b	(x-xx-)Shx-S	hEE
0089b	(x-x-x-x-)Sx-Sx	hAA	0343a	Sx-x-Sx(-Sx)	AAh
0090a	xxx-xx-Sx(-Sx)	FFh	0343b	(xx-x-)Sx-x-Sx	hAA
0090b	(xx-x-)Sx-xSx	hAA	0344a	Sh-x-Sx(-Sx)	AAh
0091a	Sh-Sx(-Sx)	AAh	0344b	(x-x-x-xx-)Sx-xSx	hAA
0091b	(xx-x-)Sx-Sx	hAA	0345a	x-x-x-Ss(xx) K	FFh

0345b	(xx-x-x-)Sx-x-Sx	hAA	0021a	S-x-x-x-xx-Sx(-xSx)	AAh
0346a	x-Sx-x-x-Sx(-Sx)	aAAh	0021b	(xx-x-x-)Sx-Sx	hAA
0346b	(x-x-x-)Sx-Sx	hAA	0022a	xx-Sx(-x-S)	K FFh
0347a	Sx-x-Sx(-Sx)	AAh	0022b	(xx-x-x-x-)Sx-xSx	hAA
0347b	(x-xx-)S-x-Sx	hAA	0023a	xx-x-Sx(-Sx)	K FFh
0348a	Sx-x-Sx(-Sx)	AAh	0023b	(xx-x-)Sx-xSx	hAA
0348b	(xx-x-)Sx-Sx	hAA	0030a	xxx-x-Sx(-Sx)	K FFh
0349a	S-x-Sx(-Sx)	AAh	0030b	(xxx-x-x-)Sx-Sx	hAA
0349b	(x-x-)Sx-Sx	hAA	0031a	xxx-x-x-x-Sx(sx)	K FFh
Andreas			0031b	(xx-x-xx-)Sx-Sx	hAA
0051a	xxx-x-Sx(-Sx)	K FFh	0032a	xx-x-x-Sx(-x-Sx)	K FFh
0051b	(xx-x-x-)Sx-x-S	hEE	0032b	(x-x-x-x-x-)S-xSx	hAA
0303a	Sx-x-Sx(-Sx)	AAh	0033a	xxxx-x-x-Sx(-xSx)	K FFh
0303b	(x-x-x-xx-)S-xSx	hAA	0033b	(xx-x-x-)S-Shx	hDD
0795a	xx-x-Sx(-x-Sx)	K FFh	0034a	xx-Sx(-Sx)	K FFh
0795b	(x-x-x-x-)Sx-Sx	hAA	0034b	(x-x-x-xx-)S-xSx	hAA
0796a	xx-x-Sx(-Sx)	K FFh	0039b	(x-x-)S-Shx	hDD
0796b	(xx-x-x-)Sx-xSx	hAA	0040b	(xx-x-x-)Sx-Sx	hAA
0799a	x-x-Ss(-Sx)	FFh	0041a	Sx-x-Sx(-xSx)	AAh
0799b	(x-x-)S-Sxx	hDD	0041b	(x-x-xx-)Sx-Sx	hAA
0801a	Sxsh(x-S)	AAh	0042a	xxx-x-x-x-x-S-x(Sx)	K FFh
0801b	(xxx-x-x-)Sxx-S	hEE	0042b	(x-xx-x-xx-)Sx-x-Sx	hAA
0802a	Sxx-Sh(-Sx)	AAh	0043a	xx-x-Sx(-Sx)	K FFh
0802b	(xxx-)Sh-Sx	hAA	0043b	(x-x-xx-)Sx-Sx	hAA
0803b	(xx-x-)Sx-xSx	hAA	0046a	xxx-x-x-x-Sx(-Sx)	K FFh
1022b	(xx-x-)Sxsx	hAA	0046b	(x-x-xx-x-)S-xSx	hAA
1023a	Sx-Sx(-Sx)	AAh	0047a	Sx-Sx(sx)	AAh
1023b	(x-x-x-)S-x-Sx	hAA	0047b	(x-xx-x-xx-)Sxx-Sx	hAA
Fates of the Apostles			0048a	xxxx-x-x-Ss(-xSx)	K FFh
0098a	x-x-Sx(-Sx)	FFh	0048b	(x-x-x-x-)Sx-xSx	hAA
0098b	(S-x-x-)Sx-Sx	hAA	0049b	(xx-x-xx-x-)S-xSx	hAA
0099a	Sx-x-x-Sx(-Sx)	AAh	0059a	xx-x-x-x-Sx(-xSx)	K FFh
0099b	(x-xx-x-)Sx-xSx	hAA	0059b	(x-x-xx-x-)Sx-x-Sx	hAA
0102a	Sx-Sx(-Sx)	AAh	0060a	Sh-Sx(-Sx)	AAh
0102b	(xx-x-)S-xSx	hAA	0060b	(xxx-x-x-)Shx-S	hEE
Dream of the Rood			0061a	xxx-xx-x-x-Sx(-Sx)	K FFh
0008a	Sx-x-Sx(-Sx)	AAh	0061b	(xxx-x-x-)Sxsx	hAA
0008b	(xx-x-)Sx-Sx	hAA	0062a	xx-Sx(-xSx)	K FFh
0009a	xx-x-x-Sx(xsx)	K FFh	0062b	(x-x-x-x-)Sx-xSx	hAA
0009b	(xxx-x-)Sx-Sx	hAA	0063a	xxx-x-x-Ss(hx)	K FFh
0010a	xx-Sx-x-S(xs)	BBh	0063b	(xxx-x-x-x-)Sx-Sx	hAA
0010b	(x-x-x-xx-)Sx-Sx	hAA	0064a	xxx-x-x-Sx(-Sx)	K FFh
0020a	xx-x-x-Sx(-Sx)	K FFh	0064b	(x-x-xx-x-)Sx-Sx	hAA
0020b	(x-x-x-x-)Sx-xSx	hAA	0065a	Sx-xx-x-Sx(-xSx)	AAh

0065b	(xxx-x-x-)Sh-Sx	hAA	0888a	xxx-x-xx-Sx(-Sx)	K FFh
0066a	Sx-x-S(-xSx)	EEh	0888b	(xx-x-)S-xSx	hAA
0066b	(xx-x-x-x-)Sx-Sx	hAA	0889a	Sx-x-Sx(-x-Sx)	AAh
0067a	xxx-x-xx-Sx(-Sh) K	FFh	0889b	(x-x-x-)Shx-S	hEE
0067b	(xxx-x-x-)Ss-xx	hDD	0921a	x-x-S-x-S(hx)	BBh
0068a	Sx-x-x-Sx(sx)	AAh	0921b	(x-x-xx-)Sx-xS	hEE
0068b	(x-x-xx-)S-Sxx	hDD	0981b	(xx-)Sx-xSx	hAA
0069a	Sx-x-x-Sx(sx)	AAh	1049a	x-xx-x-Sx(-Sx)	FFh
0069b	(xx-x-xx-)Sx-Sx	hAA	1107a	x-x-x-Sx(-Sx) K	FFh
0075a	xx-x-x-x-Sx(-Sx) K	FFh	1162a	Sx-x-x-Sx(-Sx)	AAh
0075b	(xxx-x-x-)Sx-Sx	hAA	1162b	(S-x-)Sx-Sx	hAA
Elene					
0163a	x-x-x-S-x(Sx)	FFh	1163a	Sx-Sx(-xSx)	AAh
0163b	(x-xx-)Sx-xSx	hAA	1208a	xx-Sx(-Sx) K	FFh
0580b	(x-x-x-x-)S-xSx	hAA	1304b	(x-x-x-)Sx-Sx	hAA
0581a	xx-x-Sx(sx) K	FFh	1359a	xx-x-x-x-Sx(-Sx)	FFh
0581b	(x-xx-x-x-)S-xSx	hAA	1377b	(x-xx-)Sx-Sx	hAA
0583a	xx-xx-Sx(-Sx) K	FFh	1380b	(x-x-)Sh-Sx	hAA
0583b	(x-xx-x-x-)S-xSx	hAA	1381a	x-Sx-x-x-S(-xSx)	BBh
0584a	xxx-x-Sx(-Sx) K	FFh	1381b	(x-x-x-)Shx-S	hEE
0584b	(x-xx-x-)Sx-x-Sx	hAA	1382a	xxx-x-xx-Sx(-xSx) K	FFh
0585a	Sx-x-Sx(sx)	AAh	1382b	(xxx-x-x-x-)Sx-Sh	hAA
0585b	(x-x-x-)Sx-xSx	hAA	1383a	Sxx-S(-xSx)	EEh
0586a	Sx-Sh(hx)	AAh	1384a	S-xx-Shx(-xS)	AAh
0586b	(x-x-)Ss-xx	hDD	1384b	(xx-x-)Sx-xxx-S	hEE
0587b	(xx-x-xx-)Sx-xSx	hAA	1385a	Sx-x-x-Sx(-Sx)	AAh
0588a	xx-xx-Sx(sx) K	FFh	1385b	(x-x-)S-x-Sx	hAA
0588b	(x-x-x-)S-xSx	hAA	1409b	(x-x-)Sx-Sx	hAA
0589a	xx-Sx(-xSx) K	FFh	1422a	xxx-x-Sx(-Sx) K	FFh
0589b	(x-x-xx-)Sx-Sh	hAA	1422b	(x-xx-x-)Sx-xSx	hAA
0609a	Sx-xx-Sh(-Sxx)	AAh	1423a	xxxx-x-Sx(-Sx) K	FFh
0609b	(x-xx-x-x-)Sx-xSx	hAA	1423b	(x-x-x-x-)Sx-xSx	hAA
0610a	xxx-Sx(-xSx) K	FFh	1424a	xx-xx-x-Sx(-Sx) K	FFh
0610b	(x-x-x-xx-)Sx-xSx	hAA	1424b	(x-x-x-)Sx-Sx	hAA
0667a	Sx-xx-Sx(-Sxx)	AAh	1425b	(x-x-x-x-xx-)S-xSx	hAA
0667b	(x-x-x-x-x-)Sx-xSx	hAA	1426b	(x-x-xx-)Sx-Sx	hAA
0668b	(xx-x-)Sx-Sx	hAA	1427a	Sx-x-x-Sx(-Sx)	AAh
0701a	Sx-x-Sx(-xSx)	AAh	1427b	(xx-x-x-)Sxx-S	hEE
1102b	(x-x-xx-)Sx-Sh	hAA	1460b	(x-x-)Sx-xSx	hAA
1157b	(x-x-x-x-)Sx-Sh	hAA	1463b	(x-x-x-)Sx-Sx	hAA
1159b	(x-x-xx-)Sx-Sx	hAA	1467b	(x-x-xx-)Sx-Sx	hAA
Christ					
0621a	x-x-xx-Sx(-xSx)	FFh	1487b	(x-xx-)Sx-Sx	hAA
0621b	(x-xx-x-x-)Sx-Sx	hAA	1488b	(x-x-xx-)Sx-Sx	hAA
			1495a	x-x-x-Sx(-Sx)	FFh
			1495b	(x-x-xx-)S-x-Sx	hAA

1496a	S-x-x-x-Sx(-Sx)	AAh	0289b	(x-x-xx-)Sx-Sx	hAA
1496b	(x-x-xx-)Sx-x-Sx	hAA	0290a	x-x-Sx(-xSx)	FFh
1513a	x-Sx-S(sx)	BBh	0290b	(xx-x-x-)S-Sxx	hDD
1513b	(x-x-xx-)Sx-xSx	hAA	0291a	x-x-x-Sx(-Sx) K	FFh
1514a	Sx-x-Sx(-Sx)	AAh	0291b	(x-x-xx-)Sx-Sx	hAA
1514b	(S-x-)Sx-xSx	hAA	0363a	xx-xx-Sx(-Sx) K	FFh
1546a	xx-x-x-x-Sx(-Sx) K	FFh	0363b	(xxx-x-)Sx-Sx	hAA
1546b	(x-x-x-)Sx-Sx	hAA	0376a	xx-x-x-x-xx-Sx(-Sx)	FFh
1560a	S-x-x-Sx(-Sx)	AAh	0376b	(xx-x-x-)Sx-Sx	hAA
Guthlac					
0001a	x-x-xSx(-Sh)	FFh	0377a	x-x-x-xx-Sx(-xSx)	FFh
0001b	(xx-x-x-)Sx-xSx	hAA	0377b	(x-xx-x-xx-)Sx-Sx	hAA
0002a	Sx-x-x-Sx(-Sx)	AAh	0378a	x-x-x-Sx(-xSx)	FFh
0002b	(xxx-x-x-)Sx-Sx	hAA	0378b	(xx-x-x-)Sx-Sx	hAA
0003a	xxx-x-Sx(-Sx) K	FFh	0379a	x-x-x-x-Sx(-Sx)	FFh
0003b	(x-x-x-x-)Sx-xSx	hAA	0465a	xx-x-xx-Sx(-Sx)	FFh
0005a	xx-S-S(hx) K	FFh	0465b	(x-x-x-x-)Sx-xSx	hAA
0005b	(xxx-x-)S-Shx	hDD	0466a	x-x-xx-Sx(-Sx)	FFh
0025a	xxxx-x-xSx(-Sx) K	FFh	0466b	(x-x-x-x-x-)Sx-xSx	hAA
0025b	(xxx-x-)Sx-Sx	hAA	0467a	x-x-x-S-x(Sx)	FFh
0080a	Sx-Sx(-Sx)	AAh	0467b	(xxx-x-)Sx-Sx	hAA
0080b	(x-xx-)Sx-Sx	hAA	0468a	xx-x-x-Sx(-xSx)	FFh
0088b	(xx-x-)Sx-Sx	hAA	0468b	(x-x-x-)S-xSx	hAA
0089a	Sx-x-Sx(-Sx)	AAh	0469a	xx-x-x-Sx(-xSx)	FFh
0089b	(x-xx-)Sx-xSx	hAA	0469b	(xx-x-x-x-)Sx-x-Sx	hAA
0090a	xx-Ss(x-S) K	FFh	0510a	x-x-x-xSx(-Sx)	FFh
0090b	(xx-xx-)S-x-Sx	hAA	0510b	(x-xx-)S-x-Sx	hAA
0091a	x-x-x-xSx(-Sx) K	FFh	0636a	S-x-Sx(-Sx)	AAh
0091b	(x-x-)Sx-Sx	hAA	0636b	(xx-x-x-)Sx-xSx	hAA
0092a	x-xx-x-S-x(Sx)	FFh	0701a	x-x-xx-xSx(-xSx)	FFh
0092b	(x-x-x-)S-xSx	hAA	0701b	(x-x-xx-)Sx-xSx	hAA
0190a	Sx-xx-Sx(-Sx)	AAh	0702a	x-x-x-Sx(-Sx)	FFh
0190b	(xx-x-x-)Sx-Sx	hAA	0702b	(x-xx-x-x-x-)S-xSx	hAA
0191a	Sx-Sx(-Sx)	AAh	0741a	xx-x-x-Ssx(-Sx)	CCh
0191b	(xx-x-x-)Sxsx	hAA	0741b	(xx-x-x-)S-xSx	hAA
0239a	Sx-x-xS(-Sxx)	EEh	1110a	Sx-x-x-Sx(-Sx)	AAh
0239b	(x-x-x-)S-xSx	hAA	1110b	(xx-x-x-)S-Sxx	hDD
0240a	Sx-x-Sx(-Sx)	AAh	1158b	(xx-x-x-)Sx-Sh	hAA
0240b	(x-x-x-x-)S-xSx	hAA	1160b	(x-x-x-)Sx-xSx	hAA
0241a	x-xx-x-x-Sx(-xSx)	FFh	1161a	xxx-Sx(-Sx) K	FFh
0241b	(x-x-xx-)Sx-Sx	hAA	1161b	(x-x-x-)Sx-Sxx	hAA
0242a	S-x-Sh(x-S)	AAh	1162a	Sx-x-xx-Sx(-Sx)	AAh
0242b	(x-x-x-)Sx-xSx	hAA	1162b	(xx-xx-)S-xSx	hAA
0289a	xxx-x-Sx(-Sx) K	FFh	1294a	Sx-Sx(-xSx)	AAh
			1294b	(x-x-x-)Shsx	hAA

1295a	S-x-x-Sx(-xSx)	AAh	0016b	(xx-)S-xSx	hAA
1301a	Sh-x-Sx(-Sx)	AAh	Maxims I		
1301b	(xx-x-x-)Sx-xSx	hAA	0001a	xx-x-Sx(-Sx) K	FFh
1302a	Sx-Sx(-Sx)	AAh	0001b	(x-x-xx-)S-xSx	hAA
1302b	(xx-x-x-)Sx-Sx	hAA	0002a	Sx-x-x-Sh(-Sx)	AAh
1303a	Sh-xSx(-Sx)	AAh	0002b	(xx-x-x-x-)Sx-xSx	hAA
1303b	(x-x-x-)S-xSx	hAA	0003a	x-x-x-xx-Ss(-Sx)	FFh
Phoenix			0003b	(x-xx-)Sx-xSx	hAA
0010a	Sx-Sx(-Sx)	AAh	0004a	xx-x-xx-Sx(-Sx) K	FFh
0010b	(x-x-)Sx-xSx	hAA	0004b	(S-x-x-)Sh-Sx	hAA
0630a	xxx-xx-Sx(-Sh) K	FFh	0005a	xx-S-S(hx) K	FFh
0630b	(x-x-)S-Shx	hDD	0005b	(xx-x-x-x-x-)Sx-xSx	hAA
Wanderer			0006a	S-x-Sx(-Sx)	AAh
0065a	S-h-x-S(sx)	EEh	0006b	(x-xx-xx-xx-)Sx-xSx	hAA
0111a	x-x-Sx(-x-Sx)	FFh	0030b	(x-xx-x-)Sx-xSx	hAA
0111b	(xx-x-)Sx-x-Sx	hAA	0035b	(x-x-x-xx-)S-xSx	hAA
0112a	x-x-x-x-x-Sx(-xSx)	FFh	0036a	Sx-x-Sx(-Sx)	AAh
0112b	(x-x-xx-x-)S-x-Sx	hAA	0036b	(xx-xx-)S-x-Sx	hAA
0113a	S-x-x-Sx(-xSx)	AAh	0037a	Sx-x-x-x-x-x-Sx(-Sx)	AAh
0113b	(xx-x-x-x-)Sx-Sx	hAA	0035a	S-x-x-x-x-S(x-S)	AAh
0114a	S-x-Sx(-xSx)	AAh	0037b	(S-x-x-x-)S-xSx	hAA
0114b	(x-x-x-x-x-)Sx-Sx	hAA	0038a	xx-x-x-x-x-S-x(Sx) K	FFh
0115a	Sx-x-S(-x-Sx)	EEh	0038b	(Sx-x-)Sx-xSx	hAA
0115b	(x-x-x-x-)Sh-Sx	hAA	0039a	Sx-x-Sh(-Sx)	AAh
Precepts			0039b	(S-x-x-)Sx-Sx	hAA
0017b	(x-xx-)Sx-Sx	hAA	0040a	xxx-x-x-Sx(-xSx) K	FFh
0018b	(x-x-x-)S-xSx	hAA	0040b	(x-xx-x-)Sx-xSx	hAA
0019b	(x-x-x-)Sx-Sx	hAA	0041a	Sh-Sx(-x-Sx)	AAh
Seafarer			0041b	(x-x-x-)S-x-x-Sx	hAA
0023a	Sx-x-Sxx(-Sx)	AAh	0042a	Sx-xx-x-x-S(x-S)	EEh
0103a	S-x-x-Sx(-Sx)	AAh	0042b	(x-xx-x-x-x-)SS-xx	hDD
0103b	(xx-x-x-)Sx-xSx	hAA	0043a	Sx-x-x-Sx(-Sx)	AAh
0106a	S-x-x-x-x-x-Sx(-x-xSx)	AAh	0043b	(x-x-x-)Sx-Sx	hAA
0106b	(xx-x-x-)S-xSx	hAA	0044a	Sx-x-Sx(sx)	AAh
0107a	Sx-x-x-x-Sh(-Sx)	AAh	0044b	(x-x-x-)Sx-Sx	hAA
0107b	(xx-x-x-)S-x-Sx	hAA	0045a	S-x-Sx(-xSx)	AAh
0108a	S-x-x-S(-xSx)	EEh	0045b	(xx-x-x-)Sx-Sx	hAA
0108b	(xx-x-x-x-)Sx-xSx	hAA	0046a	xx-x-xx-x-x-Sx(-Sx) K	FFh
0109a	xx-x-x-Sx(-Sx) K	FFh	0046b	(xx-xx-x-x-)Sx-Sx	hAA
0109b	(x-x-x-)Sx-Sx	hAA	0047a	xx-x-S-x(-Sx)	FFh
Fortunes of Men			0047b	(xx-xx-x-x-x-)Sx-xSx	hAA
0015a	xx-x-Sx(-xSx)	FFh	0048a	x-x-xx-x-Ssx(-xSx) CCh	
0015b	(xx-x-)S-xSx	hAA	0048b	(xx-x-xx-x)Sx-Sx	hAA
0016a	xx-x-S-x(Sx)	FFh	0049a	x-x-x-Sx(-xS)	FFh

0049b	(x-x-xx-)Sshx	hDD	0105a	S-xx-x-x-S(-Sx)	EEh
0050a	xx-x-x-Sx(-Sx) K	FFh	0105b	(xx-x-)S-xSx	hAA
0050b	(S-x-)S-xSx	hAA	0109a	S-x-Sx(-Sx)	AAh
0051a	S-x-Sx(-Sx)	AAh	0109b	(xx-x-x-)S-xSx	hAA
0051b	(xxx-)S-Sxx	hDD	0110a	S-xx-x-x-S(x-S)	EEh
0052a	Sx-xSx(-x-Sx)	AAh	0110b	(xx-x-x-)Sx-Sx	hAA
0052b	(xx-x-)Sx-Sx	hAA	0111a	S-x-x-x-Sx(-xx)	AAh
0053a	Sx-x-Sx(-Sx)	AAh	0111b	(x-xx-x-x-)Sx-Sx	hAA
0053b	(x-x-)S-xSx	hAA	0112a	x-x-x-x-x-Sx(-Sx)	FFh
0056a	x-x-Sx(-xSx)	FFh	0112b	(x-x-x-)S-x-Sx	hAA
0056b	(xx-x-x-)Sx-Sx	hAA	0113a	xxxx-x-x-x-x-xSx K	rem
0057a	xxx-x-x-xSx(-Sx) K	FFh	0113b	(x-x-x-x-xx-)Sx-Sx	hAA
0057b	(x-xx-x-x-)Sx-Sx	hAA	0114a	S-x-x-x-S(-Sx)	EEh
0058a	Sx-h-xSx(-Sx)	AAh	0114b	(Sx-xx-)Sx-xSx	hAA
0058b	(S-x-)Shx-S	hEE	0116b	(xx-x-x)Sx-Sx	hAA
0059a	S-x-x-Sx(-Sx)	AAh	0124a	Sx-xx-S-S	rem
0059b	(S-x-x-)Sx-Sx	hAA	0124b	(S-xx-)Sx-Sx	hAA
0062a	S-x-x-Sx(-Sx)	AAh	0144a	x-x-x-Sx(-Sx) K	FFh
0062b	(S-x-)xS-Sx	hCC	0144b	x-S-xSx	rem
0063a	xx-Sx(-Sx) K	FFh	0145a	x-x-Sx-S(-x-Sx)	BBh
0063b	(Sx-x-xx-)Sx-xSx	hAA	0145b	(x-x-x-)S-xSx	hAA
0064b	(x-x-x-)Sx-xS	hEE	0146a	Sh-Sh(x-S)	AAh
0065a	S-x-Sx(-Sx)	AAh	0146b	(xxx-x-)Sx-x-xSx	hAA
0065b	(x-xx-(S-xSx	hAA	0147b	(x-x-xx-x-x)Sx-Sx	hAA
0066a	Shx-x-x-S(-Sx)	EEh	0149b	(xx-x-)Sx-xSx	hAA
0066b	(S-x-)Sx-xSx	hAA	0151b	(x-x-x-)Sx-Sx	hAA
0067a	S-x-Sx(-xSx)	AAh	0164a	xx-x-S-x-x-S(-xS)	BBh
0067b	(S-x-)Sx-Sx	hAA	0167a	x-Sx-x-S(-xx-Sx)	BBh
0068a	Sh-xSx(-Sx)	AAh	0167b	(x-x-)Sx-sx	hAA
0068b	(xx-xx-)S-xSx	hAA	0174a	xx-x-xx-x-x-Sx(-xSx) K	FFh
0069a	Sx-x-x-x-Sx(-xS)	AAh	0174b	(Sx-x-)Sx-Sx	hAA
0069b	(S-x-x-)Shx-xS	hEE	0175a	Sx-Sx(-Sx)	AAh
0070a	x-x-x-x-Sx(-Sx) K	FFh	0175b	(x-x-xx-)S-xSx	hAA
0070b	(x-x-x-x-)Sx-xSx	hAA	0181a	x-Sx-xx-S(x-xSx)	BBh
0098b	(x-x-xx-)Sx-Sx	hAA	0181b	(xx-x-xx-)S-xSx	hAA
0100b	(x-x-x-)Sx-xS	hEE	0182a	xxx-xx-Sx(-xSx) K	FFh
0101a	xx-xx-Ss(hx) K	FFh	0182b	(xx-x-)Sx-x-Sx	hAA
0101b	(xx-x-)Sx-sx	hAA	0183b	(xx-)Sx-Sx	hAA
0102a	S-x-Sx(-Sx)	AAh	0184a	Sx-x-Sx(-Sx)	AAh
0102b	(xx-x-xx-)S-xSx	hAA	0184b	(xx-x-xx-)Sx-Sx	hAA
0103a	S-x-Sx(-x-Sx)	AAh	0185a	Sx-x-x-x-Sx(-Sx)	AAh
0103b	(x-x-x-xx-)Sx-Sx	hAA	0186a	Sx-x-x-Sx(-xSx)	AAh
0104a	xxx-x-x-xSx(-x-S) K	FFh	0186b	(xx-x-)S-x-Sx	hAA
0104b	(xx-x-x-x-)Sx-Sx	hAA	0192a	x-Sx-Sx-Sx	rem

0193a	Sx-Sx(-Sx)	AAh	0005a	xxx-xx-Sx(-Sx) K	FFh
0193b	(x-x-)Shx-S	hEE	0005b	(x-x-x-)Sx-Sx	hAA
0196b	(x-xx-)Sx-Sx	hAA	Genesis A		
0197a	S-xx-S(-Sx)	EEh	0044a	Sx-x-Sx(-Sx)	AAh
0197b	(S-x-)Sx-Sx	hAA	0044b	(x-x-x-x-)Shx-S	hEE
0198b	x-xx-S-Sx-S	rem	0045a	xx-Sx(sx) K	FFh
Order of the World			0045b	(xx-x-)SxSx	hAA
0098a	xx-xx-S-x(Sx)	FFh	0046a	xx-x-S-x(Sx) K	FFh
0098b	(x-x-)Sx-Sx	hAA	0046b	(x-x-)S-S-xh	hDD
0099a	Sh-Sx(-Sx)	AAh	0155a	Sx-Sx(-Sx)	AAh
0099b	(xxx-)Sx-Sx	hAA	0155b	(xx-)Sx-x-Sx	hAA
0100a	Sx-Sx(-Sx)	AAh	0156a	Sh-x-S(-Sx)	EEh
0100b	(xxx-x-x-)Sx-Sx	hAA	0913a	S-x-Sx(-Sx)	AAh
0101a	x-Sx-Sx	rem	0913b	(x-x-)Sx-Sx	hAA
0101b	(xx-x-x-x-)Sx-Sx	hAA	1015a	xxx-x-Sx(-Sx) K	FFh
Riming Poem			1015b	(x-xx-x-)Sx-Sx	hAA
0080a	x-x-Sx(-xSx) K	FFh	1016a	Sx-x-Sx(-Sx)	AAh
0080b	(x-xx-x-)Sx-Sx	hAA	1016b	(x-x-)Shx-S	hEE
0081a	xx-x-x-Sx(-Sx) K	FFh	1017a	Sx-x-Sx(-Sx)	AAh
0081b	(xx-x-xx-)Sx-Sx	hAA	1017b	(xx-x-x-)Sx-xS	hEE
0082a	xx-Sx(-Sx) K	FFh	1018a	Sx-Sx(-Sx)	AAh
0082b	(x-xx-)Sx-Sx	hAA	1018b	(x-x-)Sx-Sx	hAA
0083a	Sxx-x-Sx(-Sx)	AAh	1019a	Sh-x-Sx(-Sx)	AAh
0083b	(xx-x-)Sx-xSx	hAA	1019b	(x-x-)Sx-Sx	hAA
Riddle 16			1522b	(xx-x-x-)Sx-Sx	hAA
0001a	x-x-x-x-Sx(-Sx)	FFh	1523a	Sx-Sx(-xSx)	AAh
0001b	(x-x-)Sx-Sx	hAA	1523b	(x-x-x-x-)Shx-xS	hEE
0002b	(xx-x-)Sx-xSx	hAA	2167a	xxx-Ss(hx) K	FFh
0003b	(x-x-x-)Sx-Sx	hAA	2167b	(x-x-)S-Sxx	hDD
0004a	x-x-S-x(-xSx)	FFh	2168a	Sx-xx-Sx(-Sx)	AAh
0004b	(x-x-)Sx-Sx	hAA	2168b	(x-x-x-x-x-)S-xSx	hAA
Resignation			2169a	Sh-Sx(-Sx)	AAh
0001a	xx-x-x-Shx-S	rem	2169b	(x-x-x-x-)S-xSx	hAA
0002a	xx-x-x-Sx(-Sx) K	FFh	2170a	xx-x-xx-Sx(-Sh)	FFh
0002b	(x-xxx-)S-x-Sx	hAA	2170b	(x-x-x-)Shx-S	hEE
0079a	xxx-S-Shx	rem	2174a	Sx-Sx(-Sx)	AAh
0080b	(x-x-x)Sx-Sx	hAA	2174b	(x-xx-)Sxx-S	hEE
Lord's Prayer I			2328a	S-x-Sx(-Sx)	AAh
0001b	(x-x-x-)Sx-Sh	hAA	2328b	(xx-xx-)Sshx	hDD
0002a	xxx-Sx(-Sx) K	FFh	2329a	xx-Sx(-Sx) K	FFh
0002b	(x-xx-)Sx-Sx	hAA	2329b	(x-x-x-x-)Sx-Sx	hAA
0003a	S-Sx-Sx	rem	2406a	S-xx-Sx(-Sx)	AAh
0004a	xx-x-Sx(-Sx)	FFh	2406b	(xx-x-)Sx-Sh	hAA
0004b	(x-x-)Sh-Sx	hAA	2407a	Sh-x-Sxx(-Sx)	AAh

2407b	(xx-x-)Sxx-S	hEE	0225b	(xx-x-x-x-)Sx-xSx	hAA
2411a	S-xx-Sx(-Sx)	AAh	0226b	(x-x-)Sh-Sx	hAA
2411b	(xx-)Sxxx-S	hEE	0227a	Sx-Sx(-Sx)	AAh
2412a	Sx-Sx(-Sx)	AAh	0227b	(x-x-xx-)S-Sxx	hDD
2412b	(x-xx-)Sxx-S	hEE	0232a	xx-x-x-x-Sx(-xSx) K	FFh
2855a	S-x-Sx(-Sx)	AAh	0233a	x-S-Sx(-Sx)	CCh
2855b	(x-x-x-)S-xSx	hAA	0233b	(xxx-xx-)S-xSx	hAA
2856a	x-xx-Sx(-Sx) K	FFh	0234b	(x-x-)Sx-xSx	hAA
2856b	(x-x-x-)S-xSx	hAA	0235a	Sx-x-x-S(-xSx)	EEh
2857a	Sh-Sx(-Sx)	AAh	0237a	Sx-x-xx-S-Sx-xS	rem
2858a	S-x-Sx(-Sx)	AAh	0238a	Sh-Sx(-xSx)	AAh
2858b	(x-xx-)Sx-Sx	hAA	0238b	(xx-x-)Sxx-Sx	hAA
2859a	Sx-S-x(Sx)	AAh	0240a	S-x-Sx(-Sx)	AAh
2859b	(x-x-)S-xSx	hAA	0240b	(x-x-x-)Sh-Sx	hAA
2866a	xx-Sx(-Sx) K	FFh	0241a	Sh-x-x-Sxx(-Sx)	AAh
2866b	(xx-x-x-)Sx-Sx	hAA	0241b	(x-x-)Sx-Sx	hAA
2867a	Sx-x-Sx(-Sx)	AAh	0242a	Sx-x-Sx(h-S)	AAh
2867b	(xx-x-x-)Sx-Sx	hAA	0242b	(x-x-x-)S-xSx	hAA
2868a	Sh-Sx(-Sx)	AAh	0243a	Sx-S-x(Sx)	AAh
2868b	(x-xx-)Sx-Sx	hAA	0243b	(xx-x-)Sx-Sx	hAA
2869b	(S-x-x-)Sx-Sx	hAA	0244a	xx-S-x(-Sx) K	FFh
Excdus			0244b	(x-x-x-x-)Sx-xSx	hAA
0570b	(x-x-x-)Sx-Sx	hAA	0261a	Sx-Sx(-Sx)	AAh
0571a	S-x-Sx(-Sx)	AAh	0262a	xxx-Sx(-Sx) K	FFh
0571b	(x-x-x-x-)Sx-xSx	hAA	0262b	(x-x-x-x-)S-xSx	hAA
0572a	S-xx-Sx(-Sx)	AAh	0263a	x-x-x-S-x(-Sx)	FFh
0572b	(xxx-x-x-)Sx-Sx	hAA	0263b	(x-x-x-)Sx-Sx	hAA
0573a	xx-x-S-Sx(-Sx)	CCh	0264a	x-x-S-S(-Sx)	FFh
0573b	(x-x-xx-)Sxx-Sx	hAA	0264b	(x-x-x-)Sx-Sx	hAA
0574a	xx-Sx(sx) K	FFh	0265a	x-x-S-S(-Sx)	FFh
0574b	(xx-x-x-)Sx-xS	hEE	0265b	(x-x-x-x-)Sx-Sx	hAA
Daniel			0266a	x-x-x-Sx(-Sx) K	FFh
0059a	xxxx-x-Sx(-Sx) K	FFh	0266b	(x-x-)Sx-Sx	hAA
0106a	Sx-Sx(-Sx)	AAh	0267a	Shx-S(-Sxx)	EEh
0203a	Sx-Sx(-Sx)	AAh	0267b	(x-x-x-)Sx-xSx	hAA
0203b	(x-x-xx-)Sx-Sx	hAA	0268a	xx-x-Ss(-Sx) K	FFh
0204a	S-x-x-Sx(-Sx)	AAh	0268b	(x-x-x-)S-xSx	hAA
0204b	(x-x-x-x-)Sx-xSx	hAA	0269a	Sx-x-Sx(-xSx)	AAh
0205a	Sx-Sx(-Sx)	AAh	0269b	(x-x-)Sh-Sx	hAA
0205b	(x-x-xx-x-)Sx-Sx	hAA	0270a	Sx-Sx(-Sx)	AAh
0207b	(x-xx-)S-Sxx	hDD	0270b	(x-x-)Sx-Sx	hAA
0224a	x-x-Sx-Sh-S	rem	0271a	xx-Ss(x-S) K	FFh
0224b	(x-x-)S-xSx	hAA	0434a	xx-x-Sx(-xSx)	FFh
0225a	x-S-Sx(-Sx)	CCh	0434b	(x-x-x-)Sx-Sx	hAA

0435a	Sxx-Sx(-Sx)	AAh	26-79a	xx-x-x-Sx(-Sx)	FFh
0435b	(x-xx-)Sx-xSx	hAA	26-79b	(x-xx-xx-)S-xSx	hAA
0436a	x-xx-S-x(Sx)	FFh	29-31a	x-x-xx-Sx(-Sx)	FFh
0436b	(x-xx-)S-x-Sx	hAA	29-31b	(xx-x-x-)S-xSx	hAA
0437a	x-S-S-x(-xSx)	CCñ	29-32a	xxx-x-Sx(-Sx) K	FFh
0437b	(x-x-x-)Sx-Sx	hAA	29-32b	(xx-x-x-)Sx-Sx	hAA
0440b	(xx-x-)Sx-Sx	hAA	31-08a	xx-x-x-Sx(-Sx)	FFh
0446b	(xx-x-)Sx-xSx	hAA	31-08b	(x-xx-x-x-)Sx-Sx	hAA
0447a	x-x-xx-Sx(-Sh)	FFh	Rune Poem		
0447b	(x-x-x-x-x-)Sx-xSx	hAA	0025a	S-x-Sh(-Sx)	AAh
0449a	Sh-Sx(-Sx)	AAh	0025b	(x-x-x-)Sx-Sx	hAA
0449b	(x-x-xx-x-)Sx-Sx	hAA	0026a	xx-x-Sx(-Sx) K	FFh
0451a	Sx-Sx(-Sh)	AAh	0026b	(xx-x-x-)Sx-Sx	hAA
0451b	(x-x-x-x-)Sx-xSx	hAA	0027a	S-x-S-x(-Sx)	AAh
0452a	xx-x-x-x-Sx(-Sx)	FFh	0027b	(xx-x-x-x-)Sx-Sx	hAA
0452b	(x-x-x)Sx-Sx	hAA	0028a	x-Sx-x-x-Sx(-xSx)	aAAh
0453b	(x-x-)Sx-Sx	hAA	0028b	(x-x-x-)Sx-Sx	hAA
0454a	x-xx-S-x-S(xsx)	BBh	Solomon and Satum		
0454b	(xx-x-xx-)S-Sxx	hDD	0312a	S-x-Sx(-Sh)	AAh
0455a	S-x-xx-Sx(-xSx)	AAh	0312b	(S-x-)Sx-Sh	hAA
0455b	(xx-x-)Sx-xSx	hAA	0313a	S-x-Sh(-Sx)	AAh
0456a	xx-xx-Sx(-Sx)	FFh	0313b	(S-x-)Sx-xSh	hAA
0456b	(xx-x-)Sx-Sh	hAA	0327a	x-x-xx-xx-Sx(-Sx)	FFh
0457a	Sx-Sh(x-S)	AAh	0327b	(x-x-x-x-x-)Sx-Sh	hAA
0457b	(x-xx-)S-xSx	hAA	0328a	xxx-x-xx-Sx(-xSx) K	FFh
Christ and Satan			0328b	(x-x-xx-)Sx-xSx	hAA
0201a	Sx-x-x-S(-Sx)	EEh	0329a	xx-x-x-Sx(-Sx)	FFh
0201b	(xxx-x-xx-)Sx-Sx	hAA	0329b	(xx-x-x-)S-x-xSx	hAA
0202b	(x-xx-x-)Sx-Sx	hAA	0330a	x-x-x-x-xx-Sx(-xSx)	FFh
0203a	xx-x-S-x(-Sx)	FFh	0330b	(x-x-xx-)Sx-Sx	hAA
0203b	(x-xx-)Sx-Sx	hAA	0331a	Sx-Sx(sx)	AAh
0230a	Sx-Shx(-xS)	AAh	0331b	(x-xx-x-x-x-)Shxsx	hAA
0604a	Sx-x-Sx(-xSx)	AAh	0338a	x-x-xx-Sx(-Sx)	FFh
Metres of Boethius			0338b	(x-x-x-)Sx-xSx	hAA
5-045a	Sx-x-x-Sx(-Sx)	AAh	0339a	Sh-x-Sx(-Sx)	AAh
5-045b	(xx-x-x)Sx-Sx	hAA	0339b	(x-x-x-x-)Shx-Sx	hAA
7-023a	xx-S-x(x-S) K	FFh	0367a	xx-x-Ssx(-x-Sx)	CCh
7-023b	(x-x-)Sx-xS	hEE	0370a	xx-x-xx-Sx(-xSx) K	FFh
10-67a	S-xx-Sx(sx)	AAh	0370b	(x-xx-x-x-)Sx-xSx	hAA
10-67b	(xx-x-x-)Sx-Sx	hAA	0371a	xx-x-x-Sx(-Sx)	FFh
16-01a	x-x-xx-Ss(-Sx)	FFh	0371b	(xx-x-xx-)Sx-Sx	hAA
16-01b	(xx-x-x-)Sh-Sx	hAA	0437a	S-x-Sx(-Sx)	AAh
25-45a	xx-x-xSx(x-Sx)	FFh	0437b	(xx-)Sx-xSx	hAA
25-45b	(x-x-x-)Sx-Sx	hAA	0453a	xx-x-Sx(-Sx)	FFh

0453b (xx-x-xx-xx-x-)Sx-Sx hAA
 0454a S-x-Sx(-Sx) AAh
 0454b (x-x-x-x-x-x-)Sx-Sx hAA
 0455a xx-x-Sx(-Sx) K FFh
 0455b (x-x-xx-x-)Sx-Sx hAA
 0456a xx-x-x-x-Sx(-Sx) K FFh
 0456b (xx-x-x-)Sx-Sx rem
 0458a xx-x-x-Sx(-xSx) K FFh
 0458b (xx-xx-x-x-)Sx-xSx hAA
 0459b (xx-)Sx-Sx hAA
 0460a x-xx-x-Sx(-xSx) FFh
 0488a xx-x-Sx(-Sx) FFh
 0488b (xx-x-)Sx-Sx hAA
 0490b (xx-xx-)Sx-Sx hAA

Maxims II

0001a S-x-Sx(-Sx) AAh
 0001b (Sx-x-)Sx-xSx hAA
 0002a Sh-Sx(-xS) AAh
 0002b (x-x-x-xx-)Sx-Sx hAA
 0003a Sx-Shx(-xS) AAh
 0003b (S-x-x-)Sx-Sh hAA
 0004a S-x-Sx(-Sh) AAh
 0004b (Sx-xx-)Sx-Sx hAA
 0042a S-x-xx-Sx(-Sx) AAh
 0042b (S-x-x-)Sx-xSx hAA
 0043a Sx-Sx(-Sx) AAh
 0043b (S-x-)Sx-Sx hAA
 0044a Sx-xx-S(-xSx) EEh
 0044b (x-x-xx-x-)Sx-xS hEE
 0045a x-x-x-Sx(-xSx) FFh
 0045b (S-x-)Sx-Sx hAA
 0047a xx-Sx(sx) K FFh

Psalm 50

0031a xx-x-x-Sx(-Sx) K FFh
 0031b (x-x-x-)Sx-xSx hAA

APPENDIX F

Scansion of Texts

The information given necessarily represents only a selection of that available on the database tables on the computer disk. For resolution, suspended resolution, alliteration, number of words and positions, those tables should be consulted. Given here for the OE texts are line-number, *a* or *b* to represent on- or off-verse, the scansion, and the Type. An asterisk is placed beside the Type in those on-verses affected by Kendall's proposal that alliterating verse-initial particles are not metrically stressed. The ON texts have in place of the line-number the standard strophe and verse numbers supplied in the Neckel-Kuhn edition. In this system, odd numbers are on-verses, and even numbers off-verses; however, *a* or *b* has been added to the verse number for the sake of clarity. The ON strophes are shown here consecutively. It should be borne in mind that Kuhn sometimes shows strophes in a different order, while retaining the traditional numbers given here. The letter *h* is used to represent a phonologically long syllable in a drop, a syllable that is of a grammatical class sufficient to bear stress in other circumstances.

Beowulf			14b	Shx-xS	EE	28b	x-S-Sx	CC
1a	x-x-Ss	FF	15a	x-x-S-S	FF	29a	Sx-xSx	AA
1b	x-Sxx	CC	15b	Sxsx	AA	29b	x-x-Sx-S	BB
2a	Sxhx	DD	16a	Sx-Sx	AA	30a	xx-Sx-S	BB
2b	S-xSx	AA	16b	x-x-Ss	FF	30b	S-Shx	DD
3a	x-x-Ssx	CC	17a	Sx-Sh	AA	31a	S-Sxx	DD
3b	Sx-Sx	AA	17b	Shx-xS	EE	31b	Sx-Sx	AA
4a	x-S-Sh	CC	18a	Sh-x-Sx	AA	32a	x-x-Sx-S	BB
4b	Sx-Sx	AA	18b	S-Sx-h	DD	32b	Sxsx	AA
5a	Sx-Sx	AA	19a	Sx-Sx	AA	33a	Sx-x-Sh	AA
5b	Shx-xS	EE	19b	Shx-S	EE	33b	Shx-S	EE
6a	xxx-Sx	FF*	20a	x-x-S-S	FF	34a	xSx-S	BB
6b	xx-Sh-S	BB	20b	Sx-xSx	AA	34b	Sx-Sx	AA
7a	Sh-Sx	AA	21a	S-Shx	DD	35a	Sx-Sx	AA
7b	x-x-Sx-xS	BB	21b	x-S-Sx	CC	35b	x-S-xx	CC
8a	x-xx-Sx	FF*	22a	x-xx-x-Sx	FF	36a	Sx-x-Sx	AA
8b	Shx-S	EE	22b	S-xSx	AA	36b	x-x-Sx-S	BB
9a	x-x-x-Ss	FF	23a	Sxsx	AA	37a	x-Sxx	CC
9b	Sshx	DD	23b	xx-S-S	FF	37b	Sx-xSx	AA
10a	xx-Ssx	CC	24a	Sx-xSx	AA	38a	x-xx-x-Ssx	CC
10b	Sx-Sx	AA	24b	Shx-S	EE	38b	S-xSx	AA
11a	Sx-Sx	AA	25a	x-Sx-xS	BB	39a	Sxsx	AA
11b	x-x-S-S	FF	25b	S-xSx	AA	39b	x-Ssx	CC
12a	x-Sx-S	BB	26a	x-x-S-xS	BB	40a	Sx-x-Sx	AA
12b	Sx-Sx	AA	26b	x-xSsx	CC	40b	x-x-Sx-S	BB
13a	S-x-Sx	AA	27a	Sh-Sx	AA	41a	Sx-Sx	AA
13b	xx-S-Sx	CC	27b	x-S-Sx	CC	41b	x-x-S-Sx	CC
14a	Sx-x-Sx	AA	28a	x-xx-x-xSx	FF	42a	x-Sx-S	BB

42b	S-xSx	AA	68b	Sx-Sx	AA	94b	Sx-x-Sx	AA
43a	xx-x-xx-Sx	FF	69a	Ss-xx	DD	95a	Sx-x-Sx	AA
43b	Sx-Sx	AA	69b	S-xSx	AA	95b	Sshx	DD
44a	Sxsx	AA	70a	xx-Sx-S	BB	96a	x-xSs	FF
44b	x-S-xx	CC	70b	Sx-xSx	AA	96b	Sx-Sx	AA
45a	x-xx-x-Ssx	CC	71a	x-x-x-Sx	FF	97a	S-x-Sx	AA
45b	S-xSx	AA	71b	S-xSx	AA	97b	S-S-xh	DD
46a	Sx-xx-Sx	AA	72a	Sx-x-Sx	AA	98a	Sx-xSx	AA
46b	Sxhx	DD	72b	x-x-S-Sx	CC	98b	xx-x-S-Sx	CC
47a	x-x-x-x-xSx	FF	73a	xx-Ss	FF	99a	x-x-Ss	FF
47b	S-Shx	DD	73b	x-S-Sx	CC	99b	Sx-Sx	AA
48a	S-xx-Sx	AA	74a	x-x-Sx-xS	BB	100a	Sxsx	AA
48b	xx-S-S	FF	74b	S-xSx	AA	100b	x-x-S-xS	BB
49a	xx-x-Ss	FF*	75a	Sx-Sx	AA	101a	Sx-Sx	AA
49b	x-x-Sx-S	BB	75b	x-xx-Sxs	BB	101b	S-x-Sx	AA
50a	Shx-S	EE	76a	Sxx-Sx	AA	102a	x-x-Sx-S	BB
50b	S-x-Sx	AA	76b	x-x-Sx-xS	BB	102b	Sx-Sx	AA
51a	xx-x-Sx	FF*	77a	xx-x-Sx	FF*	103a	Sx-Sxx	AA
51b	Sshx	DD	77b	x-x-x-Ss	FF	103b	x-x-Sx-S	BB
52a	S-xx-Sx	AA	78a	Shx-S	EE	104a	S-x-Sx	AA
52b	x-x-Sx-xS	BB	78b	x-x-S-S	FF	104b	Shx-S	EE
53a	x-x-x-Sx	FF	79a	x-x-x-Sx-xS	BB	105a	Shx-S	EE
53b	Sh-Shx	AA	79b	Sx-Sx	AA	105b	Sxx-Sx	AA
54a	S-Sxh	DD	80a	x-S-x-xS	BB	106a	xx-x-Ss	FF
54b	Sx-Sx	AA	80b	Sx-Sx	AA	106b	xS-Sx	CC
55a	Sx-xSx	AA	81a	S-x-Sx	AA	107a	x-S-Sx	CC
55b	S-Sx-h	DD	81b	S-Sxx	DD	107b	xx-S-xS	BB
56a	Sx-x-Sx	AA	82a	S-x-Sh	AA	108a	Sx-Sx	AA
56b	x-x-x-S-xS	BB	82b	Shx-S	EE	108b	x-x-x-Sx-S	BB
57a	S-Sxx	DD	83a	Sx-Sx	AA	109a	x-xx-x-xx-Sx	FF*
57b	S-xx-Sx	AA	83b	x-x-x-Sx-x-S	BB	109b	x-x-xx-S-xS	BB
58a	S-x-Sh	AA	84a	x-x-Ss	FF	110a	S-x-x-Sx	AA
58b	S-Shx	DD	84b	Sxsx	AA	110b	Shx-S	EE
59a	x-Sx-S	BB	85a	xx-Ssx	CC	111a	xx-Ssx	CC
59b	Sxsx	AA	85b	Sx-Sx	AA	111b	Sx-xSx	AA
60a	x-S-Sx	CC	86a	x-x-Sxs	BB	112a	Sx-x-Sx	AA
60b	Sx-Sx	AA	86b	Sxsx	AA	112b	x-Sxx	CC
61a	Sh-x-Sh	AA	87a	Sx-xSx	AA	113a	xx-Ssx	CC
61b	x-Sx-S	BB	87b	x-x-x-Sx-S	BB	113b	x-x-S-Sx	CC
62a	xx-x-x	rem	88a	x-x-Sx-xS	BB	114a	Sx-Sx	AA
62b	x-Sx-S	BB	88b	S-xSx	AA	114b	x-x-x-S-xS	BB
63a	SShx	DD	89a	Sx-x-Sx	AA	115a	xx-x-Ss	FF
63b	Sxsx	AA	89b	x-x-Sx-S	BB	115b	xx-S-xS	BB
64a	x-x-Ssx	CC	90a	S-S-xx	DD	116a	Sx-Sx	AA
64b	Ss-xx	DD	90b	Sx-x-x-Sx	AA	116b	x-x-Ss	FF
65a	Sx-Sh	AA	91a	Sh-Sx	AA	117a	xx-Ss	FF
65b	x-x-x-Ssx	CC	91b	Sx-Sx	AA	117b	xS-Sx	CC
66a	Sx-Sx	AA	92a	x-x-x-Ssx	CC	118a	x-x-x-Sx	FF
66b	x-x-x-S-xS	BB	92b	Sx-Sx	AA	118b	Shx-xS	EE
67a	Ss-xx	DD	93a	Shx-S	EE	119a	xx-xx-Sx	FF*
67b	x-x-S-xS	BB	93b	x-S-xSx	aAA	119b	Sx-x-Sx	AA
68a	x-Sxx	CC	94a	xxx-Ssx	CC*	120a	Ss-xx	DD

120b	S-xSx	AA	146b	x-x-S-S	FF	172b	S-Sxx	DD
121a	S-x-Sx	AA	147a	S-hx-S	EE	173a	x-Ssx	CC
121b	S-Sx-h	DD	147b	S-xSx	AA	173b	Sh-Sx	AA
122a	S-x-Sx	AA	148a	S-Shx	DD	174a	x-Sxx	CC
122b	x-x-Sx-xS	BB	148b	Sx-xSx	AA	174b	x-xSsx	CC
123a	Sx-Sx	AA	149a	Sx-Sx	AA	175a	xx-x-xSx	FF
123b	S-S-xh	DD	149b	xx-Sx-S	BB	175b	x-Sxx	CC
124a	Sx-Sx	AA	150a	Sx-Sx	AA	176a	Sshx	DD
124b	x-S-xx	CC	150b	Shx-S	EE	176b	Sx-Sx	AA
125a	x-xx-Ssx	CC	151a	Sx-Sx	AA	177a	x-x-Ss	FF
125b	Sx-Sx	AA	151b	xx-Sx-S	BB	177b	Sx-xSx	AA
126a	x-x-x-Sx	FF	152a	Sx-x-Sh	AA	178a	x-Ssx	CC
126b	x-Sxx	CC	152b	Shx-S	EE	178b	x-x-S-S	FF
127a	Sx-Sh	AA	153a	Sx-x-Sx	AA	179a	Shx-S	EE
127b	S-xSx	AA	153b	S-Shx	DD	179b	Sx-xSx	AA
128a	x-x-xx-Sx	FF	154a	Shx-S	EE	180a	x-Sxx	CC
128b	S-S-xxx	DD	154b	Sx-x-Sx	AA	180b	S-x-x-Sx	AA
129a	S-Sxh	DD	155a	x-Sx-S	BB	181a	Sx-Sh	AA
129b	Sx-Sx	AA	155b	Sx-Sx	AA	181b	x-xx-x-Sx-S	BB
130a	Sh-Sh	AA	156a	Sxx-Sx	AA	182a	x-x-xx-Sx-S	BB
130b	Shx-S	EE	156b	S-Sxx	DD	182b	Sx-x-Sx	AA
131a	xxx-Ss	FF*	157a	x-x-xx-Sx	FF	183a	Sx-Sh	AA
131b	Shx-S	EE	157b	Sx-Sx	AA	183b	S-x-x-x-S	EE
132a	xx-x-x-Sx	FF	158a	Sx-Sx	AA	184a	x-Sx-S	BB
132b	S-Sxx	DD	158b	x-S-Sx	CC	184b	Sx-xSx	AA
133a	Sx-Sx	AA	159a	x-x-Ssx	CC	185a	x-Sx-S	BB
133b	x-x-xS-x-S	BB	159b	Shx-S	EE	185b	Sx-x-Sx	AA
134a	S-x-Sx	AA	160a	S-Sxx	DD	186a	Sx-xSx	AA
134b	x-x-Sx-S	BB	160b	Sx-x-Sx	AA	186b	S-x-x-x-S	EE
135a	x-x-Sx-S	BB	161a	Sx-x-Sx	AA	187a	xx-Ss	FF
135b	S-xSx	AA	161b	Shx-S	EE	187b	Sx-Sx	AA
136a	Sxx-Sx	AA	162a	Sxx-Sx	AA	188a	x-x-S-Sx	CC
136b	x-x-S-S	FF	162b	S-x-Sx	AA	188b	S-Sxx	DD
137a	Sx-x-Sx	AA	163a	S-Shx	DD	189a	x-x-Ss	FF
137b	x-x-S-x-S	BB	163b	Sx-Sx	AA	189b	S-Sxx	DD
138a	x-x-Ssx	CC	164a	x-S-Sx	CC	190a	Shx-S	EE
138b	x-x-Sx-S	BB	164b	S-Shx	DD	190b	x-xx-S-S	FF
139a	xSsx	CC	165a	S-Shx	DD	191a	S-xSx	AA
139b	Sx-Sx	AA	165b	S-xSx	AA	191b	x-x-xS-x-S	BB
140a	S-xx-Sx	AA	166a	Sx-Sx	AA	192a	S-x-Sx	AA
140b	x-x-xSx-S	BB	166b	S-Sxx	DD	192b	x-x-x-Sx-xS	BB
141a	xx-Ssx	CC*	167a	Shx-S	EE	193a	Sxx-Sx	AA
141b	Sx-Sx	AA	167b	Sx-Sx	AA	193b	Shx-S	EE
142a	Shx-S	EE	168a	x-x-xx-Ss	FF	194a	x-x-S-xS	BB
142b	S-xx-Sx	AA	168b	Sx-Sx	AA	194b	Shx-S	EE
143a	S-x-Sx	AA	169a	Sx-x-Sx	AA	195a	S-x-Sx	AA
143b	x-x-Sx-xS	BB	169b	x-x-S-Sx	CC	195b	Sx-Sx	AA
144a	x-Sxx	CC	170a	x-x-S-S	FF	196a	x-x-Ssx	CC
144b	x-x-Sx-S	BB	170b	S-Shx	DD	196b	Sx-Sh	AA
145a	Sx-x-Sx	AA	171a	Sx-Sx	AA	197a	x-S-xx	CC
145b	x-x-Sx-S	BB	171b	S-S-xh	DD	197b	Sx-Sx	AA
146a	Sx-Sh	AA	172a	Sx-x-Sx	AA	198a	Sx-x-Sx	AA

198b	x-x-Ss	FF	224b	xx-S-S	FF	250b	xx-x-x-S-Sx	CC
199a	Sx-xSx	AA	225a	Sx-Sx	AA	251a	Sh-Sh	AA
199b	x-x-Ss	FF	225b	x-S-xx	CC	251b	x-x-Sx-S	BB
200a	xx-Ssx	CC	226a	Sxx-Sx	AA	252a	Ss-xx	DD
200b	Sx-Sx	AA	226b	Sx-Sx	AA	252b	x-x-S-S	FF
201a	Sx-Sx	AA	227a	Sxsx	AA	253a	Ssxx	DD
201b	x-x-x-Sx-S	BB	227b	S-Sxx	DD	253b	x-S-xx	CC
202a	xx-Sx-S	BB	228a	x-x-x-Ssx	CC	254a	Sx-Sx	AA
202b	Sx-Sx	AA	228b	Sx-Sx	AA	254b	x-x-Ssh	CC
203a	Sh-Sx	AA	229a	x-x-Sx-xS	BB	255a	Sshx	DD
203b	x-x-x-S-Sx	CC	229b	S-Shx	DD	255b	Sx-xSx	AA
204a	xx-Ssx	CC*	230a	x-x-Ss	FF	256a	Shx-xS	EE
204b	S-Sxx	DD	230b	Sx-Sx	AA	256b	S-x-Sh	AA
205a	xx-x-Sx	FF	231a	xx-xx-Sx	FF*	257a	x-xSsx	CC
205b	Sx-Sx	AA	231b	Sx-Sx	AA	257b	xx-xx-S-Sx	CC
206a	Sx-xSx	AA	232a	Sxx-Sxx	AA	258a	x-x-Ssx	CC
206b	xx-x-x-Ssx	CC	232b	xx-Sh-S	BB	258b	Sxxx	rem
207a	Sx-Sx	AA	233a	Sxsx	AA	259a	Sx-Sx	AA
207b	Shx-S	EE	233b	x-x-S-Sx	CC	259b	Sh-xS	EE
208a	Sxx-Sx	AA	234a	xx-x-x-x-Sx	FF*	260a	x-x-Ssx	CC
208b	S-Sxx	DD	234b	Sx-Sx	AA	260b	Sx-Sx	AA
209a	Shx-S	EE	235a	S-Shx	DD	261a	x-Ssx	CC
209b	Sxsx	AA	235b	Sx-Sx	AA	261b	Sxsx	AA
210a	S-S-xh	DD	236a	Sxx-Sx	AA	262a	x-x-S	rem
210b	S-x-x-Sx	AA	236b	Shx-S	EE	262b	Sx-xSx	AA
211a	S-xx-Sx	AA	237a	x-Sx-S	BB	263a	Sx-Sxx	AA
211b	Sx-Sx	AA	237b	Sshx	DD	263b	Sh-Sx	AA
212a	x-S-xx	CC	238a	Sx-Sx	AA	264a	xx-Sx-S	BB
212b	Sx-Sx	AA	238b	x-x-Sx-S	BB	264b	x-x-x-S-Sx	CC
213a	S-x-Sx	AA	239a	xx-Ssx	CC	265a	S-x-Sx	AA
213b	Sx-Sx	AA	239b	Sx-Sx	AA	265b	xx-Sx-xS	BB
214a	x-S-xx	CC	240a	xx-xx-Sx	FF*	266a	Sx-Sh	AA
214b	Sx-Sx	AA	240b	x-x-Sx-S	BB	266b	Sx-x-Sx	AA
215a	Sxx-Sh	AA	241a	Sxsx	AA	267a	x-x-Sx-S	BB
215b	S-S-xx	DD	241b	Shx-S	EE	267b	Sh-Sx	AA
216a	S-x-Sh	AA	242a	x-x-S-S	FF	268a	S-Sxx	DD
216b	S-Shx	DD	242b	Sx-Sx	AA	268b	Sx-Sx	AA
217a	xx-x-xx-Ss	FF*	243a	x-Ssx	CC	269a	Sxsx	AA
217b	Sx-xSx	AA	243b	Sx-x-Sx	AA	269b	x-x-x-Sxx-S	BB
218a	S-Sxh	DD	244a	x-x-Ssx	CC	270a	xx-x-x-x-Sx	FF
218b	Sx-xSh	AA	244b	S-xSx	AA	270b	S-Shx	DD
219a	x-x-x-Ss	FF	245a	Sshx	DD	271a	Sx-Sx	AA
219b	Sx-Sx	AA	245b	x-x-Sxs	BB	271b	x-x-x-Sx-S	BB
220a	Sxsx	AA	246a	Sshx	DD	272a	xx-x-x-Sx	FF*
220b	xS-Sx	CC	246b	Sx-x-Sx	AA	272b	x-S-x-x-S	BB
221a	x-x-Ssx	CC	247a	Sx-xSx	AA	273a	x-x-Ssx	CC
221b	S-xSx	AA	247b	xx-x-Sx-xS	BB	273b	Sx-Sx	AA
222a	Sxx-Sx	AA	248a	Sx-xx-Sx	AA	274a	x-x-Ssx	CC
222b	Sx-Sx	AA	248b	xx-x-Sx-S	BB	274b	Sx-x-x-S	EE
223a	Sx-Shx	AA	249a	S-x-Sx	AA	275a	Sx-Sxx	AA
223b	x-x-S-S	FF	249b	x-x-Ss	FF	275b	Sx-Sx	AA
224a	Sx-x-Sx	AA	250a	Sx-xSx	AA	276a	xx-x-Sx	FF*

276b	Shx-S	EE	302b	Shx-S	EE	328b	Sx-Sx	AA
277a	Sx-x-Sx	AA	303a	x-Sx-S	BB	329a	Shx-S	EE
277b	x-x-Sh-S	BB	303b	Ss-xx	DD	329b	S-xSx	AA
278a	x-Sx-S	BB	304a	xx-Ssx	CC	330a	Sh-S-h	AA
278b	S-xSx	AA	304b	xS-Sx	CC	330b	x-x-Sxs	BB
279a	x-x-S-x-S	BB	305a	S-x-Sh	AA	331a	Sx-xSx	AA
279b	S-xxSx	AA	305b	Shx-S	EE	331b	x-x-S-S	FF
280a	x-x-Ssx	CC	306a	Sh-Sx	AA	332a	Sxsx	AA
280b	Sx-Sx	AA	306b	S-xSx	AA	332b	xx-Sx-S	BB
281a	Sx-Sx	AA	307a	S-xSx	AA	333a	xx-Sx-S	BB
281b	S-S-xx	DD	307b	x-x-x-S-Sx	CC	333b	Sx-Sx	AA
282a	x-x-Ssx	CC	308a	Sh-x-Sh	AA	334a	Sx-Sx	AA
282b	Sx-Sx	AA	308b	xS-Sx	CC	334b	x-Ssx	CC
283a	xx-S-Sx	CC	309a	x-x-Ssh	CC	335a	Shx-S	EE
283b	Sxsx	AA	309b	Sshx	DD	335b	x-x-Ssx	CC
284a	Ss-xx	DD	310a	Sx-xx-Sx	AA	336a	S-x-Sh	AA
284b	xx-S-S	FF	310b	x-x-x-Sx-S	BB	336b	x-x-x-Ssx	CC
285a	x-Sxx	CC	311a	xx-x-Sx	FF*	337a	x-Sx-S	BB
285b	Sx-Sh	AA	311b	xx-Sx-S	BB	337b	Sxsx	AA
286a	S-Sxx	DD	312a	x-x-Sxs	BB	338a	x-x-x-x-x-Sx	FF*
286b	x-x-Sx-S	BB	312b	S-Shx	DD	338b	xx-x-Ssx	CC
287a	Sh-Sh	AA	313a	S-xSx	AA	339a	x-x-Ssx	CC
287b	Shx-S	EE	313b	x-x-x-S-Sx	CC	339b	Sh-Sx	AA
288a	S-Sxx	DD	314a	Sx-Sx	AA	340a	x-x-Sxs	BB
288b	xS-xx	CC	314b	Shx-S	EE	340b	Sxxx	DD
289a	Sx-x-Sx	AA	315a	S-xSx	AA	341a	S-Sx-h	DD
289b	x-x-S-Sx	CC	315b	S-Sx-h	DD	341b	S-Sx-h	DD
290a	x-x-xSx	FF	316a	x-x-x-x-Sx	FF	342a	S-xx-Sx	AA
290b	x-x-x-S-S	FF	316b	S-Shx	DD	342b	x-x-Ssx	CC
291a	S-Shx	DD	317a	x-Sxx	CC	343a	Sxsx	AA
291b	xxx-S-S	FF	317b	Sx-xSx	AA	343b	Sh-x-x-S	EE
292a	S-x-xSx	AA	318a	Sx-xSx	AA	344a	xx-x-xSx	FF
292b	x-x-Ss	FF	318b	x-x-S-Sx	CC	344b	S-Sxx	DD
293a	xx-x-Ssx	CC	319a	x-S-xx	CC	345a	Sx-Sx	AA
293b	Sx-Sx	AA	319b	Sx-Sx	AA	345b	S-Shx	DD
294a	x-Sx-xS	BB	320a	S-x-Sh	AA	346a	Sx-Sx	AA
294b	S-Shx	DD	320b	S-Sxx	DD	346b	x-x-x-xSx-S	BB
295a	Sshx	DD	321a	S-xSx	AA	347a	x-x-xx-x-Sx	FF
295b	S-x-Sx	AA	321b	Shx-S	EE	347b	Sx-Sx	AA
296a	Sx-Sx	AA	322a	S-Sxx	DD	348a	Sh-Sxx	AA
296b	x-x-S-S	FF	322b	Shx-S	EE	348b	x-x-Sx-S	BB
297a	xx-Ssx	CC	323a	x-x-Sx	FF*	349a	x-x-Ss	FF
297b	Sx-Sx	AA	323b	x-x-x-S-Sx	CC	349b	Sx-xSx	AA
298a	S-Sxh	DD	324a	x-xx-Ssx	CC	350a	S-x-Sh	AA
298b	x-Ssx	CC	324b	Sx-Sx	AA	350b	x-x-S-Sx	CC
299a	Sshx	DD	325a	xx-Ssx	CC*	351a	S-Shx	DD
299b	xx-Sx-S	BB	325b	Sx-Sx	AA	351b	Sx-Sx	AA
300a	x-xx-Sxs	BB	326a	Sx-Shx	AA	352a	Sx-Sx	AA
300b	S-xSx	AA	326b	x-x-Sx-S	BB	352b	x-x-Sx-S	BB
301a	xxx-x-x-Sx	FF	327a	xx-x-x-Sx	FF*	353a	Sx-Sx	AA
301b	S-Sx-h	DD	327b	Sx-Sx	AA	353b	x-Sx-S	BB
302a	xxx-x-Sx	FF*	328a	Sxx-Sx	AA	354a	x-x-x-Ss	FF

354b	Sx-xSx	AA	380b	x-x-Ss	FF	406b	S-Shx	DD
355a	x-x-x-Sx	FF	381a	Sh-Sx	AA	407a	x-x-Sh-S	BB
355b	xS-Sx	CC	381b	xx-Sx-S	BB	407b	x-x-Ssx	CC
356a	x-x-Ssx	CC*	382a	x-Sxx	CC	408a	S-x-Sh	AA
356b	x-Sh-S	BB	382b	S-xSx	AA	408b	xx-x-Sx-S	BB
357a	S-x-Sh	AA	383a	x-Sxx	CC	409a	xxx-x-Sx	FF*
357b	x-x-Sx-xS	BB	383b	x-x-S-Sx	CC	409b	x-x-Sx-S	BB
358a	xx-Sxs	BB*	384a	x-Sx-S	BB	410a	x-xx-Sxs	BB
358b	x-x-x-Sx-xS	BB	384b	x-x-Sx-S	BB	410b	Shx-S	EE
359a	Sx-Sx	AA	385a	x-x-Ss	FF	411a	xx-Ssh	CC*
359b	xx-x-Sx-S	BB	385b	Sx-Sx	AA	411b	x-x-S-Sx	CC
360a	Sh-Sxx	AA	386a	x-x-x-Ssx	CC	412a	S-Shx	DD
360b	x-x-Ssx	CC	386b	x-S-Sx	CC	412b	Sx-xSx	AA
361a	x-xx-xSx	FF	387a	x-Sxxs	BB*	413a	Sx-x-Sx	AA
361b	Sx-Sx	AA	387b	S-xSx	AA	413b	xx-Sxs	BB
362a	xx-Sx-xS	BB	388a	xxx-x-x-Sx	FF	414a	xx-Sx-S	BB
362b	Sx-Sx	AA	388b	x-x-x-Ss	FF	414b	xS-Sx	CC
363a	xx-Ssx	CC	389a	Sx-Sx	AA	415a	x-x-x-xSx	FF
363b	Sxsx	AA	389b	x-x-S-Sx	CC	415b	Sx-Sx	AA
364a	Sh-Sx	AA	390a	Ss-xx	DD	416a	x-Ssx	CC
364b	x-Sx-S	BB	390b	S-Sx-xh	DD	416b	Sx-Sx	AA
365a	x-x-Sx-S	BB	391a	x-x-Sx	FF	417a	Sx-Sh	AA
365b	x-S-Sx	CC	391b	Shx-S	EE	417b	x-x-S-Sx	CC
366a	Sx-Sx	AA	392a	Sx-Sxx	AA	418a	xx-x-Sx-S	BB
366b	x-x-x-Sx-xS	BB	392b	x-x-xx-Sx-S	BB	418b	Sx-Sx	AA
367a	xx-Ss	FF	393a	x-x-x-Sx	FF	419a	Sx-xxSx	AA
367b	Sx-Sh	AA	393b	xx-Ssx	CC	419b	x-x-x-Sx-S	BB
368a	x-x-Sxs	BB	394a	Sshx	DD	420a	S-x-Sx	AA
368b	Sx-Sx	AA	394b	S-Sxx	DD	420b	x-x-Sx-xS	BB
369a	Sx-xSx	AA	395a	x-x-xx-Sx	FF	421a	xx-Sx-S	BB*
369b	xx-x-Sx-S	BB	395b	x-xx-Sxs	BB	421b	x-x-Sx-S	BB
370a	x-x-Ssx	CC	396a	xx-Ssx	CC	422a	Sx-Sx	AA
370b	S-Sxx	DD	396b	Sh-xS	EE	422b	Shx-S	EE
371a	Sh-Sxx	AA	397a	xx-Sxs	BB	423a	x-Sx-S	BB
371b	S-Shx	DD	397b	S-xSx	AA	423b	S-Sxx	DD
372a	x-xx-Sx	FF	398a	S-Shx	DD	424a	xx-xx	rem*
372b	Sxhx	DD	398b	Sx-xSx	AA	424b	x-x-x-Sx-S	BB
373a	x-x-Ss	FF	399a	xx-x-x-Sx	FF	425a	x-x-Ssx	CC
373b	Sh-Sx	AA	399b	x-xx-S-S	FF*	425b	Sx-xSx	AA
374a	x-x-S-xS	BB	400a	Sh-Sx-h	AA	426a	S-x-Sx	AA
374b	Sx-Sx	AA	400b	xx-S-S	FF	426b	x-S-S-x	CC
375a	Sx-Sx	AA	401a	Sh-Sx	AA	427a	S-Sxx	DD
375b	x-x-Sx-S	BB	401b	x-x-x-Sx-xS	BB	427b	Sx-Sx	AA
376a	S-S-xx	DD	402a	xxx-xSx	FF*	428a	S-Shx	DD
376b	xx-Sx-S	BB	402b	x-S-Sxx	rem	428b	Sx-Sx	AA
377a	xx-Sx-S	BB	403a	xx-Sx-S	BB	429a	x-x-x-x-xSx	FF
377b	Sshx	DD	403b	Sh-Sx	AA	429b	Shx-S	EE
378a	x-x-Ssx	CC	404a	S-xx-Sx	AA	430a	Sxx-Sx	AA
378b	Sx-Sx	AA	404b	x-x-x-Sx-xS	BB	430b	x-x-x-Sx-S	BB
379a	xx-x-Sx	FF*	405a	Sh-Sxx	AA	431a	x-x-xx-Sx	FF
379b	x-x-Ss	FF	405b	x-x-Sx-S	BB	431b	x-xx-Sx-xS	BB
380a	Sx-Sh	AA	406a	Ss-xx	DD	432a	x-Sx-S	BB

432b	S-Sxx	DD	458b	Sx-Sh	AA	484b	x-Sxs	BB
433a	xx-x-x-xSx	FF	459a	xx-x-xx	rem	485a	Sxx-Sh	AA
433b	x-x-Ssx	CC	459b	Sx-Sx	AA	485b	xx-S-Sx	CC
434a	x-x-Ssx	CC	460a	x-x-Ssx	CC	486a	x-Sxx	CC
434b	Sx-x-Sx	AA	460b	x-Sxx	CC	486b	Sx-xSx	AA
435a	x-x-xx-xSx	FF	461a	x-Ssx	CC	487a	S-Shx	DD
435b	x-x-Sh-S	BB	461b	x-xx-Sx-S	BB	487b	xx-x-Sx-x-S	BB
436a	x-Ssx	CC	462a	x-Ssx	CC	488a	Sx-Sx	AA
436b	Sx-Sx	AA	462b	Sx-x-Sx	AA	488b	x-x-S-xS	BB
437a	x-x-S-S	FF	463a	xx-x-xSx	FF	489a	xx-x-x-Sx	FF*
437b	xx-Sx-S	BB	463b	Sxx-S	EE	489b	x-xS-S	FF
438a	Sh-x-Sx	AA	464a	xx-Sx-xS	BB	490a	Sh-Sx	AA
438b	x-x-x-Sx-S	BB	464b	Sshx	DD	490b	x-x-S-Sx	CC
439a	x-x-Sx	FF*	465a	x-x-Sx-S	BB	491a	x-x-Ssx	CC
439b	x-x-S-S	FF	465b	Sx-Sx	AA	491b	S-xSx	AA
440a	S-x-Sx	AA	466a	x-x-Sx-S	BB	492a	x-Sxx	CC
440b	x-xSx-S	BB	466b	Sx-Sx	AA	492b	S-xSx	AA
441a	Sx-Sx	AA	467a	Sh-Sx	AA	493a	x-Ssx	CC
441b	x-x-xx-S-S	FF	467b	x-x-Sh-S	BB	493b	Sx-Sx	AA
442a	x-x-x-x-Sx	FF*	468a	x-Sx-S	BB	494a	Sx-Sx	AA
442b	x-x-Sx-S	BB	468b	Sshx	DD	494b	S-Sx-xh	DD
443a	x-x-Ss	FF	469a	S-Sxx	DD	495a	x-x-x-Sx-S	BB
443b	Sxx-Sx	AA	469b	x-x-Sx-xx-S	BB	495b	S-Shx	DD
444a	xx-Ssx	CC*	470a	xx-x-Sx	FF	496a	xx-S-S	FF
444b	x-x-S-S	FF	470b	S-Sxx	DD	496b	S-Sx-h	DD
445a	S-Shx	DD	471a	xx-x-Ssx	CC	497a	Sx-x-Sx	AA
445b	x-x-Sx-S	BB	471b	xx-Sx-S	BB	497b	x-x-Sx-S	BB
446a	Sx-Sx	AA	472a	Sx-Sx	AA	498a	S-xSx	AA
446b	x-x-x-Sx-S	BB	472b	x-x-Sx-S	BB	498b	S-x-Sx	AA
447a	Sx-Sx	AA	473a	x-x-x-x-Ssx	CC	499a	Sh-Sxx	AA
447b	x-x-S-S	FF	473b	x-S-Sx	CC	499b	Shx-S	EE
448a	xx-Sx-S	BB*	474a	Sx-Sx	AA	500a	x-x-Sx-S	BB
448b	Sx-Sx	AA	474b	x-x-Sx-S	BB	500b	S-Shx	DD
449a	xx-Ssx	CC*	475a	Sx-x-Sx	AA	501a	xx-Ssx	CC*
449b	Sshx	DD	475b	x-x-Ssx	CC	501b	x-x-Shx-S	BB
450a	xx-Ss	FF*	476a	Shx-xS	EE	502a	Sx-Sxx	AA
450b	x-x-x-Sx-x-S	BB	476b	x-x-Ss	FF	502b	S-Shx	DD
451a	Sx-Sx	AA	477a	Sh-xS	EE	503a	xx-x-x-x-Sx	FF
451b	S-Sxx	DD	477b	x-S-xS	BB	503b	x-xx-Sx-S	BB
452a	xx-Ssx	CC	478a	x-Sx-S	BB	504a	xx-Sx-x-S	BB
452b	x-x-S-S	FF	478b	S-Sx-h	DD	504b	Sxsx	AA
453a	Shx-S	EE	479a	xx-Ss	FF	505a	xxx-xx-Sx	FF*
453b	x-xx-S-S	FF	479b	Sx-xSx	AA	505b	xx-S-Sx	CC
454a	Sx-Sh	AA	480a	x-x-xSs	FF	506a	x-x-x-Ss	FF
454b	x-x-Sx-S	BB	480b	Sx-Sx	AA	506b	x-x-x-S-Sx	CC
455a	Shx-xS	EE	481a	xx-Ssx	CC	507a	x-Sx-S	BB
455b	x-x-S-x-x-S	BB	481b	Sxsx	AA	507b	x-S-xx	CC
456a	Sh-Sxx	AA	482a	x-x-x-Ss	FF	508a	x-x-x-Sx	FF
456b	S-Shx	DD	482b	Sx-Sx	AA	508b	S-Sxx	DD
457a	x-xSx-S	BB	483a	Sx-Sx	AA	509a	x-x-Ssx	CC
457b	S-x-Sh	AA	483b	x-S-Sx	CC	509b	x-S-xx	CC
458a	x-x-Ss	FF	484a	xx-x-x-Ss	FF	510a	Sx-Sx	AA

510b	x-x-Sx-S	BB	536b	xx-Sx-x-S	BB	562b	xS-Sx	CC
511a	x-S-x-S	BB	537a	x-Ssx	CC	563a	Sxsx	AA
511b	xS-Sx	CC	537b	x-x-x-Sh-S	BB	563b	x-x-S-Sx	CC
512a	Shx-S	EE	538a	Sx-Sx	AA	564a	Sx-xSx	AA
512b	x-x-x-S-S	FF	538b	x-x-xSx-S	BB	564b	Shx-S	EE
513a	x-x-Sxs	BB	539a	xx-S-S	FF	565a	x-x-Ssx	CC
513b	Sx-Sx	AA	539b	x-x-x-S-S	FF	565b	Sx-Sx	AA
514a	xx-Ssx	CC*	540a	S-x-Sx	AA	566a	x-Ssx	CC
514b	Sx-Sx	AA	540b	x-x-x-Ssx	CC	566b	Sx-Sx	AA
515a	xx-xx-Ss	FF*	541a	Sx-Sx	AA	567a	Sx-xSx	AA
515b	S-Sx-h	DD	541b	x-x-S-x-S	BB	567b	x-Sx-S	BB
516a	Sx-Sx	AA	542a	Shx-S	EE	568a	x-Sx-S	BB
516b	x-x-Sx-S	BB	542b	Sx-Sx	AA	568b	Sshx	DD
517a	S-h-Sx	AA	543a	xx-x-Sx	FF*	569a	Sx-x-Sx	AA
517b	x-x-x-Sx-xxS	BB	543b	x-x-x-S-Sx	CC	569b	S-Sx-h	DD
518a	xx-Sx-S	BB	544a	x-x-xSx	FF	570a	S-Sx-xx	DD
518b	x-xx-x-Sxs	BB	544b	x-S-Sx	CC	570b	S-Sxx	DD
519a	x-SSx	CC	545a	S-hx-S	EE	571a	x-x-Ssx	CC
519b	S-S-xh	DD	545b	x-x-x-S-xS	BB	571b	xS-Sx	CC
520a	xx-x-xSx	FF	546a	S-Shx	DD	572a	Sxx-Sx	AA
520b	Sx-Sx	AA	546b	Sx-Sh	AA	572b	S-S-xx	DD
521a	S-x-Sx	AA	547a	Shx-S	EE	573a	Shx-S	EE
521b	S-Shx	DD	547b	x-Sxs	BB	573b	xx-x-Sx-S	BB
522a	Sh-Sx	AA	548a	Sh-xS	EE	574a	xxx-x-xSx	FF
522b	x-x-S-Sx	CC	548b	S-xx-Sx	AA	574b	x-x-x-Sx-xS	BB
523a	S-x-Sx	AA	549a	x-Ssx	CC	575a	Sx-Sx	AA
523b	S-x-x-S	EE	549b	S-xSx	AA	575b	x-x-x-S-xS	BB
524a	S-Shx	DD	550a	x-x-x-Sx	FF	576a	xx-Sx-S	BB
524b	Sx-xSx	AA	550b	Shx-S	EE	576b	Sx-Sx	AA
525a	xx-Sx-x-x-S	BB	551a	S-Sxx	DD	577a	x-x-Ssx	CC
525b	Sx-xSx	AA	551b	Sx-xSx	AA	577b	Sx-Sx	AA
526a	x-x-Ssx	CC	552a	Sh-Sx	AA	578a	xxx-x-Sx-S	BB
526b	xS-Sx	CC	552b	x-Sx-S	BB	578b	Sx-xSx	AA
527a	Sx-Sx	AA	553a	Sx-xSx	AA	579a	Sx-Sx	AA
527b	x-x-Sx-S	BB	553b	x-x-Sx-S	BB	579b	x-x-S-xS	BB
528a	Shx-S	EE	554a	S-Sxx	DD	580a	S-xx-Sx	AA
528b	Sx-Sx	AA	554b	Sx-Sx	AA	580b	x-Sx-S	BB
529a	Sh-Sxx	AA	555a	S-x-Sx	AA	581a	S-Shx	DD
529b	S-Shx	DD	555b	xx-x-Sx-S	BB	581b	x-x-S-x-S	BB
530a	x-x-S-S	FF	556a	x-x-Ssx	CC	582a	xx-Ssx	CC
530b	S-x-Sh	AA	556b	Sx-xSx	AA	582b	Sx-Sx	AA
531a	Sx-Sx	AA	557a	Sxsx	AA	583a	Sx-Sx	AA
531b	x-S-Sx	CC	557b	Sh-xS	EE	583b	S-Sx-h	DD
532a	xx-x-x-Sx	FF	558a	Sx-Sh	AA	584a	x-Ssx	CC
532b	S-x-Sx	AA	558b	x-Sx-S	BB	584b	x-xS-Sx	CC
533a	x-x-Ssx	CC	559a	x-x-xSx	FF	585a	x-Ssx	CC
533b	Sx-Sx	AA	559b	Sxsx	AA	585b	S-xSx	AA
534a	Sx-x-Sx	AA	560a	xxx-Sx	FF*	586a	Sx-Sx	AA
534b	xx-xx-Sx-S	BB	560b	x-x-Ss	FF	586b	x-x-x-S-Sx	CC
535a	x-x-xSx	FF	561a	Sx-Sx	AA	587a	x-x-xx-Sx	FF
535b	Sxhx	DD	561b	x-x-xSx-S	BB	587b	x-S-Sx	CC
536a	x-xSs	FF	562a	x-x-xx-Sx	FF	588a	Sxsx	AA

588b	x-x-x-Sx-S	BB	614b	S-x-Sx	AA	640b	xx-Ss	FF
589a	Sx-Sx	AA	615a	x-x-Sh-S	BB	641a	Sxx-Sh	AA
589b	x-x-S-S	FF	615b	S-xSx	AA	641b	x-xx-S-Sx	CC
590a	xx-x-x-x-Sx	FF*	616a	xx-Ss	FF*	642a	x-x-S-x-S	BB
590b	S-Shx	DD	616b	Sxsx	AA	642b	Sx-x-Sx	AA
591a	x-xx-Sx-x-S	BB	617a	x-xx-Sx	FF*	643a	Ss-xx	DD
591b	S-xSx	AA	617b	x-xx-Ss	FF	643b	S-x-Sx	AA
592a	S-Shx	DD	618a	Sx-Sx	AA	644a	Shx-S	EE
592b	Sx-Sx	AA	618b	x-x-S-xS	BB	644b	x-x-Ssx	CC
593a	Sx-x-Sx	AA	619a	Sx-x-Sx	AA	645a	S-Sxx	DD
593b	x-x-S-Sx	CC	619b	Ss-xh	DD	645b	Sx-Sx	AA
594a	S-x-Sx	AA	620a	xSx-S	BB	646a	Sxsx	AA
594b	x-x-S-S	FF	620b	S-Shx	DD	646b	xx-x-Ssx	CC
595a	x-x-xx-xSx	FF	621a	Sx-x-Sx	AA	647a	x-x-Ss	FF
595b	x-x-x-Sx-x-S	BB	621b	S-Shx	DD	647b	Sx-xSx	AA
596a	Sx-Sxx	AA	622a	Sxx-Sx	AA	648a	xx-x-Sx-S	BB
596b	Sx-Sx	AA	622b	x-x-S-xS	BB	648b	xS-Sx	CC
597a	Sx-xSx	AA	623a	x-x-Ssx	CC	649a	x-x-Ssx	CC
597b	S-Shx	DD	623b	Sxx-S	EE	649b	S-xx-Sx	AA
598a	xx-Ssx	CC	624a	Sx-xSx	AA	650a	Shx-xS	EE
598b	Sxx-Sx	AA	624b	Sx-xS	EE	650b	Sx-Sx	AA
599a	Sx-Sx	AA	625a	xx-Sx-S	BB*	651a	S-xx-Sx	AA
599b	x-x-S-S	FF	625b	S-Sxx	DD	651b	S-S-xh	DD
600a	S-x-Sx	AA	626a	Sh-Sx	AA	652a	xSx-S	BB
600b	Sx-x-Sx	AA	626b	x-x-xx-x-Sx-xS	BB	652b	S-Shx	DD
601a	x-Sxx	CC	627a	x-x-x-Ssx	CC	653a	Sh-Sh	AA
601b	x-x-x-Sx-S	BB	627b	S-xSx	AA	653b	x-x-S-xS	BB
602a	S-x-Sx	AA	628a	Sx-Sx	AA	654a	Shx-xS	EE
602b	Shx-S	EE	628b	x-x-S-xS	BB	654b	x-x-S-xS	BB
603a	Sx-xSx	AA	629a	Ss-xx	DD	655a	xx-x-Sxx-S	BB
603b	S-x-x-x-S	EE	629b	x-Ssx	CC	655b	S-xSx	AA
604a	x-S-Sx	CC	630a	x-x-Ss	FF	656a	xx-x-S-x-S	BB
604b	xx-Sxs	BB	630b	Sx-xSx	AA	656b	Sx-Sx	AA
605a	xx-Sx-S	BB	631a	Sh-Sxx	AA	657a	Ss-xx	DD
605b	Sx-Sx	AA	631b	S-Shx	DD	657b	xx-S-S-x	CC
606a	Sx-Sxx	AA	632a	x-x-Sx	FF	658a	S-x-x-xS	EE
606b	Sx-Sx	AA	632b	x-x-x-S-xS	BB	658b	Sx-Sh	AA
607a	x-x-x-Sx	FF	633a	Sh-xS	EE	659a	xxx-Sx	FF*
607b	Sx-Sx	AA	633b	x-xx-Sx-xS	BB	659b	Shx-S	EE
608a	Sh-x-Sh	AA	634a	x-x-Ssx	CC	660a	xx-x-Sx	FF*
608b	Sx-xSx	AA	634b	Sx-Sx	AA	660b	x-x-x-Sx-S	BB
609a	S-Sxx	DD	635a	Sx-xSx	AA	661a	x-x-x-Sxs	BB
609b	xxx-x-Ssx	CC	635b	xx-x-S-Sx	CC	661b	Sx-xSh	AA
610a	Sx-Sx	AA	636a	Shx-S	EE	662a	x-x-Sh-xS	BB
610b	Shx-xS	EE	636b	x-xSx-S	BB	662b	x-x-Sx-xS	BB
611a	x-x-Sx-S	BB	637a	Sh-Sx	AA	663a	S-Shx	DD
611b	S-Sxx	DD	637b	xx-Sxs	BB	663b	S-x-Sx	AA
612a	S-xx-Sxx	AA	638a	x-xx-Ssx	CC	664a	xx-Ss	FF*
612b	xx-Sh-S	BB	638b	Sx-xSx	AA	664b	Sh-Sx	AA
613a	S-Shx	DD	639a	x-Sx-x-S	BB	665a	S-x-xSx	AA
613b	Sx-xSx	AA	639b	S-Sxx	DD	665b	xx-Ssx	CC
614a	xx-Ss	FF*	640a	Sxx-Sx	AA	666a	Sx-xSx	AA

666b	x-S-xSx	aAA	692b	Sx-xSx	AA	718b	S-x-Sx	AA
667a	Sh-xS	EE	693a	S-xx-Sh	AA	719a	Sx-Sx	AA
667b	Shx-xS	EE	693b	x-x-xSx-S	BB	719b	Shx-S	EE
668a	x-Sx-S	BB	694a	x-x-xx-xSx	FF	720a	x-x-x-Sx	FF
668b	Sh-xS	EE	694b	x-x-x-x-S-Sx	CC	720b	S-Sxx	DD
669a	xx-Sx-S	BB	695a	x-x-Ss	FF	721a	Sx-xSx	AA
669b	Sx-Sx	AA	695b	Sh-xS	EE	721b	S-Sx-xh	DD
670a	Sx-Sx	AA	696a	Sx-Sx	AA	722a	Shx-S	EE
670b	Sx-Sx	AA	696b	x-x-Sx-xS	BB	722b	xx-x-xx-Sx-xS	BB
671a	x-x-x-S-S	FF	697a	Shx-xS	EE	723a	xx-x-Ssx	CC*
671b	Shsx	AA	697b	Sx-Sx	AA	723b	x-x-xSx-S	BB
672a	S-x-Sx	AA	698a	Sx-x-Sx	AA	724a	Sx-Sx	AA
672b	xx-x-Sx-S	BB	698b	x-x-S-S	FF	724b	S-xx-S	EE
673a	Sxx-S	EE	699a	x-Sx-S	BB	725a	x-Sx-S	BB
673b	Shsx	AA	699b	Sx-xxSx	AA	725b	S-Sxx	DD
674a	x-xSx-S	BB	700a	Sx-Sx	AA	726a	xx-Sxs	BB*
674b	Sxsx	AA	700b	S-x-xSx	AA	726b	x-x-Sx-S	BB
675a	xx-x-x-Sx	FF	701a	x-Sx-S	BB	727a	Sx-xSh	AA
675b	Shx-S	EE	701b	Sx-Sx	AA	727b	S-xSx	AA
676a	Sh-Sx	AA	702a	x-Sxs	BB*	728a	xx-x-x-Sx	FF
676b	x-x-x-S-S	FF	702b	x-x-Sx-S	BB	728b	Sx-Sx	AA
677a	x-y-x-x-Ssx	CC	703a	xx-Ssx	CC*	729a	xx-Sxxs	BB*
677b	Sx-Sx	AA	703b	Sh-Sx	AA	729b	S-xSx	AA
678a	Sxsx	AA	704a	x-x-Ss	FF	730a	Shx-S	EE
678b	xx-Sx-S	BB	704b	Sx-Sx	AA	730b	x-x-S-xS	BB
679a	xx-x-xx-Sx	FF	705a	Sx-xx-Sx	AA	731a	xx-x-x-xSx	FF
679b	Sx-Sx	AA	705b	x-x-Sx-S	BB	731b	x-x-S-Sx	CC
680a	Sx-xSx	AA	706a	x-x-x-Sx	FF	732a	S-Shx	DD
680b	x-x-S-S	FF	706b	x-S-Sx	CC	732b	Sx-xSx	AA
681a	x-x-xx-Sx	FF	707a	x-Sxx	CC	733a	S-x-Sx	AA
681b	x-x-x-xS-S	FF	707b	xx-S-Sx	CC	733b	x-x-xSx-S	BB
682a	S-xSx	AA	708a	x-x-Ssx	CC	734a	Shx-S	EE
682b	x-x-x-S-S	FF	708b	Sx-x-Sx	AA	734b	x-x-x-S-x-S	BB
683a	Sxsx	AA	709a	x-Sxs	BB*	735a	x-x-S-Sx	CC
683b	x-x-x-S-S	FF	709b	Sx-xSx	AA	735b	Sx-Sx	AA
684a	Sx-xxSx	AA	710a	x-x-x-Sx	FF	736a	xx-xx-S-S	FF*
684b	x-x-xSx-S	BB	710b	xx-Ss	FF	736b	Sh-xS	EE
685a	S-xx-Sx	AA	711a	Sx-Sx	AA	737a	S-Shx	DD
685b	x-xx-Sx-S	BB	711b	S-hx-S	EE	737b	x-x-Ss	FF
686a	x-x-Sx-S	BB	712a	xx-x-Ss	FF*	738a	xx-Ss	FF
686b	Sx-Sx	AA	712b	Sx-Sx	AA	738b	xS-Sx	CC
687a	Sx-Sx	AA	713a	Sx-xSx	AA	739a	x-x-x-Ssx	CC
687b	x-x-xS-Sx	CC	713b	x-S-x-S	BB	739b	Sx-Sx	AA
688a	xx-xx-x-Ss	FF*	714a	x-xx-Sx	FF*	740a	x-x-xS-S	FF
688b	Shx-xS	EE	714b	x-x-x-x-Ss	FF	740b	Sx-Sx	AA
689a	Sx-Sxx	AA	715a	Sxx-Sx	AA	741a	Shx-S	EE
689b	x-xx-S-S	FF	715b	Sh-Sx	AA	741b	S-xSx	AA
690a	Sh-Sh	AA	716a	Sx-Sx	AA	742a	x-Sxx	CC*
690b	Shx-xS	EE	716b	x-x-x-Sx-S	BB	742b	S-Sx-h	DD
691a	xx-xx-Sx	FF	717a	x-x-Ssx	CC	743a	Shx-S	EE
691b	x-x-S-Sx	CC	717b	S-xSx	AA	743b	Sx-Sx	AA
692a	x-Sxx	CC*	718a	xx-x-x-Sxs	BB	744a	Sshx	DD

744b	S-xSx	AA	770b	S-Sxx	DD	796b	S-Sxx	DD
745a	S-x-Sx	AA	771a	x-x-Sx-S	BB	797a	Sx-Sx	AA
745b	S-S-xh	DD	771b	x-x-Ss	FF	797b	x-x-Sx-S	BB
746a	x-x-x-Sx	FF	772a	xxx-Ssx	CC*	798a	x-x-x-Sx	FF
746b	Sshx	DD	772b	x-x-x-Sx-x-S	BB	798b	x-x-xS-S	FF
747a	S-x-Sx	AA	773a	Sx-Sh	AA	799a	Sshx	DD
747b	Sx-xS	EE	773b	x-x-x-Sx-S	BB	799b	Sxsx	AA
748a	S-x-Sx	AA	774a	Sx-x-Sx	AA	800a	x-x-Sx-xS	BB
748b	x-xS-S	FF	774b	Sxsx	AA	800b	Sx-Sx	AA
749a	Shsx	AA	775a	Shx-xS	EE	801a	Sx-Sx	AA
749b	x-x-S-xS	BB	775b	x-x-Sx-xS	BB	801b	xx-Ss	FF
750a	xx-x-xSx	FF	776a	Ss-xx	DD	802a	Sx-xx-Sx	AA
750b	Sx-Sx	AA	776b	Sx-xSx	AA	802b	Shx-S	EE
751a	x-x-x-Sx	FF	777a	Sx-xSx	AA	803a	Shx-S	EE
751b	Sxsx	AA	777b	x-x-S-Sx	CC	803b	Sx-Sx	AA
752a	Sx-Sx	AA	778a	x-x-Sx-S	BB	804a	x-x-Ssx	CC
752b	x-Sx-S	BB	778b	S-Shx	DD	804b	xS-Sx	CC
753a	Sxx-Sx	AA	779a	x-x-x-S-xS	BB	805a	Sx-xSx	AA
753b	x-x-Sx-S	BB	779b	Sx-Sx	AA	805b	xx-x-Sxxs	BB
754a	S-x-Sx	AA	780a	Sh-x-Sh	AA	806a	x-S-xx	CC
754b	x-x-x-S-Sx	CC	780b	xS-Sx	CC	806b	Sx-Sx	AA
755a	S-x-x-Sh	AA	781a	Sx-xSx	AA	807a	Sh-Sx	AA
755b	xx-x-Sx-S	BB	781b	xx-Sx-S	BB	807b	x-x-Sxs	BB
756a	xx-Sx-xS	BB	782a	xx-x-Sx	FF*	808a	x-Sx-xS	BB
756b	x-x-x-Sx-S	BB	782b	S-S-xh	DD	808b	S-Sxx	DD
757a	xx-x-x-Sxs	BB	783a	Sx-xSx	AA	809a	x-x-xSx	FF*
757b	S-xSx	AA	783b	Sxx-S	EE	809b	x-x-S-Sx	CC
758a	xxx-x-x-Sx	FF*	784a	Sh-Sx	AA	810a	Sx-Sx	AA
758b	S-Shx	DD	784b	Sx-xSx	AA	810b	Sx-Sx	AA
759a	Sxsx	AA	785a	xx-x-x-Sx	FF	811a	Sx-xSx	AA
759b	Sh-xS	EE	785b	S-xSx	AA	811b	x-x-S-x-S	BB
760a	x-x-Sx-xS	BB	786a	Ss-xx	DD	812a	x-x-x-Ss	FF
760b	Sx-Sx	AA	786b	S-Sxx	DD	812b	Sx-Sx	AA
761a	S-x-Sh	AA	787a	Shx-S	EE	813a	x-xx-x-Sx	FF
761b	S-Sx-h	DD	787b	S-Sxx	DD	813b	S-Shx	DD
762a	xx-x-Sx	FF*	788a	Sx-Sx	AA	814a	xx-x-Sx	FF*
762b	x-x-Sx-S	BB	788b	S-xx-Sx	AA	814b	x-xS-Sx	CC
763a	Sx-xSx	AA	789a	x-x-Sx-S	BB	815a	Shx-S	EE
763b	x-x-S-S	FF	789b	Sx-Sh	AA	815b	Sh-xS	EE
764a	x-x-Ss	FF*	790a	x-S-xx	CC	816a	S-Shx	DD
764b	xx-x-Sx-xS	BB	790b	Sx-Sx	AA	816b	x-x-Sx-S	BB
765a	x-S-Sx	CC	791a	xx-Sx-S	BB	817a	Ss-xx	DD
765b	x-x-Sx-S	BB	791b	Sxx-Sx	AA	817b	Sx-xSx	AA
766a	x-x-Ss	FF	792a	xx-Ss	FF	818a	xx-Ss	FF*
766b	x-Sx-xS	BB	792b	Sx-xSx	AA	818b	Shx-S	EE
767a	Sxx-Sx	AA	793a	x-x-Ss	FF	819a	Sh-Sx	AA
767b	S-hx-S	EE	793b	Sx-Sx	AA	819b	xx-Sx-S	BB
768a	Sxsxx	AA	794a	Sx-Sx	AA	820a	Sh-Sx	AA
768b	Sx-xSx	AA	794b	x-xS-S	FF	820b	xx-Ss	FF
769a	Sx-Shx	AA	795a	S-Shx	DD	821a	xx-Sh-S	BB
769b	Sx-xx-Sx	AA	795b	Sx-Sx	AA	821b	Sx-x-Sx	AA
770a	Sx-Shx	AA	796a	xx-Ssx	CC	822a	x-x-Sx-S	BB

822b	Sx-xSx	AA	848b	S-xSx	AA	874b	Sh-xS	EE
823a	Sxx-Sh	AA	849a	Sx-Sx	AA	875a	x-x-x-Ssx	CC
823b	S-hx-S	EE	849b	Shx-S	EE	875b	Sx-Sx	AA
824a	xx-x-Ssx	CC	850a	Shx-S	EE	876a	Sxsx	AA
824b	Sx-xSx	AA	850b	xx-Sx-S	BB	876b	Shx-S	EE
825a	xx-x-xSx	FF	851a	x-Sxx	CC	877a	Shx-xS	EE
825b	x-x-x-Sx-S	BB	851b	S-xSx	AA	877b	Sx-Sx	AA
826a	S-x-Sh	AA	852a	Sxx-Sx	AA	878a	xx-x-Sx-S	BB
826b	S-Shx	DD	852b	x-x-S-xS	BB	878b	Sx-x-Sx	AA
827a	xxx-x-Sx	FF*	853a	xx-S-xS	BB	879a	Sx-x-Sx	AA
827b	Shx-xS	EE	853b	Sxsx	AA	879b	xx-Sx-x-S	BB
828a	Sxsx	AA	854a	xx-S-S	FF	880a	xx-x-Sx-S	BB
828b	xx-Ss	FF	854b	x-Ssx	CC	880b	Sx-Sx	AA
829a	Shx-S	EE	855a	x-S-Sx	CC	881a	Sx-x-S	EE
829b	S-xSx	AA	855b	Sx-Sx	AA	881b	x-x-S-Sx	CC
830a	xx-Ssx	CC	856a	Sx-x-Sx	AA	882a	x-Sx-xS	BB
830b	Sx-xSx	AA	856b	x-x-Ssx	CC	882b	Sxsx	AA
831a	Sxsx	AA	857a	Sx-Sx	AA	883a	xx-Ss	FF
831b	x-x-S-S	FF	857b	S-S-xh	DD	883b	Sx-Sx	AA
832a	x-x-Ssx	CC	858a	xx-S-x-S	BB	884a	Sx-xSx	AA
832b	Sx-Sx	AA	858b	x-S-Sx	CC	884b	Shx-xS	EE
833a	S-xSx	AA	859a	xx-Sxs	BB	885a	xx-Ss	FF
833b	x-x-Sx-S	BB	859b	Sx-Sx	AA	885b	S-xSx	AA
834a	xx-Sxs	BB	860a	xx-Sx-xS	BB	886a	xx-Sx-S	BB
834b	S-xSx	AA	860b	Sx-Sx	AA	886b	S-xSx	AA
835a	S-x-Sx	AA	861a	Sshx	DD	887a	Sx-Sx	AA
835b	x-x-S-S	FF	861b	Sx-Sx	AA	887b	x-xx-Sx-S	BB
836a	Sx-Sx	AA	862a	x-x-xx-Ssx	CC	888a	Shx-S	EE
836b	xx-Sx-S	BB	862b	S-x-Sx	AA	888b	Sx-xSx	AA
837a	x-x-x-Sx	FF	863a	Sx-Sh	AA	889a	Sx-Sx	AA
837b	Sx-xSx	AA	863b	x-x-x-S-S	FF	889b	x-x-x-Sx-S	BB
838a	x-x-Ssx	CC	864a	xx-Ssx	CC*	890a	xx-x-xSx	FF
838b	Ss-xx	DD	864b	Sx-Sx	AA	890b	x-x-S-xS	BB
839a	xx-Ss	FF*	865a	x-xS-S	FF	891a	Shx-S	EE
839b	Sx-x-S	EE	865b	Sx-Sx	AA	891b	x-x-x-Sx-xS	BB
840a	x-Sxx	CC	866a	x-x-Ss	FF	892a	Sh-Sx	AA
840b	Sx-Sxx	AA	866b	Sx-Sx	AA	892b	S-Sx-h	DD
841a	Sx-Sx	AA	867a	Sx-Sx	AA	893a	xx-Ssx	CC
841b	x-x-Sxs	BB	867b	xx-Sx-S	BB	893b	Sx-xSx	AA
842a	Sh-Sx	AA	868a	S-Sxx	DD	894a	x-x-Ssx	CC
842b	Sx-Sx	AA	868b	Sx-xSx	AA	894b	Sx-Sx	AA
843a	xx-x-Ssx	CC	869a	x-x-Ss	FF	895a	Sx-Sx	AA
843b	S-Sxx	DD	869b	Sxsx	AA	895b	Sh-xS	EE
844a	x-x-Sxs	BB	870a	S-xSx	AA	896a	x-x-S-S	FF*
844b	x-S-xx	CC	870b	S-hx-S	EE	896b	Sx-Sx	AA
845a	Sx-xxS	EE	871a	Sx-xSx	AA	897a	Sx-Sx	AA
845b	x-Sx-S	BB	871b	S-S-xh	DD	897b	S-S-xh	DD
846a	Sx-x-xSx	AA	872a	S-Shx	DD	898a	x-x-Ss	FF
846b	Shx-S	EE	872b	Sx-Sx	AA	898b	Sx-Sh	AA
847a	x-x-x-Sx	FF	873a	x-x-S-S	FF	899a	xx-Ssx	CC
847b	S-Shx	DD	873b	S-xSx	AA	899b	Shx-S	EE
848a	S-Sx-xh	DD	874a	Sx-Sx	AA	900a	Sxsx	AA

900b	x-x-S-xS	BB	926b	xx-Sx-S	BB	952b	Sx-Sx	AA
901a	xx-Ssx	CC	927a	Sx-Sx	AA	953a	Sx-x-Sx	AA
901b	S-Sxx	DD	927b	x-Sx-S	BB	953b	x-x-S-S	FF
902a	S-x-Sx	AA	928a	xx-Ssx	CC	954a	Sx-xS	EE
902b	x-x-Sxx-S	BB	928b	Shx-S	EE	954b	x-x-S-S	FF
903a	x-Sx-xS	BB	929a	Sx-xSx	AA	955a	xx-x-Sx	FF*
903b	S-xSx	AA	929b	xx-x-Sx-xS	BB	955b	Shx-S	EE
904a	Sx-xSx	AA	930a	Sx-x-Sx	AA	956a	Sx-xSx	AA
904b	xx-Ssx	CC	930b	x-x-S-Sx	CC	956b	x-x-x-S-S	FF
905a	xxx-x-Sx	FF*	931a	Sx-xx-Sx	AA	957a	Sh-Sxx	AA
905b	x-x-Sx-S	BB	931b	Sx-Sx	AA	957b	S-Shx	DD
906a	Sx-Shx	AA	932a	x-x-Ssx	CC	958a	x-x-Sxs	BB
906b	x-Sxs	BB	932b	x-x-Shx-S	BB	958b	Sx-Sx	AA
907a	xx-S-xS	BB	933a	Sx-x-Sx	AA	959a	Sx-Sx	AA
907b	Sx-Sx	AA	933b	x-Sx-S	BB	959b	Sx-xSx	AA
908a	Shx-S	EE	934a	Sx-xSx	AA	960a	S-Shx	DD
908b	S-S-xx	DD	934b	xx-Sx-S	BB	960b	Sx-x-Sx	AA
909a	x-x-x-Sx-S	BB	935a	Sx-Sh	AA	961a	x-x-xx-Sx	FF
909b	Sx-xSx	AA	935b	Shx-S	EE	961b	xS-Sx	CC
910a	x-x-Sx-S	BB	936a	S-Sxx	DD	962a	S-x-Sx	AA
910b	xS-Sx	CC	936b	Sx-xSx	AA	962b	Sshx	DD
911a	Sxxx-xS	EE	937a	xx-x-x-Sx	FF	963a	x-xx-Ssx	CC
911b	S-xSx	AA	937b	x-x-Sxs	BB	963b	Sx-Sx	AA
912a	S-x-Sh	AA	938a	Sx-Sxh	AA	964a	x-Ssx	CC
912b	Sx-Sx	AA	938b	Sx-xSx	AA	964b	Sx-Sx	AA
913a	Sx-Shx	AA	939a	Sx-x-Sx	AA	965a	x-x-x-Ss	FF
913b	x-x-Sx-S	BB	939b	x-S-xx	CC	965b	Sx-Sx	AA
914a	S-Shx	DD	940a	x-Sx-S	BB	966a	xx-Ss	FF*
914b	Sx-Sx	AA	940b	S-xSx	AA	966b	xx-x-S-S	FF
915a	Sx-xSx	AA	941a	x-x-Sx	FF	967a	x-xx-x-Sx	FF
915b	xx-S-xS	BB	941b	S-x-Sx	AA	967b	x-S-Sx	CC
916a	xx-Ssx	CC	942a	Sx-xSx	AA	968a	Sx-xSx	AA
916b	Sx-Sx	AA	942b	x-x-Sx-S	BB	968b	x-x-x-x-Sx-xS	BB
917a	Sx-Sx	AA	943a	xx-x-x-Sx	FF	969a	Sxsx	AA
917b	x-x-Sxs	BB	943b	x-xx-S-Sx	CC	969b	x-x-Ssx	CC
918a	S-x-Sx	AA	944a	xx-Ssx	CC	970a	S-x-Sx	AA
918b	xx-S-S	FF	944b	x-x-S-S	FF	970b	xxx-x-x-Sx-xS	BB
919a	Sshx	DD	945a	x-xx-Ss	FF	971a	x-Sxx	CC
919b	x-S-x-S	BB	945b	Sx-Sx	AA	971b	S-Sxx	DD
920a	Shx-S	EE	946a	Sxsx	AA	972a	S-x-Sx	AA
920b	xx-S-S	FF	946b	x-x-Ss	FF	972b	x-x-Sx-x-S	BB
921a	x-Ssx	CC	947a	x-S-Sx	CC	973a	Ss-xx	DD
921b	Shx-S	EE	947b	x-x-S-Sx	CC	973b	Sx-xSx	AA
922a	xxx-Ss	FF*	948a	xx-x-Sx	FF*	974a	x-x-S-S	FF
922b	xS-Sx	CC	948b	x-S-xx	CC	974b	Sxsx	AA
923a	Sx-xSx	AA	949a	Sx-Sx	AA	975a	Sx-xSx	AA
923b	x-x-S-x-S	BB	949b	x-x-x-Shx-S	BB	975b	x-xx-S-S	FF
924a	Shx-S	EE	950a	Sx-Sx	AA	976a	x-Sxx	CC
924b	Sx-Sx	AA	950b	x-x-xS-Sx	CC	976b	Sx-xSx	AA
925a	Sh-Sxx	AA	951a	x-x-x-x-Sx	FF	977a	Sx-Sx	AA
925b	x-x-Sx-S	BB	951b	S-Sxx	DD	977b	x-xSx-S	BB
926a	x-x-Sx	FF*	952a	Sshx	DD	978a	S-Sx-h	DD

978b	Sx-Sx	AA	1004b	Sxhx	DD	1030b	Sxsx	AA
979a	x-x-S-S	FF	1005a	Sx-xSx	AA	1031a	Sx-xSx	AA
979b	Sx-Sx	AA	1005b	Sx-Sx	AA	1031b	S-Sx-h	DD
980a	x-x-Sx-S	BB	1006a	Sshx	DD	1032a	x-x-Sx-S	BB
980b	S-Shx	DD	1006b	Sx-Sx	AA	1032b	Sx-x-Sx	AA
981a	x-Ssx	CC	1007a	x-x-Ss	FF	1033a	Sh-Sx	AA
981b	Sxsx	AA	1007b	Shx-S	EE	1033b	xx-Ss	FF
982a	xx-Ssx	CC	1008a	xx-xx-Sx	FF*	1034a	xS-xx	CC
982b	Sx-Sx	AA	1008b	x-x-S-x-S	BB	1034b	Sx-Sx	AA
983a	xx-Sx-S	BB	1009a	x-x-Sx-S	BB	1035a	x-x-Sx-S	BB
983b	S-Sxx	DD	1009b	Sxx-S	EE	1035b	Sx-Sx	AA
984a	Sx-Sx	AA	1010a	xx-S-S	FF	1036a	Sxsx	AA
984b	S-Sh-h	DD	1010b	Sx-Sx	AA	1036b	x-S-Sx	CC
985a	Sx-hx-xS	EE	1011a	x-xxx-x-x-Sx	FF	1037a	x-xx-Sx	FF*
985b	Sx-xSh	AA	1011b	Sx-Sx	AA	1037b	xx-Sx-S	BB
986a	Sx-Sxx	AA	1012a	x-xx-Ss	FF	1038a	S-Sx-h	DD
986b	Sxsx	AA	1012b	S-xSx	AA	1038b	Sx-xSx	AA
987a	Sx-Shx	AA	1013a	xx-x-x-Sx	FF*	1039a	x-x-Sxs	BB
987b	Sh-xS	EE	1013b	Sshx	DD	1039b	Sxhx	DD
988a	x-x-Sx-S	BB	1014a	Sx-xSx	AA	1040a	xx-Sx-xS	BB
988b	Sx-Sx	AA	1014b	Sx-xSx	AA	1040b	S-Sxx	DD
989a	Sx-Sh	AA	1015a	Ss-xx	DD	1041a	Sx-Sx	AA
989b	x-x-Ssx	CC	1015b	Sx-Sx	AA	1041b	xx-x-Sx-S	BB
990a	Sx-Shx	AA	1016a	Sshx	DD	1042a	Shx-S	EE
990b	xS-Sx	CC	1016b	x-S-x-S	BB	1042b	xx-S-Sx	CC
991a	x-x-Sx-S	BB	1017a	Sh-x-Sh	AA	1043a	x-x-Ssx	CC
991b	S-Sxh	DD	1017b	S-Sx-h	DD	1043b	Sx-xSx	AA
992a	Sx-xSx	AA	1018a	Sx-xSx	AA	1044a	S-Sxx	DD
992b	S-hx-S	EE	1018b	xx-Sxs	BB	1044b	Sh-xS	EE
993a	S-x-Sx	AA	1019a	SShx	DD	1045a	Sx-x-Sx	AA
993b	x-x-Ss	FF	1019b	Sx-Sx	AA	1045b	x-xx-S-Sx	CC
994a	Sxx-Sx	AA	1020a	xx-x-Ssx	CC	1046a	x-Ssx	CC
994b	Ss-xx	DD	1020b	S-Sxx	DD	1046b	Sx-Sx	AA
995a	S-xx-Sx	AA	1021a	S-Shx	DD	1047a	Sh-Sx	AA
995b	Shx-S	EE	1021b	Sx-x-Sx	AA	1047b	Shx-S	EE
996a	Sx-xSx	AA	1022a	S-Sxh	DD	1048a	Sx-x-Sx	AA
996b	xx-x-x-S-S	FF	1022b	S-x-Sx	AA	1048b	x-x-xx-S-S	FF
997a	x-x-Sx-S	BB	1023a	Sx-Sxh	AA	1049a	x-x-Sx-S	BB
997b	xS-Sx	CC	1023b	Sx-xSx	AA	1049b	S-xx-Sx	AA
998a	S-Sxh	DD	1024a	xxx-S-S	FF	1050a	x-x-Ssx	CC
998b	Shx-S	EE	1024b	Sh-xS	EE	1050b	Sx-Sx	AA
999a	Sx-xSx	AA	1025a	S-x-Sx	AA	1051a	xx-x-x-Ssx	CC
999b	S-hx-xS	EE	1025b	x-x-xx-Ssx	CC	1051b	Shx-S	EE
1000a	Sx-Sh	AA	1026a	x-Ssx	CC	1052a	x-xx-Ssx	CC
1000b	x-x-Ssx	CC	1026b	Sx-Sx	AA	1052b	Sx-xSx	AA
1001a	Shx-S	EE	1027a	x-xx-x-Ssx	CC*	1053a	Sxsx	AA
1001b	x-S-xS	BB	1027b	Sx-Sx	AA	1053b	x-xx-Sx-S	BB
1002a	Sx-Shx	AA	1028a	Sx-xSx	AA	1054a	Sx-xSx	AA
1002b	x-x-Sx-S	BB	1028b	Shx-S	EE	1054b	xx-x-Sx-S	BB
1003a	x-xSsx	CC	1029a	x-Ssx	CC	1055a	Sx-xSx	AA
1003b	Sx-x-x-Sx	AA	1029b	Sx-xSx	AA	1055b	x-x-xx-S-Sx	CC
1004a	x-xSx-S	BB	1030a	x-x-Sx-S	BB	1056a	xx-x-Sx-S	BB

1056b	S-xSx	AA	1082b	x-x-Ss	FF	1108b	Sshx	DD
1057a	x-x-Sx-S	BB	1083a	S-Shx	DD	1109a	S-Shx	DD
1057b	S-Sx-h	DD	1083b	S-xSx	AA	1109b	x-x-S-S	FF
1058a	Sx-Sx	AA	1084a	x-x-Ssx	CC	1110a	x-x-Sx-S	BB
1058b	x-x-x-S-S	FF	1084b	Sx-xSx	AA	1110b	Sxsx	AA
1059a	xx-x-Ss	FF	1085a	Sx-Sx	AA	1111a	Sh-Sx	AA
1059b	Sh-Sh	AA	1085b	x-x-x-xSx-S	BB	1111b	S-Shx	DD
1060a	Sx-Sh	AA	1086a	x-x-x-Sx-S	BB	1112a	S-Sxh	DD
1060b	S-x-xSx	AA	1086b	S-xSx	AA	1112b	Ss-xx	DD
1061a	Sx-x-Sx	AA	1087a	Sx-x-Sh	AA	1113a	Sx-xSx	AA
1061b	x-x-Sx-S	BB	1087b	x-x-Sx-xS	BB	1113b	xx-x-S-Sx	CC
1062a	x-xx-Ss	FF	1088a	x-Sxx-S	BB	1114a	x-x-Sxs	BB*
1062b	Sx-Sx	AA	1088b	Sx-Sx	AA	1114b	x-S-Sx	CC
1063a	x-x-S-x-S	BB	1089a	x-x-Ssx	CC	1115a	xx-Sx-S	BB
1063b	S-xSx	AA	1089b	Shx-S	EE	1115b	Sx-xSx	AA
1064a	xx-Ss	FF	1090a	Sx-xSx	AA	1116a	Sxx-Sx	AA
1064b	Sxsx	AA	1090b	S-Sxx	DD	1116b	x-x-S-S	FF
1065a	Sxx-Sx	AA	1091a	Shx-S	EE	1117a	Sx-x-Sx	AA
1065b	S-S-xx	DD	1091b	Sx-Sx	AA	1117b	S-Sxx	DD
1066a	xx-Ss	FF	1092a	xx-x-Sx	FF	1118a	xxx-Sx	FF*
1066b	Shx-S	EE	1092b	Sxsx	AA	1118b	Sh-xS	EE
1067a	xx-Ssx	CC	1093a	Sx-Sx	AA	1119a	x-x-Sx	FF*
1067b	Sx-Sx	AA	1093b	x-x-Sxx-S	BB	1119b	Shx-S	EE
1068a	Sx-Sx	AA	1094a	x-Sxx	CC	1120a	xxx-x-Sx	FF*
1068b	x-x-x-S-xS	BB	1094b	Sx-Sx	AA	1120b	Sx-Sx	AA
1069a	S-Sxx	DD	1095a	x-x-xSx	FF	1121a	Sxx-Sx	AA
1069b	S-Shx	DD	1095b	x-S-Sx	CC	1121b	xx-S-xS	BB
1070a	x-Sxx	CC	1096a	Sx-Shx	AA	1122a	Sxx-Sx	AA
1070b	Sx-Sx	AA	1096b	S-Shx	DD	1122b	S-Sx-xh	DD
1071a	x-xx-Sxs	BB	1097a	Sx-Shx	AA	1123a	Sx-Sh	AA
1071b	Sx-Sx	AA	1097b	Sx-xSx	AA	1123b	xx-x-x-S-xS	BB
1072a	Sxx-Sx	AA	1098a	x-x-x-Ssx	CC	1124a	Sx-Sx	AA
1072b	Shx-S	EE	1098b	Sx-Sx	AA	1124b	x-xx-S-S	FF
1073a	xxx-Sx	FF*	1099a	Sx-Sx	AA	1125a	xxx-x-x-Ss	FF*
1073b	x-x-Ss	FF	1099b	x-x-Sx-S	BB	1125b	Sx-Sx	AA
1074a	Sx-x-Sx	AA	1100a	Sx-x-Sx	AA	1126a	Sx-xSx	AA
1074b	x-x-xS-S	FF	1100b	Sx-x-Sx	AA	1126b	Sh-xS	EE
1075a	Sx-Sx	AA	1101a	x-x-Sxs	BB	1127a	Sx-x-Sh	AA
1075b	x-x-Sxx-S	BB	1101b	Sx-xSx	AA	1127b	Sh-x-S	EE
1076a	xx-Ssx	CC	1102a	x-x-xx-Ss	FF	1128a	Shx-S	EE
1076b	Sx-Sx	AA	1102b	S-Sxx	DD	1128b	Sx-x-Sx	AA
1077a	Sh-xS	EE	1103a	Sxsx	AA	1129a	S-Shx	DD
1077b	xx-Sx-S	BB	1103b	x-x-x-xSx-S	BB	1129b	S-xSx	AA
1078a	x-x-xx-Sx	FF	1104a	x-xx-Sx-S	BB	1130a	x-x-x-Sx	FF
1078b	xS-Sx	CC	1104b	Sx-Sx	AA	1130b	x-S-Sx	CC
1079a	Sxx-Sx	AA	1105a	x-Sxs	BB	1131a	Sxsx	AA
1079b	x-x-x-Sx-S	BB	1105b	Sh-Sx	AA	1131b	S-Sx-h	DD
1080a	Sx-Sx	AA	1106a	xx-x-Sx-S	BB	1132a	x-x-Sx	FF*
1080b	S-Sx-xh	DD	1106b	Sx-Sx	AA	1132b	S-Sx-xh	DD
1081a	Sx-Sx	AA	1107a	S-x-xSx	AA	1133a	Sxsx	AA
1081b	xx-S-Sx	CC	1107b	x-Sx-S	BB	1133b	x-x-Sx-S	BB
1082a	x-x-x-Sx	FF	1108a	xxx-x-Sx	FF*	1134a	S-x-Sx	AA

1134b	x-x-S-S	FF	1160b	S-S-xh	DD	1186b	x-x-Ssx	CC
1135a	x-x-Ssx	CC	1161a	xxx-Ss	FF*	1187a	Sxhx-S	EE
1135b	Sx-xSx	AA	1161b	Sx-Sx	AA	1187b	Sx-xSx	AA
1136a	Shx-S	EE	1162a	S-x-Sxx	AA	1188a	x-x-x-Sx	FF
1136b	x-x-Sx-S	BB	1162b	x-x-Sh-S	BB	1188b	x-xx-S-Sx	CC
1137a	S-Sx-h	DD	1163a	x-xx-Sx-Sx	FFh*	1189a	Sh-x-Sh	AA
1137b	Sxx-Sx	AA	1163b	x-x-Sx-Sx	AAh	1189b	x-Sx-S	BB
1138a	S-x-Sx	AA	1164a	xx-Sxxsx	FFh*	1190a	S-xSx	AA
1138b	x-x-Ss	FF	1164b	x-x-x-xx-S-xSx	AAh	1190b	x-x-Sx-S	BB
1139a	Sx-Sx	AA	1165a	Sh-Sx-Sx	AAh	1191a	Sh-Sx	AA
1139b	xx-x-Ssx	CC	1165b	xx-x-Sh-S	BBh	1191b	x-x-xSx-S	BB
1140a	x-x-Sxs	BB	1166a	x-Sx-x-S-Shx	BBh	1192a	x-x-S-S	FF
1140b	xS-Sx	CC	1166b	xx-xx-x-Sx-Sx	AAh	1192b	x-Sxx	CC
1141a	x-x-Sxx-S	BB	1167a	x-x-xx-S-S	FF	1193a	Sx-xSx	AA
1141b	Sx-xSx	AA	1167b	x-x-x-x-Sx-Sx	AAh	1193b	x-Sx-S	BB
1142a	x-x-x-xSx	FF	1168a	Sh-x-Sx-xSx	AAh	1194a	Sx-xSx	AA
1142b	Sshx	DD	1168b	x-x-S-Shx	DDh	1194b	Shx-S	EE
1143a	xx-x-Ssh	CC	1169a	xx-xx-Sx	FF	1195a	S-x-Sx	AA
1143b	Sxsx	AA	1169b	Shx-S	EE	1195b	Shx-S	EE
1144a	Sx-Sh	AA	1170a	Sx-Sx	AA	1196a	xx-x-x-x-Sx	FF
1144b	x-S-xx	CC	1170b	x-x-Sx-S	BB	1196b	xS-Sx	CC
1145a	x-xx-x-Ss	FF	1171a	Sxx-Sx	AA	1197a	xxx-x-xx-Sx	FF
1145b	Sx-Sx	AA	1171b	x-x-Sx-S	BB	1197b	Sx-Sx	AA
1146a	xx-Ss	FF	1172a	Sx-Sx	AA	1198a	Sh-Sx	AA
1146b	S-S-xh	DD	1172b	x-x-S-S	FF	1198b	xx-Sx-xS	BB
1147a	Sxx-Sx	AA	1173a	x-x-Sx-S	BB	1199a	x-xx-Sx-S	BB
1147b	x-x-Sx-S	BB	1173b	Sx-xSx	AA	1199b	Shx-S	EE
1148a	xx-Sx-S	BB	1174a	S-x-Sx	AA	1200a	Sx-x-Sx	AA
1148b	Sh-x-Sh	AA	1174b	x-S-xh	CC	1200b	Shx-S	EE
1149a	xx-Ssx	CC	1175a	x-x-Sx	FF	1201a	Sxsx	AA
1149b	Sx-Sx	AA	1175b	x-x-x-x-S-Sx	CC	1201b	xx-Sx-S	BB
1150a	xxx-Sx-S	BB*	1176a	Sh-Sx	AA	1202a	xx-S-Sx	CC
1150b	x-xx-Sx-S	BB	1176b	S-x-xSx	AA	1202b	Sh-Sx	AA
1151a	xxx-x-Sx	FF*	1177a	Sxx-Sx	AA	1203a	S-Shx	DD
1151b	x-x-S-S	FF	1177b	S-xx-x-Sx	AA	1203b	Sx-Sx	AA
1152a	Sx-Sx	AA	1178a	Sx-Sx	AA	1204a	xx-x-xx-Sx	FF
1152b	xx-S-S	FF	1178b	x-xx-Sx-S	BB	1204b	S-Sxx	DD
1153a	S-x-Sx	AA	1179a	S-x-Sx	AA	1205a	Sh-Sx	AA
1153b	x-x-S-S	FF	1179b	xx-x-S-S	FF	1205b	xx-S-xS	BB
1154a	Sh-Shx	AA	1180a	Sh-Sx	AA	1206a	xx-x-x-Sx	FF
1154b	x-S-Sx	CC	1180b	x-Sx-S	BB	1206b	S-Sxx	DD
1155a	S-Sxh	DD	1181a	Sx-Sh	AA	1207a	Sx-x-Sx	AA
1155b	Sxhx	DD	1181b	x-x-x-Sx-S	BB	1207b	x-x-Sx-S	BB
1156a	xx-x-x-Sx-S	BB	1182a	Sx-Sx	AA	1208a	Sxsx	AA
1156b	Sx-Sx	AA	1182b	x-x-S-xx-S	BB	1208b	xx-Sx-S	BB
1157a	Sx-Shx	AA	1183a	S-Shx	DD	1209a	Sx-Sx	AA
1157b	x-x-Ssx	CC	1183b	S-xSh	AA	1209b	x-xx-Sx-xS	BB
1158a	Shx-S	EE	1184a	xx-x-x-x-x-Sx	FF	1210a	xx-x-x-Sx-S	BB
1158b	x-S-Sx	CC	1184b	Sx-Sx	AA	1210b	S-xhx	DD
1159a	xx-x-Sx	FF*	1185a	Sx-Sx	AA	1211a	Sxsx	AA
1159b	S-x-xSx	AA	1185b	x-x-x-S-xS	BB	1211b	x-x-S-S	FF
1160a	Shx-S	EE	1186a	x-x-x-Sx	FF	1212a	Sx-Sxx	AA

1212b	S-Sxx	DD	1238b	x-x-x-S-S	FF	1264b	Sh-Sx	AA
1213a	xx-Ss	FF	1239a	Sxx-Sx	AA	1265a	Sx-Sx	AA
1213b	Sx-Sx	AA	1239b	x-xSx-S	BB	1265b	xx-S-S	FF
1214a	Sh-Sx	AA	1240a	Sx-x-Sx	AA	1266a	Shsx	AA
1214b	S-Sx-xh	DD	1240b	Shx-S	EE	1266b	x-xx-Sx-S	BB
1215a	Sh-Sxx	AA	1241a	S-x-Sx	AA	1267a	Sh-Sh	AA
1215b	x-xx-x-Sx-S	BB	1241b	Shx-xS	EE	1267b	x-x-Sx-S	BB
1216a	x-xx-Sx	FF*	1242a	xx-x-x-Sx	FF	1268a	Shx-S	EE
1216b	Sh-Sx	AA	1242b	Sxsx	AA	1268b	Sx-Sx	AA
1217a	S-x-Sx	AA	1243a	Sxx-Sx	AA	1269a	x-x-Ssx	CC
1217b	x-xx-Sx-S	BB	1243b	x-x-Sx-S	BB	1269b	Shx-S	EE
1218a	Sxsx	AA	1244a	xx-Ssx	CC	1270a	xx-x-xSx	FF
1218b	x-xS-S	FF	1244b	Sxsx	AA	1270b	Sx-Sx	AA
1219a	x-x-x-Sx	FF*	1245a	Shx-S	EE	1271a	Shx-S	EE
1219b	x-xx-Sx-S	BB	1245b	Sx-Sx	AA	1271b	x-x-S-Sx	CC
1220a	Sx-Sx	AA	1246a	Sxx-Sh	AA	1272a	x-x-x-Ssx	CC
1220b	x-x-x-S-xS	BB	1246b	x-S-xx	CC	1272b	Sx-xSx	AA
1221a	xx-x-xSx	FF	1247a	x-x-S-Sx	CC	1273a	Sx-x-Sx	AA
1221b	x-x-S-x-S	BB	1247b	Shsx	AA	1273b	x-x-xx-S-xxS	BB
1222a	xx-Sxs	BB	1248a	x-x-S-x-x-Sx	aAA	1274a	xxx-Sx-S	BB*
1222b	S-Sxx	DD	1248b	x-xS-Sx	CC	1274b	x-x-S-xS	BB
1223a	xx-x-Sx	FF	1249a	xx-xx-Sx	FF	1275a	Sx-xSx	AA
1223b	x-S-xSx	aAA	1249b	xx-xx-Ssx	CC	1275b	Sh-Sx	AA
1224a	Sh-Sx	AA	1250a	S-xSx	AA	1276a	Shx-S	EE
1224b	S-xx-x-Sx	AA	1250b	x-x-S-S	FF	1276b	x-x-Sx- x-S	BB
1225a	Sh-Sx	AA	1251a	xx-x-x-Sx	FF*	1277a	Sx-x-Sh	AA
1225b	x-x-S-S	FF	1251b	x-Sx-xS	BB	1277b	xS-Sx	CC
1226a	Sxsx	AA	1252a	Sxsx	AA	1278a	Shx-S	EE
1226b	x-x-S-Sx	CC	1252b	x-x-x-S-xS	BB	1278b	S-S-xx	DD
1227a	Sx-xSx	AA	1253a	xx-Ss	FF	1279a	x-x-x-Sx	FF
1227b	Sshx	DD	1253b	Sx-Sx	AA	1279b	x-Sxx	CC
1228a	x-x-Sh-S	BB	1254a	Sh-Sx	AA	1280a	x-x-S-Sx	CC
1228b	Sx-xSx	AA	1254b	x-x-Sx-xS	BB	1280b	x-x-Sx-S	BB
1229a	Sx-Sx	AA	1255a	S-xx-Sx	AA	1281a	Sh-Sx	AA
1229b	Shx-S	EE	1255b	x-xSx-S	BB	1281b	xx-Sx-S	BB
1230a	Sx-xx-xSx	AA	1256a	Ss-xx	DD	1282a	Sx-Sx	AA
1230b	S-Sxx	DD	1256b	xx-Sh-x-S	BB	1282b	x-x-S-Sx	CC
1231a	Sx-Sxx	AA	1257a	xx-xx-Sx	FF*	1283a	xx-x-Sx	FF
1231b	S-x-x-Sx	AA	1257b	Sx-Sx	AA	1283b	x-x-Sx-S	BB
1232a	xx-x-x-Sx	FF	1258a	xx-Ss	FF	1284a	Sxx-Sx	AA
1232b	x-x-Sx-S	BB	1258b	Sx-Sx	AA	1284b	x-Sxs	BB
1233a	xx-S-S	FF	1259a	S-Shh	DD	1285a	xx-S-Sx	CC
1233b	S-x-Sx	AA	1259b	Sx-xSx	AA	1285b	Sx-xSx	AA
1234a	Sh-Sx	AA	1260a	x-x-Ssx	CC	1286a	S-Sx-h	DD
1234b	x-x-xSx-S	BB	1260b	Sx-Sx	AA	1286b	S-xx-Sx	AA
1235a	Sx-Sx	AA	1261a	Sx-Sx	AA	1287a	Sx-Sx	AA
1235b	xx-Sx-S	BB	1261b	xx-S-S	FF	1287b	Ss-xx	DD
1236a	x-x-Sh-xS	BB	1262a	x-Sxx	CC	1288a	x-x-x-Sx	FF
1236b	x-S-Sx	CC	1262b	Sx-Sx	AA	1288b	Ss-xx	DD
1237a	Sx-x-Sx	AA	1263a	Sxsx	AA	1289a	S-xx-Sx	AA
1237b	S-Sxx	DD	1263b	x-x-S-xS	BB	1289b	Ss-xx	DD
1238a	Sh-Sx	AA	1264a	Sx-xSx	AA	1290a	xx-Sx-S	BB*

1290b	S-x-xSx	AA	1316b	Shx-S	EE	1342b	x-S-Sx	CC
1291a	Sx-Sx	AA	1317a	x-x-Ss	FF	1343a	Sxx-Sx	AA
1291b	x-xx-x-Sx-xS	BB	1317b	Sxx-Sx	AA	1343b	x-x-S-S	FF
1292a	x-x-x-Sx	FF	1318a	x-x-xx-Sx	FF	1344a	x-x-x-Ssx	CC
1292b	xx-S-S	FF	1318b	Sx-Sx	AA	1344b	Sx-Sx	AA
1293a	Sx-Sx	AA	1319a	S-Sxx	DD	1345a	x-x-Ssh	CC
1293b	x-x-xSx-S	BB	1319b	S-x-x-Sx	AA	1345b	Sx-Sx	AA
1294a	xx-x-Ssx	CC	1320a	xx-Ss	FF	1346a	Ssix	DD
1294b	Sx-Sx	AA	1320b	S-xSx	AA	1346b	Sx-Sx	AA
1295a	Sx-xSx	AA	1321a	Sh-Sxx	AA	1347a	x-x-xSx	FF
1295b	x-x-x-Sx-S	BB	1321b	S-Shx	DD	1347b	Sx-Sx	AA
1296a	x-x-Ssx	CC	1322a	x-x-x-xx-Sx	FF	1348a	Sx-Sxx	AA
1296b	Sx-Sh	AA	1322b	S-x-xSx	AA	1348b	Sx-Sx	AA
1297a	x-xSx-S	BB	1323a	Sx-Sx	AA	1349a	Sxsx	AA
1297b	x-S-Sx	CC	1323b	S-x-Sxx	AA	1349b	xx-Sx-S	BB
1298a	Sx-Sxx	AA	1324a	Sxsx	AA	1350a	x-x-x-xSsh	CC
1298b	xx-x-x-x-Sx-xS	BB	1324b	Sx-Sx	AA	1350b	xS-Sx	CC
1299a	Shx-S	EE	1325a	x-Sxx	CC	1351a	Sx-Shx	AA
1299b	x-Sh-S	BB	1325b	x-x-Ss	FF	1351b	xx-Ss	FF
1300a	x-x-Sx-S	BB	1326a	Sxsx	AA	1352a	x-S-Sx	CC
1300b	S-xSx	AA	1326b	xx-x-x-Ss	FF	1352b	Shx-S	EE
1301a	xx-Sxs	BB	1327a	Sx-Sx	AA	1353a	xx-x-x-Sx	FF
1301b	Sx-Sx	AA	1327b	xx-S-Sx	CC	1353b	xx-xx-S-Sx	CC
1302a	S-x-x-Sx	AA	1328a	Sx-Sx	AA	1354a	xx-x-Ss	FF
1302b	x-xx-Sx-xS	BB	1328b	x-xx-S-S	FF	1354b	Sx-Sx	AA
1303a	Sx-Sx	AA	1329a	Sh-Sh	AA	1355a	Sshx	DD
1303b	S-x-xSx	AA	1329b	x-Sxx-S	BB	1355b	x-x-S-Sx	CC
1304a	xxx-x-Sx	FF	1330a	x-x-x-Sx	FF	1356a	xx-x-Sx-S	BB
1304b	x-x-x-xSx-S	BB*	1330b	x-Sxx	CC	1356b	S-xSx	AA
1305a	x-x-x-S-Sx	CC	1331a	Sh-Sx	AA	1357a	Sx-Sx	AA
1305b	Sx-Sx	AA	1331b	x-x-S-S	FF	1357b	x-Sx-S	BB
1306a	Sx-Sx	AA	1332a	S-Sx-h	DD	1358a	xxx-Ss	FF*
1306b	x-x-S-S	FF	1332b	Shx-S	EE	1358b	Sxx-Sx	AA
1307a	S-Sxh	DD	1333a	Sx-xSx	AA	1359a	Sx-Sxh	AA
1307b	x-S-Sx	CC	1333b	x-x-Sx-S	BB	1359b	x-Sxs	BB
1308a	xx-x-Sxs	BB	1334a	x-x-Sx-S	BB	1360a	xx-Sx-xS	BB
130b	Sshx	DD	1334b	Sx-Sh	AA	1360b	S-xSx	AA
1309a	xx-Ssx	CC	1335a	x-Sx-S	BB	1361a	S-xx-Sx	AA
1309b	Sx-Sx	AA	1335b	Sx-Sx	AA	1361b	x-x-S-S	FF
1310a	xx-x-x-Sx	FF	1336a	xx-x-x-Sx	FF	1362a	Sxsx	AA
1310b	Ss-xx	DD	1336b	Sx-Sx	AA	1362b	x-x-S-Sx	CC
1311a	Shx-S	EE	1337a	Sx-x-Sx	AA	1363a	xx-x-Ss	FF
1311b	S-Sxx	DD	1337b	x-x-Sx-xS	BB	1363b	Sx-Sx	AA
1312a	xx-Sx-S	BB*	1338a	Sx-Sx	AA	1364a	S-Sx-h	DD
1312b	Sx-Sx	AA	1338b	x-x-Sx-S	BB	1364b	S-xxSx	AA
1313a	S-x-xSx	AA	1339a	Sx-Sxx	AA	1365a	x-x-Sx-xS	BB
1313b	x-x-Sx-S	BB	1339b	xx-xx-S-S	FF	1365b	Shx-S	EE
1314a	xx-x-Ssx	CC	1340a	x-S-xx	CC	1366a	S-x-Sx	AA
1314b	Sx-Sx	AA	1340b	Sx-xSx	AA	1366b	x-x-S-S	FF
1315a	xx-Ssx	CC	1341a	x-x-Sx-S	BB	1367a	Sx-Sx	AA
1315b	Sx-xSx	AA	1341b	Sx-Sx	AA	1367b	x-xx-S-S	FF
1316a	x-x-xx-Sx	FF	1342a	x-x-xx-Ss	FF	1368a	x-x-Ss	FF

1368b	Sx-xSx	AA	1394b	S-x-x-Sx	AA	1420b	xx-Ss	FF
1369a	S-Sx-h	DD	1395a	S-hx-S	EE	1421a	x-x-Ss	FF
1369b	Sxx-Sx	AA	1395b	xS-xx	CC	1421b	Sx-Sx	AA
1370a	Sx-xSx	AA	1396a	Sx-xSx	AA	1422a	S-Sx-h	DD
1370b	x-x-S-S	FF	1396b	x-x-x-Sx-S	BB	1422b	S-x-Sx	AA
1371a	Sx-x-Sx	AA	1397a	xx-x-x-Sx	FF	1423a	Sx-Sx	AA
1371b	x-x-S-Sx	CC	1397b	S-Sxx	DD	1423b	S-Sx-h	DD
1372a	Sx-Sx	AA	1398a	Sxx-Sx	AA	1424a	Sh-Sh	AA
1372b	x-x-Sx-S	BB	1398b	x-x-S-xS	BB	1424b	Sx-x-xS	EE
1373a	xx-Sxs	BB	1399a	x-x-Ssx	CC	1425a	xx-x-xx-Sx	FF
1373b	S-xSx	AA	1399b	S-xSx	AA	1425b	Shx-S	EE
1374a	S-x-Sx	AA	1400a	S-Sxh	DD	1426a	Sxx-Sxx	AA
1374b	xx-S-S	FF	1400b	Sx-Sx	AA	1426b	S-Sxx	DD
1375a	S-xSx	AA	1401a	Sh-Sx	AA	1427a	xx-x-Ssx	CC
1375b	x-x-S-Sx	CC	1401b	Shx-S	EE	1427b	Sx-Sx	AA
1376a	Sx-Sx	AA	1402a	Sshx	DD	1428a	x-x-Shs	BB
1376b	x-x-x-S-xS	BB	1402b	Sx-Sx	AA	1428b	S-xSx	AA
1377a	x-x-x-Sx	FF*	1403a	xx-Ss	FF	1429a	Shx-S	EE
1377b	S-S-x-h	DD	1403b	Sx-xSx	AA	1429b	x-Ssx	CC
1378a	Sx-Sx	AA	1404a	S-xx-Sx	AA	1430a	Sx-x-Sh	AA
1378b	x-x-Sx-S	BB	1404b	x-Sx-S	BB	1430b	x-x-S-S	FF
1379a	Shx-S	EE	1405a	xx-Sx-S	BB	1431a	Sx-x-xSx	AA
1379b	S-x-x-Sx	AA	1405b	Shx-S	EE	1431b	S-xSx	AA
1380a	x-x-x-Sx	FF	1406a	xx-Ssx	CC	1432a	Ss-xx	DD
1380b	S-Sxx	DD	1406b	Sxsx	AA	1432b	xx-Sx-S	BB
1381a	Sxsx	AA	1407a	xx-x-x-Ssx	CC	1433a	x-Sxx	CC
1381b	x-x-S-S	FF	1407b	S-Sxx	DD	1433b	Sx-xSx	AA
1382a	Sx-Sx	AA	1408a	xxSx-S	BB	1434a	Sxsx	AA
1382b	x-x-x-S-S	FF	1408b	Shx-S	EE	1434b	x-x-x-Sx-S	BB
1383a	Sh-Sxx	AA	1409a	S-Sxx	DD	1435a	Sh-Sx	AA
1383b	S-Shx	DD	1409b	Sx-Sx	AA	1435b	x-x-Sx-S	BB
1384a	x-xx-S-S	FF*	1410a	Sx-Sxx	AA	1436a	Sx-x-Sx	AA
1384b	Sx-x-Sx	AA	1410b	Sh-xS	EE	1436b	x-xx-S-xS	BB
1385a	x-x-x-S-S	FF	1411a	Sx-Sx	AA	1437a	xx-x-x-Sx	FF
1385b	xx-x-S-Sx	CC	1411b	Shx-S	EE	1437b	x-Ssx	CC
1386a	xx-Sh-S	BB*	1412a	x-Sx-S	BB	1438a	Sshx	DD
1386b	Sx-xSx	AA	1412b	xS-Sx	CC	1438b	Sx-xSx	AA
1387a	Sx-Sx	AA	1413a	Sx-Sx	AA	1439a	Sx-xSx	AA
1387b	Sx-x-x-Sx	AA	1413b	S-Sxx	DD	1439b	x-x-S-S	FF
1388a	Sx-x-Sx	AA	1414a	x-x-x-Ssx	CC	1440a	Sh-Sxx	AA
1388b	x-x-Ss	FF	1414b	Sxsx	AA	1440b	S-Sxx	DD
1389a	Sshx	DD	1415a	xx-Sx-S	BB	1441a	Shx-S	EE
1389b	Sx-Sh	AA	1415b	Sx-Sx	AA	1441b	Sx-xx-Sh	AA
1390a	xx-Sx-S	BB*	1416a	Shx-S	EE	1442a	Sxsx	AA
1390b	xx-S-Sx	CC	1416b	S-Sx-h	DD	1442b	xx-x-Sx-S	BB
1391a	Sx-Sx	AA	1417a	Sx-x-xSx	AA	1443a	xx-Ssx	CC
1391b	S-Sxx	DD	1417b	S-hx-S	EE	1443b	Sx-xSx	AA
1392a	x-x-x-xSx	FF	1418a	S-Shx	DD	1444a	S-x-Sh	AA
1392b	x-x-x-S-S	FF	1418b	Sx-x-Sx	AA	1444b	S-Sxx	DD
1393a	x-x-Sx-S	BB	1419a	x-xSsx	CC	144a	x-x-Ss	FF
1393b	x-x-Sxs	BB	1419b	Sx-Sx	AA	1445b	Sx-Sx	AA
1394a	x-x-Sx-S	BB	1420a	xx-Sx-xS	BB	1446a	x-x-Sxs	BB

1446b	Sx-x-Sx	AA	1472b	xS-Sx	CC	1498b	S-Shx	DD
1447a	Sx-Sxh	AA	1473a	Sh-Sxx	AA	1499a	S-x-Sx	AA
1447b	Sx-xSx	AA	1473b	S-Shx	DD	1499b	x-x-Sx-S	BB
1448a	x-x-Sx-S	BB	1474a	xx-x-x-Sx	FF	1500a	Shx-S	EE
1448b	Sx-Sx	AA	1474b	S-Sxx	DD	1500b	S-Sxx	DD
1449a	x-x-Ssx	CC	1475a	Sx-Sx	AA	1501a	x-x-xSx	FF*
1449b	Sx-Sx	AA	1475b	x-x-x-Sx-S	BB	1501b	Sh-xS	EE
1450a	xx-Sxs	BB*	1476a	Sxx-Sx	AA	1502a	Sx-Sx	AA
1450b	Sx-xSx	AA	1476b	x-x-S-Sx	CC	1502b	x-x-x-S-xS	BB
1451a	xxx-Ssx	CC*	1477a	x-x-x-Sx	FF	1503a	Sx-Sx	AA
1451b	x-xx-Ss	FF	1477b	Sx-Sx	AA	1503b	S-Sx-xh	DD
1452a	xx-Sx-S	BB*	1478a	Sx-Sx	AA	1504a	x-x-xx-Ss	FF
1452b	Sx-Sx	AA	1478b	x-x-x-S-Sx	CC	1504b	xS-x-Sx	aCC
1453a	xxx-Ssx	CC*	1479a	Sxsx	AA	1505a	Sx-Shx	AA
1453b	x-xx-Sx-S	BB	1479b	x-S-Sx	CC	1505b	Sx-Sx	AA
1454a	S-x-Shx	AA	1480a	x-x-Ss	FF	1506a	x-x-x-Ss	FF*
1454b	Sx-x-Sx	AA	1480b	xx-Ssx	CC	1506b	x-x-x-Sx-S	BB
1455a	x-x-xx-Ss	FF	1481a	Sxsx	AA	1507a	Sx-Sx	AA
1455b	Ssxx	DD	1481b	x-x-S-S	FF	1507b	x-S-Sx	CC
1456a	x-x-x-Sx-S	BB	1482a	xx-x-x-Sx	FF	1508a	x-x-x-Sx	FF
1456b	S-Shx	DD	1482b	x-x-S-Sh	CC	1508b	x-x-x-Sx-S	BB
1457a	x-x-Ssx	CC	1483a	Sh-Sx	AA	1509a	Sx-xSx	AA
1457b	Ss-xx	DD	1483b	Shx-xS	EE	1509b	x-xx-Sx-x-S	BB
1458a	x-x-S-S	FF	1484a	x-xx-x-x-Sx-xS	BB	1510a	xx-x-Sx	FF*
1458b	Sxsx	AA	1484b	Sx-Sx	AA	1510b	Ss-xx	DD
1459a	S-x-Sx	AA	1485a	xx-S-Sx	CC*	1511a	Sxsx	AA
1459b	Shx-S	EE	1485b	xx-x-x-x-S-S	FF	1511b	Shx-S	EE
1460a	xxx-Ssx	CC*	1486a	x-x-Ssx	CC	1512a	xx-Ssx	CC*
1460b	xx-x-x-Sx-x-S	BB	1486b	Sx-Sx	AA	1512b	x-x-S-xS	BB
1461a	Sx-Sx	AA	1487a	Sx-Sx	AA	1513a	x-x-x-Ss	FF
1461b	xx-x-x-x-Sx-xS	BB	1487b	S-xx-Sx	AA	1513b	Shx-S	EE
1462a	x-x-Ssx	CC	1488a	x-x-Sh-S	BB	1514a	x-x-xx-S	rem
1462b	xS-Sx	CC	1488b	Sx-Sx	AA	1514b	Sx-x-Sx	AA
1463a	Sxx-Sx	AA	1489a	Sh-Sh	AA	1515a	x-x-x-Ss	FF
1463b	x-x-Sx-S	BB	1489b	Shx-S	EE	1515b	Sx-x-Sx	AA
1464a	x-x-Sxs	BB	1490a	Sh-Sx	AA	1516a	Sxx-Sx	AA
1464b	Sx-Sx	AA	1490b	x-x-x-Ssx	CC	1516b	Sh-xS	EE
1465a	xx-x-xSx	FF	1491a	S-xSx	AA	1517a	Sx-Sx	AA
1465b	S-Shx	DD	1491b	xx-x-S-S	FF	1517b	Sx-Sx	AA
1466a	Sx-Sx	AA	1492a	xx-x-Sx	FF	1518a	xx-x-x-Sx	FF*
1466b	x-x-S-xS	BB	1492b	Shx-S	EE	1518b	Sshx	DD
1467a	Sx-Sx	AA	1493a	xx-x-Sx	FF*	1519a	Sh-Sx	AA
1467b	x-x-x-Sx-xS	BB	1493b	xx-Ss	FF	1519b	Sh-xS	EE
1468a	Sx-Sxx	AA	1494a	Sx-Sx	AA	1520a	Sxsx	AA
1468b	Sx-x-Sx	AA	1494b	Sh-xS	EE	1520b	S-S-x-xh	DD
1469a	xx-Sx-xS	BB	1495a	Sxsx	AA	1521a	x-xx-x-Sx	FF
1469b	Sx-xSx	AA	1495b	x-x-S-S	FF	1521b	Sh-xS	EE
1470a	Sxx-Sx	AA	1496a	x-x-xx-Ss	FF	1522a	Sx-Sh	AA
1470b	x-x-Sx-xS	BB	1496b	xS-Sx	CC	1522b	x-x-S-xS	BB
1471a	Sxsx	AA	1497a	xx-x-xSx	FF	152a	x-x-Ssx	CC
1471b	x-x-x-Sx-S	BB	1497b	x-x-Sx-xS	BB	1523b	Sx-Sx	AA
1472a	xx-x-xx-x-Sx	FF	1498a	Shx-xS	EE	1524a	Sx-Sx	AA

1524b	x-x-S-xS	BB	1550b	S-Shx	DD	1576b	x-x-S-Sx	CC
1525a	Sx-x-Sx	AA	1551a	xx-Sx-S	BB	1577a	Sx-xSx	AA
1525b	Sx-x-S	EE	1551b	Sx-Sx	AA	1577b	Shx-S	EE
1526a	Sxsx	AA	1552a	xx-x-Ssx	CC	1578a	xx-x-x-xSx	FF
1526b	S-S-xh	DD	1552b	Sx-xSx	AA	1578b	x-Sxx	CC
1527a	Sx-Sh	AA	1553a	Sx-Sx	AA	1579a	Sx-Sx	AA
1527b	x-x-Sx-S	BB	1553b	x-Sx-S	BB	1579b	xx-x-Sx-S	BB
1528a	Sx-Sx	AA	1554a	xx-Ss	FF*	1580a	xx-x-Ssx	CC
1528b	x-x-S-xS	BB	1554b	Sx-Sx	AA	1580b	Sxsx	AA
1529a	x-x-Ss	FF*	1555a	Sx-Sh	AA	1581a	x-x-Sx	FF*
1529b	xx-Sx-S	BB	1555b	x-x-S-xS	BB	1581b	Shx-S	EE
1530a	Sx-xSx	AA	1556a	Sxsx	AA	1582a	Sx-Sx	AA
1530b	S-Shx	DD	1556b	xx-x-S-xS	BB	158b	Shx-S	EE
1531a	x-x-Sxs	BB*	1557a	xx-x-x-Sx	FF*	1583a	x-Sx-S	BB
1531b	Sx-xSx	AA	1557b	Shx-S	EE	1583b	S-xSx	AA
1532a	Sx-Shx	AA	1558a	Sh-Sh	AA	1584a	Sxx-S	EE
1532b	x-x-x-Sx-S	BB	1558b	Sx-Sx	AA	1584b	x-x-x-S-xS	BB
1533a	S-x-Sh	AA	1559a	Sx-Sh	AA	1585a	Sx-Sx	AA
1533b	Sx-xSx	AA	1559b	x-x-Sx-S	BB	1585b	x-x-x-x-x-Sx-xS	BB
1534a	Sxx-Sx	AA	1560a	xx-x-x-Sx	FF	1586a	Sshx	DD
1534b	x-x-S-S	FF	1560b	xx-xx-S-Sx	CC	1586b	Sx-Sx	AA
1535a	xx-x-x-Sx	FF	1561a	x-Ssx	CC	1587a	Sxsx	AA
1535b	xS-Sx	CC	1561b	xS-Sx	CC	1587b	x-x-S-xS	BB
1536a	Shx-S	EE	1562a	S-x-Sh	AA	1588a	S-x-Sx	AA
1536b	x-x-x-S-S	FF	1562b	Shx-xS	EE	1588b	S-Sx-h	DD
1537a	xx-x-x-Sx	FF*	1563a	x-xx-x-Ss	FF*	1589a	xx-x-xx-Sx	FF
1537b	xx-x-Sx-S	BB	1563b	S-Shx	DD	1589b	S-Sxx	DD
1538a	Shx-S	EE	1564a	S-x-Sh	AA	1590a	Sh-Sx	AA
1538b	Sx-Sx	AA	1564b	Sh-xS	EE	1590b	x-xx-x-Sx-xS	BB
1539a	x-x-Sx-S	BB*	1565a	Sx-Shx	AA	1591a	xx-x-xSx	FF*
1539b	x-x-xSx-S	BB	1565b	Shx-S	EE	1591b	Sx-Sx	AA
1540a	Sxsx	AA	1566a	x-xx-x-Sx	FF	1592a	x-x-x-Ssx	CC*
1540b	x-x-x-S-xS	BB	1566b	S-Sxx	DD	1592b	x-S-xx	CC
1541a	x-x-S-S	FF	1567a	Shx-S	EE	1593a	x-x-Sxs	BB
1541b	Sh-xS	EE	1567b	S-x-xS	EE	1593b	S-xSx	AA
1542a	Sx-Sx	AA	1568a	Sx-Sxx	AA	1594a	S-Sx-h	DD
1542b	x-x-xSx-S	BB	1568b	x-x-S-xS	BB	1594b	Sxsx	AA
1543a	xxx-x-Sxs	BB*	1569a	S-x-Sx	AA	1595a	Sx-x-Sx	AA
1543b	Sx-Sh	AA	1569b	S-Sx-xh	DD	1595b	xS-Sx	CC
1544a	Sxsx	AA	1570a	xx-x-Sx	FF*	1596a	x-x-x-Ssx	CC
1544b	x-x-x-Sx-S	BB	1570b	S-Sx-h	DD	1596b	S-x-Sx	AA
1545a	xx-x-xx-Ss	FF*	1571a	xx-x-x-Sx	FF	1597a	x-x-Ssx	CC
1545b	x-xx-S-xS	BB	1571b	Sx-Sx	AA	1597b	Sx-Sx	AA
1546a	S-x-Sh	AA	1572a	Sx-Sx	AA	1598a	Sx-Sx	AA
1546b	xx-xx-S-S	FF	1572b	x-xx-Sx-S	BB	1598b	x-x-Sx-xS	BB
1547a	Sx-Sx	AA	1573a	x-x-x-Sx	FF	1599a	x-xx-x-Ss	FF
1547b	x-x-Sx-S	BB	1573b	Sx-Sxx	AA	1599b	xS-Sx	CC
1548a	Sx-Sx	AA	1574a	S-x-Sx	AA	1600a	x-x-S-S	FF
1548b	x-xS-Sx	CC	1574b	Shx-S	EE	1600b	S-xSx	AA
1549a	x-S-x-x-Sx	aAA	1575a	Sx-x-Sh	AA	1601a	S-Shx	DD
1549b	Sh-xS	EE	1575b	x-x-S-S	FF	1601b	xx-x-S-S	FF
1550a	xx-x-xSx	FF	1576a	Sxsx	AA	1602a	Sxx-Sx	AA

1602b	Sx-Sx	AA	1628b	xS-Sx	CC	1654b	x-x-x-S-Sh	CC
1603a	Sx-Sx	AA	1629a	x-x-x-x-Sx	FF	1655a	x-x-Ssx	CC
1603b	x-x-S-Sx	CC	1629b	S-x-Sx	AA	1655b	Sx-xSx	AA
1604a	Sx-x-x-Sx	AA	1630a	Sx-xSx	AA	1656a	Sx-xx-Sx	AA
1604b	x-x-xx-Ssx	CC	1630b	S-Sxx	DD	1656b	S-xSx	AA
1605a	Sx-xSx	AA	1631a	S-xx-Sx	AA	1657a	Sxsx	AA
1605b	x-x-S-xS	BB	1631b	Shx-S	EE	1657b	Shx-S	EE
1606a	xx-Ssx	CC	1632a	xx-S-S	FF*	1658a	S-xSx	AA
1606b	Sxsx	AA	1632b	Sxsx	AA	1658b	xx-x-S-Sx	CC
1607a	Sx-Sx	AA	1633a	Sx-Sx	AA	1659a	x-xx-x-x-Sx	FF
1607b	x-x-Sx-S	BB	1633b	Sx-Sx	AA	1659b	x-Ssx	CC
1608a	x-x-S-xS	BB	1634a	Sx-Sx	AA	1660a	S-xSx	AA
1608b	Sx-xSh	AA	1634b	Shx-S	EE	1660b	x-x-Sx-S	BB
1609a	xx-Sx-S	BB	1635a	x-x-Ss	FF	1661a	x-x-xSx	FF
1609b	S-xSx	AA	1635b	Sx-Sx	AA	1661b	Sx-Sh	AA
1610a	xxx-Ssx	CC*	1636a	Sxsx	AA	1662a	x-x-x-Sx-xS	BB
1610b	x-xS-S	FF	1636b	xx-Ssx	CC	1662b	S-Sxx	DD
1611a	Sx-x-Sx	AA	1637a	Sshx	DD	1663a	Sh-Sx	AA
1611b	x-x-S-S	FF	1637b	Sx-Sx	AA	1663b	Sh-Sxx	AA
1612a	x-x-x-x-x-Sx	FF	1638a	x-x-Ssx	CC	1664a	Sx-Sx	AA
1612b	Shx-S	EE	1638b	Sx-xSx	AA	1664b	x-x-x-Sx-xS	BB
1613a	Shx-S	EE	1639a	x-x-Ss	FF	1665a	xx-x-x-xx-Sx	FF*
1613b	x-x-x-Sx-xS	BB	1639b	Sx-Sx	AA	1665b	x-x-S-xS	BB
1614a	xx-xx-Sx	FF	1640a	x-x-Ssx	CC	1666a	Sx-Sx	AA
1614b	x-x-S-S	FF	1640b	x-S-Sx	CC	1666b	x-x-Sxs	BB
1615a	Sx-Sx	AA	1641a	S-Sxx	DD	1667a	xx-Sxs	BB*
1615b	S-S-xh	DD	1641b	Sxsx	AA	1667b	x-x-S-xS	BB
1616a	xx-Sxs	BB*	1642a	Sx-Sx	AA	1668a	Sh-Shx	AA
1616b	x-x-S-x-x-S	BB	1642b	Shx-S	EE	1668b	x-x-S-S	FF
1617a	Sx-Sxh	AA	1643a	Sx-x-xSx	AA	1669a	Sx-xSx	AA
1617b	x-x-Sx-S	BB	1643b	Shx-S	EE	1669b	Shx-S	EE
1618a	xx-x-x-Sx	FF*	1644a	x-x-S-S	FF	1670a	Sh-Sx	AA
1618b	x-x-x-x-Sx-xS	BB	1644b	Sx-Sx	AA	1670b	x-x-xSx-S	BB
1619a	Sxx-Sx	AA	1645a	Shx-S	EE	1671a	x-x-x-xx-xSx	FF
1619b	S-S-xh	DD	1645b	Sx-xSx	AA	1671b	x-x-x-Sx-S	BB
1620a	xx-Sxs	BB	1646a	S-Sxh	DD	1672a	Ss-xx	DD
1620b	S-xSx	AA	1646b	Sh-Sx	AA	1672b	x-xx-Sx-xS	BB
1621a	Sx-Sx	AA	1647a	x-x-x-Sx	FF	1673a	x-Sx-xS	BB
1621b	x-x-Sxs	BB	1647b	x-S-xx	CC	1673b	Sx-Sx	AA
1622a	xx-Ss	FF*	1648a	Sx-Sx	AA	1674a	Sx-x-Sx	AA
1622b	x-x-Sx-xS	BB	1648b	x-S-Sx	CC	1674b	x-x-x-xSx-x-S	BB
1623a	x-x-x-Sx	FF	1649a	Sh-x-Sx	AA	1675a	Sx-Shx	AA
1623b	Shx-S	EE	1649b	x-xx-Sx-S	BB	1675b	x-S-Sx	CC
1624a	Sh-Sx	AA	1650a	Sh-Sh	AA	1676a	Sxx-Sx	AA
1624b	Shx-xS	EE	1650b	S-S-hx	DD	1676b	x-x-S-S	FF
1625a	Sshx	DD	1651a	Sh-Sxx	AA	1677a	x-x-Sx-S	BB
1625b	xx-x-x-x-S-Sx	CC	1651b	S-Shx	DD	1677b	Sx-Sx	AA
1626a	xx-x-x-xSx	FF	1652a	x-x-x-x-Ss	FF	1678a	Sx-Sxx	AA
1626b	S-Sxx	DD	1652b	S-Sxx	DD	1678b	x-S-xx	CC
1627a	Sh-Sx-h	AA	1653a	S-Shx	DD	1679a	Sx-Sxh	AA
1627b	Sx-xSx	AA	1653b	Sx-Sx	AA	1679b	x-x-S-xS	BB
1628a	x-x-x-xx-xSx	FF	1654a	Sx-x-Sx	AA	1680a	xx-Sx-S	BB

1680b	Sx-Sx	AA	1706b	x-x-x-Sx-xSx	hAA	1732b	Sx-Sx	AA
1681a	Sxx-xS	EE	1707a	Sx-x-x-Sx-Sx	AAh	1733a	Sx-Sx	AA
1681b	x-x-x-S-xS	BB	1707b	x-x-x-Sx-Sx	hAA	1733b	x-x-x-Sx-x-S	BB
1682a	Ss-xx	DD	1708a	x-Ssx	CC	1734a	x-Ssx	CC
1682b	S-Sxx	DD	1708b	Sx-Sx	AA	1734b	Sx-xSx	AA
1683a	Sx-Sx	AA	1709a	Sx-x-Sx	AA	1735a	xx-x-x-Sx	FF*
1683b	x-x-Sx-S	BB	1709b	x-x-Sh-S	BB	1735b	x-xx-S-S	FF
1684a	x-xS-xS	BB	1710a	Sx-Sxx	AA	1736a	S-x-Sx	AA
1684b	Sxhx	DD	1710b	Sshx	DD	1736b	x-x-Sxs	BB
1685a	x-Ssx	CC	1711a	x-xx-x-x-Sx	FF*	1737a	x-S-Sx	CC
1685b	x-S-Sx	CC	1711b	x-x-Ssx	CC	1737b	x-xS-Sh	CC
1686a	xx-x-x-Ssx	CC	1712a	x-x-Ss	FF	1738a	Sxx-Sx	AA
1686b	Sx-Sx	AA	1712b	Sx-Sx	AA	1738b	x-x-S-S	FF
1687a	Sh-Sxx	AA	1713a	x-Sxs	BB*	1739a	xx-x-Sx	FF*
1687b	S-Sxx	DD	1713b	Sxsx	AA	1739b	x-x-Sx-x-S	BB
1688a	Sx-Sx	AA	1714a	Sxsx	AA	1740a	x-x-x-x-Sx	FF
1688b	x-x-x-S-S	FF	1714b	x-x-x-Sx-S	BB	1740b	Shx-S	EE
1689a	Sxsx	AA	1715a	Sx-Sx	AA	1741a	Sx-x-Sx	AA
1689b	xx-S-xS	BB	1715b	Shx-S	EE	1741b	xx-x-S-S	FF
1690a	S-Shx	DD	1716a	x-x-xx-Sx-S	BB	1742a	Sxx-Sx	AA
1690b	Shx-S	EE	1716b	Sx-Sx	AA	1742b	x-x-S-x-S	BB
1691a	Sx-xSx	AA	1717a	Sx-Sx	AA	1743a	Sx-xSx	AA
1691b	x-x-Sx-S	BB	1717b	xx-Sx-S	BB	1743b	S-Sx-h	DD
1692a	Sx-Sx	AA	1718a	S-xSx	AA	1744a	x-x-x-Ss	FF
1692b	x-x-Sxs	BB	1718b	xxx-x-x-Sx-S	BB	1744b	Sx-Sx	AA
1693a	x-Sx-S	BB	1719a	Sh-Sh	AA	1745a	xx-x-x-Sx	FF
1693b	Sh-Sx	AA	1719b	xx-Sx-S	BB	1745b	xx-S-S	FF
1694a	x-x-x-x-Sx	FF	1720a	S-xx-Sx	AA	1746a	Sx-Sx	AA
1694b	Sx-Sx	AA	1720b	Sh-xS	EE	1746b	x-xSx-x-S	BB
1695a	x-Sxx	CC	1721a	x-x-x-xSx	FF	1747a	S-Sxxx	DD
1695b	Sx-xSx	AA	1721b	S-Sxx	DD	1747b	Sx-Sx	AA
1696a	xS-x-xS	BB	1722a	Sxx-Sx	AA	1748a	xx-x-x-Sx	FF
1696b	x-x-S-xS	BB	1722b	x-x-S-x-S	BB	1748b	x-x-Sx-S	BB
1697a	Sxx-S	EE	1723a	Shx-xS	EE	1749a	xx-Ssx	CC*
1697b	Sh-Sx	AA	1723b	x-x-S-x-S	BB	1749b	xx-x-S-S	FF
1698a	Sh-x-Sh	AA	1724a	xx-Sx-S	BB*	1750a	Sx-Sx	AA
1698b	x-x-Sx-S	BB	1724b	Sx-x-x-Sxx	AA	1750b	x-x-x-Sxs	BB
1699a	S-Sxx	DD	1725a	x-Sx-S	BB	1751a	xS-x-xSx	aAA
1699b	Sxx-Sx	AA	1725b	Sx-Sx	AA	1751b	x-x-x-x-S-Sx	CC
1700a	x-x-x-Sx	FF	1726a	x-Sx-S	BB	1752a	Sx-Sh	AA
1700b	x-x-S-x-S	BB	1726b	Sx-Sx	AA	1752b	Shx-S	EE
1701a	xx-x-Sx	FF*	1727a	S-x-Sxx	AA	1753a	x-x-Sxs	BB
1701b	S-S-xh	DD	1727b	x-x-Sx-xS	BB	1753b	S-xSx	AA
1702a	S-Sxh	DD	1728a	xx-x-x-S	rem	1754a	x-x-Ss	FF
1702b	x-x-S-Sx	CC	1728b	Sx-Sx	AA	1754b	Sx-xSx	AA
1703a	xxx-Sx	FF*	1729a	Sx-Sxh	AA	1755a	Sx-xSx	AA
1703b	S-x-xSx	AA	1729b	Sx-Sx	AA	1755b	S-xx-S	EE
1704a	x-Sxx	CC	1730a	xx-x-x-Sx	FF	1756a	x-x-xSsx	CC
1704b	S-x-Sh	AA	1730b	Sx-Sx	AA	1756b	Sx-Sx	AA
1705a	x-xx-Sx-xSx	FFh*	1731a	x-Ssx	CC	1757a	Sx-Sxh	AA
1705b	x-x-x-xSx-Sh	hAA	1731b	Ss-xx	DD	1757b	Sx-x-Sx	AA
1706a	S-x-Sx-Sx	AAh	1732a	xx-x-x-xSx	FF	1758a	xx-x-xx-Ss	FF*

1758b	Sh-Sx	AA	1784b	xx-Sx-S	BB	1811a	Sshx	DD
1759a	S-Sx	rem	1785a	S-x-Sh	AA	1811b	xx-Sx-S	BB
1759b	x-x-x-Sx-xS	BB	1785b	S-Sx-h	DD	1812a	Sx-Sx	AA
1760a	Sx-Sx	AA	1786a	Sx-Sx	AA	1812b	x-x-Sx-S	BB
1760b	Shx-x-S	EE	1786b	x-x-Sx-S	BB	1813a	x-x-Ss	FF
1761a	Sx-Sx	AA	1787a	x-x-S-x-S	BB	1813b	Sx-Sx	AA
1761b	x-x-xx-Sx-S	BB	1787b	Sxsx	AA	1814a	Sh-Sx	AA
1762a	Sx-Sx	AA	1788a	Sshx	DD	1814b	xx-S-S	FF
1762b	S-hx-S	EE	1788b	Sx-xSx	AA	1815a	Sh-x-Sx	AA
1763a	x-x-S-xx-S	BB	1789a	Sx-Sx	AA	1815b	x-x-Sx-S	BB
1763b	Sx-xSx	AA	1789b	Sh-xS	EE	1816a	S-Sxh	DD
1764a	xx-Sx-S	BB	1790a	S-xx-Sxx	AA	1816b	Sh-Sx	AA
1764b	xx-Sx-S	BB	1790b	S-S-xh	DD	1817a	Sh-Sxx	AA
1765a	xx-S-Sx	CC	1791a	xx-Sxs	BB	1817b	S-Shx	DD
1765b	xx-Sx-S	BB	1791b	Sx-Sx	AA	1818a	x-x-Ssh	CC
1766a	xx-S-Sx	CC	1792a	Sx-Sh	AA	1818b	Sx-Sx	AA
1766b	xx-Sxx-S	BB	1792b	S-xxS-h	rem	1819a	Sx-Sx	AA
1767a	xS-x-xSx	aAA	1793a	Sx-Sxx	AA	1819b	x-x-Ss	FF
1767b	Shx-S	EE	1793b	Sx-Sx	AA	1820a	Sh-Sx	AA
1768a	x-x-Ss	FF	1794a	xx-x-Ss	FF*	1820b	xx-S-S	FF
1768b	S-xxSx	AA	1794b	Sx-Sx	AA	1821a	Sx-xSx	AA
1769a	x-x-SS	FF	1795a	Sxsx	AA	1821b	x-x-S-Sh	CC
1769b	S-Shx	DD	1795b	S-Sxx	DD	1822a	x-x-xx-x-Sx	FF
1770a	x-xx-Sx	FF*	1796b	Sx-xSx	AA	1822b	Shx-S	EE
1770b	x-x-Sx-xS	BB	1797a	Sx-Sx	AA	1823a	xx-Ss	FF
1771a	Sx-Sx	AA	1797b	xx-S-Sx	CC	1823b	Sx-Sx	AA
1771b	x-xx-Sxs	BB	1798a	Sshx	DD	1824a	Sx-Sx	AA
1772a	Sx-x-Sx	AA	1798b	Sx-Sx	AA	1824b	xx-x-S-S	FF
1772b	x-x-x-Ssx	CC	1799a	xx-xx-x-Ss	FF*	1825a	Sxsx	AA
1773a	xx-Sx-xS	BB	1799b	S-Sxx	DD	1825b	x-x-S-Sx	CC
1773b	xS-x-Sx	aCC	1800a	S-x-Sh	AA	1826a	x-x-x-xSx	FF
1774a	x-x-x-x-Sx	FF	1800b	S-Sx-h	DD	1826b	xx-Sx-xS	BB
1774b	Shx-S	EE	1801a	x-x-S-S	FF	1827a	x-x-Ssh	CC
1775a	S-xx-Sx	AA	1801b	Sx-Sx	AA	1827b	Sx-Sx	AA
1775b	xx-Sx-S	BB	1802a	Sh-Sx	AA	1828a	x-x-Ssx	CC
1776a	Sxsx	AA	1802b	x-x-S-S	FF	1828b	Sx-S	rem
1776b	Shx-S	EE	1803a	Sx-xx-Sx	AA	1829a	x-x-Ssx	CC
1777a	x-xx-Sx	FF	1803b	S-xSx	AA	1829b	Sx-Sx	AA
1777b	Shx-S	EE	1804a	xx-Ssx	CC	1830a	Sx-x-Sx	AA
1778a	Sxx-Sx	AA	1804b	S-x-Sx	AA	1830b	x-x-Shx-S	BB
1778b	x-x-Sx-S	BB	1805a	Sx-x-Sx	AA	1831a	Sx-Sx	AA
1779a	Sx-Sx	AA	1805b	xx-S-S	FF	1831b	x-x-x-S-S	FF
1779b	x-x-x-x-Sx-xS	BB	1806a	S-Sxh	DD	1832a	Sx-Sx	AA
1780a	x-x-x-xx-Sx	FF	1806b	Sx-Sx	AA	1832b	x-x-x-Sx-S	BB
1780b	Sshx	DD	1807a	x-x-x-Sx	FF*	1833a	Sx-x-Sx	AA
1781a	xx-S-xS	BB	1807b	Ss-xx	DD	1833b	x-x-x-S-Sx	CC
1781b	Sx-Sx	AA	1808a	S-Shx	DD	1834a	x-x-x-Sx	FF
1782a	x-x-x-Sx	FF	1808b	x-x-S-S	FF	1834b	Ss-xx	DD
1782b	Shx-S	EE	1809a	Sh-Sx	AA	1835a	Sx-Sx	AA
1783a	Sxsx	AA	1809b	xx-x-x-Sx-S	BB	1835b	x-x-x-Sx-S	BB
1783b	x-x-S-S	FF	1810a	x-x-xx-Ss	FF	1836a	x-x-xx-Ss	FF
1784a	Sx-xSx	AA	1810b	Sx-Sx	AA	1836b	x-S-Sx	CC

1837a	xxx-Sx-S	BB*	1863a	S-x-Shx	AA	1889a	Shx-S	EE
1837b	x-x-S-S	FF	1863b	x-x-Sx-S	BB	1889b	Sx-Sx	AA
1838a	Sx-Sx	AA	1864a	x-x-S-x-x-S	BB	1890a	Sx-Shx	AA
1838b	Shx-S	EE	1864b	Sx-xSx	AA	1890b	Sh-xS	EE
1839a	Sx-xSx	AA	1865a	Sx-Shx	AA	1891a	Sh-Sx	AA
1839b	x-x-x-Sx-S	BB	1865b	Sx-Sx	AA	1891b	x-x-S-S	FF
1840a	Sh-Sxx	AA	1866a	x-x-x-Sx-S	BB	1892a	x-x-x-Sx	FF
1840b	S-x-Sxx	AA	1866b	Sx-xSx	AA	1892b	x-Sx-S	BB
1841a	x-x-Ss	FF	1867a	S-Sxx	DD	1893a	Sx-Sx	AA
1841b	Sx-Sx	AA	1867b	Sx-Sx	AA	1893b	x-x-xSx-S	BB
1842a	x-S-Sx	CC	1868a	x-xx-x-x-Sx	FF	1894a	x-x-Ss	FF
1842b	x-xx-x-Ssx	CC	1868b	Sx-Sx	AA	1894b	Sx-Sx	AA
1843a	x-x-Sx-S	BB	1869a	xx-x-xSx	FF*	1895a	S-Sxx	DD
1843b	S-Sxx	DD	1869b	Sx-Sxx	AA	1895b	x-S-Sx	CC
1844a	x-x-Sx-S	BB	1870a	xSx-S	BB	1896a	x-x-x-Sx	FF
1844b	x-x-Sx-S	BB	1870b	S-Sx-h	DD	1896b	Ss-xx	DD
1845a	S-Sxx	DD	1871a	Sx-Shx	AA	1897a	xx-Ssx	CC*
1845b	S-x-Sx	AA	1871b	S-Sx	rem	1897b	Sxsx	AA
1846a	x-x-xSx	FF	1872a	x-x-Sx-xS	BB	1898a	Sx-x-Sx	AA
1846b	x-x-S-S	FF	1872b	S-x-Sx	AA	1898b	S-Sxx	DD
1847a	S-Shx	DD	1873a	Sxsx	AA	1899a	xx-Ssx	CC
1847b	Sx-Sx	AA	1873b	x-x-Sx-S	BB	1899b	Sxsx	AA
1848a	S-xx-Sx	AA	1874a	Sx-Shx	AA	1900a	x-x-Ssx	CC
1848b	Sx-Sx	AA	1874b	Sx-Sx	AA	1900b	Sx-Sx	AA
1849a	Sx-Sx	AA	1875a	x-x-Sx-S	BB	190a	S-xSx	AA
1849b	x-x-x-S-S	FF	1875b	xS-Sx	CC	1901b	x-x-Sx-S	BB
1850a	x-x-SSx	CC	1876a	Sxx-x-Sx	AA	1902a	x-Ssx	CC
1850b	Sx-Sx	AA	1876b	x-x-x-S-x-x-S	BB	1902b	Sx-x-Sx	AA
1851a	x-x-Ssx	CC	1877a	x-x-xx-Ss	FF	1903a	Sxsx	AA
1851b	S-Shx	DD	1877b	xS-x-Sx	aCC	1903b	xx-x-S-S	FF
1852a	Sh-Sx	AA	1878a	x-x-x-Sx	FF	1904a	xx-S-S	FF*
1852b	x-x-Sx-S	BB	1878b	Shx-S	EE	1904b	S-h-xS	EE
1853a	Sx-Sx	AA	1879a	xx-Sx-S	BB	1905a	x-x-x-Sx	FF
1853b	x-x-Ss	FF	1879b	Sx-Sx	AA	1905b	Shx-S	EE
1854a	xx-S-x-S	BB*	1880a	x-x-Sx	FF*	1906a	S-Sx-h	DD
1854b	Sx-Sh	AA	1880b	x-Sh-S	BB	1906b	Sxx-Sx	AA
1855a	xx-x-xSx	FF	1881a	Sh-Sh	AA	1907a	x-x-Ss	FF
1855b	x-x-Sx-S	BB	1881b	Shx-S	EE	1907b	S-xx-Sx	AA
1856a	Sx-Sx	AA	1882a	Sx-Sx	AA	1908a	Sx-xSx	AA
1856b	x-Sxx	CC	1882b	Shx-S	EE	1908b	Shx-S	EE
1857a	S-xSx	AA	1883a	Shsx	AA	1909a	x-Sxs	BB*
1857b	x-S-Sx	CC	1883b	x-x-x-Sx-S	BB	1909b	S-xx-Sx	AA
1858a	Sxsx	AA	1884a	x-x-x-Sx	FF	1910a	Sxsx	AA
1858b	x-x-S-S	FF	1884b	S-Shx	DD	1910b	xx-Ssx	CC
1859a	xx-xx-x-Sx	FF*	1885a	S-xSx	AA	1911a	x-x-Sx-S	BB
1859b	Sx-Sx	AA	1885b	x-x-S-S	FF	1911b	xS-Sx	CC
1860a	Sx-xSx	AA	1886a	Sx-Shx	AA	1912a	Sx-Sx	AA
1860b	S-Shx	DD	1886b	x-x-xx-Sx-xS	BB	1912b	S-S-xh	DD
1861a	Sx-xSx	AA	1887a	Sx-Sx	AA	1913a	Sxsx	AA
1861b	xx-Sx-S	BB	1887b	x-x-x-Sx-S	BB	1913b	x-Sx-S	BB
1862a	x-Sxx	CC	1888a	x-x-x-Sx	FF	1914a	xx-x-x-Sx	FF*
1862b	xx-S-Sx	CC	1888b	Sshx	DD	1914b	Ss-xx	DD

1915a	x-x-x-Sx-S	BB	1941a	Sx-x-Shx	AA	1967a	Sx-xSx	AA
1915b	Sx-Sx	AA	1941b	x-x-x-Sxx-S	BB	1967b	x-x-x-Sx-S	BB
1916a	S-x-Sx	AA	1942a	xx-Ssx	CC	1968a	S-Sxh	DD
1916b	S-Sxx	DD	1942b	Sx-xSx	AA	1968b	Sx-x-Sx	AA
1917a	xx-x-Sx	FF*	1943a	xx-Ssx	CC	1969a	Sx-Sxh	AA
1917b	Shx-S	EE	1943b	Sx-Sx	AA	1969b	Sx-xSx	AA
1918a	Shx-S	EE	1944a	xx-x-xSs	FF	1970a	Sx-Sx	AA
1918b	x-x-x-Sx-S	BB	1944b	Shx-S	EE	1970b	Shx-S	EE
1919a	S-Sxx	DD	1945a	Sshx	DD	1971a	S-Shx	DD
1919b	xS-Sx	CC	1945b	Sx-Sx	AA	1971b	Sx-xSx	AA
1920a	x-x-S-S	FF	1946a	x-x-Ssx	CC	1972a	x-x-x-Sx	FF
1920b	Shx-xS	EE	1946b	S-xSx	AA	1972b	Shx-S	EE
1921a	Sx-x-Sh	AA	1947a	Sxsx	AA	1973a	Sxsx	AA
1921b	x-x-S-S	FF	1947b	xx-Sh-S	BB	1973b	Shx-S	EE
1922a	x-xSsx	CC	1948a	xx-Ss	FF*	1974a	Shx-S	EE
1922b	Sx-Sx	AA	1948b	Sx-Sx	AA	1974b	x-S-Sx	CC
1923a	Sh-Sh	AA	1949a	Sx-Sx	AA	1975a	xx-x-xSx	FF*
1923b	x-x-S-S	FF	1949b	xx-x-Sx-S	BB	1975b	x-x-Sx-xS	BB
1924a	Sx-x-xSx	AA	1950a	xx-Sx-S	BB	1976a	Sxsx	AA
1924b	Shx-S	EE	1950b	x-S-Sx	CC	1976b	S-Sxh	DD
1925a	S-x-Sh	AA	1951a	Sx-xSx	AA	1977a	xx-x-x-Sx	FF*
1925b	Ss-xh	DD	1951b	x-x-Sx-S	BB	1977b	x-x-Sx-xS	BB
1926a	S-x-Sx	AA	1952a	x-Ssx	CC	1978a	S-x-Sx	AA
1926b	S-Sx-h	DD	1952b	Sx-Sx	AA	1978b	xx-Ssx	CC
1927a	S-Shx	DD	1953a	Sxsx	AA	1979a	x-Sxs	BB
1927b	x-x-Sx-S	BB	1953b	Shx-S	EE	1979b	Sx-xSx	AA
1928a	xx-Ss	FF	1954a	x-Sxx	CC*	1980a	Sx-Sx	AA
1928b	xS-Sx	CC	1954b	x-Sx-S	BB	1980b	Shx-S	EE
1929a	Sx-Sx	AA	1955a	xx-Ssx	CC	1981a	x-x-Ss	FF
1929b	x-x-S-x-S	BB	1955b	Sx-Sx	AA	1981b	Sx-Sx	AA
1930a	x-x-S-S	FF	1956a	xx-Ss	CC	1982a	xxx-x-Sx	FF*
1930b	Sx-Sx	AA	1956b	x-S-Sx	CC	1982b	Shx-S	EE
1931a	Sxsx	AA	1957a	Sxsx	AA	1983a	Sx-x-Sx	AA
1931b	Shx-S	EE	1957b	xx-Sx-S	BB	1983b	Sh-xS	EE
1932a	S-Sx-h	DD	1958a	S-x-Sx	AA	1984a	Sx-xSx	AA
1932b	S-xSx	AA	1958b	Shx-S	EE	1984b	x-S-x-S	BB
1933a	xx-x-Sx	FF	1959a	Sx-xSx	AA	1985a	Sx-Sx	AA
1933b	S-xSx	AA	1959b	Shx-S	EE	1985b	xx-Sx-S	BB
1934a	Sx-xSx	AA	1960a	Sx-Sx	AA	1986a	xx-Ssx	CC
1934b	xx-Ss	FF	1960b	xx-Sh-S	BB	1986b	Sx-Sx	AA
1935a	x-xx-S-S	FF	1961a	Sx-x-Sx	AA	1987a	x-x-x-x-Sx	FF*
1935b	Sx-Sx	AA	1961b	Shx-S	EE	1987b	Sx-Sh	AA
1936a	x-x-Ssx	CC	1962a	S-Shx	DD	1988a	x-x-Ssx	CC
1936b	Sx-Sx	AA	1962b	Sx-Sx	AA	1988b	S-xSh	AA
1937a	Sxsx	AA	1963a	xx-x-x-x-Sx	FF	1989a	Sx-Sx	AA
1937b	S-Sx-h	DD	1963b	x-x-Ss	FF	1989b	xx-S-S	FF
1938a	xx-Ss	FF	1964a	S-xx-Sx	AA	1990a	Sx-x-Sx	AA
1938b	Sx-xSx	AA	1964b	Ss-xx	DD	1990b	x-x-Ssx	CC
1939a	x-x-Sxs	BB	1965a	Sx-Sx	AA	1991a	Shx-S	EE
1939b	Sx-Sx	AA	1965b	Shx-S	EE	1991b	Sx-xSx	AA
1940a	Sxx-Sx	AA	1966a	S-Sx-h	DD	1992a	Sx-Sx	AA
1940b	x-x-x-Sh-S	BB	1966b	x-S-xx	CC	1992b	x-x-Ss	FF

1993a	Shx-S	EE	2019a	Sx-Sx	AA	2045a	x-Sx-xS	BB
1993b	Sx-x-Sx	AA	2019b	x-x-x-Sx-S	BB	2045b	S-Sxx	DD
1994a	Sx-Sx	AA	2020a	xx-x-Sx	FF	2046a	Sxx-Sx	AA
1994b	x-x-Sx-S	BB	2020b	Sx-Shx	AA	2046b	x-x-S-xS	BB
1995a	x-x-xx-Ss	FF	2021a	Sx-x-Sx	AA	2047a	x-x-S-S	FF*
1995b	Sx-x-Sx	AA	2021b	Shx-S	EE	2047b	Sx-xSx	AA
1996a	xx-Ss	FF	2022a	x-x-Ss	FF	2048a	xx-x-S	rem
1996b	Sx-xSx	AA	2022b	Sshx	DD	2048b	x-xSx-S	BB
1997a	Sx-x-Sx	AA	2023a	Sx-Sx	AA	2049a	xx-Ssx	CC
1997b	S-x-x-Sx	AA	2023b	x-x-Sx-S	BB	2049b	Sxx-Sx	AA
1998a	x-x-x-x-xSx	FF	2024a	Sx-Sx	AA	2050a	Sx-Sx	AA
1998b	xS-Sx	CC	2024b	x-xSx-S	BB	2050b	x-xx-S-Sx	CC
1999a	Sh-Sxx	AA	2025a	S-Sxx	DD	2051a	xx-Ssx	CC*
1999b	S-Shx	DD	2025b	S-xx-Sx	AA	2051b	xx-Sh-S	BB
2000a	x-x-xSx	FF	2026a	xx-x-xSx	FF	2052a	xx-Sx-S	BB
2000b	Sx-Sh	AA	2026b	S-Shx	DD	2052b	S-Shx	DD
2001a	S-xSx	AA	2027a	Sx-Sx	AA	2053a	x-x-xx-Sx	FF
2001b	Sx-Sx	AA	2027b	x-x-S-S	FF	2053b	S-Shx	DD
2002a	x-Sxs	BB	2028a	x-x-x-x-Sx	FF	2054a	Sx-Sx	AA
2002b	Sx-Sx	AA	2028b	Shx-S	EE	2054b	x-S-Sx	CC
2003a	x-x-x-Sx	FF*	2029a	Sx-xSx	AA	2055a	Sx-Sx	AA
2003b	x-x-Sx-S	BB	2029b	x-Sx-S	BB	2055b	x-xx-Sx-S	BB
2004a	SShx	DD	2030a	xx-Ss	FF	2056a	xx-x-x-x-Sx	FF
2004b	Sx-xSx	AA	2030b	Sx-Sx	AA	2056b	Sx-Sh	AA
2005a	Sx-x-Sx	AA	2031a	Sh-Sx	AA	2057a	S-x-x-Sx	AA
2005b	x-x-S-xS	BB	2031b	x-x-S-S	FF	2057b	Sx-xSx	AA
2006a	x-xSx-x-S	BB	2032a	x-x-xx-xSx	FF	2058a	Sx-Sx	AA
2006b	Sxx-Sx	AA	2032b	Sx-Shx	AA	2058b	x-x-S-S	FF
2007a	Sx-xx-Sx	AA	2033a	x-Sx-xS	BB	2059a	x-x-Sx-S	BB
2007b	Ss-xx	DD	2033b	Sx-Sx	AA	2059b	xx-S-Sx	CC
2008a	x-x-Sh-S	BB	2034a	xx-x-x-Sx	FF	2060a	xx-Sx-S	BB
2008b	Sx-Sx	AA	2034b	x-S-Sx	CC	2060b	Ss-xx	DD
2009a	Sx-xSx	AA	2035a	Ss-xx	DD	2061a	Sx-Sx	AA
2009b	x-x-Sx-S	BB	2035b	Sx-xSx	AA	2061b	x-x-Sx-S	BB
2010a	x-x-Ss	FF	2036a	x-x-Sx	FF	2062a	xx-Ssx	CC*
2010b	Sh-Sx	AA	2036b	Sx-Sx	AA	2062b	x-x-S-S	FF
2011a	xx-x-x-Sx	FF	2037a	S-x-Sh	AA	2063a	xx-x-xSx	FF
2011b	S-Sxx	DD	2037b	Shx-xS	EE	2063b	x-S-Sx	CC
2012a	xx-x-Ss	FF	2038a	xx-x-x-Sx	FF	2064a	Sh-Sx	AA
2012b	Sx-Sx	AA	2038b	Sx-Sx	AA	2064b	xx-Ssx	CC
2013a	x-x-Sx-S	BB	2039a	x-x-x-xSx	FF	2065a	xx-Ssx	CC*
2013b	S-xSx	AA	2039b	x-x-Ss	FF	2065b	x-x-Ss	FF
2014a	S-x-x-Sx	AA	2040a	Sx-xSx	AA	2066a	xx-Ssx	CC
2014b	x-x-x-Sx-S	BB	2040b	x-xx-Sx-S	BB	2066b	Sx-Sx	AA
2015a	xx-Sx-S	BB	2041a	xx-x-x-Sx	FF	2067a	x-x-SSx	CC
2015b	Sshx	DD	2041b	x-x-S-xS	BB	2067b	Sx-x-Sx	AA
2016a	Sh-Sx	AA	2042a	S-Sxx	DD	2068a	Shx-S	EE
2016b	xx-Sx-S	BB	2042b	x-x-S-xS	BB	2068b	S-xSx	AA
2017a	Sh-Sx	AA	2043a	Sh-Sx	AA	2069a	Sxx-Sx	AA
2017b	S-x-xS	EE	2043b	x-x-S-S	FF	2069b	x-x-S-S	FF
2018a	xx-S-Sx	CC*	2044a	xxx-Sxs	BB*	2070a	x-xx-Sx	FF*
2018b	x-x-Ss	FF	2044b	Sx-Sx	AA	2070b	x-x-S-Sx	CC

2071a	Sx-Sx	AA	2097a	Sx-Sx	AA	2123a	Sx-Sxx	AA
2071b	x-x-Sx-S	BB	2097b	Shx-S	EE	2123b	S-xSx	AA
2072a	Sh-Sx	AA	2098a	xx-x-x-Sx	FF	2124a	xx-x-xx-x-Sx	FF
2072b	xx-Sx-S	BB	2098b	S-Sxx	DD	2124b	xx-Sx-S	BB
2073a	x-xx-Sx	FF*	2099a	S-x-Sx	AA	2125a	Sshx	DD
2073b	S-Sx-h	DD	2099b	x-x-S-S	FF	2125b	Sx-Sx	AA
2074a	S-Sxh	DD	2100a	Sx-Sx	AA	2126a	Sx-xSx	AA
2074b	Sx-Sx	AA	2100b	Sh-xS	EE	2126b	x-x-S-S	FF
2075a	x-x-xSx	FF	2101a	x-xx-Ss	FF	2127a	Sx-Sx	AA
2075b	S-Sxx	DD	2101b	S-Shx	DD	2127b	x-x-S-xS	BB
2076a	x-x-Ss	FF	2102a	Sx-Sx	AA	2128a	Sx-Sx	AA
2076b	S-xSx	AA	2102b	S-Sxx	DD	2128b	xx-Sxs	BB
2077a	Sxx-Sx	AA	2103a	Sx-Sx	AA	2129a	x-x-Ssx	CC
2077b	x-Sh-S	BB	2103b	xx-Sx-S	BB	2129b	Sx-Sh	AA
2078a	Sx-Sx	AA	2104a	x-x-x-Sx	FF	2130a	xx-x-Ss	FF
2078b	x-Sx-S	BB	2104b	xS-Sx	CC	2130b	Sx-xSx	AA
2079a	Sx-Shx	AA	2105a	x-x-S-x-S	BB	2131a	x-x-Sx-S	BB
2079b	x-Sxx	CC	2105b	Sx-Sh	AA	2131b	Sx-Sx	AA
2080a	Sx-Sx	AA	2106a	Sshx	DD	2132a	xxx-Ss	FF*
2080b	S-h-xS	EE	2106b	Sx-Sx	AA	2132b	x-x-x-Sx-xS	BB
2081a	x-x-x-S-x-S	BB	2107a	xx-Sxs	BB*	2133a	Sxx-Sx	AA
2081b	Sxsx	AA	2107b	Sx-Sx	AA	2133b	Sx-xSx	AA
2082a	S-Sxh	DD	2108a	Sxx-Sx	AA	2134a	Sx-Sx	AA
2082b	Sx-xSx	AA	2108b	xx-S-xS	BB	2134b	x-x-Sx-xS	BB
2083a	x-x-Ss	FF	2109a	S-x-Sh	AA	2135a	x-x-x-Sx	FF
2083b	Sx-Sx	AA	2109b	xx-Sh-S	BB	2135b	x-x-Sx-S	BB
2084a	x-x-Sx-S	BB	2110a	xx-xx-Sx	FF*	2136a	Sx-Shx	AA
2084b	S-Sxx	DD	2110b	Ss-xh	DD	2136b	Shx-S	EE
2085a	xxx-Ss	FF*	2111a	xx-S-xS	BB	2137a	x-x-Sx-S	BB
2085b	S-Sxx	DD	2111b	Sx-xSx	AA	2137b	S-xSx	AA
2086a	S-x-Sh	AA	2112a	S-Sxx	DD	2138a	S-Sx-h	DD
2086b	Shx-S	EE	2112b	Sx-Sx	AA	2138b	x-x-Sx-xS	BB
2087a	x-x-Ssx	CC	2113a	Sxsx	AA	2139a	x-x-Ss	FF
2087b	S-xSx	AA	2113b	S-Sx-h	DD	2139b	Sxx-Sx	AA
2088a	Sx-Sx	AA	2114a	xx-x-Sx-S	BB	2140a	Sx-Sx	AA
2088b	x-S-Sx	CC	2114b	S-xSx	AA	2140b	Shx-S	EE
2089a	x-x-x-x-Sx	FF	2115a	x-x-x-Sx	FF	2141a	S-xSx	AA
2089b	Sshx	DD	2115b	Shx-S	EE	2141b	x-x-Sx-x-S	BB
2090a	S-Sxx	DD	2116a	Sx-Sx	AA	2142a	x-x-Sx-S	BB
2090b	xS-Sx	CC	2116b	x-x-S-xS	BB	2142b	S-xSx	AA
2091a	Sx-Sx	AA	2117a	Sx-x-Sx	AA	2143a	Sx-Sx	AA
2091b	x-x-Sx-S	BB	2117b	x-x-S-S	FF	2143b	S-Sxx	DD
2092a	xx-x-x-Sx	FF	2118a	S-Shx	DD	2144a	x-x-Ss	FF
2092b	Sh-xS	EE	2118b	Sxx-Sx	AA	2144b	Sx-Sx	AA
2093a	x-S-x-x-Shx	aAA	2119a	xxx-Ss	FF*	2145a	xx-x-x-Sx	FF
2093b	x-x-x-Ss	FF	2119b	S-S-xh	DD	2145b	xS-Sx	CC
2094a	Sx-xSx	AA	2120a	Sxx-Sx	AA	2146a	Sx-Sx	AA
2094b	Sh-xS	EE	2120b	S-xSx	AA	2146b	x-x-x-Sx-S	BB
2095a	x-x-Sx-S	BB	2121a	xx-S-xS	BB	2147a	S-Sxx	DD
2095b	Sx-Sx	AA	2121b	S-xSx	AA	2147b	x-xx-Sx-S	BB
2096a	xxx-Sx	FF*	2122a	Sxsx	AA	2148a	x-x-x-Ss	FF
2096b	x-x-S-Sx	CC	2122b	x-x-Ss	FF	2148b	Sx-Sx	AA

2149a	Sx-xSx	AA	2175a	Sx-x-Sh	AA	2201a	Sxsx	AA
2149b	x-x-S-x-S	BB	2175b	xx-Sx-S	BB	2201b	xx-Sh-S	BB
2150a	Sx-xS	EE	2176a	xx-Ss	FF	2202a	x-Ssx	CC
2150b	x-S-xx	CC	2176b	S-xSx	AA	2202b	Sxsx	AA
2151a	Sxsx	AA	2177a	x-Sxx	CC	2203a	xx-Ssx	CC
2151b	xx-Sh-S	BB	2177b	S-Shx	DD	2203b	x-S-Sx	CC
2152a	x-x-S-S	FF	2178a	S-Sx-h	DD	2204a	x-xx-xSx	FF
2152b	S-Sxh	DD	2178b	Sx-Sx	AA	2204b	x-Ssx	CC
2153a	Shx-S	EE	2179a	x-xx-Sx	FF*	2205a	Sx-Sxx	AA
2153b	Sx-Sx	AA	2179b	xx-Sx-S	BB	2205b	Sshx	DD
2154a	Sh-Sh	AA	2180a	Sxsx	AA	2206a	Sx-xSx	AA
2154b	S-Sx-h	DD	2180b	x-x-S-S	FF	2206b	S-Shx	DD
2155a	x-x-Sxs	BB	2181a	x-x-Ssx	CC	2207a	xx-Ssx	CC
2155b	Sh-Sx	AA	2181b	Sx-Sx	AA	2207b	Sx-Sx	AA
2156a	Sx-Sx	AA	2182a	Shx-S	EE	2208a	x-S-xS	BB
2156b	S-hx-S	EE	2182b	x-x-S-Sx	CC	2208b	x-xS-S	FF
2157a	x-x-x-Sh-S	BB	2183a	x-Sxs	BB*	2209a	Sx-Sx	AA
2157b	S-xSx	AA	2183b	S-x-Sx	AA	2209b	x-x-S-S	FF
2158a	x-x-x-Sx	FF	2184a	x-xx-Sx-S	BB	2210a	S-Sxh	DD
2158b	Ss-xh	DD	2184b	Sx-x-Sx	AA	2210b	x-x-S-xS	BB
2159a	S-Shx	DD	2185a	x-xx-x-Ssx	CC	2211a	Sx-Sx	AA
2159b	Sx-Sx	AA	2185b	Sx-Sx	AA	2211b	S-Sxx	DD
2160a	x-x-x-S-Sx	CC	2186a	Sx-Sx	AA	2212a	x-x-x-S-Sx	CC
2160b	Sx-Sx	AA	2186b	xS-Sx	CC	2212b	S-xSx	AA
2161a	S-Shx	DD	2187a	Sx-Sx	AA	2213a	Sh-Sx	AA
2161b	x-x-x-S-Sx	CC	2187b	x-x-S-Sx	CC	2213b	S-Sx-h	DD
2162a	Sxsx	AA	2188a	Sh-Sh	AA	2214a	Sx-Sh	AA
2162b	S-hx-S	EE	2188b	Shx-S	EE	2214b	x-x-Sx-S	BB
2163a	xx-x-x-x-Sx	FF	2189a	Shx-S	EE	2215a	Sx-Sh	AA
2163b	Sx-Sx	AA	2189b	Sx-xSx	AA	2215b	x-x-S-xS	BB
2164a	Sx-xSx	AA	2190a	x-x-Sx-S	BB	2216a	Sx-Sx	AA
2164b	S-Sxx	DD	2190b	S-xSx	AA	2216b	S-Sx-h	DD
2165a	Sxsx	AA	2191a	Ss-xh	DD	2217a	S-Sx-h	DD
2165b	x-x-S-xS	BB	2191b	Sx-Sx	AA	2217b	x-x-x-Sx-xS	BB
2166a	Sx-x-Sx	AA	2192a	Sx-xSx	AA	2218a	x-x-x-Ssx	CC
2166b	x-x-S-S	FF	2192b	x-x-Sx-S	BB	2218b	xS-Sx	CC
2167a	xx-Ssx	CC	2193a	Sh-Sx	AA	2219a	Sx-Sx	AA
2167b	Sx-Sx	AA	2193b	x-Sx-S	BB	2219b	x-x-S-xS	BB
2168a	Sx-Sx	AA	2194a	x-x-x-Ssx	CC	2220a	S-h-Sx	AA
2168b	S-Sxx	DD	2194b	S-xSx	AA	2220b	x-x-xSx-S	BB
2169a	Sxsx	AA	2195a	x-x-xSx	FF	2221a	xx-x-xSx	FF
2169b	Shx-S	EE	2195b	S-Shx	DD	2221b	Sh-xS	EE
2170a	Sx-Sx	AA	2196a	S-x-Sh	AA	2222a	Sx-Sx	AA
2170b	S-Sx-h	DD	2196b	x-x-S-S	FF	2222b	x-x-x-Sx-xS	BB
2171a	x-xS-Sx	CC	2197a	x-x-Ss	FF	2223a	x-x-Ssx	CC
2171b	Sx-xSx	AA	2197b	S-xSx	AA	2223b	S-Shx	DD
2172a	xx-x-x-x-xx-Ss	FF*	2198a	S-Sxh	DD	2224a	Sx-Sx	AA
2172b	Sx-xSx	AA	2198b	Sx-Sx	AA	2224b	Shx-S	EE
2173a	Shx-Shx	AA	2199a	Sx-Sx	AA	2225a	Sx-Sx	AA
2173b	xx-x-x-Sh-S	BB	2199b	x-x-Sx-S	BB	2225b	x-x-Sx-S	BB
2174a	Sx-Sx	AA	2200a	x-x-xSx	FF*	2226a	S-Sxx	DD
2174b	S-S-xx	DD	2200b	Sx-Sx	AA	2226b	Sx-xxx	rem

2227a	x-x-Sx	rem	2253a	xx-Sx	FF	2279a	x-x-Sx	FF*
2227b	Shx-S	EE	2253b	Sx-Sx	AA	2279b	Shx-S	EE
2228a	xx-Ss	FF	2254a	Sx-Sx	AA	2280a	Sxsx	AA
2228b		rem	2254b	S-Sx-h	DD	2280b	x-x-xx-S-xS	BB
2229a		rem	2255a	x-x-Sx-S	BB	2281a	S-x-Sx	AA
2229b		rem	2255b	Sxsx	AA	2281b	Shx-S	EE
2230a		rem	2256a	Sx-xSx	AA	2282a	Sx-Sx	AA
2230b	x-xx-x-S-xS	BB	2256b	Ss-xx	DD	2282b	Shx-S	EE
2231a	Sh-	rem	2257a	x-x-Ssx	CC	2283a	Sh-Sx	AA
2231b	x-x-Sx-S	BB	2257b	Sx-Sx	AA	2283b	x-x-S-Sx	CC
2232a	x-x-Ssx	CC	2258a	x-xx-x-Ss	FF	2284a	xxx-Sx-S	BB*
2232b	Sxsx	AA	2258b	x-x-Sx-xS	BB	2284b	Sx-xSx	AA
2233a	x-x-x-Ss	FF	2259a	xx-Sx-xS	BB	2285a	Shx-S	EE
2233b	Sx-Sh	AA	2259b	S-Sxx	DD	2285b	S-Sxx	DD
2234a	Sxsx	AA	2260a	xx-xx-Sx	FF*	2286a	Sx-Sxh	AA
2234b	Sx-Sx	AA	2260b	x-x-Sx-S	BB	2286b	Sx-Sx	AA
2235a	Sshx	DD	2261a	xx-Ss	FF	2287a	x-x-S-xS	BB
2235b	S-xSx	AA	2261b	Sx-Sx	AA	2287b	S-x-xSx	AA
2236a	Sx-Sx	AA	2262a	Sx-x-Sx	AA	2288a	x-x-xx-Sx	FF*
2236b	xx-x-S-xS	BB	2262b	x-Sx-S	BB	2288b	Sh-xS	EE
2237a	Sx-Sx	AA	2263a	S-Shx	DD	2289a	Sx-Sh	AA
2237b	x-x-S-x-S	BB	2263b	x-S-xx	CC	2289b	x-x-S-xS	BB
2238a	Sx-Sx	AA	2264a	x-S-Sx	CC	2290a	Sx-Sx	AA
2238b	x-x-Sh-S	BB	2264b	x-x-Sx-S	BB	2290b	S-hx-S	EE
2239a	S-Shx	DD	2265a	Sxx-Sx	AA	2291a	x-x-Ssx	CC
2239b	Sx-x-Sx	AA	2265b	Ss-xx	DD	2291b	Sx-xSx	AA
2240a	x-x-Sx-S	BB	2266a	S-Shx	DD	2292a	S-x-Sh	AA
2240b	Sxsx	AA	2266b	S-xSx	AA	2292b	x-x-Ssx	CC
2241a	Sx-Sx	AA	2267a	x-Sxs	BB	2293a	Sx-xSx	AA
2241b	S-Sxx	DD	2267b	Sx-Sx	AA	2293b	Sh-Sx	AA
2242a	xxx-x-Sx	FF*	2268a	S-xx-Sx	AA	2294a	xx-xx-Sx	FF*
2242b	Shx-S	EE	2268b	Shx-S	EE	2294b	xx-S-Sx	CC
2243a	Sx-x-Sx	AA	2269a	S-x-Sx	AA	2295a	xx-x-x-x-Sx	FF
2243b	Shx-S	EE	2269b	x-x-Sx-S	BB	2295b	Sx-xSx	AA
2244a	x-x-Sx-S	BB	2270a	x-x-Sx	FF*	2296a	S-x-Sh	AA
2244b	Sxsx	AA	2270b	Shx-S	EE	2296b	S-S-xxh	DD
2245a	Sx-Sx	AA	2271a	S-Sxx	DD	2297a	Sx-Sxhx	AA
2245b	Shx-S	EE	2271b	Sx-Sx	AA	2297b	x-x-Sx-S	BB
2246a	Sx-Sx	AA	2272a	x-x-Ssx	CC	2298a	x-xx-Ssx	CC
2246b	Shx-S	EE	2272b	Sx-Sx	AA	2298b	xx-Sx-xS	BB
2247a	x-x-x-Sx	FF*	2273a	S-Sxx	DD	2299a	Sx-Sx	AA
2247b	x-S-x-Sx	aAA	2273b	Sx-Sx	AA	2299b	xx-x-S-xS	BB
2248a	Sx-Sx	AA	2274a	Sx-xSx	AA	2300a	Sx-Sx	AA
2248b	x-x-S-x-S	BB	2274b	xx-Ssh	CC	2300b	x-x-Sx-xS	BB
2249a	Sx-xSx	AA	2275a	Sx-xSx	AA	2301a	x-xx-Sx-S	BB
2249b	Sh-xS	EE	2275b	x-xSx-S	BB	2301b	Sx-xSx	AA
2250a	Sxx-Sx	AA	2276a	S-x-Sx	AA	2302a	Sxsx	AA
2250b	Sx-xSx	AA	2276b	x-x-Sx-S	BB	2302b	Sh-xS	EE
2251a	Sx-Sx	AA	2277a	xx-Sx-S	BB*	2303a	Sxsx	AA
2251b	xx-x-x-S-xS	BB	2277b	x-x-x-Sx-x-S	BB	2303b	x-x-Sx-S	BB
2252a	xxx-Ss	FF*	2278a	x-x-Ss	FF	2304a	x-x-xSx	FF
2252b	x-x-S-S	FF	2278b	S-h-Sx	AA	2304b	Sx-Sx	AA

2305a	xx-x-Sx	FF	2331a	Sx-xSx	AA	2357a	Sxx-Sx	AA
2305b	Sx-xSx	AA	2331b	S-Sx-h	DD	2357b	Shx-S	EE
2306a	Sx-Sx	AA	2332a	Sx-xSx	AA	2358a	Sx-Sx	AA
2306b	x-x-S-S	FF	2332b	x-x-xSx-x-S	BB	2358b	Shx-S	EE
2307a	Sx-x-Sx	AA	2333a	xx-Ss	FF	2359a	Sx-xSx	AA
2307b	x-x-Sx-S	BB	2333b	Sx-Sx	AA	2359b	xx-Sh-S	BB
2308a	Sx-Sx	AA	2334a	Sh-Sx	AA	2360a	Sx-Sx	AA
2308b	x-x-Sx-S	BB	2334b	Ss-xx	DD	2360b	Shx-S	EE
2309a	Sx-xSx	AA	2335a	Sx-xSx	AA	2361a	xx-x-x-Sx	FF
2309b	x-x-S-Sx	CC	2335b	x-x-Ss	FF	2361b	Sx-Sx	AA
2310a	Sx-x-Sx	AA	2336a	Sx-Sx	AA	2362a	Sxsx	AA
2310b	x-x-Sx-S	BB	2336b	S-Sxx	DD	2362b	x-x-x-Sx-S	BB
2311a	x-xx-Ss	FF	2337a	x-x-x-xSx	FF	2363a	xx-Ss	FF
2311b	Sx-xSx	AA	2337b	Shx-S	EE	2363b	Sx-Sx	AA
2312a	x-x-S-xS	BB	2338a	Sshx	DD	2364a	Sxsx	AA
2312b	Sx-Sx	AA	2338b	Sx-Sx	AA	2364b	x-x-S-xS	BB
2313a	S-xx-Sx	AA	2339a	Sh-Sh	AA	2365a	Sx-Sx	AA
2313b	Shx-S	EE	2339b	Sx-x-Sx	AA	2365b	S-S-xh	DD
2314a	Sx-x-Sx	AA	2340a	x-x-Ss	FF	2366a	x-x-Ss	FF
2314b	x-x-S-S	FF	2340b	Sx-x-Sx	AA	2366b	Sx-Sx	AA
2315a	S-Sxx	DD	2341a	S-x-Sx	AA	2367a	xxx-x-Sx-xS	BB*
2315b	Sx-Sx	AA	2341b	xx-Ss	FF	2367b	S-Shx	DD
2316a	x-x-Sx-S	BB	2342a	Sh-Sh	AA	2368a	S-Sxx	DD
2316b	Sx-xSx	AA	2342b	Sx-xSx	AA	2368b	S-x-Sx	AA
2317a	Shx-S	EE	2343a	Sx-Sx	AA	2369a	x-x-S-xS	BB
2317b	S-x-Sx	AA	2343b	x-x-S-S	FF	2369b	S-x-Sx	AA
2318a	x-x-Ss	FF	2344a	x-x-Ss	FF	2370a	Sx-x-Sh	AA
2318b	Sx-Sx	AA	2344b	Sx-Sx	AA	2370b	Sx-x-Sx	AA
2319a	Sx-x-Sx	AA	2345a	xxSx-S	BB	2371a	x-x-x-Ssx	CC
2319b	S-S-xh	DD	2345b	Sx-Sx	AA	2371b	Sxsx	AA
2320a	Sxx-Sx	AA	2346a	x-x-xx-Ss	FF	2372a	Sx-Sx	AA
2320b	x-S-Sx	CC	2346b	Sx-xSx	AA	2372b	x-x-Sh-S	BB
2321a	xx-Ss	FF	2347a	Sx-Sx	AA	2373a	x-x-x-Ssx	CC
2321b	Sx-xSx	AA	2347b	x-x-x-x-Sx-xS	BB	2373b	Sx-Sx	AA
2322a	Sx-x-Sx	AA	2348a	x-x-x-Sx-S	BB	2374a	x-x-Ssx	CC
2322b	Sx-xSx	AA	2348b	x-S-xx	CC	2374b	Sxx-Sx	AA
2323a	Sx-x-Sx	AA	2349a	S-x-Sx	AA	2375a	x-x-Ssx	CC
2323b	x-x-S-xS	BB	2349b	xx-x-S-S	FF	2375b	Sh-Sx	AA
2324a	x-x-Ssx	CC	2350a	S-Shx	DD	2376a	xx-xx-Ss	FF
2324b	Sx-xSx	AA	2350b	Sx-xSx	AA	2376b	Sx-Sx	AA
2325a	xx-x-Sx	FF*	2351a	Sxsx	AA	2377a	xx-x-xx-x-Sx	FF
2325b	x-x-Sx-S	BB	2351b	xx-x-Ssx	CC	2377b	Shx-S	EE
2326a	Sx-Sh	AA	2352a	Shx-S	EE	2378a	Sx-x-Sx	AA
2326b	Shx-S	EE	2352b	S-Sxx	DD	2378b	x-x-x-Sx-S	BB
2327a	Sh-Sx	AA	2353a	x-x-Sx-xS	BB	2379a	Shx-S	EE
2327b	x-x-Sx-S	BB	2353b	Sxx-Sx	AA	2379b	xx-Ssx	CC
2328a	S-x-Sx	AA	2354a	Sx-Sx	AA	2380a	xx-S-Sx	CC
2328b	Shx-S	EE	2354b	x-x-Sh-S	BB	2380b	S-Sxx	DD
2329a	xx-x-Sx	FF*	2355a	Sxsx	AA	2381a	xx-x-xSx	FF*
2329b	x-x-Ssx	CC	2355b	x-x-Sh-S	BB	2381b	S-Shx	DD
2330a	xx-Sx-S	BB	2356a	xx-Sx-S	BB	2382a	xx-Ssx	CC
2330b	Sx-Sx	AA	2356b	Sx-Sx	AA	2382b	Sxhx	DD

2383a	xx-x-x-Ssx	CC	2409a	S-Sxx	DD	2435a	x-x-Ssx	CC
2383b	S-Sxx	DD	2409b	x-xx-Sx-S	BB	2435b	Sxsxhx	rem
2384a	Sx-Sx	AA	2410a	x-x-x-x-Ss	FF	2436a	Sx-Sx	AA
2384b	x-x-x-Sx-S	BB	2410b	Sx-Sx	AA	2436b	Sh-Sx	AA
2385a	x-x-x-Sx	FF	2411a	S-xx-Sx	AA	2437a	xx-xx-Ss	FF
2385b	Shx-S	EE	2411b	Shx-S	EE	2437b	x-Sxx	CC
2386a	Sx-Sx	AA	2412a	Sxsx	AA	2438a	x-Sxx	CC
2386b	S-Shx	DD	2412b	x-x-Sx-S	BB	2438b	Sx-xSx	AA
2387a	x-x-S-xS	BB	2413a	Sx-x-Sx	AA	2439a	xx-Ssx	CC*
2387b	Shx-S	EE	2413b	S-xSx	AA	2439b	x-x-S-xS	BB
2388a	Sx-Sx	AA	2414a	S-Sxx	DD	2440a	Sx-Shx	AA
2388b	xx-Sh-S	BB	2414b	Shx-S	EE	2440b	Sxx-Sx	AA
2389a	x-xx-Ss	FF	2415a	S-xx-Sx	AA	2441a	x-x-Sh-xS	BB
2389b	Sh-Sx	AA	2415b	x-x-Sx-S	BB	2441b	Sx-xSx	AA
2390a	Sx-Sx	AA	2416a	x-x-Sx	CC	2442a	Sx-Shx	AA
2390b	x-x-S-S	FF	2416b	Sx-Sx	AA	2442b	xx-Sx-x-S	BB
2391a	x-x-Ss	FF	2417a	xx-x-x-Sx	FF	2443a	Sh-Sxx	AA
2391b	S-xSx	AA	2417b	Ss-xh	DD	2443b	Sx-Sx	AA
2392a	Sx-Sx	AA	2418a	xx-Sx-xS	BB	2444a	x-x-Sxs	BB
2392b	Shx-S	EE	2418b	Sxsx	AA	2444b	Sx-Sx	AA
2393a	Shx-S	EE	2419a	Sxx-Sx	AA	2445a	x-xSsx	CC
2393b	Sx-xSx	AA	2419b	x-x-Sx-S	BB	2445b	x-x-S-Sx	CC
2394a	xx-S-Sx	CC	2420a	Sx-x-Sh	AA	2446a	S-x-Sx	AA
2394b	S-Sxx	DD	2420b	S-xxS-h	AA	2446b	xx-x-S-S	FF
2395a	S-x-Sx	AA	2421a	x-xx-Sx	FF	2447a	Shx-S	EE
2395b	x-xS-Sx	CC	2421b	Sx-Sx	AA	2447b	xx-x-S-Sx	CC
2396a	Sx-Shx	AA	2422a	xx-Sx-S	BB*	2448a	Sx-x-Sx	AA
2396b	S-Sx-xh	DD	2422b	Sx-xSx	AA	2448b	x-x-x-Sx-x-S	BB
2397a	x-x-Sx-xS	BB	2423a	S-x-Sx	AA	2449a	S-x-Sh	AA
2397b	xS-Sx	CC	2423b	x-x-Sx-S	BB	2449b	Sxx-xSx	AA
2398a	Sx-xSx	AA	2424a	S-Shx	DD	2450a	xx-x-xSx	FF
2398b	S-Shx	DD	2424b	Sx-xSx	AA	2450b	Sx-xSx	AA
2399a	Sxsx	AA	2425a	Sh-Sxx	AA	2451a	Sx-Sxh	AA
2399b	x-xx-Sx-S	BB	2425b	S-Shx	DD	2451b	Sx-x-Sx	AA
2400a	x-x-x-x-Sx	FF	2426a	xx-x-x-Sx	FF	2452a	x-xSsx	CC
2400b	xS-Sx	CC	2426b	Shx-xS	EE	2452b	Sx-x-Sx	AA
2401a	xx-x-Sx-S	BB	2427a	Sxsx	AA	2453a	Sxsx	AA
2401b	Sx-xSx	AA	2427b	x-x-S-xS	BB	2453b	xx-x-S-S	FF
2402a	Sx-Sx	AA	2428a	x-x-Ssx	CC	2454a	x-Sx-S	BB
2402b	S-Sxx	DD	2428b	x-x-Sx-S	BB	2454b	Sx-xSx	AA
2403a	xx-x-xSx	FF	2429a	Sxx-Sx	AA	2455a	xx-Ss	FF*
2403b	xx-x-S-xS	BB	2429b	x-xx-S-xS	BB	2455b	x-x-S-Sx	CC
2404a	Sh-Sx	AA	2430a	S-x-x-Sx	AA	2456a	Sxx-Sx	AA
2404b	x-x-Sx-S	BB	2430b	Ss-xh	DD	2456b	Sx-Sx	AA
2405a	Sx-Sx	AA	2431a	x-x-S-x-S	BB	2457a	Sx-xSx	AA
2405b	x-x-Sx-S	BB	2431b	Sx-xSx	AA	2457b	Ss-xx	DD
2406a	x-x-x-x-Sx	FF	2432a	x-x-x-x-Sx	FF	2458a	S-x-Sx	AA
2406b	Shx-S	EE	2432b	Sx-xSx	AA	2458b	x-x-Sx-S	BB
2407a	x-x-Ss	FF	2433a	S-x-Sx	AA	2459a	S-x-Sx	AA
2407b	S-xSx	AA	2433b	xx-x-Sx-S	BB	2459b	xx-x-S-Sx	CC
2408a	S-Shx	DD	2434a	Sh-x-Sx	AA	2460a	xxx-xx-x-Sx	FF
2408b	xx-S-S	FF	2434b	xx-Sh-S	BB	2460b	Ss-xx	DD

2461a	S-xx-Sx	AA	2487a	Sh-xS	EE	2513a	S-Sx-h	DD
2461b	xx-x-S-x-S	BB	2487b	Sx-Sh	AA	2513b	Sx-Sx	AA
2462a	Sx-x-Sxx	AA	2488a	x-Ss	rem*	2514a	Sx-Sx	AA
2462b	x-Sx-S	BB	2488b	S-xSx	AA	2514b	x-x-x-Ss	FF
2463a	xx-Ssx	CC	2489a	Sx-xSx	AA	2515a	x-Sxx	CC
2463b	Sx-Sx	AA	2489b	Sh-x-xS	EE	2515b	S-xSx	AA
2464a	Shx-S	EE	2490a	x-x-x-Sx	FF	2516a	xSx-S	BB
2464b	Sx-x-Sx	AA	2490b	x-x-S-Sx	CC	2516b	Sx-xSx	AA
2465a	x-x-Ss	FF	2491a	x-x-Sx	FF*	2517a	S-Sxh	DD
2465b	Sx-xSx	AA	2491b	x-x-Sx-S	BB	2517b	Sxx-Sx	AA
2466a	x-x-x-x-xx-Ss	FF	2492a	Sx-Sx	AA	2518a	Sx-xSx	AA
2466b	Sx-x-Sx	AA	2492b	x-x-S-xS	BB	2518b	xx-x-S-S	FF
2467a	Sx-Sx	AA	2493a	S-Sxx	DD	2519a	Sx-x-Sx	AA
2467b	x-x-S-x-S	BB	2493b	x-x-Sx-S	BB	2519b	x-x-Sx-S	BB
2468a	x-x-x-xx-Sx	FF	2494a	x-x-x-Sx	FF	2520a	x-x-Ssx	CC
2468b	x-x-x-S-xS	BB	2494b	xx-x-Ss	FF	2520b	Sx-Sx	AA
2469a	Sh-xS	EE	2495a	xx-x-Ssx	CC	2521a	Sx-xSx	AA
2469b	S-h-xS	EE	2495b	Sx-Sx	AA	2521b	x-x-x-x-Sx-S	BB
2470a	Sx-Sx	AA	2496a	Sx-Sxx	AA	2522a	x-x-x-Ssx	CC
2470b	x-x-Sx-S	BB	2496b	Sx-xSx	AA	2522b	Sx-Sx	AA
2471a	S-x-Sxx	AA	2497a	xx-x-x-x-Sx	FF	2523a	Sx-x-Sx	AA
2471b	x-x-x-Sx-xS	BB	2497b	xS-Sx	CC	2523b	xx-x-x-S-S	FF
2472a	x-x-S-x-S	BB	2498a	Sx-x-Sx	AA	2524a	S-x-Sx	AA
2472b	Sx-x-Sx	AA	2498b	x-x-x-Sx-S	BB	2524b	xx-x-Sx-S	BB
2473a	xx-S-S	FF	2499a	Sx-Sx	AA	2525a	xxx-Sx-S	BB*
2473b	S-xSx	AA	2499b	xx-x-S-S	FF	2525b	x-x-Sx-S	BB
2474a	Sh-Sx	AA	2500a	x-x-S-x-S	BB	2526a	xx-x-Sx	FF*
2474b	xx-Sx-S	BB	2500b	S-xSx	AA	2526b	x-x-S-xS	BB
2475a	xx-x-Sxs	BB	2501a	xx-x-x-Sx	FF	2527a	S-Sx-xh	DD
2475b	Sx-Sx	AA	2501b	Shx-S	EE	2527b	x-x-x-Sx-S	BB
2476a	S-Sxx	DD	2502a	x-Sxx	CC	2528a	x-x-x-xx-Ss	FF
2476b	Sx-x-Sx	AA	2502b	Sx-Sx	AA	2528b	S-xxSx	AA
2477a	xx-S-Sx	CC	2503a	xx-x-x-Sx	FF	2529a	xxx-x-x-Sx	FF*
2477b	x-x-Sxs	BB	2503b	Sxhx	DD	2529b	Sx-Sx	AA
2478a	Sx-Sxx	AA	2504a	Sshx	DD	2530a	Sx-x-Sx	AA
2478b	S-xSx	AA	2504b	Sx-Sx	AA	2530b	xx-S-S	FF
2479a	x-Sxx	CC	2505a	x-x-Sx-xS	BB	2531a	xx-Ssx	CC
2479b	Sx-xSx	AA	2505b	Sx-Sx	AA	2531b	Sx-xSx	AA
2480a	Sx-x-Sx	AA	2506a	Sh-x-Sx	AA	2532a	Sx-Sx	AA
2480b	x-x-xSx-S	BB	2506b	x-x-S-S	FF	2532b	x-x-Sx-S	BB
2481a	x-x-Sx-S	BB	2507a	x-x-Sxs	BB	2533a	x-xS-Sx	CC
2481b	Sx-xSx	AA	2507b	Sx-Sx	AA	2533b	xx-S-Sx	CC
2482a	Sx-Sx	AA	2508a	Sh-xS	EE	2534a	x-x-x-Ssx	CC
2482b	Shx-S	EE	2508b	x-x-Sx-S	BB	2534b	Sx-Sx	AA
2483a	Sx-Sx	AA	2509a	S-x-S-h	AA	2535a	Sxx-Sx	AA
2483b	S-xSx	AA	2509b	x-S-Sx	CC	2535b	x-x-Sx-S	BB
2484a	x-x-x-Sx-xS	BB	2510a	Sh-Sxx	AA	2536a	S-xSx	AA
2484b	S-Shx	DD	2510b	Shx-S	EE	2536b	xx-S-S	FF
2485a	Sx-Sx	AA	2511a	Sx-Sx	AA	2537a	Sxx-Sx	AA
2485b	x-S-Sx	CC	2511b	x-xSx-S	BB	2537b	S-Shx	DD
2486a	x-Sxs	BB	2512a	Sx-x-Sx	AA	2538a	xx-x-x-Sx	FF*
2486b	Sx-Sx	AA	2512b	S-x-Sx	AA	2538b	S-Shx	DD

2539a	S-xx-Sx	AA	2565a	Sshx	DD	2591a	xxx-Ss	FF*
2539b	Shx-S	EE	2565b	Sx-x-Sx	AA	2591b	x-x-S-x-S	BB
2540a	xx-Ss	FF	2566a	Sh-xS	EE	2592a	x-x-Ssx	CC
2540b	Sx-xSx	AA	2566b	x-Sx-S	BB	2592b	x-S-xSx	rem
2541a	Sx-Sx	AA	2567a	Sx-Sx	AA	2593a	xx-xx-Ss	FF*
2541b	x-x-x-Sx-S	BB	2567b	x-x-S-xS	BB	2593b	S-Sx-h	DD
2542a	xx-x-x-Sx	FF	2568a	Sx-xSx	AA	2594a	Sx-Sx	AA
2542b	x-x-Sx-S	BB	2568b	x-x-Sx-S	BB	2594b	S-Sxx	DD
2543a	Shx-S	EE	2569a	xx-x-Ssx	CC	2595a	Sx-xSx	AA
2543b	Sx-xSx	AA	2569b	xS-Sx	CC	2595b	x-x-x-Sx-S	BB
2544a	Sxsx	AA	2570a	x-xS-Sx	CC	2596a	xx-x-x-Sx	FF
2544b	xx-S-Sx	CC	2570b	S-S-xh	DD	2596b	Sxsx	AA
2545a	xx-Ss	FF*	2571a	Sx-x-Sx	AA	2597a	Shx-S	EE
2545b	S-S-xx	DD	2571b	Sx-Sx	AA	2597b	Sx-xSx	AA
2546a	xx-x-Sx	FF*	2572a	Sx-Sx	AA	2598a	Sxsx	AA
2546b	x-xx-Sx-S	BB	2572b	xx-x-S-Sx	CC	2598b	x-x-x-S-S	FF
2547a	Shx-S	EE	2573a	x-x-x-Sx	FF	2599a	Sx-Sx	AA
2547b	x-xx-Sx-S	BB	2573b	Sx-Sx	AA	2599b	xx-x-Sx-S	BB
2548a	Sshx	DD	2574a	Sx-Sx	AA	2600a	S-x-Sx	AA
2548b	Sxx-Sx	AA	2574b	x-x-S-x-xS	BB	2600b	S-Sx-x-h	DD
2549a	S-xSx	AA	2575a	S-x-Sx	AA	2601a	S-xSx	AA
2549b	x-S-Sx	CC	2575b	S-S-xh	DD	2601b	x-x-S-Sx	CC
2550a	x-x-x-Sx	FF	2576a	Sx-Sx	AA	2602a	Sh-x-Sx	AA
2550b	x-x-xSx-S	BB	2576b	Shx-S	EE	2602b	Shx-S	EE
2551a	Shx-S	EE	2577a	Sx-Sx	AA	2603a	Sh-Sxx	AA
2551b	S-S-xx	DD	2577b	x-x-S-xS	BB	2603b	S-Shx	DD
2552a	Sh-Sx	AA	2578a	S-x-Sx	AA	2604a	S-Sxx	DD
2552b	S-S-xh	DD	2578b	S-xSx	AA	2604b	xx-x-Ssx	CC
2553a	Sh-Sx	AA	2579a	xx-x-Ss	FF	2605a	xx-Ssx	CC
2553b	xx-Sx-S	BB	2579b	Sx-Sx	AA	2605b	S-Sxx	DD
2554a	S-x-xSx	AA	2580a	Sx-xSx	AA	2606a	xxx-x-x-Sx	FF
2554b	Sh-xS	EE	2580b	x-x-Sx-S	BB	2606b	x-x-x-S-xS	BB
2555a	Sx-Sx	AA	2581a	xx-Ssx	CC	2607a	Sxx-Sx	AA
2555b	x-x-Sx-S	BB	2581b	x-S-Sx	CC	2607b	Sshx	DD
2556a	Sx-x-Sx	AA	2582a	x-Ssx	CC*	2608a	Shx-xS	EE
2556b	S-Sx-h	DD	2582b	Sx-Sx	AA	2608b	x-x-S-Sx	CC
2557a	S-Shx	DD	2583a	Sxsx	AA	2609a	x-xx-x-xSx	FF
2557b	S-x-Sx	AA	2583b	Sxxx-x-S	EE	2609b	S-S-xh	DD
2558a	S-Sxh	DD	2584a	Sxx-Sx	AA	2610a	Sx-Sx	AA
2558b	Sx-Sx	AA	2584b	Sh-xS	EE	2610b	S-h-xS	EE
2559a	S-xx-Sx	AA	2585a	S-x-Sx	AA	2611a	x-x-x-Sx	FF
2559b	Sh-xS	EE	2585b	x-x-S-Sx	CC	2611b	Shx-S	EE
2560a	x-x-Ssx	CC	2586a	Sx-Sh	AA	2612a	S-Sxx	DD
2560b	Sx-Sx	AA	2586b	x-x-x-Sx-S	BB	2612b	x-x-Sx-S	BB
2561a	x-x-Ss	FF	2587a	x-x-Sx	FF	2613a	Sx-Shx	AA
2561b	Sx-xSx	AA	2587b	S-Shx	DD	2613b	Ss-xx	DD
2562a	Sx-x-Shx	AA	2588a	Ss-xx	DD	2614a	Sx-Sx	AA
2562b	S-S-xh	DD	2588b	xS-Sx	CC	2614b	x-x-Sx-xS	BB
2563a	S-Sxh	DD	2589a	xx-xx-Sx	FF	2615a	Shx-S	EE
2563b	Sx-Sx	AA	2589b	S-Sxx	DD	2615b	Sx-Sx	AA
2564a	Sx-Sh	AA	2590a	Sx-Sx	AA	2616a	Sh-Sh	AA
2564b	Shx-S	EE	2590b	x-x-Sh-S	BB	2616b	x-x-Sx-xS	BB

2617a	x-Ssx	CC	2643a	x-Sxs	BB	2669a	xx-x-Sx	FF
2617b	Sxsx	AA	2643b	Sx-xSx	AA	2669b	S-Sx-h	DD
2618a	Sxx-Sh	AA	2644a	x-xSsx	CC	2670a	S-Sxh	DD
2618b	x-xx-x-Sx-S	BB	2644b	Sx-Sx	AA	2670b	Sx-Sx	AA
2619a	x-x-x-x-Sx-S	BB	2645a	xx-x-Sx-S	BB	2671a	Shx-S	EE
2619b	xSxx	CC	2645b	Sx-xSx	AA	2671b	Sx-Sxx	AA
2620a	x-x-Sx-xS	BB	2646a	Sx-Shx	AA	2672a	Sx-Sx	AA
2620b	S-Shx	DD	2646b	x-x-x-S-S	FF	2672b	Shx-xS	EE
2621a	S-x-Sx	AA	2647a	x-xx-Ssx	CC	2673a	x-S-x-S	BB*
2621b	x-x-x-S-Sx	CC	2647b	Sx-xSx	AA	2673b	Sx-x-Sx	AA
2622a	Sxx-Sx	AA	2648a	Sx-Shx	AA	2674a	Sx-Sxx	AA
2622b	x-x-Ss	FF	2648b	xx-Sx-S	BB	2674b	Sx-xSx	AA
2623a	x-x-x-x-Sx	FF*	2649a	xx-Ss	FF*	2675a	x-x-S-Sx	CC
2623b	Sxsx	AA	2649b	xx-S-S	FF	2675b	xx-x-Sx-S	BB
2624a	Sx-Sh	AA	2650a	Sxxx-S	EE	2676a	Sx-xSx	AA
2624b	x-x-x-Sx-xS	BB	2650b	S-x-x-S	EE	2676b	x-x-Sx-S	BB
2625a	S-x-Sx	AA	2651a	x-x-x-xx-Sx	FF	2677a	Sx-xSx	AA
2625b	x-x-Sx-S	BB	2651b	x-xx-Ss	FF	2677b	x-x-Ss	FF
2626a	Sx-Sx	AA	2652a	x-xx-Ss	FF	2678a	Sx-xSx	AA
2626b	x-x-Sx-S	BB	2652b	S-Sxx	DD	2678b	Shx-S	EE
2627a	x-x-Ssx	CC	2653a	x-xx-x-xSx	FF	2679a	Sxsx	AA
2627b	Sx-Sx	AA	2653b	x-x-Sx-S	BB	2679b	x-x-x-Sx-S	BB
2628a	x-xx-x-x-Ss	FF*	2654a	x-x-Sx	FF*	2680a	Sx-xSx	AA
2628b	x-x-Sx-S	BB	2654b	xx-x-Sx-S	BB	2680b	Sh-xS	EE
2629a	xx-x-Sx	FF*	2655a	Sx-xSx	AA	2681a	xx-x-Sx	FF*
2629b	x-x-S-xS	BB	2655b	S-Sxx	DD	2681b	S-Shx	DD
2630a	xx-x-xSx	FF	2656a	Sx-Sx	AA	2682a	S-x-Sh	AA
2630b	xS-Sx	CC	2656b	x-S-xx	CC	2682b	x-x-Sx-x-S	BB
2631a	Sh-Sxx	AA	2657a	x-xx-Sxs	BB	2683a	x-x-Ssx	CC
2631b	Shx-S	EE	2657b	x-x-Sx-S	BB	2683b	Sx-Sx	AA
2632a	xx-xSx	FF*	2658a	Sx-Sx	AA	2684a	xx-x-Sx	FF*
2632b	x-x-S-Sx	CC	2658b	S-Sxx	DD	2684b	x-x-S-x-S	BB
2633a	x-x-S-xS	BB	2659a	xxx-x-Sx	FF*	2685a	x-x-Sx-xS	BB
2633b	x-x-S-Sx	CC	2659b	xx-x-S-x-S	BB	2685b	Sx-xSx	AA
2634a	xx-x-xSx	FF	2660a	S-x-Sh	AA	2686a	Sx-xxSx	AA
2634b	xx-Ssx	CC	2660b	S-xSx	AA	2686b	xx-x-x-Sx-S	BB
2635a	x-Sxx	CC	2661a	x-x-x-xx-Ss	FF*	2687a	Sx-Sx-h	AA
2635b	x-x-x-Sx-S	BB	2661b	Sxxx-S	EE	2687b	x-x-Sx-x-S	BB
2636a	x-x-x-x-Sxs	BB	2662a	S-x-Sx	AA	2688a	x-x-Ss	FF
2636b	Sx-Sx	AA	2662b	S-hx-S	EE	2688b	Sx-Sx	AA
2637a	x-x-Ss	FF	2663a	Sx-Sh	AA	2689a	Sx-Sxx	AA
2637b	S-xSx	AA	2663b	S-S-xx	DD	2689b	Sx-xSx	AA
2638a	Sx-x-S-h	AA	2664a	x-x-x-Ssx	CC	2690a	xx-x-xx-Sx	FF*
2638b	x-x-xx-x-Sx-xS	BB	2664b	Sx-xSx	AA	2690b	x-x-S-xS	BB
2639a	x-xx-Ss	FF	2665a	x-x-x-xSx	FF	2691a	S-x-Sh	AA
2639b	Sx-Sx	AA	2665b	x-x-Ssx	CC	2691b	S-hx-xxS	EE
2640a	xxx-xx-Sx	FF*	2666a	S-xSx	AA	2692a	Sx-Sx	AA
2640b	x-x-x-Sx-S	BB	2666b	x-x-Sx-S	BB	2692b	x-xSxx-S	BB
2641a	x-x-xx-Ssh	CC	2667a	Sh-Shx	AA	2693a	Sxsx	AA
2641b	Sx-Sx	AA	2667b	Sx-Sx	AA	2693b	S-Sx-h	DD
2642a	S-Sxh	DD	2668a	S-Sxx	DD	2694a	x-x-x-Sx-xS	BB
2642b	x-x-Sh-S	BB	2668b	x-x-Ssx	CC	2694b	Sxhx	DD

2695a	Shx-S	EE	2721a	Sx-Sx	AA	2747a	x-x-x-Sx	FF
2695b	Sx-Sx	AA	2721b	S-xxS-h	AA	2747b	x-x-Ss	FF
2696a	S-x-Sx	AA	2722a	Shx-S	EE	2748a	Sh-xS	EE
2696b	x-x-xSx-S	BB	2722b	Sx-xSx	AA	2748b	S-Sxx	DD
2697a	x-xx-x-x-Sx	FF*	2723a	Sx-Sx	AA	2749a	Sx-Shx	AA
2697b	x-x-S-xS	BB	2723b	x-x-S-xS	BB	2749b	x-x-x-S-S	FF
2698a	Sxx-Sx	AA	2724a	Sh-Sxx	AA	2750a	xx-Sxs	BB
2698b	x-x-x-Sx-S	BB	2724b	x-xx-Sx-S	BB	2750b	S-xSx	AA
2699a	x-x-xx-Ss	FF	2725a	Sx-Shx	AA	2751a	S-x-Sxx	AA
2699b	S-hx-S	EE	2725b	Sx-x-Sx	AA	2751b	xx-x-Sx-S	BB
2700a	S-x-Sx	AA	2726a	x-x-Ssx	CC	2752a	x-x-Sx-xS	BB
2700b	x-x-S-xS	BB	2726b	xS-Sx	CC	2752b	S-Shx	DD
2701a	S-x-Sx	AA	2727a	Sx-Sx	AA	2753a	xx-Ss	FF
2701b	x-x-S-xS	BB	2727b	x-x-S-S	FF	2753b	Sx-Sx	AA
2702a	xxx-Sx	FF*	2728a	Sxxsx	AA	2754a	xx-Ssx	CC*
2702b	x-x-S-S	FF	2728b	S-xxS-h	AA	2754b	Ss-xx	DD
2703a	xx-x-xSx	FF*	2729a	x-x-S-Sx	CC	2755a	xx-Ssx	CC*
2703b	Shx-xS	EE	2729b	Sx-Sx	AA	2755b	xx-Sx-S	BB
2704a	S-x-Sh	AA	2730a	Sxsx	AA	2756a	xx-x-Ssx	CC*
2704b	x-x-x-Sx-S	BB	2730b	x-x-Sx-S	BB	2756b	x-x-x-Sx-S	BB
2705a	xx-Sx-S	BB*	2731a	Sx-Sxh	AA	2757a	Sh-Sx	AA
2705b	S-x-Sx	AA	2731b	Sx-Sx	AA	2757b	Shx-S	EE
2706a	S-xSx	AA	2732a	Sx-xSx	AA	2758a	S-Sxx	DD
2706b	S-Sx-h	DD	2732b	x-x-Sx-S	BB	2758b	Sx-xSx	AA
2707a	x-x-xx-x-Sx	FF	2733a	Sx-Sx	AA	2759a	Sx-x-Sx	AA
2707b	xS-Sx	CC	2733b	x-x-Ss	FF	2759b	x-x-Sx-S	BB
2708a	Sshx	DD	2734a	Sxshx	AA	2760a	Sx-Sxx	AA
2708b	x-xx-S-S	FF	2734b	Sx-Sx	AA	2760b	Sx-Sx	AA
2709a	S-x-Sx	AA	2735a	x-x-Ss	FF	2761a	Shx-S	EE
2709b	x-x-Sx-S	BB	2735b	Sx-Sx	AA	2761b	Shsx	AA
2710a	Sx-Shx	AA	2736a	Sx-Sx	AA	2762a	Sx-xSx	AA
2710b	Sx-Sx	AA	2736b	x-x-Sx-S	BB	2762b	x-x-S-S	FF
2711a	Sx-xSx	AA	2737a	Sxsx	AA	2763a	S-x-Sx	AA
2711b	x-x-S-xS	BB	2737b	x-S-xx	CC	2763b	Shx-S	EE
2712a	x-x-x-Ss	FF	2738a	x-xx-Ssx	CC*	2764a	Sx-xSx	AA
2712b	S-xSx	AA	2738b	x-x-S-S	FF	2764b	S-Sx-h	DD
2713a	S-x-Sx	AA	2739a	Sx-x-Sh	AA	2765a	S-x-Sx	AA
2713b	x-x-Sx-xS	BB	2739b	x-x-Sx-S	BB	2765b	Shx-xS	EE
2714a	x-x-x-Sx	FF	2740a	Shx-S	EE	2766a	xxSs	FF
2714b	Shx-S	EE	2740b	xS-Sx	CC	2766b	Sx-x-x-Sx	AA
2715a	Sx-x-Sx	AA	2741a	xx-x-Sx-x-S	BB	2767a	xx-x-Sx-xS	BB
2715b	x-x-Sh-S	BB	2741b	Sh-Sx	AA	2767b	S-Shx	DD
2716a	x-x-x-Sx	FF	2742a	Sxx-Sx	AA	2768a	S-xx-Sx	AA
2716b	Sshx	DD	2742b	xx-S-S	FF	2768b	Shx-S	EE
2717a	xx-x-Sx	FF*	2743a	S-x-Sx	AA	2769a	xxx-Ss x	CC*
2717b	S-x-Sx-xh	rem	2743b	x-x-Sx-S	BB	2769b	x-x-Sx-S	BB
2718a	x-x-Ss	FF	2744a	S-Sxx	DD	2770a	x-x-xx-Ss	FF
2718b	Sx-Sx	AA	2744b	xx-Sx-S	BB	2770b	xS-Sx	CC
2719a	Sx-Sxx	AA	2745a	Sh-Sx	AA	2771a	Sx-xSx	AA
2719b	Sx-Sx	AA	2745b	x-x-S-S	FF	2771b	x-x-Sx-S	BB
2720a	xx-x-x-Sx	FF	2746a	xx-Sx-S	BB*	2772a	Sh-Sx	AA
2720b	Sshx	DD	2746b	Sx-xSx	AA	2772b	x-xx-S-xS	BB

2773a	x-x-x-Sx-xS	BB	2799a	x-x-x-Sx-S	BB	2825a	Sh-Sxx	AA
2773b	S-Sxx	DD	2799b	Sx-xSx	AA	2825b	Sx-xSx	AA
2774a	S-Sx-xh	DD	2800a	Sx-Sxx	AA	2826a	Sx-xSx	AA
2774b	Sx-Sx	AA	2800b	Sx-Sx	AA	2826b	Shx-S	EE
2775a	x-x-S-S	FF	2801a	Sx-Sx	AA	2827a	S-Sxx	DD
2775b	S-x-Sx	AA	2801b	x-x-x-x-S-S	FF	2827b	Sx-x-Sx	AA
2776a	Sx-Sx	AA	2802a	xx-Ssx	CC*	2828a	x-x-Ssx	CC
2776b	S-S-xh	DD	2802b	S-xSx	AA	2828b	Sx-xSx	AA
2777a	Sx-Sh	AA	2803a	Sx-xx-Sx	AA	2829a	Sx-Shx	AA
2777b	S-S-xh	DD	2803b	x-S-xx	CC	2829b	Sx-Sx	AA
2778a	S-x-Sx	AA	2804a	x-x-x-xSx	FF	2830a	x-x-Ss	FF
2778b	Sshx	DD	2804b	Sx-Sx	AA	2830b	Sx-Sx	AA
2779a	x-xx-Sx	FF	2805a	S-Sxx	DD	2831a	x-x-Sx	FF*
2779b	Sxx-S	EE	2805b	x-Ssx	CC	2831b	Shx-S	EE
2780a	Sx-Sx	AA	2806a	x-x-Ssh	CC	2832a	xx-xx-Sx	FF
2780b	Sxxx-S	EE	2806b	Sx-Sx	AA	2832b	Shx-S	EE
2781a	Sx-x-Sx	AA	2807a	Shx-S	EE	2833a	Sxsx	AA
2781b	Sshx	DD	2807b	x-x-Ssx	CC	2833b	Shx-S	EE
2782a	Sxsx	AA	2808a	xx-Sx-xS	BB	2834a	Sh-Sx	AA
2782b	x-x-x-Sx-S	BB	2808b	Sx-Sx	AA	2834b	x-x-Sx-xS	BB
2783a	S-x-x-Sx	AA	2809a	xx-x-x-Sx	FF	2835a	x-x-Ss	FF
2783b	Shx-S	EE	2809b	S-Shx	DD	2835b	Sxsx	AA
2784a	Sx-xSx	AA	2810a	Sx-Shx	AA	2836a	xx-x-x-Sx	FF
2784b	xx-Sx-S	BB	2810b	Sx-xSx	AA	2836b	S-hx-S	EE
2785a	xx-Sxs	BB	2811a	Sx-Sxx	AA	2837a	Sshx	DD
2785b	Sx-xSx	AA	2811b	Shx-S	EE	2837b	Sx-xSx	AA
2786a	x-x-Ss	FF	2812a	S-x-Sx	AA	2838a	x-x-x-Sx-xS	BB
2786b	Sx-Sx	AA	2812b	x-xx-Sx-S	BB	2838b	Sx-Sx	AA
2787a	Sxsx	AA	2813a	x-x-Sxs	BB	2839a	x-x-x-Sxs	BB
2787b	x-x-xx-S-xS	BB	2813b	Sx-Sx	AA	2839b	Sx-xSx	AA
2788a	x-x-x-x-Sx	FF	2814a	Sshx	DD	2840a	xx-Ss	FF
2788b	Sx-Sx	AA	2814b	xx-S-xS	BB	2840b	Sx-Sx	AA
2789a	Sx-Sx	AA	2815a	Sx-Sx	AA	2841a	x-x-Ssx	CC
2789b	Shx-S	EE	2815b	x-Ssx	CC	2841b	S-xSx	AA
2790a	Sx-x-Sx	AA	2816a	Sx-x-Sx	AA	2842a	xx-x-Sx	FF*
2790b	x-xx-S-xS	BB	2816b	x-x-Sx-S	BB	2842b	Shx-S	EE
2791a	Sx-Sx	AA	2817a	x-x-x-Sx	FF	2843a	Shx-S	EE
2791b	x-x-Sx-S	BB	2817b	Shx-S	EE	2843b	Sx-xSx	AA
2792a	Sh-xS	EE	2818a	Sxsx	AA	2844a	xx-Ss	FF
2792b	Sxh-S	EE	2818b	x-x-S-S	FF	2844b	Sx-xSx	AA
2793a	S-x-Sx	AA	2819a	Sx-Shx	AA	2845a	Sx-Sx	AA
2793b	S-Sxx	DD	2819b	x-x-Sx-xS	BB	2845b	x-x-S-x-S	BB
2794a	x-xx-Sx	FF	2820a	Sx-Sx	AA	2846a	x-x-Ss	FF
2794b	S-hx-S	EE	2820b	Shx-S	EE	2846b	S-xSx	AA
2795a	Sxsx	AA	2821a	x-x-xSx	FF	2847a	Sx-Sxx	AA
2795b	Sx-Sx	AA	2821b	S-xSx	AA	2847b	Sx-xSx	AA
2796a	Sx-Sx	AA	2822a	Sxsx	AA	2848a	x-x-Sx-S	BB
2796b	x-x-x-S-S	FF	2822b	x-x-x-Sx-xS	BB	2848b	Sx-Sx	AA
2797a	x-x-x-Sx	FF	2823a	xx-Ssx	CC	2849a	x-xx-Ssx	CC
2797b	Sx-Sx	AA	2823b	Sx-x-Sx	AA	2849b	Sx-Sx	AA
2798a	x-Sxx	CC	2824a	Sx-xSx	AA	2850a	x-x-Ssx	CC
2798b	S-xSx	AA	2824b	S-Sx-h	DD	2850b	Sx-Sx	AA

2851a	Sxsx	AA	2877a	x-x-Ss	FF	2903a	x-x-S-S	FF
2851b	x-x-Sx-S	BB	2877b	Sx-Sx	AA	2903b	Sxxsx	AA
2852a	xx-x-Ss	FF*	2878a	xxx-x-Sx	FF*	2904a	Shx-S	EE
2852b	x-xSx-S	BB	2878b	x-xS-x-S	BB	2904b	Sx-x-Sx	AA
2853a	Sxsx	AA	2879a	xx-S-xS	BB	2905a	x-x-Ssx	CC
2853b	S-hx-S	EE	2879b	Sx-Sx	AA	2905b	Sxx-Sx	AA
2854a	xx-xx-Sx	FF*	2880a	xx-x-x-Sx	FF*	2906a	Sx-xSx	AA
2854b	x-S-x-S	BB	2880b	xx-x-Sx-S	BB	2906b	Ss-xx	DD
2855a	x-xx-x-x-Sx	FF	2881a	Sxsx	AA	2907a	xx-Ssx	CC
2855b	x-x-Sx-S	BB	2881b	⊖ xSx	AA	2907b	S-Shx	DD
2856a	x-x-Ssx	CC	2882a	x-x-xSx	FF*	2908a	S-xx-Sx	AA
2856b	S-xSx	AA	2882b	Shx-x-S	EE	2908b	Sshx	DD
2857a	x-x-Ssx	CC	2883a	x-xx-Sx	FF*	2909a	xx-Ssx	CC*
2857b	S-xSx	AA	2883b	x-xx-x-S-xS	BB	2909b	Sxsx	AA
2858a	xx-S-S	FF	2884a	x-x-Ss	FF	2910a	Sx-x-Sx	AA
2858b	Sx-Sx	AA	2884b	x-Sxx	CC	2910b	x-x-Sx-S	BB
2859a	Sx-xSx	AA	2885a	S-Sxx	DD	2911a	Sxsx	AA
2859b	x-x-x-S-S	FF	2885b	Sx-Sx	AA	2911b	xx-Ssx	CC
2860a	x-x-x-x-Sx	FF	2886a	S-xSx	AA	2912a	Sx-x-Sx	AA
2860b	S-Sxx	DD	2886b	Shx-S	EE	2912b	S-xhx	DD
2861a	Sxsx	AA	2887a	xx-Ssx	CC	2913a	Sx-Sx	AA
2861b	x-x-x-x-Sx-xS	BB	2887b	Sx-Sh	AA	2913b	x-x-S-S	FF
2862a	Sh-Sxx	AA	2888a	Sx-Sx	AA	2914a	S-x-Sx	AA
2862b	Shx-S	EE	2888b	xx-Ssx	CC	2914b	xx-Sh-S	BB
2863a	S-Sxh	DD	2889a	Sx-xSx	AA	2915a	xx-Ssx	CC*
2863b	S-x-xSx	AA	2889b	S-Shx	DD	2915b	x-Sx-S	BB
2864a	x-x-x-Sx	FF	2890a	Shx-S	EE	2916a	x-xx-Ss	FF
2864b	x-x-xx-S-S	FF	2890b	S-x-Sx	AA	2916b	Sx-xSx	AA
2865a	x-x-Ssx	CC	2891a	Sx-xSx	AA	2917a	Sx-xSx	AA
2865b	x-x-x-Sx-S	BB	2891b	xx-Shs	BB	2917b	x-Ssx	CC
2866a	Sxsx	AA	2892a	x-x-x-Ss	FF*	2918a	x-x-Ss	FF
2866b	x-x-x-S-Sx	CC	2892b	x-S-Sx	CC	2918b	Sx-Sx	AA
2867a	xx-x-x-Ssx	CC	2393a	x-xx-Ss	FF*	2919a	x-x-Sx	FF*
2867b	S-xSx	AA	2893b	x-x-Ss	FF	2919b	xx-Sx-S	BB
2868a	Sshx	DD	2894a	Shx-S	EE	2920a	Sx-Sx	AA
2868b	S-x-Sx	AA	2894b	Shx-S	EE	2920b	x-x-S-Sx	CC
2869a	Sx-x-Sx	AA	2895a	Sshx	DD	2921a	Sshx	DD
2869b	xx-x-Ssh	CC	2895b	Sx-x-Sx	AA	2921b	S-xSx	AA
2870a	xx-S-xx-S	BB	2896a	Sxsx	AA	2922a	x-x-x-Ssx	CC
2870b	Sx-Sx	AA	2896b	x-Sxx	CC	2922b	Sx-xx-Sx	AA
2871a	x-x-Ssx	CC	2897a	Sx-Sx	AA	2923a	Sx-x-Sx	AA
2871b	Sxsx	AA	2897b	S-Sxx	DD	2923b	x-x-Sx-S	BB
2872a	Sx-xSx	AA	2898a	Sx-Sx	AA	2924a	xx-Sxs	BB
2872b	x-xx-S-xS	BB	2898b	x-x-S-xS	BB	2924b	Sx-xSx	AA
2873a	xx-Ss	FF	2899a	x-x-Ssx	CC	2925a	Sx-Sh	AA
2873b	Sxsx	AA	2899b	Sx-xx-Sx	AA	2925b	x-Sxs	BB
2874a	Sx-Sx	AA	2900a	x-x-Ss	FF	2926a	x-x-Ssx	CC
2874b	xx-x-S-Sx	CC	2900b	Sx-Sx	AA	2926b	Sh-xSx	AA
2875a	Sx-Sh	AA	2901a	Sx-Sx	AA	2927a	Sx-Sx	AA
2875b	x-x-xx-Sx-xS	BB	2901b	Shx-S	EE	2927b	Sshx	DD
2876a	Sx-x-Sx	AA	2902a	xx-Ssx	CC*	2928a	xx-x-x-Sx	FF
2876b	x-x-x-Sx-S	BB	2902b	Sx-Sx	AA	2928b	S-Sxx	DD

2929a	S-x-Sh	AA	2955a	Sshx	DD	2981a	Sx-Sx	AA
2929b	Sh-xS	EE	2955b	S-xSx	AA	2981b	x-x-S-S	FF
2930a	xx-Ssx	CC*	2956a	S-x-Sx	AA	2982a	x-xx-Sx	FF
2930b	S-xSx	AA	2956b	S-S-xx	DD	2982b	x-x-S-S	FF
2931a	Sx-Shx	AA	2957a	S-xx-Sh	AA	2983a	Sx-xSx	AA
2931b	Sx-xSx	AA	2957b	x-x-S-S	FF	2983b	x-x-xSx-S	BB
2932a	Sx-Sx	AA	2958a	Sx-Sx	AA	2984a	x-x-Ssx	CC
2932b	x-Sxx	CC	2958b	S-Shx	DD	2984b	Sx-Sx	AA
2933a	x-x-Ss	FF	2959a	Ss-xx	DD	2985a	xx-Ss	FF
2933b	Sxsx	AA	2959b	S-xxSx	AA	2985b	S-Shx	DD
2934a	x-x-x-xSx	FF	2960a	xx-Ssx	CC	2986a	x-x-Sxs	BB
2934b	Sxsx	AA	2960b	x-S-Sx	CC	2986b	Sxsx	AA
2935a	x-Sxs	BB	2961a	x-x-Sxs	BB	2987a	S-h-Sx	AA
2935b	Shsx	AA	2961b	Sx-Sx	AA	2987b	x-x-S-S	FF
2936a	xx-x-Ssx	CC*	2962a	Sxsx	AA	2988a	Sx-Sx	AA
2936b	Sx-Sx	AA	2962b	x-S-xx	CC	2988b	Shx-S	EE
2937a	Sx-Sx	AA	2963a	x-x-Ss	FF	2989a	x-x-Sx-S	BB
2937b	S-S-xh	DD	2963b	Sx-Sx	AA	2989b	x-x-Sx-xS	BB
2938a	Sx-Sx	AA	2964a	Sx-Sx-h	AA	2990a	Sx-x-Sx	AA
2938b	Shx-S	EE	2964b	xx-Ssx	CC	2990b	x-xSx-S	BB
2939a	x-x-x-Ssx	CC	2965a	S-Shx	DD	2991a	x-xx-Ss	FF*
2939b	Sx-Sx	AA	2965b	Sx-xSx	AA	2991b	Sx-Sx	AA
2940a	Sx-Sx	AA	2966a	x-x-x-Sx	FF	2992a	Sx-Sx	AA
2940b	xx-x-Ssx	CC	2966b	S-Sx-h	DD	2992b	x-x-x-S-xS	BB
2941a	Sx-x-Sx	AA	2967a	x-xx-Sx	FF*	2993a	Sx-x-Sx	AA
2941b	S-S-xh	DD	2967b	x-x-S-x-S	BB	2993b	x-Ssx	CC
2942a	Sxsx	AA	2968a	Sx-Sh	AA	2994a	xx-xx-xSx	FF
2942b	S-Sxx	DD	2968b	x-x-S-S	FF	2994b	S-Shx	DD
2943a	xx-x-Ssx	CC	2969a	Sx-Sx	AA	2995a	Sx-x-Sx-Sx	AAh
2943b	S-x-Sx	AA	2969b	Ss-xx	DD	2995b	x-xx-x-x-S-xSx	AAh
2944a	Sx-xSx	AA	2970a	xx-Ss	FF	2996a	S-x-Sxsx	AAh
2944b	x-x-Sx-S	BB	2970b	S-xSx	AA	2996b	xx-x-x-Sx-xSx	AAh
2945a	Sx-Sx	AA	2971a	x-xx-x-Sx	FF	2997a	x-x-Sx-xS	BB
2945b	x-S-xx	CC	2971b	S-Shx	DD	2997b	Sx-Sx	AA
2946a	x-x-Ss	FF	2972a	Sx-Sx	AA	2998a	Sshx	DD
2946b	Sx-x-Sx	AA	2972b	Ss-xx	DD	2998b	S-x-Sx	AA
2947a	Ss-xx	DD	2973a	x-x-x-x-Sx	FF	2999a	x-x-x-Sx	FF
2947b	Sx-xSx	AA	2973b	S-S-xh	DD	2999b	x-x-Ss	FF
2948a	x-x-S-x-S	BB	2974a	x-x-Sx-S	BB	3000a	Ss-xx	DD
2948b	Sx-xSx	AA	2974b	Sx-Sx	AA	3000b	x-x-x-S-S	FF
2949a	xx-x-x-x-Sx	FF	2975a	x-x-Sx	FF*	3001a	x-x-Sx-S	BB
2949b	x-x-Ssx	CC	2975b	x-x-Sx-x-S	BB	3001b	Sx-Sx	AA
2950a	S-Shx	DD	2976a	x-x-xx-xSx	FF	3002a	xx-x-xSx	FF
2950b	Sx-Sx	AA	2976b	x-x-x-S-S	FF	3002b	S-Shx	DD
2951a	S-Sxh	DD	2977a	x-x-Sx	FF	3003a	Sxsx	AA
2951b	S-xSx	AA	2977b	Shx-S	EE	3003b	xx-x-S-xS	BB
2952a	xx-Ssx	CC*	2978a	Sx-Sx	AA	3004a	x-Ssx	CC
2952b	Sx-xSx	AA	2978b	x-x-Sx-S	BB	3004b	S-x-Sx	AA
2953a	Sx-Sh	AA	2979a	Sh-Sh	AA	3005a	xx-Sx-S	BB
2953b	Sx-x-Sx	AA	2979b	Shx-S	EE	3005b	S-Sxx	DD
2954a	x-x-Ssx	CC	2980a	xx-xx-Ss	FF*	3006a	Sh-Sx	AA
2954b	xS-Sx	CC	2980b	x-xS-S	FF	3006b	xx-Sx-S	BB

3007a	Sxx-Sx	AA	3033a	xx-x-x-Sx	FF	3059a	x-x-Ssx	CC
3007b	x-x-S-S	FF	3033b	Sxsx	AA	3059b	Sx-xSx	AA
3006a	x-x-Ss	FF	3034a	Sx-Sx	AA	3060a	Sx-xx-Sx	AA
3008b	S-Sxx	DD	3034b	xx-x-x-Sx-S	BB	3060b	S-S-xh	DD
3009a	x-xx-xSx	FF	3035a	Sx-Sx	AA	3061a	Sx-Sx	AA
3009b	x-x-Sx-S	BB	3035b	x-x-Sxs	BB	3061b	x-x-S-xS	BB
3010a	x-Sxx	CC	3036a	Sx-xSx	AA	3062a	xxx-Ssx	CC*
3010b	x-x-Sx-S	BB	3036b	x-x-Ss	FF	3062b	Sx-x-Sx	AA
3011a	xx-x-x-Sx	FF*	3037a	Sx-Sx	AA	3063a	S-Sxh	DD
3011b	x-x-x-Sx-S	BB	3037b	Shx-S	EE	3063b	Sx-xSx	AA
3012a	S-xSx	AA	3038a	x-x-x-xSx	FF	3064a	Sxsx	AA
3012b	Sx-xSx	AA	3038b	Shx-S	EE	3064b	xx-S-x-S	BB
3013a	x-x-x-Ssx	CC	3039a	S-x-Sx	AA	3065a	S-x-x-Sx	AA
3013b	Sx-Sx	AA	3039b	Shx-S	EE	3065b	Sh-Sx	AA
3014a	Sx-xSx	AA	3040a	Sx-Sx	AA	3066a	x-x-Ssx	CC
3014b	x-x-S-S	FF	3040b	x-x-Ss	FF	3066b	x-x-Sx-S	BB
3015a	Sx-Sx	AA	3041a	Sh-Sh	AA	3067a	xx-Ssx	CC*
3015b	xx-S-S	FF	3041b	Sx-xSx	AA	3067b	Sx-x-Sx	AA
3016a	Sx-x-xSx	AA	3042a	x-x-Ss	FF	3068a	x-x-x-Sx-xS	BB
3016b	x-S-Sx	CC	3042b	Sxsx	AA	3068b	Sx-Sx	AA
3017a	xx-x-Sx	FF*	3043a	S-x-Sx	AA	3069a	x-x-x-Sx-S	BB
3017b	Sshx	DD	3043b	Shx-S	EE	3069b	Sx-xSx	AA
3018a	x-x-Sxs	BB	3044a	Sx-Sx	AA	3070a	Sx-Sx	AA
3018b	Sx-xSx	AA	3044b	S-S-xh	DD	3070b	x-x-S-S	FF
3019a	S-xx-Sx	AA	3045a	Sx-Sxx	AA	3071a	x-x-S-Sx	CC
3019b	Ss-xx	DD	3045b	x-x-Sx-S	BB	3071b	Sx-Sx	AA
3020a	x-x-Ssx	CC	3046a	xx-Ss	FF	3072a	Sx-xSx	AA
3020b	Sx-xSx	AA	3046b	Sx-xSx	AA	3072b	Shx-S	EE
3021a	S-x-Sh	AA	3047a	x-S-Sx	CC	3073a	Sx-xSx	AA
3021b	xx-x-S-S	FF	3047b	S-x-Sx	AA	3073b	x-xx-S-S	FF
3022a	S-Sxh	DD	3048a	Sx-Sx	AA	3074a	xx-Ss	FF
3022b	Sx-xSx	AA	3048b	x-Sx-S	BB	3074b	Sx-Sx	AA
3023a	xx-x-Sx	FF*	3049a	Sxx-xSx	AA	3075a	Shx-S	EE
3023b	xx-Sx-S	BB	3049b	x-x-x-Sx-S	BB	3075b	S-xSx	AA
3024a	Sh-Sx	AA	3050a	Sh-Sx	AA	3076a	Sh-Sxx	AA
3024b	x-x-Sx-S	BB	3050b	S-Sxx	DD	3076b	Shx-S	EE
3025a	S-xx-Sx	AA	3051a	xx-x-x-Sx	FF	3077a	x-x-S-S	FF*
3025b	S-Sxx	DD	3051b	Sxsx	AA	3077b	Sx-Sx	AA
3026a	Sx-Sx	AA	3052a	Shx-S	EE	3078a	S-xSx	AA
3026b	x-x-x-Sx-S	BB	3052b	Sx-xSx	AA	3078b	x-x-xSx-S	BB
3027a	xx-x-x-S	rem	3053a	x-x-Ss	FF	3079a	x-xx-x-xSx	FF
3027b	S-Sxx	DD	3053b	Sx-x-Sx	AA	3079b	Sx-Sx	AA
3028a	x-x-S-S	FF	3054a	Sx-Sx	AA	3080a	Sx-Sx	AA
3028b	Shx-S	EE	3054b	xx-S-Sx	CC	3080b	S-Shx	DD
3029a	Sx-Sx	AA	3055a	Sx-Sxh	AA	3081a	x-x-x-Sx	FF
3029b	x-x-S-S	FF	3055b	Sx-x-x-x-Sx	AA	3081b	Ss-xx	DD
3030a	Sx-x-Sx	AA	3056a	x-x-Sx-xS	BB	3082a	xx-xx-Sx	FF*
3030b	S-h-xS	EE	3056b	S-Sxx	DD	3082b	x-x-Sx-S	BB
3031a	xx-Ssx	CC*	3057a	xx-x-xx-Sx	FF	3083a	Sx-Sx	AA
3031b	xx-Sxs	BB	3057b	x-x-xS-Sx	CC	3083b	x-Ssx	CC
3032a	Sxsx	AA	3058a	x-x-xSx	FF	3084a	x-x-Sxs	BB*
3032b	Sx-Sxx	AA	3058b	x-x-S-x-S	BB	3084b	S-x-xSx	AA

3085a	Sx-xSx	AA	3111a	S-Sxh	DD	3137a	x-x-xSx	FF
3085b	x-x-Sx-x-S	BB	3111b	Sx-Sx	AA	3137b	Sx-Sx	AA
3086a	x-xx-Ss	FF	3112a	Sshx	DD	3138a	S-x-Sx	AA
3086b	S-xSx	AA	3112b	x-x-Ss	FF	3138b	Sshx	DD
3087a	x-x-x-Sx	FF	3113a	Sx-Sx	AA	3139a	Sx-xSx	AA
3087b	x-x-S-xS	BB	3113b	Sshx	DD	3139b	Sxsx	AA
3088a	Sx-Sx	AA	3114a	Sx-xSx	AA	3140a	Sx-Sx	AA
3088b	x-x-xSx-S	BB	3114b	x-x-S-S	FF	3140b	x-x-Sx-S	BB
3089a	xx-Ssx	CC	3115a	xx-Sx-S	BB*	3141a	xxx-x-xSx	FF
3089b	S-xSx	AA	3115b	Sx-Sx	AA	3141b	Sx-Sx	AA
3090a	x-xx-Ss	FF*	3116a	xx-x-S-xS	BB	3142a	S-Shx	DD
3090b	x-x-Sx-xS	BB	3116b	Shsx	AA	3142b	Sh-Sx	AA
3091a	xx-x-Sx	FF*	3117a	xx-Sx-S	BB	3143a	xxx-x-x-Sx	FF
3091b	Sshx	DD	3117b	Sx-xSx	AA	3143b	Shx-S	EE
3092a	Sxsx	AA	3118a	x-xx-Ss	FF*	3144a	Sh-Sx	AA
3092b	S-S-xh	DD	3118b	S-Sx-h	DD	3144b	Sh-xS	EE
3093a	Sx-Sx	AA	3119a	Shx-S	EE	3145a	S-xx-Sx	AA
3093b	S-x-x-Sx	AA	3119b	Sx-xSx	AA	3145b	Shx-S	EE
3094a	S-x-xSx	AA	3120a	xx-x-Sx	FF	3146a	Sx-xSx	AA
3094b	S-h-xS	EE	3120b	S-Shx	DD	3146b	Sh-xS	EE
3095a	S-x-Sx	AA	3121a	xxx-x-Sx	FF*	3147a	x-x-x-x-Ss	FF
3095b	x-xx-Sx-S	BB	3121b	Sx-Sx	AA	3147b	xS-Sx	CC
3096a	x-x-x-xSx	FF	3122a	Sx-xSx	AA	3148a	S-x-Sx	AA
3096b	xx-S-Sx	CC	3122b	x-Ssx	CC	3148b	S-xSx	AA
3097a	x-Sxx	CC	3123a	xx-Sx-S	BB	3149a	Sxx-Sx	AA
3097b	S-xx-Sx	AA	3123b	xx-Sxs	BB	3149b	Shx-S	EE
3098a	Sx-x-Sx	AA	3124a	Sxsx	AA	3150a	xx-Sxs	BB
3098b	x-x-Sx-S	BB	3124b	x-x-Sx-S	BB	3150b	x-Ssx	CC
3099a	Sh-Shx	AA	3125a	Sxsx	AA	3151a	xx-Ssx	CC
3099b	Sx-x-Sx	AA	3125b	x-x-x-Sx-S	BB	3151b	Sxsx	AA
3100a	xx-x-Ss	FF	3126a	x-x-x-Sx	FF	3152a	x-Sxx	CC*
3100b	Sx-Sx	AA	3126b	x-x-S-S	FF	3152b	Sx-xSx	AA
3101a	xx-x-Sx	FF*	3127a	xx-Ssx	CC	3153a	x-x-xx-Ss	FF
3101b	Sx-Sx	AA	3127b	Shx-S	EE	3153b	Sx-xSx	AA
3102a	S-x-Sx	AA	3128a	Sx-xSx	AA	3154a	Shx-S	EE
3102b	Shx-xS	EE	3128b	x-S-Sx	CC	3154b	Shx-Sx	AA
3103a	Sx-xx-Sx	AA	3129a	Sx-Sx	AA	3155a	Sx-x-Sh	AA
3103b	x-x-Ss	FF	3129b	S-Sx-h	DD	3155b	S-Sx-h	DD
3104a	x-x-xSx	FF	3130a	x-x-Ssx	CC	3156a	xSx-S	BB
3104b	S-Sxx	DD	3130b	S-xSx	AA	3156b	Sx-Sx	AA
3105a	Sx-x-S-h	AA	3131a	Sx-Sx	AA	3157a	S-x-Sx	AA
3105b	x-x-S-S	FF	3131b	S-S-xx	DD	3157b	x-x-S-x-S	BB
3106a	Sx-xSx	AA	3132a	S-xx-Sx	AA	3158a	Sshx	DD
3106b	xx-x-S-S	FF	3132b	xx-S-S	FF	3158b	Sx-xSx	AA
3107a	x-xx-xSx	FF	3133a	S-Sxx	DD	3159a	x-xSs	FF
3107b	S-Shx	DD	3133b	Sx-Sx	AA	3159b	x-S-xx	CC
3108a	Sx-Sx	AA	3134a	x-x-Sx-S	BB	3160a	Shx-S	EE
3108b	x-x-Sx-S	BB	3134b	x-S-xx	CC	3160b	Sx-Sx	AA
3109a	x-x-Ssx	CC	3135a	Sx-Sh	AA	3161a	Sx-xSx	AA
3109b	Sx-xSx	AA	3135b	Ss-xx	DD	3161b	x-x-Ssh	CC
3110a	x-x-xSx	FF	3136a	S-Sxh	DD	3162a	Shx-S	EE
3110b	S-Shx	DD	3136b	x-Ssx	CC	3162b	Sx-Sx	AA

3163a	x-x-S-S	FF	6b	Sx-xSx	AA	32b	x-Sx-xSx	rem
3163b	S-x-Sx	AA	7a	x-x-x-x-x-Sx	FF	33a	x-x-x-Sx	FF
3164a	x-xx-Sx	FF	7b	Sx-Sx	AA	33b	Sx-Sx	AA
3164b	xx-x-Sx-S	BB	8a	S-x-x-Sx	AA	34a	x-xx-x-x-Sx	FF
3165a	Shx-S	EE	8b	x-x-xx-Sx-S	BB	34b	x-x-Sx-x-S	BB
3165b	xS-Sx	CC	9a	x-x-x-xx-xSx	FF	35a	x-xx-x-x-Sx	FF
3166a	xxx-Sx-xS	BB	9b	x-x-S-Sx	CC	35b	S-Sxx	DD
3166b	Sx-Sx	AA	10a	xx-x-x-Sx	FF*	36a	x-x-x-xSs	FF
3167a	S-x-Sx	AA	10b	x-x-x-Sx-S	BB	36b	x-x-Sh-S	BB
3167b	x-x-x-S-S	FF	11a	x-x-xx-Ss	FF*	37a	x-x-xx-Sx	FF
3168a	Sx-x-Sx	AA	11b	x-Sx-xSx	aAA	37b	Sx-Sx	AA
3168b	x-x-Sx-S	BB	12a	S-x-xSx	AA	38a	xx-Ssx	CC*
3169a	x-xx-S-S	FF	12b	xx-x-S-S	FF	38b	x-xx-Sx-S	BB
3169b	Sxsx	AA	13a	S-x-Sx	AA	39a	S-x-Sx	AA
3170a	Shx-S	EE	13b	x-xx-S-xS	EB	39b	x-xx-S-x-S	BB
3170b	Sx-Sx	AA	14a	x-xy-x-x-Sx	FF	40a	x-xx-x-x-Sx	FF
3171a	xx-S-Sx	CC	14b	Sx-Sx	AA	40b	x-x-S-Sx	CC
3171b	x-S-Sx	CC	15a	S-x-S-h	AA	41a	x-S-Sx	CC
3172a	Ss-xx	DD	15b	S-x-xSx	AA	41b	x-x-S-Sx	CC
3172b	x-x-S-S	FF	16a	x-x-xS-x-S	BB	42a	Sh-Sxx	AA
3173a	xxx-Ss	FF*	16b	Sx-Sx	AA	42b	S-Sxx	DD
3173b	x-x-Sxs	BB	17a	x-x-Sh-xS	BB	43a	x-Sx-S	BB*
3174a	Sx-Sx	AA	17b	Sx-Sx	AA	43b	Sx-Sx	AA
3174b	x-x-xSx-S	BB	18a	S-x-Sx	AA	44a	Sx-x-Sh	AA
3175a	x-x-x-Ssx	CC	18b	Sx-Sx	AA	44b	xx-x-Ss	FF
3175b	Sx-Sx	AA	19a	x-x-xx-Sx	FF	45a	xx-x-Ss	FF
3176a	Sx-Sx	AA	19b	x-xx-S-Sx	CC	45b	x-x-S-S	FF
3176b	xx-x-S-S	FF	20a	x-x-x-xx-Sx	FF	46a	x-xx-x-x-Sx	FF
3177a	x-Sxx	CC	20b	Sx-Sx	AA	46b	Sx-Sx	AA
3177b	Sx-Sx	AA	21a	xx-x-Sx	FF*	47a	Shx-S	EE
3178a	x-xSs	FF	21b	x-x-Sxx-S	BB	47b	x-Sx-S	BB
3178b	Sx-Sx	AA	22a	x-x-xx-x-S	rem	48a	x-Sxx	CC
3179a	Shx-S	EE	22b	Sx-xSx	AA	48b	x-x-x-Sx-x-S	BB
3179b	Sxsx	AA	23a	x-xx-x-x-Sx	FF*	49a	Shx-S	EE
3180a	xx-x-x-Sx	FF	23b	x-x-Sh-S	BB	49b	xS-x-xS	BB
3180b	Sxhx	DD	24a	x-x-x-Ss	FF	50a	xx-xx-Sx	FF
3181a	Sx-Sh	AA	24b	Sh-Sx	AA	50b	xx-Sx-S	BB
3181b	x-Ssh	CC	25a	x-S-x-S	BB	51a	x-x-x-Sxs	BB
3182a	Sx-Sh	AA	25b	Shx-Sx	AA	51b	S-x-x-Sx	AA
3182b	x-Ssh	CC	26a	Shx-S	EE	52a	x-xx-Sx	FF
			26b	Sx-Sx	AA	52b	Sx-Sx	AA
			27a	x-x-S-xS	BB	53a	Sxx-S	EE
			27b	Sshx	DD	53b	Sx-Sx	AA
			28a	Shx-x-x-Sx	AA	54a	S-x-Sx	AA
			28b	x-x-x-Sx-S	BB	54b	Sx-xx	rem
			29a	x-Sx-x-S	BB	55a	Sxx-x-Sx	AA
			29b	Sx-Sx	AA	55b	x-Sx-x-Sx	aAA
			30a	xx-x-Sx	FF	56a	x-x-x-xx-Sx	FF
			30b	x-x-x-Sx-S	BB	56b	x-S-Sx	CC
			31a	Sx-x-xSx	AA	57a	xxSs	FF
			31b	x-x-Sx-S	BB	57b	x-x-x-S-S	FF
			32a	x-x-xx-Ss	FF	58a	x-Sx-S	BB
Maldon								
1b	S-Sx	rem						
2a	x-x-Sx-S	BB*						
2b	S-xSx	AA						
3a	x-xSx	FF*						
3b	x-S-Sx	CC						
4a	xx-x-Sx	FF*						
4b	x-x-S-Sx	CC						
5a	x-x-Sx-S	BB						
5b	Sh-xSx	AA						
6a	x-x-S-Sx	CC						

58b	S-xSx	AA	84b	x-Sx-xSx	aAA	110b	S-S-xh	DD
59a	x-xx-x-x-Sx	FF	85a	x-x-x-Ssx	CC	111a	S-x-x-Sh	AA
59b	S-xSx	AA	85b	Sx-Sx	AA	111b	Sx-Sx	AA
60a	x-x-S-x-S	BB	86a	xxx-Sx-S	BB	112a	x-xSx-S	BB
60b	S-xSx	AA	86b	Sx-Sx	AA	112b	Sx-Sx	AA
61a	S-Sxx	DD	87a	xx-x-x-Ssx	CC	113a	S-x-Sh	AA
61b	x-x-S-Sx	CC	87b	Sx-Sx	AA	113b	Shx-xS	EE
62a	x-x-S-S	FF	88a	xx-xx-S-S	FF	114a	Shx-S	EE
62b	Sx-Sx	AA	88b	Sx-Sx	AA	114b	x-x-Sx-S	BB
63a	x-x-x-x-Ss	FF	89a	x-x-S-xS	BB	115a	x-Sx-S	BB
63b	Sx-Sx	AA	89b	x-x-Ssx	CC	115b	Sx-xSx	AA
64a	x-xx-x-x-Sx	FF	90a	xxx-Sx-x-S	BB*	116a	x-x-Ssx	CC
64b	S-x-x-Sx	AA	90b	Sxx-Sx	AA	116b	Sh-xS	EE
65a	x-x-Ssx	CC	91a	xx-Sxx-S	BB	117a	xxx-x-x-Ss	FF
65b	S-xx-Sx	AA	91b	xx-S-S	FF	117b	Sx-Sx	AA
66a	xx-Ssx	CC*	92a	Shx-S	EE	118a	xx-x-x-Sx	FF*
66b	x-S-x-x-Sx	aAA	92b	Sx-xSx	AA	118b	Sx-x-Sx	AA
67a	xx-x-xSx	FF	93a	x-x-x-xSx	FF	119a	x-x-x-Sx-S	BB
67b	Sx-Sx	AA	93b	x-Sx-x-S	BB	119b	Sx-Sx	AA
68a	x-x-Sx-S	BB	94a	S-x-Sx	AA	120a	x-x-x-Sx	FF*
68b	x-Sx-xSx	aAA	94b	S-Sx-h	DD	120b	S-xSx	AA
69a	Shxx-S	EE	95a	x-xx-Ssx	CC	121a	x-Ssx	CC
69b	x-x-Ss	FF	95b	Sx-Sx	AA	121b	x-x-S-Sx	CC
70a	x-xx-xx-Sx	FF	96a	xx-x-Ssx	CC*	122a	x-Ssx	CC
70b	Sx-Sx	AA	96b	x-Sx-x-Sx	aAA	122b	Sshx	DD
71a	xx-x-x-Sx-S	BB	97a	Shx-S	EE	123a	S-x-Sx	AA
71b	S-xSx	AA	97b	S-xx-Sx	AA	123b	Sx-Sx	AA
72a	x-S-x-xS	BB	98a	xx-S-S	FF	124a	x-x-x-Sx	FF
72b	x-S-xx-Sx	rem	98b	Sx-Sx	AA	124b	Sh-Sx	AA
73a	Shx-S	EE	99a	Sh-x-Sx	AA	125a	x-Sx-S	BB
73b	Sx-Sx	AA	99b	Sx-Sx	AA	125b	S-xSx	AA
74a	x-x-Sx-S	BB	100a	x-xS-S	FF	126a	S-x-Sx	AA
74b	Sx-x-Sx	AA	100b	Sx-Sx	AA	126b	S-x-x-Sx	AA
75a	S-Shx	DD	101a	Sh-x-Sx	AA	127a	xx-Ssx	CC*
75b	x-x-xx-Ss	FF	101b	x-x-Sx-S	BB	127b	Sx-x-Sh	AA
76a	Sx-x-x-Sx	AA	102a	xx-xx-Ss	FF*	128a	x-x-Sx-xS	BB
76b	x-x-Sx-S	BB	102b	x-x-S-Sx	CC	128b	Sx-x-Sx	AA
77a	x-xx-Sx-S	BB	103a	xx-x-Sx	FF*	129a	x-x-S-Sx	CC
77b	x-x-Sx-xS	BB	103b	x-x-Sx-S	BB	129b	S-xSx	AA
78a	x-x-Ssh	CC	104a	S-x-xSx	AA	130a	x-x-Sx-S	BB*
78b	x-x-Sx-S	BB	104b	x-x-S-S	FF	130b	Sx-x-xS	EE
79a	x-xx-x-Ssx	CC	105a	x-x-Sx-S	BB	131a	S-x-xSx	AA
79b	S-xSx	AA	105b	Sx-Sx	AA	131b	x-x-x-Sx-S	BB
80a	Sxx-x-Sx	AA	106a	x-x-S-xS	BB	132a	xx-x-Ss	FF*
80b	Sxx-Sx	AA	106b	Sx-Sx	AA	132b	S-x-x-Sx	AA
81a	x-xx-x-x-Sx	FF	107a	S-Sx-h	DD	133a	Sx-xx-Sx	AA
81b	S-xSx	AA	107b	x-x-Sx-S	BB	133b	Sx-Sx	AA
82a	x-x-Ssx	CC	108a	x-xx-x-x-Sx	FF	134a	xx-x-x-Sh	FF*
82b	x-x-S-Sx	CC	108b	Shx-S	EE	134b	Shx-S	EE
83a	x-xx-x-x-Sx	FF	109a	x-Sxx	CC	135a	x-xSx-S	BB
83b	Sx-Sx	AA	109b	Sx-Sx	AA	135b	Sx-Sh	AA
84a	x-x-x-xSx	FF	110a	S-xx-Sx	AA	136a	x-x-x-x-x-Sx	FF*

136b	x-x-S-xS	BB	162b	S-x-Sx	AA	189a	x-xx-xx-S	rem
137a	x-x-S-Sx	CC	163a	S-x-Sh	AA	189b	x-xx-x-Ss	FF
137b	x-x-S-xS	BB	163b	x-x-x-Sx-S	BB	190a	x-x-xSx	FF
138a	xxx-x-x-Ss	FF*	164a	x-xx-xx-xSx	FF	190b	x-x-S-x-S	BB
138b	x-x-Sx-S	BB	164b	Shx-S	EE	191a	x-x-Sx-x-S	BB
139a	Sx-Sh	AA	165a	x-x-x-Sx	FF	191b	Sx-Sx	AA
139b	x-x-x-Sx-xS	BB	165b	S-xSx	AA	192a	Sxx-x-Sh	AA
140a	S-x-x-Sh	AA	166a	x-x-x-Sx	FF*	192b	Sx-x-Sx	AA
140b	x-x-x-Sx-S	BB	166b	Shx-S	EE	193a	x-xx-x-x-Sx	FF*
141a	x-x-Sx-S	BB	167a	x-xx-x-xSx	FF	193b	x-xx-S-Sx	CC
141b	S-Sxx	DD	167b	Sx-Sx	AA	194a	xx-x-x-Sx	FF*
142a	x-x-x-x-Ss	FF	168a	Sx-Sx	AA	194b	x-xx-Sx-Sx	aAA
142b	S-xSx	AA	168b	x-x-x-S-xS	BB	195a	x-Sx-S	BB
143a	x-x-Sx	CC	169a	S-Sxh	DD	195b	xx-x-xx-S-Sx	CC
143b	Shx-S	EE	169b	Sx-Sx	AA	196a	x-x-x-xSsx	CC
144a	x-x-Sx-xS	BB	170a	x-Sx-S	BB	196b	Sx-xSx	AA
144b	x-x-x-Sx-S	BB	170b	Sx-xSx	AA	197a	x-x-x-x-Sx	FF
145a	x-x-Ss	FF	171a	x-xx-x-x-Sx-S	BB	197b	xS-Sx	CC
145b	x-x-Sx-S	BB	171b	Sx-xSx	AA	198a	x-x-Sx-x-S	BB
146a	Shx-S	EE	172a	x-x-Sx-S	BB	198b	S-xSx	AA
146b	x-S-x-x-Sx	aAA	173a	xSx-S	BB	199a	x-x-Ss	FF
147a	x-x-Sx-S	BB	173b	Sx-Sh	AA	199b	x-x-xS-Sx	CC
147b	xx-Sx-S	BB	174a	xx-xx-Sx	FF	200a	x-x-Ssx	CC
148a	x-Ssx	CC	174b	x-x-x-Sx-xS	BB	200b	Sx-Sx	AA
148b	x-x-Sx-xS	BB	175a	x-x-x-Sx-S	BB	201a	x-x-x-Sx	FF
149a	xx-x-Sx-S	BB	175b	Sx-Sx	AA	201b	Sx-Sx	AA
149b	S-x-Sx	AA	176a	x-x-xx-Sx	FF	202a	x-x-xSx	FF
150a	xx-x-Sx	FF*	176b	Sx-xSx	AA	202b	x-Sx-Sx	aAA
150b	x-x-x-S-xS	BB	177a	x-x-Sx-x-S	BB	203a	Sxx-S	EE
151a	x-xx-Sx	FF	177b	Sxx-Sx	AA	203b	Sx-xSx	AA
151b	Sxx-S	EE	178a	x-S-xS	BB	204a	Sxsx	AA
152a	x-x-Sx-S	BB*	178b	Sx-Sx	AA	204b	x-xx-Sx-S	BB
152b	S-xSx	AA	179a	x-S-Sx	CC	205a	x-x-Sx-S	BB
153a	S-x-xSx	AA	179b	x-x-Sx-x-S	BB	205b	Sx-Sx	AA
153b	x-x-Ssx	CC	180a	x-x-Ss	FF*	206a	xSx-S	BB
154a	x-x-x-Sx	FF*	180b	Sx-x-Sx	AA	206b	Sx-Sx	AA
154b	Shx-S	EE	181a	x-xx-Sx	FF*	207a	x-xx-x-Sx	FF
155a	Shx-S	EE	181b	Sxx-Sx	AA	207b	Sx-Sx	AA
155b	Sh-x-Sx	AA	182a	x-Sx-x-Sx	aAA	208a	S-xSx	AA
156a	xx-Ssx	CC*	182b	x-x-S-Sx	CC	208b	xx-Sx-xS	BB
156b	S-S-xh	EE	183a	Sh-x-Sh	AA	209a	x-x-Sx-S	BB
157a	S-S-xh	DD	183b	Sx-Sx	AA	209b	S-Shx	DD
157b	x-x-x-Sx-S	BB	184a	x-xx-xx-S	rem	210a	S-Sx-h	DD
158a	x-x-Sx-S	BB	184b	S-xSx	AA	210b	Sx-Sx	AA
158b	Sx-xSx	AA	185a	x-xx-x-x-Sx	FF*	211a	Sxx-x-S	EE
159a	xx-x-xSx	FF	185b	x-x-S-Sx	CC	211b	x-x-Sx-S	BB
159b	S-x-x-Sx	AA	186a	x-xx-Sx-S	BB	212a	xxx-xx-Sx	FF*
160a	x-xx-x-Sx	FF	186b	Sh-x-Sx	AA	212b	x-x-x-x-S-Sx	CC
160b	Sx-xSx	AA	187a	Sh-x-Sx	AA	213a	xx-x-x-Sx	FF
161a	S-x-Sx	AA	187b	x-xx-Sx-xS	BB	213b	S-xSx	AA
161b	x-xSx-S	BB	188a	x-x-Sx-S	BB	214a	S-x-Sx	AA
162a	x-Sh-S	BB	188b	S-xSx	AA	214b	xx-S-xS	BB

215a	x-x-Ss	FF	241a	x-x-x-x-x-Sx	FF	267a	Shx-S	EE
215b	x-Sx-S	BB	241b	S-xSx	AA	267b	x-x-Sh-S	BB
216a	x-xx-xx-Sx	FF	242a	Sh-xS	EE	268a	x-x-Sxx-S	BB
216b	Sx-xSx	AA	242b	xxx-x-Ss	FF	268b	x-x-Ss	FF
217a	x-x-x-x-Sx	FF	243a	x-x-x-x-Sx	FF	269a	x-x-Sx-S	BB
217b	Sx-Sx	AA	243b	S-xSx	AA	269b	S-xSx	AA
218a	x-x-Sx-S	BB	244a	Sxx-xSx	AA	270a	xx-x-S	FF
218b	Sh-Sx	AA	244b	x-x-Sx-xS	BB	270b	xx-S-Sx	CC
219a	S-Sxh	DD	245a	S-x-xSx	AA	271a	xx-xx-Sx	FF
219b	Sxsx	AA	245b	x-x-Sx-xS	BB	271b	x-xx-S-Sx	CC
220a	x-xx-x-x-xx-Sx	FF	246a	x-x-xSx	FF	272a	x-xx-x-x-Sx	FF
220b	Sx-xSx	AA	246b	x-x-S-Sx	CC	272b	Sx-Sx	AA
221a	x-x-x-xx-Sx	FF	247a	x-Sx-S	BB*	273a	x-x-x-Sx-S	BB
221b	Sx-Sx	AA	247b	x-xx-Sx-S	BB	273b	Sh-x-Sx	AA
222a	S-xSx	AA	248a	xx-x-xSx	FF*	274a	S-x-Sx	AA
222b	x-x-Sx-S	BB	248b	xx-Ssx	CC	274b	Shx-S	EE
223a	xxx-x-Sx	FF*	249a	x-xx-x-xx-Ss	FF	275a	x-x-xx-Sx	FF
223b	x-x-x-Sx-S	BB	249b	Shx-S	EE	275b	Sh-Sx	AA
224a	x-x-xx-S-S	FF	250a	Sx-xSx	AA	276a	xx-S-Sx	CC
224b	x-S-Sh	CC	250b	x-x-S-xS	BB	276b	x-x-Sx-S	BB
225a	x-x-S-Sx	CC	251a	x-x-Shs	BB	277a	x-x-xx-Ss	FF*
225b	Sx-xSx	AA	251b	S-Sxx	DD	277b	x-x-x-Sx-S	BB
226a	x-x-x-Sx	FF	252a	xx-x-Sx	FF*	278a	x-x-x-x-Ss	FF
226b	Sx-xSx	AA	252b	x-x-x-Sx-S	BB	278b	x-x-Ssx	CC
227a	S-x-x-Sx	AA	253a	S-x-Sx	AA	279a	Shx-S	EE
227b	x-x-x-Sx-S	BB	253b	x-x-Sx-S	BB	279b	x-x-x-S-Sx	CC
228a	xxx-x-x-Sx	FF*	254a	x-Ssx	CC*	280a	x-xx-Ss	FF
228b	xx-x-S-Sx	CC	254b	S-x-xSx	AA	280b	Sx-xSx	AA
229a	S-x-xSx	AA	255a	Sxx-x-S	EE	281a	S-x-Sh	AA
229b	x-x-S-Sx	CC	255b	S-xSx	AA	281b	S-Shx	DD
230a	Sx-xSx	AA	256a	xSx-S	BE	282a	Shx-Sx	AA
230b	Sh-xS	EE	256b	xx-S-Sx	CC	282b	x-Sx-xx-Sx	aAA
231a	x-x-Sxx-S	BB	257a	x-x-Sx-xS	BB*	283a	xx-Sx-S	BB*
231b	Sx-xSx	AA	257b	Sh-Sx	AA	283b	Sx-x-Sx	AA
232a	Sx-x-Sx	AA	258a	x-x-x-Ss	FF	284a	x-Sx-S	BB*
232b	x-xx-Sx-S	BB	258b	x-x-S-Sx	CC	284b	x-x-Sx-S	BB
233a	S-x-Sx	AA	259a	S-x-Sx	AA	285a	Shx-S	EE
233b	x-x-Sx-S	BB	259b	x-x-Sx-Sx	aAA	285b	x-x-Sx-S	BB
234a	x-xx-Ss	FF	260a	x-x-S-Sx	CC	286a	Sx-xx-Sxx	AA
234b	Shx-Sx	AA	260b	Sx-x-x-Sx	AA	286b	x-x-x-Sx-S	BB
235a	S-x-Sx	AA	261a	xxx-x-Sxs	BB	287a	x-x-Sx-S	BB
235b	x-xx-x-x-Sx-S	BB	261b	Shx-Sx	AA	287b	S-xSx	AA
236a	Sx-x-Sx	AA	262a	S-Shx	DD	288a	xx-x-x-Sx	FF
236b	Sx-Sx	AA	262b	x-S-Sx	CC	288b	Sx-xSx	AA
237a	S-x-S-h	AA	263a	x-x-xx-xS	rem	289a	x-xx-x-xSx	FF
237b	x-Sh-S	BB	263b	xx-Ssx	CC	289b	x-x-x-S-xS	BB
238a	S-Sx-h	DD	264a	x-x-xx-Sx	FF	290a	x-x-Sxx-S	BB
238b	Sx-xSx	AA	264b	S-xSx	AA	290b	x-x-Ss	FF
239a	xx-x-xS-S	FF	265a	x-x-Sx-xS	BB	291a	x-x-xx-Sx	FF
239b	x-x-x-Sx-S	BB	265b	Shx-Sx	AA	291b	x-S-Sx	CC
240a	x-Sx-x-Sx	rem	266a	x-x-x-Ssx	CC	292a	Sx-x-Sx	AA
240b	x-xx-x-xx-Ss	FF	266b	Sx-Sx	AA	292b	xx-x-S-Sx	CC

293a	x-Ssx	CC	319a	x-x-Sx-S	BB	19a	Sx-xSx	AA
293b	Sx-Sx	AA	319b	Sx-Sx	AA	19b	Shx-S	EE
294a	x-x-Ssx	CC	320a	x-x-Shx-S	BB	20a	S-Sxx	DD
294b	Sx-xSx	AA	320b	Sx-Sx	AA	20b	Sh-Sx	AA
295a	x-x-Sx-xS	BB	321a	Sh-x-Sx	AA	21a	x-xx-Sx	FF
295b	Sx-Sx	AA	321b	x-x-S-xS	BB	21b	Ssxx	DD
296a	Sx-xSx	AA	322a	Sxx-Sx	AA	22a	x-Sxs	BB*
296b	S-S-xh	DD	322b	x-x-Ssx	CC	22b	x-x-Sxs	BB
297a	Sx-Sh	AA	323a	x-x-x-x-Sx	FF	23a	xx-S-S	FF
297b	S-x-xx-Sh	AA	323b	Sh-Sx	AA	23b	S-xSx	AA
298a	Shx-S	EE	324a	x-x-Sx	FF*	24a	Sx-xSx	AA
298b	x-x-Sx-S	BB	324b	x-x-x-x-Sx-xS	BB	24b	x-x-S-Sx	CC
299a	x-x-x-xSx	FF	325a	x-x-x-x-Ss	FF	25a	Sxsx	AA
299b	xx-Sx-S	BB	325b	x-x-Sx-xS	BB	25b	xx-Sxs	BB
300a	x-x-Sxxx-S	BB				25a	Sx-x-Sx	AA
300b	x-x-S-Sx	CC	Juliana			26a	Sx-x-Sx	AA
301a	x-x-S-xS	BB	1a	x-x-x-Sx	FF*	26b	x-x-S-xS	BB
301b	Sx-Sx	AA	1b	S-Sxx	DD	27a	Sx-Sx	AA
302a	S-x-xSx	AA	2a	xx-Ss	FF*	27b	xx-Sx-S	BB
302b	Sh-Sx	AA	2b	xx-x-S-xS	BB	28a	Sxsx	AA
303a	Sx-Sxx	AA	3a	Sxsx	AA	28b	x-x-Sx-S	BB
303b	S-x-x-Sx	AA	3b	x-x-Sxs	BB	29a	Sx-Sx	AA
304a	Sh-x-Sh	AA	4a	Ss-xh	DD	29b	Sx-Sx	AA
304b	Sx-Sx	AA	4b	Shx-xS	EE	30a	x-xx-Ss	FF
305a	Sx-x-xSx	AA	5a	xx-Sx-S	BB*	30b	Sx-xSx	AA
305b	Sx-Sx	AA	5b	Sx-Sx	AA	31a	xx-Sx-S	BB
306a	xx-Ssx	CC	6a	x-x-Ss	FF*	31b	Sx-xSx	AA
306b	Sx-Sx	AA	6b	Sshx	DD	32a	x-x-x-Sx	FF
307a	x-x-x-x-Sx	FF	7a	Sx-Sxx	AA	32b	x-xx-S-Sx	CC
307b	Sx-Sx	AA	7b	Shx-S	EE	33a	Sx-xSx	AA
308a	xSsx	CC	8a	Sshx	DD	33b	S-x-x-Sx	AA
308b	Sx-Sx	AA	8b	x-x-Sx-S	BB	34a	Sshx	DD
309a	Sn-Sxx	AA	9a	S-x-Sx	AA	34b	x-x-S-Sx	CC
309b	S-Sxx	DD	9b	xx-Ssx	CC	35a	S-x-Sx	AA
310a	x-x-S-xS	BB	10a	xxx-xx-Sx	FF	35b	xx-x-S-Sx	CC
310b	S-xSx	AA	10b	Shx-S	EE	36a	xx-x-xSx	FF*
311a	x-x-Ssx	CC	11a	xx-xx-Sx	FF	36b	xx-x-x-Sxxs	BB
311b	Sx-Sx	AA	11b	x-x-xS-Sx	CC	37a	x-x-x-Ssx	CC
312a	S-x-x-Sx	AA	12a	Sx-Shx	AA	37b	Sx-Sx	AA
312b	Sx-x-Sx	AA	12b	x-x-S-Sx	CC	38a	x-x-x-Sx	FF
313a	S-x-x-Sx	AA	13a	Sx-xSx	AA	38b	xx-Ssx	CC
313b	x-xx-S-Sx	CC	13b	x-x-Sx-S	BB	39a	Shx-S	EE
314a	x-x-xx-Sx	FF	14a	xx-x-Ss	FF*	39b	S-x-Sx	AA
314b	S-xSx	AA	14b	Sxx-Sx	AA	40a	x-x-x-Ssh	CC
315a	S-x-Sx	AA	15a	xx-Sxs	BB*	40b	Sx-xSx	AA
315b	x-x-Ss	FF	15b	Sx-Sx	AA	41a	S-x-Sx	AA
316a	x-x-x-x-x-Ss	FF	16a	xx-Ssx	CC*	41b	x-x-Sx-S	BB
316b	Sx-Sx	AA	16b	Sx-xSx	AA	42a	Sx-xSx	AA
317a	x-x-S-Sx	CC	17a	xx-S-Sx	CC*	42b	x-x-Sxs	BB
317b	S-x-x-Sx	AA	17b	Sx-x-Sx	AA	43a	xx-Ss	FF
318a	x-x-x-x-Sx	FF	18a	x-x-Ss	FF	43b	Sx-Sh	AA
318b	xx-Ssx	CC	18b	Sx-Sx	AA	44a	xx-xx-Sx	FF*
						44b	x-x-S-xS	BB

45a	x-x-S-xS	BB	71a	Sshx	DD	97a	x-x-Ss	FF
45b	x-S-Sx	CC	71b	x-x-Sx-S	BB	97b	Sxsx	AA
46a	x-x-x-xSx	FF	72a	x-Sxx	CC	98a	xx-Sx-S	BB
46b	x-x-x-Sx-x-S	BB	72b	Sx-Sx	AA	98b	Sx-xSx	AA
47a	xx-Sx	FF*	73a	x-x-x-x-Sx	FF	99a	xxx-x-x-Sx	FF*
47b	x-x-Sx-S	BB	73b	Sx-xSx	AA	99b	Sx-Sx	AA
48a	xx-x-xSh	FF*	74a	xx-xx-Sx	FF	100a	xx-Ss	FF
48b	x-x-S-Sh	CC	74b	x-x-Sx-S	BB	100b	x-x-Sx-xx-S	BB
49a	xx-x-Sx-S	BB*	75a	xx-x-Sx	FF	101a	Sx-x-Sx	AA
49b	x-x-S-Sx	CC	75b	x-x-S-Sx	CC	101b	Sshx	DD
50a	xSsx	CC	76a	S-Sxx	DD	102a	Sxsx	AA
50b	Sx-Sx	AA	76b	Sx-Sx	AA	102b	x-x-x-Sx-S	BB
51a	xx-x-x-Sx	FF*	77a	x-S-Sx	CC	103a	xx-x-x-Sx	FF
51b	x-x-x-Sx-S	BB	77b	xx-S-Sx	CC	103b	x-x-x-S-Sx	CC
52a	x-Sxs	BB	78a	xx-x-Ss	FF*	104a	Sx-Sxx	AA
52b	Sx-xSh	AA	78b	S-xx-Sx	AA	104b	S-x-xSx	AA
53a	x-Sxs	BB*	79a	xx-Sx-S	BB	105a	x-x-x-Sx	FF
53b	x-x-x-x-S	BB	79b	Sxx-xS	EE	105b	xx-Ss	FF
54a	x-xSs	FF	80a	x-x-xSx	FF	106a	Sxsx	AA
54b	S-x-xSx	AA	80b	x-S-xx	CC	106b	x-x-S-Sx	CC
55a	xx-x-x-Sx	FF	81a	x-x-Sx-x-S	BB	107a	Sshx	DD
55b	S-xSh	AA	81b	Sx-Sx	AA	107b	Sx-xSx	AA
56a	x-Sx-S	BB	82a	xx-Sx-x-S	BB	108a	xx-x-x-Sx	FF
56b	Sx-Sx	AA	82b	Sx-Sx	AA	108b	Sx-Sx	AA
57a	x-x-x-xSx	FF	83a	Shx-S	EE	109a	Sshx	DD
57b	Sx-Sx	AA	83b	x-x-S-x-S	BB	109b	xx-x-Sx-S	BB
58a	x-x-Sh-S	BB	84a	Sx-Sh	AA	110a	xx-xSx	FF*
58b	Sx-xSx	AA	84b	x-x-S-S	FF	110b	xx-x-S-S	FF
59a	Shx-S	EE	85a	x-x-x-x-Sx	FF	111a	xxx-x-Sx	FF*
59b	xxx-xx-Sx-S	BB	85b	x-x-S-S	FF	111b	xx-x-S-xS	BB
60a	x-x-xSx	FF	86a	Sx-Sx	AA	112a	S-x-Sx	AA
60b	Sh-Sx	AA	86b	S-x-xSx	AA	112b	x-Sx-xS	BB
61a	S-x-Sh	AA	87a	x-x-x-x-Sx	FF*	113a	Sx-Sh	AA
61b	Shx-S	EE	87b	x-x-xS-Sx	CC	113b	x-x-x-Sx-S	BB
62a	Sx-x-Sx	AA	88a	x-x-Sx-S	BB	114a	xx-x-Sx	FF*
62b	S-S-xh	DD	88b	x-x-Sx-S	BB	114b	x-x-Ss	FF
63a	xx-x-xSx	FF	89a	xx-x-Ssx	CC	115a	x-x-Ssx	CC
63b	Sx-Sx	AA	89b	Sx-x-Sx	AA	115b	Sxsx	AA
64a	Sxsx	AA	90a	Sh-x-Sh	AA	116a	Sx-Sx	AA
64b	Sx-xx-Sx	AA	90b	Sx-xSx	AA	116b	xx-x-Sxx-S	BB
65a	Sx-Sx	AA	91a	x-x-Ssx	CC	117a	xx-x-x-Sx	FF
65b	S-x-Sx	AA	91b	Sx-Sx	AA	117b	xx-Ss	FF
66a	x-Sxx	CC	92a	S-Sxx	DD	118a	S-Shx	DD
66b	Sx-Sx	AA	92b	x-x-Sx-S	BB	118b	xx-Sx-xS	BB
67a	x-xx-Sx-S	BB	93a	x-x-Sx-S	BB	119a	x-x-xSx	FF
67b	Sx-Sx	AA	93b	x-Ssx	CC	119b	x-x-S-S	FF
68a	Sshx	DD	94a	x-x-Ssx	CC	120a	x-x-Ssx	CC
68b	x-x-Sx-S	BB	94b	x-S-Sx	CC	120b	S-x-xSh	AA
69a	xxx-Ssx	CC*	95a	Sx-x-Sx	AA	121a	x-x-Sx-S	BB
69b	x-x-x-S-S	FF	95b	xx-Sx-S	BB	121b	S-xSh	AA
70a	x-x-Ss	FF	96a	Sxsx	AA	122a	x-x-xSh	FF
70b	Sx-x-Sx	AA	96b	x-x-Sx-S	BB	122b	x-x-Sx-S	BB

123a	x-xx-Sx	FF	149a	xx-x-xSh	FF	175a	x-x-Sx-S	BB
123b	x-S-Sx	CC	149b	x-x-Ssx	CC	175b	xx-Ss	FF
124a	x-x-Ssx	CC	150a	Sx-x-Sx	AA	176a	xx-x-xSh	FF
124b	Sx-Sx	AA	150b	Sxsx	AA	176b	Sx-Sx	AA
125a	x-Sx-S	BB	151a	Sx-xSx	AA	177a	x-Sx-x-S	BB
125b	Sx-Sh	AA	151b	S-xSx	AA	177b	Sx-xSh	AA
126a	x-x-xSx-S	BB	152a	x-Ssx	CC	178a	x-x-Ss	FF
126b	Sshx	DD	152b	Sx-Sx	AA	178b	Sx-Sx	AA
127a	Sx-xSx	AA	153a	x-x-Ss	FF	179a	xx-x-xSx	FF
127b	S-x-x-Sx	AA	153b	Sx-Sx	AA	179b	x-Ssx	CC
128a	x-Ssx	CC	154a	Sxsx	AA	180a	Sshx	DD
128b	Sx-xSx	AA	154b	x-Ssx	CC	180b	x-Sx-S	BB
129a	x-x-xSx	FF	155a	x-x-Sx-S	BB	181a	xxx-Ssx	CC*
129b	Sh-Sx	AA	155b	S-xSx	AA	181b	Sx-Sh	AA
130a	x-x-x-Sx	FF	156a	x-x-Ss	FF	182a	S-Shx	DD
130b	xx-Ss	FF	156b	S-xSx	AA	182b	x-x-Sx-S	BB
131a	S-x-S-h	AA	157a	Sh-x-Sh	AA	183a	x-xx-Sx	FF*
131b	Sxsx	AA	157b	x-Sxx	CC	183b	Sx-xSx	AA
132a	x-x-x-Sx	FF	158a	x-x-x-Sx	FF	184a	x-x-x-Sx	FF
132b	Sx-Sx	AA	158b	Sxsx	AA	184b	Sx-Sx	AA
133a	x-x-Ssx	CC	159a	S-Sx-xh	DD	185a	Shx-S	EE
133b	xx-x-S-Sx	CC	159b	x-Sx-xS	BB	185b	S-xx-Sx	AA
134a	xx-x-x-xSx	FF	160a	Sxsx	AA	186a	Sshx	DD
134b	Sx-Sx	AA	160b	x-x-Ssx	CC	186b	x-x-Sx-S	BB
135a	x-x-Sx-S	BB	161a	xSx-S	BB	187a	x-Sxx	CC
135b	Sxsx	AA	161b	xx-Sx-S	BB	187b	Sx-Sx	AA
136a	Sxsx	AA	162a	x-x-Ssx	CC	188a	x-x-S-Sx	CC
136b	x-x-Ssx	CC	162b	S-Sxx	DD	188b	Sx-Sx	AA
137a	Sshx	DD	163a	x-xx-Sx-S	BB	189a	xx-x-x-Ss	FF*
137b	x-S-Sh	CC	163b	S-S-xx	DD	189b	Shx-S	EE
138a	x-x-xx-xS	rem	164a	x-x-x-Ss	FF	190a	x-x-Sxs	BB
138b	x-xS-Sx	CC	164b	Sh-Sx	AA	190b	Sx-xSx	AA
139a	x-x-x-xSx	FF	165a	xx-Ss	FF	191a	x-xx-xSx	FF*
139b	x-Sx-S	BB	165b	Sx-Sx	AA	191b	x-x-Sx-S	BB
140a	x-x-Sxs	BB	166a	x-x-Ssx	CC	192a	Sx-Sx	AA
140b	Sx-x-Sx	AA	166b	Sx-Sx	AA	192b	x-x-S-S	FF
141a	Sx-x-Sx	AA	167a	Sxsx	AA	193a	xSsx	CC
141b	S-x-Sx	AA	167b	x-x-S-S	FF	193b	Sx-xSx	AA
142a	x-x-x-Sx	FF	168a	Shx-S	EE	194a	xxx-x-Sx	FF*
142b	Sx-Sx	AA	168b	Shx-S	EE	194b	x-x-S-S	FF
143a	Sx-Sx	AA	169a	x-x-S-Sx	CC	195a	Sx-Sx	AA
143b	x-x-S-xS	BB	169b	S-xSh	AA	195b	x-x-S-S	FF
144a	xx-x-x-xSx	FF*	170a	x-x-x-x-Sx	FF	196a	Sshx	DD
144b	x-x-S-xS	BB	170b	Sh-Sh	AA	196b	Sxsx	AA
145a	x-x-Ssx	CC	171a	Sx-x-Sx	AA	197a	Sx-Sx	AA
145b	S-xSx	AA	171b	x-x-xSx-S	BB	197b	xx-x-S-x-S	BB
146a	x-x-S-Sx	CC	172a	xx-xSx	FF*	198a	xSxx	CC
146b	S-xSh	AA	172b	Sx-Sh	AA	198b	x-x-Ssx	CC
147a	x-x-Ssx	CC	173a	Sx-Sx	AA	199a	xx-Sxs	BB
147b	xx-Ss	FF	173b	x-x-xSx-S	BB	199b	S-xSx	AA
148a	x-Sxs	BB	174a	x-x-xSx-S	BB	200a	Sx-xSx	AA
148b	Sxsx	AA	174b	Sx-Sx	AA	200b	x-x-S-Sx	CC

201a	S-Sxh	DD	227a	Sx-Sh	AA	253a	x-x-x-Sx	FF
201b	x-x-S-xx-S	BB	227b	x-x-Sx-S	BB	253b	x-x-x-S-S	FF
202a	x-x-Ssx	CC	228a	xx-x-xSx	FF*	254a	Sx-Sx	AA
202b	xS-Sh	CC	228b	x-Sx-S	BB	254b	x-x-S-Sx	CC
203a	xx-x-Sx-S	BB	229a	x-x-Ssx	CC	255a	xxx-Ssx	CC*
203b	S-xSx	AA	229b	S-Sxx	DD	255b	x-x-S-S	FF
204a	x-xx-Ssx	CC	230a	S-Shx	DD	256a	S-xx-Sx	AA
204b	Ss-xx	DD	230b	S-hx-S	EE	256b	x-x-x-Sx-S	BB
205a	Sx-Sxx	AA	231a	x-x-Sx-S	BB	257a	Shx-S	EE
205b	x-x-Ssx	CC	231b	S-xSx	AA	257b	Sx-xSx	AA
206a	x-x-Ssx	CC	232a	Sxsx	AA	258a	x-x-Ssx	CC*
206b	S-xSx	AA	232b	x-xSx-xS	BB	258b	x-x-S-x-S	BB
207a	x-x-Ssx	CC	233a	x-Ssx	CC	259a	Sx-xSx	AA
207b	xx-x-S-S	FF	233b	xx-x-Sx-S	BB	259b	xx-x-S-Sx	CC
208a	x-x-Sxx-x-S	BB	234a	x-Sxx	CC	260a	xx-x-Ssx	CC
208b	Sx-xSx	AA	234b	Sx-xSx	AA	260b	S-Sxx	DD
209a	x-x-Sx-S	BB	235a	Sx-Sxx	AA	261a	x-x-Sx-S	BB
209b	Sh-xS	EE	235b	S-Sxx	DD	261b	S-Shx	DD
210a	x-xSx-x-S	BB	236a	x-x-x-Sx	FF	262a	S-xSx	AA
210b	Sx-Sx	AA	236b	Shx-S	EE	262b	x-x-S-Sx	CC
211a	xxx-Ss	FF*	237a	xx-Sx-xS	BB*	263a	Sx-x-Sx	AA
211b	x-xx-Sx-S	BB	237b	Sx-x-Sx	AA	263b	x-x-Ss	FF
212a	xx-x-x-x-Sx	FF*	238a	Sh-Sx	AA	264a	xx-Ss	FF*
212b	Shx-S	EE	238b	xx-x-Sxs	BB	264b	Sx-xSx	AA
213a	Sx-Sxx	AA	239a	xxx-x-Sx	FF*	265a	x-Sxx	CC
213b	Sx-Sh	AA	239b	Shx-S	EE	265b	x-x-S-Sx	CC
214a	x-x-xSx	FF	240a	x-x-Ss	FF	266a	S-Shx	DD
214b	x-xx-Ssx	CC	240b	Sh-Sx	AA	266b	x-x-Sx-S	BB
215a	x-Sx-S	BB	241a	Sx-xSx	AA	267a	x-x-x-Sx	FF
215b	x-x-x-S-Sh	CC	241b	xx-x-Sx-S	BB	267b	x-x-Ssx	CC
216a	x-x-Sx	FF	242a	Sx-xS	EE	268a	Sx-xSx	AA
216b	S-xSx	AA	242b	x-x-Ssx	CC	268b	x-xx-x-Ssx	CC
217a	Sx-Shx	AA	243a	x-x-Ss	FF	269a	Sx-Sxx	AA
217b	Sxsx	AA	243b	Sx-xSx	AA	269b	Sx-Sx	AA
218a	x-x-S-Sx	CC	244a	Sx-Sh	AA	270a	xx-x-Ssx	CC
218b	Sx-Sx	AA	244b	xx-Sx-S	BB	270b	S-Sxx	DD
219a	Sx-Sx	AA	245a	S-Sxx	DD	271a	S-Sxh	DD
219b	x-x-Sx-x-S	BB	245b	Sxsx	AA	271b	x-S-Sx	CC
220a	Sshx	DD	246a	Sx-Sh	AA	272a	x-x-x-Sx-S	BB
220b	x-x-Sx-S	BB	246b	x-xx-Sx-S	BB	272b	Sx-Sx	AA
221a	Sx-x-Sx	AA	247a	x-Sh-S	BB	273a	Sx-Shx	AA
221b	x-x-Sx-S	BB	247b	x-Ssx	CC	273b	x-x-Sx-xS	BB
222a	S-Sxx	DD	248a	x-x-Ssx	CC	274a	x-x-S-Sx	CC
222b	x-xx-Sx-xS	BB	248b	Sxsx	AA	274b	x-S-Sh	CC
223a	xx-Sxs	BB*	249a	Sx-Sx	AA	275a	x-x-x-x-Sx	FF
223b	Sx-Sh	AA	249b	x-x-Sx-S	BB	275b	x-S-Sx	CC
224a	Sx-xSx	AA	250a	x-Ssx	CC	276a	xx-Ss	FF
224b	x-x-S-S	FF	250b	Sx-xSx	AA	276b	x-x-x-S-S	FF
225a	x-x-Ss	FF	251a	S-Sxh	DD	277a	Sx-Sx	AA
225b	Sx-Sx	AA	251b	x-x-xSx-S	BB	277b	x-x-S-Sh	CC
226a	x-x-x-Sx	FF	252a	Sshx	DD	278a	x-x-x-Ssx	CC
226b	S-xSx	AA	252b	x-x-S-Sx	CC	278b	Sx-Sx	AA

279a	x-x-x-xSx	FF	305a	x-Sx-xS	BB	331a	x-x-Ssx	CC
279b	Sx-Sx	AA	305b	Sx-Sh	AA	331b	Sh-xSx	AA
280a	Sx-Sx	AA	306a	S-Shx	DD	332a	xx-x-xSx	FF
280b	x-x-S-S	FF	306b	Sx-Sx	AA	332b	x-Sx-S	BB
281a	Sshx	DD	307a	xx-x-Ssx	CC	333a	Sx-x-Sx	AA
281b	x-x-Sx-x-S	BB	307b	S-xSx	AA	333b	xx-S-Sx	CC
282a	x-Sx-S	BB	308a	x-x-Ssx	CC	334a	x-x-xSx-S	BB
282b	xx-S-xS	BB	308b	Shx-S	EE	334b	x-Sxx	CC
283a	S-x-Sx	AA	309a	xx-Ssx	CC*	335a	xx-S-xx-S	BB
283b	S-Sxx	DD	309b	x-Sx-S	BB	335b	Sx-Sx	AA
284a	xx-xx-Sx	FF*	310a	x-x-x-Sx-S	BB	336a	x-x-xx-Sx	FF
284b	x-Sx-xS	BB	310b	S-xSx	AA	336b	x-x-Ssx	CC
285a	xx-x-x-Ss	FF	311a	x-Sx-S	BB	337a	Sx-Sx	AA
285b	Sx-x-Sx	AA	311b	x-x-Sx-S	BB	337b	x-Ssx	CC
286a	xx-x-Sx	FF*	312a	x-xx-Sx	FF	338a	x-Ssx	CC
286b	x-x-Sx-S	BB	312b	Sx-xSx	AA	338b	S-x-xSx	AA
287a	x-x-xx-Sx	FF	313a	Sx-Sx	AA	339a	Shx-S	EE
287b	S-xSx	AA	313b	x-x-xSx-x-S	BB	339b	x-x-Ssx	CC
288a	Sshx	DD	314a	xx-xSx	FF*	340a	x-x-Ssx	CC
288b	x-x-Sx-xS	BB	314b	x-xS-S	FF	340b	Sx-xSx	AA
289a	xx-Sx-S	BB	315a	Sx-Shx	AA	341a	x-Sxx	CC
289b	x-S-Sx	CC	315b	x-x-Sx-xS	BB	341b	x-x-Sx-S	BB
290a	x-x-x-xSx	FF	316a	x-Sx-S	BB	342a	x-S-Sx	CC
290b	x-x-Sx-xS	BB	316b	Sxsx	AA	342b	S-xSx	AA
291a	Sh-Sxx	AA	317a	x-x-Sx-S	BB	343a	x-x-xx-Sx-S	BB
291b	S-x-Sx	AA	317b	S-Shx	DD	343b	Sx-xSx	AA
292a	x-x-S-x-S	BB	318a	Sx-Sx	AA	344a	Shx-xS	EE
292b	S-x-xSx	AA	318b	x-x-Sx-x-S	BB	344b	x-x-S-Sx	CC
293a	Sx-Sx	AA	319a	xx-x-Ssx	CC	345a	x-x-x-Sx-xS	BB
293b	x-x-x-Ssx	CC	319b	xx-Ss	FF	345b	Sx-xSx	AA
294a	x-S-xS	BB	320a	Sxsx	AA	346a	Sx-Sx	AA
294b	x-x-Sx-xS	BB	320b	S-Shx	DD	346b	Sx-Sx	AA
295a	Sx-xSx	AA	321a	x-x-x-S	rem	347a	Shx-S	EE
295b	x-x-Sx-S	BB	321b	x-x-S-x-S	BB	347b	x-x-Sx-S	BB
296a	xx-Ss	FF	322a	Sxxx-S	EE	348a	xx-Sx-S	BB*
296b	Sx-Sx	AA	322b	S-xSx	AA	348b	x-x-Ssx	CC
297a	Shx-S	EE	323a	x-x-Sx-S	BB	349a	x-Sx-S	BB
297b	S-x-xSx	AA	323b	x-x-Sx-xS	BB	349b	Sh-Sx	AA
298a	Sx-Shx	AA	324a	x-x-Ss	FF	350a	Sx-xSx	AA
298b	x-x-S-xS	BB	324b	Shx-xx-S	EE	350b	xx-x-S-xS	BB
299a	x-x-xSx	FF	325a	xx-x-xx-Sx	FF	351a	Sx-Sh	AA
299b	Sx-Sx	AA	325b	x-x-Ssx	CC	351b	Sx-Sx	AA
300a	x-x-Sx-S	BB	326a	x-Sxs	BB	352a	x-x-S-S	FF
300b	Sx-xSx	AA	326b	S-xSx	AA	352b	Sx-xSx	AA
301a	x-Sx-xS	BB	327a	xxx-x-Sx	FF*	353a	S-xSx	AA
301b	xx-x-S-Sx	CC	327b	x-x-Ssx	CC	353b	x-Sx-S	BB
302a	xx-x-Ssx	CC*	328a	xx-x-Sx	FF*	354a	xx-x-x-xSx	FF
302b	x-x-Sx-xS	BB	328b	x-x-x-S-Sx	CC	354b	xx-S-Sx	CC
303a	x-x-xSx-S	BB	329a	Sx-Sx	AA	355a	Sx-Sx	AA
303b	Sx-Sx	AA	329b	x-x-Sx-S	BB	355b	x-x-x-Ssx	CC
304a	Sx-x-Sx	AA	330a	xS-Sx	CC	356a	S-xSx	AA
304b	Shx-S	EE	330b	x-Sx-x-Sx	aAA	356b	x-x-x-S-xx-S	BB

357a	x-x-Sx	FF	383a	xxx-Ssx	CC*	409a	Sx-Sx	AA
357b	x-S-Sx	CC	383b	Sx-Sx	AA	409b	x-x-Sh-S	BB
358a	Sx-xSx	AA	384a	x-Sxx	CC	410a	x-x-Ssx	CC
358b	x-x-S-Sx	CC	384b	xx-S-S	FF	410b	Sx-Sx	AA
359a	xx-Ss	FF	385a	xx-x-Sx	FF*	411a	xxx-Ssx	CC*
359b	Sx-Sx	AA	385b	x-x-S-xS	BB	411b	x-Sx-S	BB
360a	xxx-x-Sx	FF*	386a	xx-Ssx	CC*	412a	S-xSx	AA
360b	x-x-Ssx	CC	386b	Shx-S	EE	412b	S-x-xSx	AA
361a	xxx-Sx-S	BB*	387a	Sx-Sh	AA	413a	x-Sx-S	BB
361b	x-x-Sx-xS	BB	387b	xx-S-Sx	CC	413b	x-xx-Sx-S	BB
362a	xxx-Sx-S	BB*	388a	x-x-S-x-xS	BB	414a	xx-Sx	FF*
362b	x-x-Ssx	CC	388b	Ss-xx	DD	414b	x-x-Sx-xS	BB
363a	x-Sx-S	BB	389a	xx-x-Sx	FF*	415a	xx-x-Ss	FF
363b	S-xSx	AA	389b	x-x-S-S	FF	415b	x-x-x-Sx-S	BB
364a	x-x-xx-Sx	FF	390a	Sh-Sx	AA	416a	xx-x-Sx	FF*
364b	S-Sxx	DD	390b	Sx-xSx	AA	416b	Sx-x-Sx	AA
365a	x-S-Sx	CC	391a	x-Sx-S	BB	417a	xxx-x-Sx	FF*
365b	x-x-S-Sx	CC	391b	Sx-Sx	AA	417b	x-x-x-Sx-S	BB
366a	x-x-x-Ssx	CC	392a	x-x-x-Sx	FF	418a	xx-Ss	FF
366b	Sx-Sx	AA	392b	Sx-Sx	AA	418b	Shx-S	EE
367a	xS-xx	CC	393a	Sx-xSx	AA	419a	x-x-x-xSx	FF*
367b	Sx-xSx	AA	393b	x-x-S-S	FF	419b	Sx-Sh	AA
368a	Sx-xSx	AA	394a	xx-Ssx	CC	420a	x-Sx-xS	BB
368b	x-xSx-S	BB	394b	Sxsx	AA	420b	x-x-Sx-S	BB
369a	x-x-xSx	FF	395a	xx-Sxs	BB	421a	Sh-Sx	AA
369b	Sx-Sx	AA	395b	Sx-Sx	AA	421b	x-xS-S	FF
370a	Sx-Sxx	AA	396a	x-x-xSx-S	BB	422a	Sx-x-Sx	AA
370b	x-x-Sx-S	BB	396b	Sx-Sx	AA	422b	x-x-Sx-S	BB
371a	Sx-xSx	AA	397a	xxx-x-Sx	FF*	423a	S-xSx	AA
371b	Sx-Sx	AA	397b	x-x-S-S	FF	423b	x-x-Ss	FF
372a	x-xx-x-Sx	FF	398a	xxx-Ssx	CC*	424a	xx-Ssx	CC
372b	Sx-xSx	AA	398b	x-x-S-Sx	CC	424b	S-xSx	AA
373a	x-x-Ssx	CC	399a	x-x-Sxs	BB	425a	xx-x-x-x-x-Sx	FF*
373b	x-xS-Sx	CC	399b	S-Sxx	DD	425b	Sx-Sx	AA
374a	xx-Ssx	CC*	400a	x-xSx-S	BB	426a	x-Ssx	CC
374b	Sh-x-S	EE	400b	S-Sxh	DD	426b	Sx-xSx	AA
375a	xx-Sx-S	BB	401a	Sh-xS	EE	427a	x-x-Ssx	CC
375b	Sx-xSx	AA	401b	x-x-Sx-S	BB	427b	x-x-S-xS	BB
376a	x-xSsx	CC	402a	xxx-x-Sx	FF*	428a	x-Sxs	BB
376b	x-x-Sx-S	BB	402b	x-x-S-S	FF	428b	Sx-Sx	AA
377a	Sx-xSx	AA	403a	Sh-xSx	AA	429a	xx-x-x-Sx	FF
377b	x-x-x-Sx-xS	BB	403b	xx-x-Sh-S	BB	429b	S-Sxx	DD
378a	Sx-xSx	AA	404a	x-Sxx	CC	430a	S-Shx	DD
378b	x-x-Sx-S	BB	404b	S-xSx	AA	430b	x-x-Sh-S	BB
379a	x-Sx-S	BB	405a	x-Sxx	CC	431a	x-x-xSx	FF
379b	Sx-Sx	AA	405b	Sx-xSx	AA	431b	x-S-xS	BB
380a	Sx-Sx	AA	406a	x-Sxx	CC	432a	xx-x-Ss	FF*
380b	x-Sx-S	BB	406b	Sx-Sx	AA	432b	xx-x-Sx-S	BB
381a	Sx-Shx	AA	407a	x-x-Sx	FF	433a	x-x-x-x-Sx	FF
381b	Sx-Sx	AA	407b	Sx-Sx	AA	433b	Sx-xSx	AA
382a	x-x-Ssx	CC	408a	Sx-x-Sx	AA	434a	xx-Ssx	CC*
382b	Sxsx	AA	408b	xx-S-S	FF	434b	x-x-Sx-S	BB

435a	Sshx	DD	461a	x-x-x-xSx	FF	487a	S-x-Sx	AA
435b	Sx-xSx	AA	461b	x-xx-Sxs	BB	487b	x-x-x-Ss	FF
436a	S-Shx	DD	462a	x-x-Sx-S	BB	488a	x-Sxx	CC
436b	x-x-x-Sx-S	BB	462b	Sx-xSx	AA	488b	Sx-xSx	AA
437a	Sxxx-S	EE	463a	S-Sxx	DD	489a	x-Sxx	CC
437b	S-Sxx	DD	463b	x-x-S-Sh	CC	489b	Sx-Sx	AA
438a	xx-x-x-xSx	FF	464a	Sx-Sx	AA	490a	Sx-xSx	AA
438b	x-Ssx	CC	464b	x-x-S-x-S	BB	490b	S-x-x-Sx	AA
439a	x-x-x-Ssx	CC	465a	S-Shx	DD	491a	xx-S-Sx	CC
439b	S-xSx	AA	465b	x-x-Sx-xS	BB	491b	Sxsx	AA
440a	S-x-Sx	AA	466a	xx-x-Sx	FF*	492a	xxSs	FF
440b	x-Sx-S	BB	466b	x-Sx-S	BB	492b	x-x-Ssx	CC
441a	xxx-x-Ss	FF*	467a	Shx-xS	EE	493a	x-Sh-S	BB
441b	Sx-Sx	AA	467b	x-x-Sxs	BB	493b	Sx-Sx	AA
442a	Sx-x-Sx	AA	468a	Sx-xSx	AA	494a	Shx-S	EE
442b	x-x-S-xS	BB	468b	x-x-Sx-xS	BB	494b	x-xSx-x-S	BB
443a	S-x-Sx	AA	469a	xxx-Ssx	CC*	495a	x-x-xSx	FF
443b	x-x-S-xS	BB	469b	Sx-Sh	AA	495b	Shx-S	EE
444a	x-S-Sx	CC	470a	Sx-Sx	AA	496a	x-x-Ss	FF*
444b	x-x-Sx-xx-S	BB	470b	Shx-xS	EE	496b	x-x-S-x-S	BB
445a	Sshx	DD	471a	x-Sx-S	BB	497a	xxxx-x-Sx	FF*
445b	S-Sxx	DD	471b	Sx-Sx	AA	497b	xx-Sx-S	BB
446a	xx-x-x-Ss	FF	472a	Sx-Sx	AA	498a	S-xSx	AA
446b	x-x-Sx-S	BB	472b	x-x-Sx-S	BB	498b	x-S-Sx	CC
447a	Sxhx-S	EE	473a	xx-Ssx	CC*	499a	Sx-xSx	AA
447b	x-x-x-Sx-S	BB	473b	xx-x-S-Sx	CC	499b	x-x-Sx-S	BB
448a	xSxx	CC	474a	x-Sx-S	BB	500a	Sx-x-Sx	AA
448b	Sx-Sx	AA	474b	x-x-Sx-S	BB	500b	x-x-Sx-xS	BB
449a	x-x-Ss	FF	475a	Sh-xSx	AA	501a	x-x-xSx	FF
449b	S-Shx	DD	475b	x-x-S-xS	BB	501b	x-x-S-Sx	CC
450a	x-Ssx	CC	476a	x-x-Ss	FF	502a	Sx-Sxx	AA
450b	S-x-xSx	AA	476b	Sx-Sx	AA	502b	Sxsx	AA
451a	x-x-x-xSx	FF	477a	x-x-Ssx	CC	503a	Sx-Sxx	AA
451b	x-x-Ssx	CC	477b	S-xSx	AA	503b	x-x-S-xS	BB
452a	Sx-xSx	AA	478a	x-Sx-S	BB	504a	Sx-x-Sx	AA
452b	x-x-Sx-S	BB	478b	xx-x-Ss	FF	504b	x-xx-Sx-S	BB
453a	Shx-S	EE	479a	xx-x-Sx	FF*	505a	Sh-Shx	AA
453b	S-x-Sx	AA	479b	Sx-xSx	AA	505b	x-x-x-S-Sx	CC
454a	x-x-Ssx	CC	480a	x-Ssx	CC	506a	S-Sxh	DD
454b	Sx-Sx	AA	480b	Sx-Sx	AA	506b	x-S-xS	BB
455a	x-x-Ss	FF	481a	xx-Sx-S	BB	507a	Sx-Sx	AA
455b	Sx-Sx	AA	481b	xx-x-Sx-xS	BB	507b	x-Ssx	CC
456a	x-x-Ssx	CC	482a	x-x-Ssx	CC	508a	x-x-xSx	FF
456b	Shx-S	EE	482b	x-S-Sx	CC	508b	Sx-Sx	AA
457a	S-Sx-h	DD	483a	S-xSx	AA	509a	x-S-Sx	CC
457b	x-x-S-Sx	CC	483b	xx-x-Sx-xS	BB	509b	Sx-Sx	AA
458a	x-x-x-Sx	FF	484a	x-xS-Sx	CC	510a	Sx-x-Sx	AA
458b	xS-Sx	CC	484b	x-x-Ssx	CC	510b	x-x-Sx-S	BB
459a	xxx-Ssx	CC*	485a	Sx-Shx	AA	511a	x-x-x-Sx	FF*
459b	Sx-Sx	AA	485b	Ssxx	DD	511b	x-S-S-x	CC
460a	Sx-xSx	AA	486a	Sx-Sx	AA	512a	Sx-x-Sx	AA
460b	xx-x-Sx-xS	BB	486b	x-x-Ss	FF	512b	Sx-Sx	AA

513a	x-xx-x-Sx	FF	539a	x-x-Ss	FF	565b	Sx-Sx	AA
513b	S-xx-Sx	AA	539b	Sxx-S	EE	566a	Sx-Sx	AA
514a	x-Sx-S	BB	540a	Sxsx	AA	566b	x-xx-S-xS	BB
514b	Shx-S	EE	540b	xx-S-Sx	CC	567a	Sshx	DD
515a	x-Sxx	CC	541a	x-x-Sx-S	BB	567b	x-x-Sx-S	BB
515b	x-x-x-Sx-S	BB	541b	Sx-x-Sx	AA	568a	Sx-Sx	AA
516a	xxx-Sx-S	BB*	542a	Sx-x-Sx	AA	568b	x-x-Sx-xS	BB
516b	Shx-S	EE	542b	xx-x-S-S	FF	569a	x-x-Sx-S	BB
517a	S-Shx	DD	543a	x-x-xxSh	FF	569b	S-x-Shx	AA
517b	xx-x-S-x-S	BB	543b	xx-Ssx	CC	570a	x-x-x-x-Sx	FF
518a	Sx-Sx	AA	544a	xx-Ssx	CC	570b	Sx-Sx	AA
518b	x-Sx-S	BB	544b	Sxxx-S	EE	571a	xx-Sx-S	BB*
519a	x-x-x-Ssx	CC	545a	x-Sx-S	BB	571b	x-x-Ssh	CC
519b	Sx-xSx	AA	545b	x-x-S-Sx	CC	572a	x-x-Ssx	CC
520a	S-xSx	AA	546a	Sx-Sh	AA	572b	Sx-Sx	AA
520b	x-S-S-x	CC	546b	x-x-S-Sx	CC	573a	Sxx-Sx	AA
521a	x-Sx-S	BB	547a	x-Sxx	CC	573b	x-x-S-x-S	BB
521b	Sx-xxSh	AA	547b	x-x-Sx-S	BB	574a	x-xx-xSx	FF
522a	xx-xSx	FF*	548a	x-x-S-x-S	BB	574b	x-x-Sx-S	BB
522b	x-x-S-Sx	CC	548b	Sx-x-Sx	AA	575a	xSx-S	BB
523a	S-Shx	DD	549a	x-Ssx	CC	575b	Sxsx	AA
523b	x-x-x-Sx-S	BB	549b	S-x-xS	EE	576a	Sx-Sx	AA
524a	S-x-Sx	AA	550a	Sx-xSx	AA	576b	x-Ssx	CC
524b	x-x-S-Sx	CC	550b	x-Ssx	CC	577a	Sx-xSx	AA
525a	Sx-Sx	AA	551a	Sx-Sx	AA	577b	x-x-Sx-xS	BB
525b	x-x-S-xS	BB	551b	x-x-S-S	FF	578a	x-x-x-Ss	FF
526a	S-Sxh	DD	552a	x-x-Ssx	CC	578b	Sx-xSx	AA
526b	x-xSx-x-S	BB	552b	Sx-Sx	AA	579a	x-x-xSx-S	BB
527a	xx-Ss	FF	553a	x-Sx-S	BB	579b	Shx-S	EE
527b	Sx-Sx	AA	553b	x-xx-x-Sx-xS	BB	580a	S-xSx	AA
528a	S-x-xSx	AA	554a	xx-Ssx	CC	580b	x-x-Ss	FF
528b	xx-x-Sx-S	BB	554b	Sx-Sx	AA	581a	xxx-x-Sx	FF*
529a	xxx-Ss	FF*	555a	x-Sx-S	BB	581b	S-Sx-h	DD
529b	Sshx	DD	555b	Sx-xSx	AA	582a	x-x-Ssx	CC
530a	x-x-Sx-S	BB	556a	x-Sx-xS	BB	582b	Sx-xSx	AA
530b	x-x-xSx-S	BB	556b	Sx-x-x-Sx	AA	583a	Sx-Sx	AA
531a	Ss-xx	DD	557a	Sx-Sx	AA	583b	x-x-Sx-S	BB
531b	Sxsx	AA	557b	Sx-x-Sx	AA	584a	xx-xx-Sx	FF*
532a	x-x-Sx-S	BB	558a	Sx-Sx	AA	584b	x-xSx-S	BB
532b	S-xSx	AA	558b	x-x-x-Sx-xS	BB	585a	S-xSx	AA
533a	x-S-Sx	CC	559b	Sx-S	rem	585b	S-Sx-h	DD
533b	Sx-x-Sx	AA	560a	xxx-x-Sx	FF*	586a	S-Shx	DD
534a	x-x-Ssx	CC	560b	x-x-Sx-S	BB	586b	S-xx-Sx	AA
534b	x-x-Sx-S	BB	561a	xx-Ssx	CC*	587a	xxx-x-x-Sx	FF*
535a	Sx-xSx	AA	561b	x-x-Sx-xS	BB	587b	x-x-Sx-xS	BB
535b	Sx-Sx	AA	562a	xx-Sx-xS	BB	588a	x-x-Sx-S	BB
536a	Sx-Shx	AA	562b	Sx-Sx	AA	588b	S-x-Sxxx	AA
536b	xx-x-Ss	FF	563a	Sx-Sxx	AA	589a	Sx-Sx	AA
537a	Sx-Sx	AA	563b	x-x-Sx-S	BB	589b	x-x-x-Sx-S	BB
537b	S-Sxx	DD	564a	Sx-Sx	AA	590a	xxSx-S	BB
538a	S-Sxx	DD	564b	x-x-S-xS	BB	590b	x-xx-S-x-S	BB
538b	Sx-Sx	AA	565a	xxx-x-xSx	FF*	591a	x-S-x-S	BB

591b	Sx-xSx	AA	617b	x-x-Sx-S	BB	643b	x-xx-Ssx	CC
592a	x-S-x-S	BB	618a	xxx-x-x-Sx	FF*	644a	x-x-Sx-S	BB*
592b	x-x-Sx-S	BB	618b	Shx-S	EE	644b	S-x-Sx	AA
593a	xx-Ss	FF*	619a	xx-x-x-Sx	FF*	645a	xx-Ss	FF*
593b	xx-Sx-S	BB	619b	x-x-S-Sx	CC	645b	x-x-S-xS	BB
594a	Sx-Sx	AA	620a	S-xSx	AA	646a	Sx-x-Sx	AA
594b	x-x-Sx-S	BB	620b	x-S-Sh	CC	646b	x-x-Sx-S	BB
595a	S-x-Sx	AA	621a	xSxx	CC	647a	xx-x-S-S	FF
595b	xx-x-S-S	FF	621b	x-x-x-Sx-S	BB	647b	Sx-Sx	AA
596a	xx-x-Ss	FF	622a	xx-x-Sx	FF*	648a	Sshx	DD
596b	x-Ssx	CC	622b	Sx-Sx	AA	648b	x-x-Sx-S	BB
597a	xx-x-xSx	FF*	623a	x-Sx-S	BB	649a	xSxx	CC
597b	x-Sx-S	BB	623b	S-Sx-h	DD	649b	x-x-x-Ssx	CC
598a	xxxx-Ss	FF*	624a	Sx-xSx	AA	650a	Sx-xSx	AA
598b	x-x-S-Sx	CC	624b	x-x-Sx-xS	BB	650b	S-x-x-Sx	AA
599a	x-x-x-x-Sx	FF	625a	x-x-Sx-S	BB	651a	S-xSx	AA
599b	Sx-xSx	AA	625b	Sx-Sh	AA	651b	Sx-Sx	AA
600a	Sx-Sx	AA	626a	x-Sx-S	BB	652a	Sx-xSx	AA
600b	x-x-Sx-S	BB	626b	Sxx-S	EE	652b	x-x-S-Sx	CC
601a	Sh-x-Sh	AA	627a	S-Shx	DD	653a	Sx-xSx	AA
601b	Sx-xSx	AA	627b	x-x-Sx-xS	BB	653b	x-x-Ssx	CC
602a	Sx-Sx	AA	628a	xS-xx	CC	654a	Sx-Shx	AA
602b	x-x-Sx-S	BB	628b	Sxsx	AA	654b	S-Sxx	DD
603a	xxx-Ss	FF*	629a	xxx-x-S-S	FF*	655a	Sx-Sx	AA
603b	x-Sxx	CC	629b	Sx-Sx	AA	655b	x-Sx-x-S	BB
604a	x-S-Sx	CC	630a	S-Shx	DD	656a	xx-x-Sx	FF*
604b	Sx-xSx	AA	630b	xx-x-x-S-S	FF	656b	Sx-Sx	AA
605a	Sx-xSx	AA	631a	Sx-Sx	AA	657a	x-Sx-S	BB
605b	xx-x-S-x-S	BB	631b	x-x-S-xS	BB	657b	xx-x-Sx-S	BB
606a	xx-x-xx-Sx	FF	632a	x-x-xSx	FF*	658a	S-Shx	DD
606b	Sx-Sx	AA	632b	x-x-S-S	FF	658b	x-x-Sx-Sx	rem
607a	x-x-xx-Sx	FF	633a	x-x-x-S-Sx	CC	659a	x-Sx-S	BB
607b	S-xSx	AA	633b	Sx-xSx	AA	659b	Sx-Sx	AA
608a	x-x-Sx-S	BB	634a	Sx-Sx	AA	660a	xx-Ss	FF
608b	Sx-xSx	AA	634b	x-x-x-S-S	FF	660b	xx-x-Sx-S	BB
609a	xx-x-xSx	FF	635a	x-x-xSx	FF	661a	Ss-xx	DD
609b	S-Sxx	DD	635b	Shx-S	EE	661b	Sx-Sx	AA
610a	Sxsx	AA	636a	x-x-xx-Sx	FF	662a	Sx-x-Sx	AA
610b	x-xx-Sxs	BB	636b	x-x-Ssx	CC	662b	x-x-Ssx	CC
611a	x-xSs	FF	637a	x-Sxs	BB	663a	x-Ssx	CC
611b	Sx-Sx	AA	637b	Sx-Sx	AA	663b	Sxsx	AA
612a	S-xSx	AA	638a	xx-x-x-Sx	FF	664a	Sx-Sx	AA
612b	x-x-Sx-S	BB	638b	x-x-S-Sx	CC	664b	x-x-x-Ssh	CC
613a	Sx-x-xSx	AA	639a	S-x-Sx	AA	665a	S-xSx	AA
613b	x-S-Sx	CC	639b	x-x-Sx-xS	BB	665b	x-Sx-S	BB
614a	Sx-Sx	AA	640a	S-x-Sx	AA	666a	xx-S-S	FF*
614b	x-x-Ssx	CC	640b	x-x-S-xS	BB	666b	x-x-S-Sx	CC
615a	S-Sx-h	DD	641a	xxx-Sx-S	BB	667a	S-Shx	DD
615b	Sh-xS	EE	641b	x-Sx-S	BB	667b	Sx-xSx	AA
616a	S-x-Sh	AA	642a	Shx-S	EE	668a	Sx-Sh	AA
616b	xx-x-S-xS	BB	642b	Shx-S	EE	668b	S-x-x-Sx	AA
617a	xSsx	CC	643a	x-x-x-Sx	FF	669a	xx-S-S	FF*

4-4b	Sx-Sx	AA	10-4b	x-S-Sh	CC	17-2b	x-S-xx	CC
4-5a	S-x-Sx	AA	10-5a	x-Ssx	CC	17-3a	Sx-x-Sx	AA
4-6b	x-S-Sx	CC	10-6b	S-x-Sx	AA	17-4b	Sx-x-Sx	AA
4-7a	x-x-S-S	FF	10-7a	Sx-x-Sx	AA	17-5a	xx-x-Sx	FF
4-8b	Sx-Sx	AA	10-8b	x-S-Sx	CC	17-6b	S-Shx	DD
5-1a	S-x-Sx	AA	11-1a	Sx-x-S	EE	17-7a	S-x-Sx	AA
5-2b	Sx-Sx	AA	11-2b	Sx-x-Sx	AA	17-8b	Sxsx	AA
5-3a	Sx-xx-Sx	AA	11-3a	Sx-x-Sx	AA	18-1a	x-x-x-Sx	FF
5-4b	x-Sxx	CC	11-4b	Sh-Sh	AA	18-2b	x-x-x-Sx	FF
5-5a	S-x-x-Sx	AA	11-5a	Sh-Sh	AA	18-3a	S-x-Sx	AA
5-6b	x-x-S-Sx	CC	11-6b	Sh-Sh	AA	18-4b	x-S-Sx	CC
5-7a	Sx-x-x-Sx	AA	11-7a	S-x-Sh	AA	18-5a	x-x-Ss	FF
5-8b	x-x-S-Sx	CC	11-8b	S-Shx	DD	18-6b	x-x-Sx	FF
5-9a	Sx-x-x-Sx	AA	12-1a	S-x-Sh	AA	18-7a	S-x-Sh	AA
5-10b	x-x-S-Sx	CC	12-2b	Sh-Sh	AA	18-8b	x-S-Sx	CC
6-1a	x-xx-S-S	FF	12-3a	S-x-Sx	AA	19-1a	S-h-x-Sx	AA
6-2b	x-Ssx	CC	12-4b	S-S-x-h	DD	19-2b	xx-Ss	FF
6-3a	Shx-S	EE	12-5a	S-x-Sh	AA	19-3a	S-h-Sh	AA
6-4b	x-x-x-Sx	FF	12-6b	S-xx-x-Sx	AA	19-4b	Sxsx	AA
6-5a	S-x-Sx	AA	12-7a	S-x-Sh	AA	19-5a	xx-xx-Sx	FF
6-6b	S-x-Sx	AA	12-8b	S-S-hx	DD	19-6b	x-x-S-Sx	CC
6-7a	Sx-Sx	AA	13-1a	Sx-Sx	AA	19-7a	x-x-S-S	FF
6-8b	x-Sx-S	BB	13-2b	Sh-Sx	AA	19-8b	Sx-Sx	AA
6-9a	Sh-x-Sx	AA	13-3a	Sx-Sx	AA	20-1a	xx-xx-Sx	FF
6-10b	Sx-x-Sx	AA	13-4b	Sh-Sx	AA	20-2b	S-Shx	DD
7-1a	xx-Sx	FF	13-5a	S-Sxx	DD	20-3a	S-x-x-S	EE
7-2b	x-Ssx	CC	13-6b	S-x-Sx	AA	20-4b	x-x-Sx-S	BB
7-3a	x-x-S-x-S	BB	13-7a	Ss-xx	DD	20-5a	S-xx-Sx	AA
7-4b	S-Sxx	DD	13-8b	Sxsx	AA	20-6b	Sx-Shx	AA
7-5a	Sx-Sx	AA	14-1a	x-x-Sx	FF	20-7a	Sx-x-Sx	AA
7-6b	S-Sxx	DD	14-2b	x-S-xx	CC	20-8b	S-xx-Sx	AA
7-7a	Sx-Sx	AA	14-3a	Sx-Sx	AA	20-9a	x-S-Sx	CC
7-8b	x-S-Sx	CC	14-4b	x-S-Sx	CC	20-10b	x-S-xx	CC
8-1a	xx-x-Sx	FF*	14-5a	x-x-Sx	FF	20-11a	Sx-Sx	AA
8-2b	Sx-Sx	AA	14-6b	x-S-Sx	CC	20-12b	Sx-Sx	AA
8-3a	x-x-Sxs	BB*	14-7a	Shx-S	EE	21-1a	x-x-x-Ss	FF
8-4b	S-x-Sx	AA	14-8b	x-Ssx	CC	21-2b	S-x-Sx	AA
8-5a	x-S-Sx	CC	15-1a	x-x-Sx	FF	21-3a	x-Ssx	CC
8-6b	Sx-Sx	AA	15-2b	x-Sxx	CC	21-4b	Sx-Sx	AA
8-7a	Shx-S	EE	15-3a	S-Sxx	DD	21-5a	x-x-S-S	FF
8-8b	x-Ssx	CC	15-4b	Sh-Sx	AA	21-6b	Sx-Sx	AA
9-1a	x-xx-S-S	FF	15-5a	Sx-Sx	AA	21-7a	Sx-Sx	AA
9-2b	x-Ssx	CC	15-6b	Sx-Sx	AA	21-8b	Sx-Sx	AA
9-3a	Shx-S	EE	16-1a	S-x-Sx	AA	21-9a	S-Shx	DD
9-4b	x-x-x-Sx	FF	16-2b	Sxsx	AA	21-10b	x-x-S-S	FF
9-5a	x-xx-Sx	FF	16-3a	S-x-Sx	AA	22-1a	Sx-xx-Sx	AA
9-6b	Sx-Sx	AA	16-4b	S-x-Sh	AA	22-2b	x-x-Sx-S	BB
9-7a	x-S-Sx	CC	16-5a	x-x-Sx	FF	22-3a	Sx-Sh	AA
9-8b	x-x-S-Sx	CC	16-6b	xx-S-S	FF	22-4b	Sx-x-Sx	AA
10-1a	x-x-Ssx	CC	16-7a	Shx-S	EE	22-5a	S-x-x-x-Sx	AA
10-2b	S-x-Sh	AA	16-8b	S-xx	rem	22-6b	S-x-S-hx	AA
10-3a	Sx-Sx	AA	17-1a	x-S-Sx	CC	22-7a	x-x-x-Sx	FF*

22-8b	Sx-Sx	AA	28-12b	Sx-Sx	AA	35-4b	S-xSx	AA
23-1a	x-xx-S-S	FF	28-13a	x-S-Sh	CC	35-5a	x-S-xx	CC
23-2b	x-Ssx	CC	28-14b	S-x-x-xx-S	EE	35-6b	xx-x-Sx	FF
23-3a	Shx-S	EE	29-1a	xx-xx-Ss	FF	35-7a	S-Shx	DD
23-4b	x-x-x-Sx	FF	29-2b	Sx-x-S	EE	35-8b	S-x-x-xx-S	EE
23-5a	x-xx-Sx	FF	29-3a	x-S-Sx	CC	36-1a	S-x-Sx	AA
23-6b	Sh-Sx	AA	29-4b	x-Ssx	CC	36-2b	x-Sxx	CC
23-7a	xx-xx-S-S	FF	29-5a	x-x-S-x-x-S	BB	36-3a	Sx-x-Sx	AA
23-8b	Sx-Sx	AA	29-6b	x-S-Sx	CC	36-4b	S-Sx-h	DD
24-1a	Sx-Sh	AA	30-1a	x-x-Ssx	CC	37-1a	x-x-Sx	FF
24-2b	x-x-S-S-h	CC	30-2b	S-x-Sx	AA	37-2b	x-Ssx	CC
24-3a	x-x-x-Ss	FF	30-3a	Sx-x-Sx	AA	37-3a	S-x-Sx	AA
24-4b	S-x-Sx	AA	30-4b	x-Ssx	CC	37-4b	Sx-Sx	AA
24-5a	xx-x-Ss	FF*	30-5a	S-x-Sx	AA	37-5a	x-Sh-S	BB
24-6b	Sx-Sx	AA	30-6b	x-S-Sx	CC	37-6b	x-Ssx	CC
24-7a	xx-S-Sh	CC	30-7a	S-h-Sx	AA	37-7a	Ss-xx	DD
24-8b	Sx-Sx	AA	30-8b	x-Sxx	CC	37-8b	x-x-S-Sx	CC
25-1a	x-xx-S-S	FF	30-9a	S-xx-Sx	AA	38-1a	S-x-x-Sx	AA
25-2b	x-Ssx	CC	30-10b	Sx-Sx	AA	38-2b	Sx-Sx	AA
25-3a	Shx-S	EE	30-11a	Sx-x-Sx	AA	38-3a	Shx-S	EE
25-4b	x-x-x-Sx	FF	30-12b	S-Shx	DD	38-4b	S-hx-S	EE
25-5a	xx-xx-S-S	FF	31-1a	x-x-Sx	FF	38-5a	xx-Ss	FF
25-6b	Sx-Sx	AA	31-2b	Sx-Sx	AA	38-6b	S-x-Sx	AA
25-7a	xx-S-S	FF	31-3a	Sh-Sx	AA	38-7a	x-x-Sh-S	BB
25-8b	S-h-Sx	AA	31-4b	Sx-Sx	AA	38-8b	Sx-Sx	AA
26-1a	S-S-x-h	DD	31-5a	x-x-Ss	FF	39-1a	x-x-S-S	FF
26-2b	Sh-Sx	AA	31-6b	Sx-Sx	AA	39-2b	Sx-Sx	AA
26-3a	x-Sx-S	BB	31-7a	S-x-S-h	AA	39-3a	S-Sxx	DD
26-4b	x-x-S-x-S	BB	31-8b	Sxs	rem	39-4b	x-Ssx	CC
26-5a	x-xx-Sx	FF*	32-1a	x-x-x-Sx	FF	39-5a	x-x-Sh-S	BB
26-6b	S-x-Sx	AA	32-2b	x-S-Sx	CC	39-6b	Sxsx	AA
26-7a	S-h-Sx	AA	32-3a	Sx-Sx	AA	39-7a	x-x-Ss	FF
26-8b	x-x-S-Sx	CC	32-4b	S-x-Sx	AA	39-8b	S-Shx	DD
27-1a	x-x-Ss	FF	32-5a	S-Sx-h	DD	39-9a	x-S-xx	CC
27-2b	S-x-Sx	AA	32-6b	x-S-Sx	CC	39-10b	S-x-x-xx-S	EE
27-3a	xx-Ss	FF	32-7a	x-x-Sx-S	BB	40-1a	S-x-x-Sx	AA
27-4b	Sx-Sx	AA	32-8b	Ss-xx	DD	40-2b	x-Sxx	CC
27-5a	x-x-x-Sx	FF	33-1a	x-x-xx-S	rem	40-3a	x-Sx-S	BB
27-6b	Sx-Sx	AA	33-2b	x-S-Sx	CC	40-4b	Sx-Sx	AA
27-7a	x-S-Sh	CC	33-3a	x-x-S-x-S	BB	40-5a	x-x-x-Sx	FF
27-8b	S-x-x-xx-S	EE	33-4b	S-Sxx	DD	40-6b	Sx-Sx	AA
28-1a	S-x-x-Sx	AA	33-5a	x-S-x-S	BB	40-7a	S-Sxx	DD
28-2b	x-x-x-Sx-S	BB	33-6b	x-Sxx	CC	40-8b	x-S-xx	CC
28-3a	Sh-Sx	AA	33-7a	x-Ssx	CC*	41-1a	xx-Sx	FF*
28-4b	x-x-Sx-S	BB	33-8b	S-x-x-xx-S	EE	41-2b	Sx-Sx	AA
28-5a	x-Sx-S	BB	34-1a	x-x-Sx	FF	41-3a	x-Sx-S	BB*
28-6b	x-Sx-S	BB	34-2b	Sh-S	rem	41-4b	Sx-Sx	AA
28-7a	S-x-x-Sh	AA	34-3a	S-xx-Sx	AA	41-5a	S-xx-Sx	AA
28-8b	x-x-Sx-S	BB	34-4b	S-x-Sx	AA	41-6b	x-S-Sx	CC
28-9a	x-xx-Sx	FF	35-1a	S-x-x-Sx	AA	41-7a	S-x-Sh	AA
28-10b	Sx-Sx	AA	35-2b	xx-S-Sx	CC	41-8b	S-x-x-xx-S	EE
28-11a	x-S-Sx	CC	35-3a	Sh-Sx	AA	42-1a	x-x-x-Sx	FF

42-2b	x-x-Sx	FF	48-2b	x-x-x-Sx	FF	55-6b	S-S-hx	DD
42-3a	Sx-Sx	AA	48-3a	x-x-Ss	FF	55-7a	S-x-Sx	AA
42-4b	S-Sh	rem	48-4b	Sx-x-x-Sx	AA	55-8b	x-x-S-S	FF
42-5a	S-x-Sx	AA	48-5a	Sx-Sx	AA	56-1a	x-x-x-Sx	FF
42-6b	x-Sxx	CC	48-6b	x-Sxx	CC	56-2b	S-Shx	DD
42-7a	Ss-xx	DD	48-7a	Sh-Sx	AA	56-3a	x-Sx-S	BB
42-8b	x-x-S-Sx	CC	48-8b	S-x-x-xx-S	EE	56-4b	x-S-xx	CC
43-1a	S-x-Sx	AA	49-1a	x-x-S-S	FF*	56-5a	x-x-x-Sx	FF
43-2b	Sxsx	AA	49-2b	x-Ssx	CC	56-6b	Sh-Sx	AA
43-3a	x-x-Sx	FF	49-3a	S-x-Sx	AA	56-7a	xx-S-Sx	CC
43-4b	x-Sxs	BB	49-4b	x-S-Sx	CC	56-8b	Sx-Sx	AA
43-5a	x-Sh-S	BB	49-5a	S-x-x-Sx	AA	56-9a	x-S-S	rem
43-6b	x-S-xx	CC	49-6b	S-x-x-Sx	AA	56-10b	Shx-S	EE
43-7a	Ss-xx	DD	49-7a	x-Sx-S	BB	56-11a	S-x-Sx	AA
43-8b	x-S-Sx	CC	49-8b	S-Shx	DD	56-12b	S-Shx	DD
44-1a	x-S-S	rem*	50-1a	S-x-Sx	AA	57-1a	S-x-Sx	AA
44-2b	x-Ssx	CC	50-2b	S-S-xx	DD	57-2b	S-S-x-h	DD
44-3a	S-x-Sx	AA	50-3a	x-Ssh	CC	57-3a	Sx-x-Sx	AA
44-4b	x-S-Sx	CC	50-4b	x-Ssx	CC	57-4b	Sx-Sx	AA
44-5a	S-x-x-Sx	AA	50-5a	S-x-Sx	AA	57-5a	xx-Sx	FF
44-6b	S-x-x-Sx	AA	50-6b	x-S-Sx	CC	57-6b	x-Sxx	CC
44-7a	x-Sx-S	BB	50-7a	x-S-Sh	CC	57-7a	x-S-xx	CC
44-8b	S-Shx	DD	50-8b	Sx-Sx	AA	57-8b	x-S-Sx	CC
45-1a	S-xx-Sx	AA	51-1a	S-x-Sx	AA	58-1a	x-x-S-S	FF*
45-2b	x-x-S-Sx	CC	51-2b	S-xx-Sh	AA	58-2b	x-Ssx	CC
45-3a	xx-Ssx	CC	51-3a	x-S-Sx	CC	58-3a	S-x-Sx	AA
45-4b	Sx-Sx	AA	51-4b	x-S-Sx	CC	58-4b	x-S-Sx	CC
45-5a	S-x-x-Sx	AA	51-5a	xx-S-S	FF*	58-5a	S-x-x-Sx	AA
45-6b	Ss-xx	DD	51-6b	x-S-Sx	CC	58-6b	S-x-x-Sx	AA
45-7a	Sh-Sh	AA	51-7a	x-x-Sx	FF	58-7a	x-Sx-S	BB
45-8b	Sx-x-Sx	AA	51-8b	Sh-x-S	EE	58-8b	S-Shx	DD
45-9a	Sh-Sh	AA	52-1a	S-x-Sx	AA	59-1a	x-x-S-S	FF
45-10b	x-S-Sx	CC	52-2b	x-S-Sx	CC	59-2b	Sx-Sx	AA
45-11a	x-Sx-S	BB	52-3a	x-x-Sx	FF	59-3a	S-x-Sx	AA
45-12b	Sx-Sx	AA	52-4b	S-Shx	DD	59-4b	Sxsx	AA
46-1a	xx-S-S	FF	52-5a	Ss-xx	DD	59-5a	xx-Sx	FF*
46-2b	x-S-Sx	CC	52-6b	x-S-xx	CC	59-6b	S-S-xx	DD
46-3a	x-xx-Sx	FF	52-7a	xx-S-Sx	CC	59-7a	x-x-x-Sx	FF
46-4b	Sxsx	AA	52-8b	x-S-Sx	CC	59-8b	Sx-Sx	AA
46-5a	S-x-Sh	AA	53-1a	x-x-Sx	FF	60-1a	xx-Sx	FF
46-6b	S-x-x-Sx	AA	53-2b	S-Sx-h	DD	60-2b	x-Ssx	CC
46-7a	Sx-Sh	AA	53-3a	x-Sh-S	BB	60-3a	x-x-Ss	FF
46-8b	x-S-xx	CC	53-4b	x-S-xx	CC	60-4b	Sx-Sx	AA
47-1a	x-Sxx	CC	53-5a	x-S-Sx	CC	60-5a	x-Sx-S	BB
47-2b	S-Shx	DD	53-6b	S-x-Sx	AA	60-6b	x-Ssx	CC
47-3a	x-x-Sx-S	BB*	53-7a	x-x-Sx	FF	60-7a	x-x-Ssh	CC
47-4b	x-S-Sx	CC	53-8b	Sx-Sx	AA	60-8b	Sx-Sx	AA
47-5a	Sx-Sx	AA	55-1a	x-x-x-Sx	FF	61-1a	x-xx-Sx	FF
47-6b	x-Sxx	CC	55-2b	S-Sxx	DD	61-2b	Ssxx	DD
47-7a	x-Sx-S	BB	55-3a	Ss-xx	DD	61-3a	Sx-Sx	AA
47-8b	S-x-Sx	AA	55-4b	x-Ssx	CC	61-4b	x-S-Sx	CC
48-1a	x-x-x-Sx	FF	55-5a	x-x-S-Sx	CC	61-5a	x-x-Ss	FF

61-6b	Sx-Sx	AA	1-8b	Ss-xx	DD	8-8b	Ss-xx	DD
62-1a	xx-Ssx	CC	2-1a	x-Ss	rem	9-1a	Sh-Sx	AA
62-2b	Sx-Sx	AA	2-2b	Ss-xx	DD	9-2b	x-xx-S	rem
62-3a	S-x-xx-Sx	AA	2-3a	S-h-S	rem	9-3a	Shx-S	EE
62-4b	S-x-xx	rem	2-4b	Sxsx	AA	9-4b	x-S-Sx	CC
62-5a	x-x-S-x-S	BB	2-5a	x-x-Sx	FF	9-5a	x-S-S	rem
62-6b	S-Shx	DD	2-6b	S-h-x-S	EE	9-6b	Sx-Sx	AA
62-7a	S-Shx	DD	2-7a	x-x-Sx	FF	9-7a	S-x-Sx	AA
62-8b	S-x-x-xx-S	EE	2-8b	S-S-xx	DD	9-8b	S-S-xx	DD
63-1a	x-x-Sx	FF	3-1a	S-x-Sx	AA	10-1a	x-Sxh	CC
63-2b	Sx-Sx	AA	3-2b	Shx-S	EE	10-2b	S-Shx	DD
63-3a	x-S-Sx	CC	3-3a	xx-x-Sx	FF*	10-3a	Ss-xx	DD
63-4b	Sx-Sx	AA	3-4b	S-h-x-S	EE	10-4b	S-x-Sx	AA
63-5a	Sh-Sx	AA	3-5a	x-x-Sx-S	BB	10-5a	x-S-x-S	BB
63-6b	S-x-x-xx-S	EE	3-6b	S-hx-S	EE	10-6b	xx-Sx	FF
64-1a	S-x-x-Sx	AA	3-7a	x-x-Sx-S	BB	10-7a	x-S-x-S	BB
64-2b	Sx-Sx	AA	3-8b	S-x-Sx	AA	10-8b	Ss-xx	DD
64-3a	Sx-Sx	AA	4-1a	x-x-Sx	FF	11-1a	x-x-S-S	FF
64-4b	x-Ss	rem	4-2b	Sx-Sx	AA	11-2b	x-S-Sx	CC
64-5a	x-xx-Sx	FF	4-3a	x-Sxx	CC	11-3a	x-x-S-S	FF
64-6b	Sx-Sx	AA	4-4b	x-S-Sx	CC	11-4b	x-S-Sx	CC
64-7a	x-x-Ss	FF	4-5a	x-x-Sx	FF	11-5a	x-x-x-Sx	FF
64-8b	Sx-Sx	AA	4-6b	S-Sxx	DD	11-6b	x-S-Sx	CC
65-1a	x-x-x-Sx	FF	4-7a	Ss-xx	DD	11-7a	xx-Sx	FF
65-2b	x-Ssx	CC	4-8b	Sx-Sx	AA	11-8b	S-Sxx	DD
65-3a	Ss-xx	DD	5-1a	x-x-Sx	FF	11-9a	S-Sxx	DD
65-4b	x-x-Sx-S	BB	5-2b	Sxsx	AA	11-10b	S-Sx-h	DD
66-1a	x-x-x-Sx	FF	5-3a	Ss-xx	DD	12-1a	xx-x-Sx	FF*
66-2b	S-Shx	DD	5-4b	x-S-Sx	CC	12-2b	x-S-Sx	CC
66-3a	S-S-xx	DD	5-5a	x-S-xx	CC	12-3a	S-hx-S	EE
66-4b	x-Ssx	CC	5-6b	Ss-xx	DD	12-4b	x-S-xx	CC
66-5a	x-x-x-Sx	FF	5-7a	Shx-S	EE	12-5a	S-x-Sx	AA
66-6b	S-S-xx	DD	5-8b	Sx-Sx	AA	12-6b	x-S-xx	CC
66-7a	Sh-S	rem	6-1a	xx-x-Sx	FF	12-7a	x-S-x-S	BB
66-8b	S-x-x-Sx	AA	6-2b	S-Shx	DD	12-8b	S-Sxx	DD
155-1a	x-S-xx	CC	6-3a	x-S-Sx	CC	13-1a	xx-Sx	FF
155-2b	Sx-Sx	AA	6-4b	S-Sx-h	DD	13-2b	x-S-x-S	BB
155-3a	xx-S-Sx	CC	7-1a	xx-Sx	FF	13-3a	S-Sxh	DD
155-4b	S-x-Sx	AA	7-2b	S-x-S	rem	13-4b	S-x-Sx	AA
155-5a	x-Sx-S	BB	7-3a	Shx-S	EE	13-5a	S-hx-S	EE
155-6b	Sx-Sx	AA	7-4b	x-x-S-Sx	CC	13-6b	x-S-xx	CC
155-7a	S-x-Sx	AA	7-5a	xx-x-Sx	FF*	13-7a	Sx-Sx	AA
155-8b	Sx-Sx	AA	7-6b	Sshx	DD	13-8b	S-Sxx	DD
			7-7a	xx-x-Sx	FF*	14-1a	xx-xx-S-S	FF
			7-8b	x-S-Sx	CC	14-2b	x-x-S-S	FF
Hymisqviða			8-1a	S-x-Sx	AA	14-3a	Sx-Sx	AA
1-1a	x-Ssx	CC	8-2b	S-hx-S	EE	14-4b	x-S-xh	CC
1-2b	Sx-Sx	AA	8-3a	xx-Sx	FF*	14-5a	x-xx-Sx	FF*
1-3a	x-Sxx	CC	8-4b	Sx-S	rem	14-6b	S-S-hx	DD
1-4b	x-S-Sx	CC	8-5a	x-Sx-S	BB	14-7a	x-S-xx	CC
1-5a	Sx-Sx	AA	8-6b	Shx-S	EE	14-8b	Sx-Sx	AA
1-6b	x-x-S-S	FF	8-7a	Ss-xx	DD	15-1a	S-xx-S	EE
1-7a	xx-x-x-Sx	FF						

15-2b	Sx-Sx	AA	21-6b	Sx-Sh	AA	28-6b	x-S-Sx	CC
15-3a	x-x-Sx	FF	21-7a	S-x-Sx	AA	28-7a	Ssxx	DD
15-4b	Sx-Sx	AA	21-8b	S-Sx-h	DD	28-8b	xx-S-S	FF
15-5a	x-Sx-S	BB	22-1a	xx-x-Sx	FF*	29-1a	x-Sxx	CC
15-6b	x-S-Sx	CC	22-2b	x-x-Sx-S	BB	29-2b	x-x-Sx-S	BB
15-7a	S-x-Sx	AA	22-3a	S-Sxx	DD	29-3a	S-x-Sx	AA
15-8b	S-S-xx	DD	22-4b	Sx-Sx	AA	29-4b	Ss-xx	DD
16-1a	xx-Sx	FF	22-5a	S-x-Sx	AA	29-5a	x-x-Ssx	CC*
16-2b	Sx-Sx	AA	22-6b	x-x-S-S	FF	29-6b	Sx-x-Sx	AA
16-3a	S-Sxx	DD	22-7a	Ss-xx	DD	29-7a	xx-x-Sx	FF
16-4b	S-Sxh	DD	22-8b	Sx-Sx	AA	29-8b	x-S-Sx	CC
16-5a	xx-x-Sx	FF	23-1a	x-Sxx	CC*	30-1a	x-x-x-Sx	FF
16-6b	Sx-Sx	AA	23-2b	Sh-S	rem	30-2b	Sx-Sx	AA
16-7a	x-Sxx	CC	23-3a	S-Sh	rem	30-3a	Ss-xx	DD
16-8b	S-S-xx	DD	23-4b	S-x-Sx	AA	30-4b	S-x-Sx	AA
17-1a	S-x-Sx	AA	23-5a	Sx-Sx	AA	30-5a	x-x-S-S	FF
17-2b	x-S-S	rem	23-6b	Ss-xx	DD	30-6b	x-x-Ss	FF
17-3a	x-S-xh	CC	23-7a	Ss-xx	DD	30-7a	Ss-xh	DD
17-4b	Sx-Sx	AA	23-8b	S-Shx	DD	30-8b	Sx-Sx	AA
17-5a	xx-x-Sx	FF*	24-1a	Ss-xx	DD	31-1a	S-x-x-S	EE
17-6b	x-x-S-S	FF	24-2b	x-S-xx	CC	31-2b	Sx-Sh	AA
17-7a	S-Sxx	DD	24-3a	x-x-Sx	FF*	31-3a	xx-Sx	FF
17-8b	Sx-Sx	AA	24-4b	S-S-xx	DD	31-4b	x-Sxx	CC
18-1a	S-Sx-h	DD	24-5a	xx-Sx	FF*	31-5a	S-x-Sx	AA
18-2b	x-S-xx	CC	24-6b	S-h-x-S	EE	31-6b	Ss-xx	DD
18-3a	S-x-Sx	AA	25-1a	Ss-xh	DD	31-7a	x-Sxh	CC
18-4b	Ss-xx	DD	25-2b	x-x-S-S	FF	31-8b	S-Sxx	DD
18-5a	S-Sxx	DD	25-3a	x-x-S-S	FF	32-1a	S-x-x-Sx	AA
18-6b	S-x-Sx	AA	25-4b	Sx-Sx	AA	32-2b	S-Sx-h	DD
18-7a	x-x-Sx-S	BB	25-5a	Sx-x-Sx	AA	32-3a	x-x-Sx-S	BB
18-8b	Ss-xx	DD	25-6b	S-Sx-h	DD	32-4b	x-S-Sx	CC
19-1a	x-x-Sx	FF	26-1a	xx-x-Sx	FF	32-5a	S-S-x-h	DD
19-2b	S-Sxx	DD	26-2b	S-S-x-h	DD	32-6b	Sx-x-Sx	AA
19-3a	Ss-xx	DD	26-3a	x-x-S-S	FF	32-7a	S-Sxx	DD
19-4b	Sx-Sx	AA	26-4b	S-x-Sx	AA	32-8b	x-x-S-x-S	BB
19-5a	S-hx-S	EE	26-5a	xx-Ssx	CC	33-1a	x-x-x-Sx	FF
19-6b	Sx-Sx	AA	26-6b	Sx-Sx	AA	33-2b	x-S-Sx	CC
19-7a	Sx-Sx	AA	27-1a	S-Sxx	DD	33-3a	S-x-Sx	AA
19-8b	x-x-S-S	FF	27-2b	S-x-Sx	AA	33-4b	Ss-xx	DD
20-1a	x-Sxx	CC	27-3a	x-x-Sx	FF	33-5a	S-Sxx	DD
20-2b	Sx-Sh	AA	27-4b	S-Shx	DD	33-6b	Sx-Sx	AA
20-3a	Ss-xx	DD	27-5a	S-x-Sx	AA	33-7a	x-x-Sx	FF
20-4b	Sh-Sx	AA	27-6b	x-x-Ss	FF	33-8b	S-S-xx	DD
20-5a	x-S-xx	CC	27-7a	x-x-x-Sx	FF*	34-1a	S-Sx	rem
20-6b	Sx-Sx	AA	27-8b	Ss-xx	DD	34-2b	S-x-S	rem
20-7a	Sx-Sx	AA	27-9a	x-Sxx	CC	34-3a	x-x-Sx-S	BB
20-8b	x-Sx-S	BB	27-10b	S-x-Sx	AA	34-4b	S-h-x-S	EE
21-1a	x-S-xx	CC	28-1a	x-x-S	rem	34-5a	x-x-x-S-S	F;*
21-2b	Ss-xx	DD	28-2b	x-Ssx	CC	34-6b	S-Sx-h	DD
21-3a	S-x-Sx	AA	28-3a	Shx-S	EE	34-7a	x-x-Sx	FF
21-4b	S-x-S	rem	28-4b	x-S-Sx	CC	34-8b	Sx-Sx	AA
21-5a	x-S-x-S	BB	28-5a	xx-x-Sx	FF	35-1a	xx-Sx	FF

35-2b	x-Sx-S	BB	2-6b	Sx-Sx	AA	9-10b	S-S-h-x	DD
35-3a	x-Sx-S	BB*	2-7a	x-Sxh	CC	10-1a	xx-x-Sx	FF
35-4b	Sx-Sx	AA	2-8b	S-x-xx-Sx	AA	10-2b	x-Sxx	CC
35-5a	x-x-x-Sx	FF	3-1a	xx-x-Sx	FF	10-3a	xx-x-Sx	FF
35-6b	x-S-Sx	CC	3-2b	Sx-Sx	AA	10-4b	S-Shx	DD
35-7a	Ss-xx	DD	3-3a	x-x-x-Sx	FF	10-5a	x-Ssx	CC
35-8b	Ssxx	DD	3-4b	S-S-h-x	DD	10-6b	S-x-Sx	AA
36-1a	x-x-x-x-Sx	FF*	3-5a	xx-x-Sx	FF	10-7a	x-Ssx	CC
36-2b	S-Shx	DD	3-6b	Sh-S	rem	10-8b	S-x-Sx	AA
36-3a	xx-x-Sx	FF	3-7a	x-x-S-S	FF	11-1a	xx-x-Ss	FF
36-4b	Shx-S	EE	3-8b	Sx-Sx	AA	11-2b	x-Sx	rem
36-5a	x-Sxx	CC	4-1a	x-xx-x-S-S	FF	11-3a	S-xx-x-S	EE
36-6b	S-xx-S	EE	4-2b	x-x-Sx-Sx	rem	11-4b	Sx-Sh	AA
37-1a	xx-Sx	FF	4-3a	x-x-Sx	FF	11-5a	x-Sx-S	BB
37-2b	x-Sx-S	BB	4-4b	x-xx-x-Sx	FF	11-6b	S-x-Sx	AA
37-3a	S-Sxx	DD	5-1a	S-x-S	rem	11-7a	xx-xx-Sx	FF
37-4b	Ss-xx	DD	5-2b	Sh-Sx	AA	11-8b	Sx-x-S	EE
37-5a	x-S-xx	CC	5-3a	x-x-Sx-S	BB	12-1a	xx-x-Sx	FF
37-6b	S-x-Sx	AA	5-4b	Sx-Sx	AA	12-2b	Sx-x-Sx	AA
37-7a	x-x-x-Ssx	CC	5-5a	x-x-Sx-S	BB	12-3a	x-x-x-Sx	FF
37-8b	S-x-Sx	AA	5-6b	Sx-Sx	AA	12-4b	S-S-h-x	DD
38-1a	x-x-S-S	FF	6-1a	S-x-x-Sx	AA	12-5a	Sx-x-Sx	AA
38-2b	S-x-x-S	EE	6-2b	Sx-Sh	AA	12-6b	Sx-Sx	AA
38-3a	Sshx	DD	6-3a	Sx-Sx	AA	12-7a	x-xx-S-S	FF
38-4b	S-x-Sx	AA	6-4b	Ss-xx	DD	12-8b	x-Ssx	CC
38-5a	x-x-Ss	FF	6-5a	x-S-Sx	CC	13-1a	S-x-x-Sx	AA
38-6b	S-S-h-x	DD	6-6b	S-Sxx	DD	13-2b	x-Sxx	CC
38-7a	x-x-Sx-S	BB	7-1a	x-x-x-Sx	FF	13-3a	x-Sx-S	BB*
38-8b	S-S-xx	DD	7-2b	x-x-x-Sx	FF	13-4b	Sx-Sx	AA
39-1a	Shx-S	EE	7-3a	x-xx-S-S	FF	13-5a	x-x-x-Sx	FF
39-2b	x-S-xx	CC	7-4b	x-Ssx	CC	13-6b	S-Shx	DD
39-3a	x-Sx-S	BB	7-5a	x-x-x-Sx	FF	13-7a	x-xx-Sx	FF
39-4b	x-S-Sx	CC	7-6b	x-x-x-Sx	FF	13-8b	Sshx	DD
39-5a	x-S-Sx	CC	7-7a	xx-x-Ss	FF*	13-9a	x-x-S-x-S	BB
39-6b	S-xx-Sx	AA	7-8b	S-x-Sh	AA	13-10b	x-Ssx	CC
39-7a	S-x-Sx	AA	8-1a	x-xx-Ss	FF	14-1a	x-xx-Sx	FF
39-8b	S-Shx	DD	8-2b	S-x-Sh	AA	14-2b	Sx-x-Sx	AA
			8-3a	Sx-Sx	AA	14-3a	x-Ssx	CC
			8-4b	x-S-xx	CC	14-4b	Sx-x-Sx	AA
			8-5a	x-Sx-S	BB	14-5a	x-x-x-Sx	FF
			8-6b	S-x-Sx	AA	14-6b	Sx-Sx	AA
			8-7a	xx-Sx-S	BB	14-7a	x-x-Ss	FF
			8-8b	Sx-x-S	EE	14-8b	S-x-Sx	AA
			9-1a	S-x-S	rem	15-1a	x-x-x-Ss	FF
			9-2b	Sh-Sx	AA	15-2b	Sh-Sx	AA
			9-3a	x-x-Sx-S	BB	15-3a	xx-x-S-S	FF*
			9-4b	Sx-Sx	AA	15-4b	x-S-Sx	CC
			9-5a	x-x-Sx-S	BB	15-5a	Sx-x-S-h	AA
			9-6b	Sx-Sx	AA	15-6b	Sx-Sx	AA
			9-7a	Sx-x-S	EE	15-7a	xx-x-x-Sx	FF
			9-8b	Sx-Sx	AA	15-8b	S-Shx	DD
			9-9a	x-x-x-Sx	FF	16-1a	xx-x-Sx	FF
Prymsqviða								
1-1a	S-x-x-Sh	AA						
1-2b	x-x-Ss	FF						
1-3a	x-S-xh	CC						
1-4b	x-Sxx	CC						
1-5a	S-x-x-Sx	AA						
1-6b	S-x-x-Sx	AA						
1-7a	x-Sx-S	BB						
1-8b	S-x-Sx	AA						
2-1a	x-x-x-Sx	FF						
2-2b	S-S-h-x	DD						
2-3a	Sx-x-S	EE						
2-4b	S-x-x-Sx	AA						
2-5a	x-Sx-S	BB*						

16-2b	Sx-Sx	AA	22-6b	Sx-x-S	EE	28-8b	x-Ssx	CC
16-3a	x-Ssx	CC	22-7a	Sx-Sx	AA	29-1a	x-x-x-Sx	FF*
16-4b	x-S-Sx	CC	22-8b	x-Ssx	CC	29-2b	Sx-Sx	AA
16-5a	x-x-Sx	FF	23-1a	xx-x-x-Sx	FF*	29-3a	x-x-Ss	FF
16-6b	Sx-Sx	AA	23-2b	Shx-S	EE	29-4b	Sx-Sx	AA
16-7a	x-Sxx	CC	23-3a	S-Shx	DD	29-5a	xx-x-x-Sx	FF
16-8b	x-S-Sx	CC	23-4b	Sx-x-Sx	AA	29-6b	Sx-Sx	AA
17-1a	x-x-x-S	rem	23-5a	S-x-x-Sx	AA	29-7a	x-x-Sx-S	BB
17-2b	Sh-S	rem	23-6b	Sx-x-Sx	AA	29-8b	Sx-Sx	AA
17-3a	x-xx-Sx	FF	23-7a	Sx-x-Sx	AA	29-9a	Sx-Sx	AA
17-4b	Sx-Sx	AA	23-8b	Sh-Sx	AA	29-10b	Sx-Sx	AA
17-5a	x-x-Sx-S	BB	24-1a	x-x-x-Sx	FF	30-1a	x-x-x-S	rem
17-6b	Sx-Sx	AA	24-2b	x-S-Sx	CC	30-2b	Sx-Sh	AA
18-1a	x-x-x-S	rem	24-3a	x-x-Sx	FF	30-3a	S-š-xx	DD
18-2b	Shx-S	EE	24-4b	S-S-xx	DD	30-4b	Sx-x-Sx	AA
18-3a	S-x-S	rem	24-5a	S-x-Sx	AA	30-5a	xx-Sx	FF
18-4b	Sx-Sx	AA	24-6b	Sx-Sx	AA	30-6b	x-Sx-S	BB
18-5a	xx-xx-Sx	FF	24-7a	Sx-Sx	AA	30-7a	Sx-x-S	EE
18-6b	Sh-Sx	AA	24-8b	x-x-S-Sx	CC	30-8b	Sx-Sx	AA
18-7a	xx-x-S-S	FF	24-9a	x-Sx-S	BB	31-1a	x-Sxx	CC*
18-8b	S-x-Sx	AA	24-10b	S-S-xx	DD	31-2b	S-x-Sx	AA
19-1a	Sx-x-S-h	AA	25-1a	x-x-x-S	rem	31-3a	x-Sxh	CC
19-2b	Sx-Sx	AA	25-2b	Sx-Sh	AA	31-4b	S-x-Sx	AA
19-3a	x-xx-Sx	FF	25-3a	S-xx-Sx	AA	31-5a	S-x-x-Sx	AA
19-4b	S-Shx	DD	25-4b	xx-Ss	FF	31-6b	Sx-Sh	AA
19-5a	xx-x-Sx	FF	25-5a	xx-x-Sx	FF	31-7a	x-S-xh	CC
19-6b	Sx-Sx	AA	25-6b	xx-x-Ss	FF*	31-8b	Sx-Sx	AA
19-7a	x-Ssx	CC	25-7a	x-x-Sx-S	BB	32-1a	x-x-S-Sx	CC
19-8b	x-S-Sx	CC	25-8b	S-x-Sx	AA	32-2b	Sx-Sx	AA
19-9a	x-x-Sx	FF	26-1a	x-x-Ssx	CC	32-3a	x-x-Ss	FF
19-10b	Sx-Sx	AA	26-2b	Ss-xx	DD	32-4b	x-S-Sx	CC
19-11a	x-Sxx	CC	26-3a	x-S-x-S	BB	32-5a	x-S-x-S	BB
19-12b	x-S-Sx	CC	26-4b	x-S-Sx	CC	32-6b	x-Ssx	CC
20-1a	x-x-S	rem	26-5a	S-x-Sx	AA	32-7a	x-S-xx	CC
20-2b	Shx-S	EE	26-6b	Sx-Sx	AA	32-8b	x-Sx-S	BB
20-3a	x-S-x-x-S	BB	26-7a	x-x-x-Ss	FF	32-9a	x-x-Sx-S	BB
20-4b	Ss-xx	DD	26-8b	x-Ssx	CC	32-10b	S-x-Sx	AA
20-5a	x-xx-S-S	FF	27-1a	x-x-Sx	FF*			
20-6b	x-Ssx	CC	27-2b	Sx-x-Sx	AA	Völundarqviða		
21-1a	x-xx-Sx	FF	27-3a	x-x-Sx-S	BB	1-1a	Sx-xx-Sx	AA
21-2b	S-x-Sx	AA	27-4b	Shx-S	EE	1-2b	Sx-x-Sx	AA
21-3a	Sx-x-Sx	AA	27-5a	x-xx-Ss	FF	1-3a	Sh-Sx	AA
21-4b	Sx-x-Sx	AA	27-6b	Sx-Sx	AA	1-4b	Sx-Sx	AA
21-5a	S-Sxx	DD	27-7a	xx-x-x-Sx	FF	1-5a	x-x-Sx-S	BB
21-6b	S-S-xx	DD	27-8b	S-x-Sx	AA	1-6b	Sx-x-Sx	AA
21-7a	x-Sx-S	BB	28-1a	x-x-Ssx	CC	1-7a	Sx-Shx	AA
21-8b	x-Ssx	CC	28-2b	Ss-xx	DD	1-8b	S-h-Sx	AA
22-1a	x-x-x-S	rem	28-3a	x-S-x-S	BB	2-1a	S-x-Sx	AA
22-2b	Sx-Sh	AA	28-4b	x-S-Sx	CC	2-2b	Sx-x-Sx	AA
22-3a	Sx-x-Sx	AA	28-5a	S-x-Sx	AA	2-3a	S-S-xx	DD
22-4b	x-S-Sx	CC	28-6b	Sx-Sx	AA	2-4b	Sx-Sx	AA
22-5a	x-Sx-S	BB	28-7a	x-x-x-Ss	FF	2-5a	xx-x-Ss	FF

2-6b	Shx-S	EE	8-4b	x-x-S-Sx	CC	16-4b	Sx-Sx	AA
2-7a	x-x-Sx	FF	8-5a	x-x-x-Sx	FF	16-5a	xx-x-x-S	rem
2-8b	Sx-Sx	AA	8-6b	Ss-xx	DD	16-6b	x-x-Sx-S	BB
2-9a	xx-Sx	FF	8-7a	Sh-Shx	AA	17-1a	S-xx-Sx	AA
2-10b	S-Shx	DD	8-8b	x-Sx-S	BB	17-2b	x-xx-x-S-S	FF
3-1a	xx-Sx	FF*	9-1a	x-Sx	rem	17-3a	x-x-Ssx	CC
3-2b	S-h-x-S	EE	9-2b	S-h-Sx	AA	17-4b	S-x-Sx	AA
3-3a	x-x-Sx	FF	9-3a	S-x-Sx	AA	17-5a	Sx-xx-Sx	AA
3-4b	Sx-Sx	AA	9-4b	Ss-xx	DD	17-6b	Sx-x-xx-Sx	AA
3-5a	x-x-Sx	FF	9-5a	S-x-Shx	AA	17-7a	xx-x-S	rem
3-6b	S-x-Sx	AA	9-6b	x-Ssx	CC	17-8b	S-Sx	rem
3-7a	Sx-Sx	AA	10-1a	x-x-Ssx	CC	17-9a	x-xx-x-Sx	FF*
3-8b	x-Sx-S	BB	10-2b	Sx-Sx	AA	17-10b	x-Sx-S	BB
3-9a	Sh-Sx	AA	10-3a	Sx-Sx	AA	18-1a	x-Sxx	CC
3-10a	Sx-Sx	AA	10-4b	S-Sxx	DD	18-2b	S-x-Sx	AA
4-1a	x-x-x-Sx	FF	10-5a	xx-x-x-Sx	FF*	18-3a	x-x-x-Sx	FF
4-2b	Ss-xx	DD	10-6b	Sh-Sx	AA	18-4b	x-x-S-Sx	CC
4-3a	Sh-x-Sh	AA	10-7a	Sh-Sx	AA	18-5a	x-x-Sx	FF
4-4b	S-xx-Sx	AA	10-8b	xx-x-S-S	FF	18-6b	x-x-S-Sx	CC
4-5a	xx-S-x-S	BB	11-1a	x-x-S-Sx	CC*	18-7a	x-x-x-S-Sx	CC
4-6b	x-S-S	rem	11-2b	x-x-Ss	FF	18-8b	x-Sx-S	BB
4-7a	x-x-Ss	FF*	11-3a	x-x-Ss	FF	18-9a	xx-x-x-Ssx	CC
4-8b	x-Ssx	CC	11-4b	Sx-S	rem	18-10b	x-Sx-S	BB
4-9a	x-x-Ss	FF*	11-5a	xx-x-x-Sx	FF	19-1a	x-x-Ss	FF*
4-10b	x-Ssx	CC	11-6b	Sx-Sx	AA	19-2b	Sx-Sx	AA
5-1a	x-S-Sh	CC	11-7a	x-x-Sx	FF	19-3a	xx-x-x-S	rem*
5-2b	x-x-Ss	FF	11-8b	S-x-Sx	AA	19-4b	Sx-Sx	AA
5-3a	x-x-S-S	FF	12-1a	xx-x-Sx	FF	20-1a	x-x-x-x-S-x-S	BB*
5-4b	x-Ssx	CC	12-2b	x-x-S-Sx	CC	20-2b	x-x-S-Sx	CC
5-5a	xx-x-Sx	FF	12-3a	Sxshx	AA	20-3a	x-xx-x-S	rem
5-6b	Shx-S	EE	12-4b	x-x-Sx	FF	20-4b	S-Sxx	DD
5-7a	x-x-x-xx-Sx	FF	13-1a	xxx-x-Ss	FF*	20-5a	xx-Sx-S	BB
5-8b	x-x-S-Sx	CC	13-2b	Sx-Sh	AA	20-6b	x-S-S	rem
6-1a	x-x-Ss	FF	13-3a	x-xx-Ss	FF	20-7a	S-Sxx	DD
6-2b	Sx-Sh	AA	13-4b	Sx-Sx	AA	20-8b	x-Sx-S	BB
6-3a	x-S-Sh	CC	13-5a	xx-Sx	FF	21-1a	xx-x-x-Sx	FF*
6-4b	x-x-Ss	FF	13-6b	x-Sxx	CC	21-2b	Sx-Sx	AA
6-5a	Sx-xx-Sx	AA	14-1a	S-x-x-Sx	AA	21-3a	S-x-Sx	AA
6-6b	Sx-xx-Sx	AA	14-2b	x-S-Sx	CC	21-4b	x-x-S-S	FF
6-7a	Sx-xx-Sx	AA	14-3a	xx-xx-x-S-S	FF*	21-5a	x-x-x-Sx	FF
6-8b	x-x-Sx-Sx	rem	14-4b	Sx-Sx	AA	21-6b	x-x-S-Sx	CC
7-1a	xx-x-Sx	FF	14-5a	x-x-x-x-Sx	FF*	21-7a	x-xx-S-S	FF
7-2b	x-S-Sx	CC	14-6b	Sx-Sx	AA	21-8b	x-Sxx	CC
7-3a	xx-S-S	FF	14-7a	x-x-S-S	FF	22-1a	xx-Sx-S	BB
7-4b	Shx-S	EE	14-8b	Sx-Sx	AA	22-2b	xx-Sh-S	BB
7-5a	x-x-x-S	rem	15-1a	Sh-x-Sx	AA	22-3a	x-x-x-x-S	rem
7-6b	Sx-Sx	AA	15-2b	xx-x-Ss	FF	22-4b	x-S-Sx	CC
7-7a	S-hx-Sx	AA	15-3a	S-x-Sh	AA	22-5a	xxx-Sx	FF
7-8b	x-x-S-Sx	CC	15-4b	S-Sx	rem	22-6b	x-Ssx	CC
8-1a	x-x-S-Sx	CC	16-1a	x-S-x-S	BB	22-7a	Sx Sx	AA
8-2b	x-x-S-Sx	CC	16-2b	Shx-S	EE	22-8b	x-x-S-Sx	CC
8-3a	x-S-Sx	CC	16-3a	x-x-Sx	FF	23-1a	xx-Ss	FF

23-2b	S-x-Sx	AA	29-9a	xx-S-S	FF	36-1a	x-x-Sx	FF
23-3a	Sx-x-Sx	AA	29-10b	x-S-Sx	CC	36-2b	Sx-Sx	AA
23-4b	xx-S-S	FF	30-1a	xx-x-Sx	FF	36-3a	x-x-Ssx	CC
23-5a	xx-x-Sx	FF*	30-2b	S-Sxx	DD	36-4b	xx-x-Ssx	CC
23-6b	Sx-Sx	AA	30-3a	x-x-S-x-S	BB	36-5a	x-x-Ss	FF
23-7a	S-x-Sx	AA	30-4b	Shx-S	EE	36-6b	Sx-Sx	AA
23-8b	x-x-S-S	FF	30-5a	x-x-x-Ss	FF	36-7a	Sxsx	AA
24-1a	x-x-Sx	FF	30-6b	Sx-x-Sx	AA	36-8b	Sx-Sx	AA
24-2b	Sx-Sx	AA	30-7a	xx-x-Ss	FF	37-1a	xxx-x-x-S	rem*
24-3a	x-xx-S-S	FF	30-8b	Sx-Sh	AA	37-2b	x-x-S-S	FF
24-4b	S-x-Sx	AA	31-1a	S-x-x-S	EE	37-3a	x-x-x-xx-Ss	FF*
24-5a	x-x-Sx	FF	31-2b	Sx-S	rem	37-4b	S-x-Sx	AA
24-6b	x-x-S-Sx	CC	31-3a	Sx-x-S	EE	37-5a	xx-x-S-S	FF
24-7a	x-x-xx-Sx	FF*	31-4b	x-xx-S-Sx	CC	37-6b	x-x-x-Sx-S	BB
24-8b	Sx-Sxx	AA	31-5a	x-x-x-Sx	FF	37-7a	x-x-Ss	FF
25-1a	x-x-Sx	FF	31-6b	S-xx-x-S-h	AA	37-8b	x-x-S-Sx	CC
25-2b	Sxsx	AA	31-7a	xx-x-S-S	FF	37-9a	x-x-x-Sx	FF
25-3a	xx-x-Ssx	CC	31-8b	x-x-x-S-Sx	CC	37-10b	x-S-Sx	CC
25-4b	S-Sxx	DD	32-1a	x-x-x-x-Ss	FF	38-1a	Shx-Sh	AA
25-5a	x-x-Sx	FF	32-2b	Sx-Sx	AA	38-2b	S-x-Sx	AA
25-6b	Sx-Sx	AA	32-3a	x-S-x-S	BB	38-3a	x-Sh-Sh	rem
25-7a	x-x-Ssx	CC	32-4b	Sx-Sx	AA	38-4b	x-x-Sx	FF
25-8b	xx-Ssx	CC	33-1a	Sx-xx-x-S	EE	39-1a	x-xx-Ss	FF
26-1a	x-x-Ss	FF	33-2b	Sx-Sx	AA	39-2b	S-x-x-Sx	AA
26-3a	Sx-x-Sx	AA	33-3a	x-S-Sx	CC	39-3a	x-x-Ssx	CC*
26-4b	x-S-Sx	CC	33-4b	x-x-Sx-S	BB	39-4b	Sx-Shx	AA
26-7a	xxx-x-Sx	FF	33-5a	x-S-Sx	CC	39-5a	xx-Ss	FF
26-8b	xx-S-Sx	CC	33-6b	x-x-Sx-S	BB	39-6b	x-S-Sx	CC
27-1a	x-Sx-S	BB	33-7a	x-x-Sx	FF	40-1a	x-x-S-Sh	CC
27-2b	S-x-Sx	AA	33-8b	S-Shx	DD	40-2b	x-Sx-S	BB
27-3a	x-S-Sx	CC	33-9a	x-Sx-Sx	rem	40-3a	xx-x-Ss	FF
27-4b	Sx-Sx	AA	33-10b	x-S-Sx	CC	40-4b	S-x-Sx	AA
27-5a	x-S-Sx	CC	33-11a	x-x-S-Sx	CC	41-1a	S-x-x-Sh	AA
27-6b	Sx-Sx	AA	33-12b	x-x-x-Sx	FF	41-2b	x-Sx-S	BB
27-7a	x-Sx-S	BB	33-13a	xx-S-Sx	CC	41-3a	xx-x-Ss	FF
27-8b	x-S-Sx	CC	33-14b	Sx-Sx	AA	41-4b	S-x-Sx	AA
28-1a	x-x-xx-Sx	FF*	34-1a	x-x-x-Sx	FF	41-5a	Sx-Sxh	AA
28-2b	xx-x-S-Sx	CC	34-2b	xx-x-x-Sx	FF	41-6b	Sx-Sx	AA
28-3a	x-x-x-x-Sx	FF	34-3a	x-x-x-Sx	FF	41-7a	x-S-Sx	CC
28-4b	x-Sxx	CC	34-4b	Sx-Sx	AA	41-8b	Sx-Sx	AA
28-5a	x-S-x-S	BB	34-5a	x-x-x-Sx	FF	41-9a	x-S-Sx	CC
28-6b	Sx-Sx	AA	34-6b	Sx-Sx	AA	41-10b	Sx-Sx	AA
28-7a	xx-xx-Sx	FF*	34-7a	x-xx-S-S	FF			
28-8b	Sxsx	AA	34-8b	S-x-Sx	AA			
29-1a	x-x-x-Ss	FF*	35-1a	x-x-Sx	FF	Helgaqvíða Hundingsbana 1		
29-2b	Sx-x-x-Sx	AA	35-2b	x-x-S-Sx	CC	1-1a	S-x-Sx	AA
29-3a	x-x-x-Ss	FF	35-3a	x-x-xx-Sx	FF*	1-2b	x-x-S-Sx	CC
29-4b	Sx-Sx	AA	35-4b	xx-x-Ss	F	1-3a	xx-Sx-S	BB*
29-5a	Shx-Sh	AA	35-5a	x-x-Sx	FF	1-4b	x-Ssx	CC
29-6b	S-x-Sx	AA	35-6b	Sxsx	AA	1-5a	x-xx-Sx	FF*
29-7a	Shx-Sh	AA	35-7a	xx-x-Ssx	CC	1-6b	x-Ssx	CC
29-8b	S-x-Sx	AA	35-8b	S-Sxx	DD	1-7a	Ss-xx	DD
						1-8b	x-Ssx	CC

2-1a	S-x-x-S	EE	8-5a	Sx-Sh	AA	15-1a	x-x-Sx	FF
2-2b	Sx-Sx	AA	8-6b	x-Ssx	CC	15-2b	x-Ssx	CC
2-3a	x-x-Ssx	CC	8-7a	Ss-xx	DD	15-3a	x-x-x-Sx	FF
2-4b	S-x-Sx	AA	8-8b	S-Shx	DD	15-4b	Sx-Sx	AA
2-5a	x-xx-Sx	FF	9-1a	x-x-x-Sx	FF	15-5a	x-x-x-Sx	FF
2-6b	Sx-Sx	AA	9-2b	x-S-Sx	CC	15-6b	x-Ssx	CC
2-7a	x-Ssx	CC	9-3a	S-Sxh	DD	15-7a	Sx-xx-Sx	AA
2-8b	Sx-Sx	AA	9-4b	Sx-Sx	AA	15-8b	Sx-Sx	AA
3-1a	xx-x-x-Sx	FF	9-5a	x-S-x-S	BB	15-9a	x-x-Sx	FF
3-2b	Sxsx	AA	9-6b	S-Shx	DD	15-10b	Sx-Sx	AA
3-3a	x-x-Sx-S	BB	9-7a	xx-xx-Sx	FF	16-1a	x-Sxx	CC
3-4b	x-Ssx	CC	9-8b	S-Sxh	DD	16-2b	x-Sxx	CC
3-5a	x-x-Sx	FF	10-1a	x-x-Sx	FF	16-3a	Sh-x-S	EE
3-6b	Sx-Sx	AA	10-2b	S-x-Sx	AA	16-4b	Sx-Shx	AA
3-7a	x-x-Sx-S	BB	10-3a	x-x-Sx-S	BB	16-5a	x-x-xx-S	rem
3-8b	Sx-Sx	AA	10-4b	Sh-Sx	AA	16-6b	x-Ssx	CC
4-1a	x-S-x-S	BB	10-5a	x-x-Sx-S	BB	16-7a	S-S-xx	DD
4-2b	Sx-Sx	AA	10-6b	Ss-xh	DD	16-8b	S-x-Sx	AA
4-3a	x-xx-Ss	FF	10-7a	x-x-Sx-S	BB	17-1a	x-x-Sx	FF
4-4b	S-x-Sx	AA	10-8b	Sx-x-Sx	AA	17-2b	Sx-Sx	AA
4-5a	x-S-xx	CC	11-1a	xxx-Sx	FF	17-3a	xx-Sx-S	BB
4-6b	x-Sxx	CC	11-2b	Shx-S	EE	17-4b	Sx-Sx	AA
4-7a	Sx-Sx	AA	11-3a	S-x-Sx	AA	17-5a	x-x-x-x-Sx	FF
4-8b	S-x-x-Sx	AA	11-4b	Ss-xx	DD	17-6b	Sx-Sx	AA
5-1a	S-x-x-Sx	AA	11-5a	x-x-Sx	FF	17-7a	x-x-Ss	FF
5-2b	Shx-S	EE	11-6b	Sx-x-Sx	AA	17-8b	S-x-Sx	AA
5-3a	x-xx-Sx	FF	11-7a	Ss-xx	DD	18-1a	xx-S-S	FF
5-4b	x-S-Sx	CC	11-8b	x-S-Sx	CC	18-2b	Sx-Sx	AA
5-5a	S-x-x-Sx	AA	12-1a	xx-Ss	FF	18-3a	Sx-Sx	AA
5-6b	x-x-S-Sx	CC	12-2b	Sx-Sx	AA	18-4b	Ss-xx	DD
5-7a	Sh-Sx	AA	12-3a	x-Sx-x-S	BB	18-5a	x-x-xx-Sx	FF*
5-8b	S-x-Sx	AA	12-4b	Sh-S	rem	18-6b	Ss-xh	DD
6-1a	x-x-Sx	FF	12-5a	S-x-x-Sx	AA	18-7a	S-Shx	DD
6-2b	S-Shx	DD	12-6b	S-x-Sx	AA	18-8b	x-Sx-S	BB
6-3a	S-S-xh	DD	12-7a	Sx-Sx	AA	19-1a	x-x-Sx	FF
6-4b	x-x-S-S	FF	12-8b	x-S-Sh	CC	19-2b	Sx-Sx	AA
6-5a	Sx-Sx	AA	13-1a	xx-Ssx	CC	19-3a	xx-x-xx-Sx	FF
6-6b	x-Ssx	CC	13-2b	Shx-S	EE	19-4b	Shx-S	EE
6-7a	x-x-Sx-S	BB	13-3a	xx-x-Sx	FF	19-5a	xx-S-S	FF
6-8b	S-xx-Sx	AA	13-4b	x-Ssx	CC	19-6b	x-Ssx	CC
7-1a	S-xx-S	EE	13-5a	x-Sx-S	BB	20-1a	xx-Sx-S	BB*
7-2b	Ss-xx	DD	13-6b	Sx-x-Sx	AA	20-2b	Ss-xx	DD
7-3a	xx-x-Sx	FF	13-7a	xx-Sx-S	BB	20-3a	x-x-Sx-S	BB
7-4b	S-S-xx	DD	13-8b	Sh-x-S	EE	20-4b	xx-x-S-S	FF
7-5a	x-x-Sx	FF	14-1a	xx-Sx	FF	21-1a	xx-Sx	FF
7-6b	x-Sxx	CC	14-2b	x-x-S-Sx	CC	21-2b	Ss-xx	DD
7-7a	Sx-Sx	AA	14-3a	S-x-Sh	AA	21-3a	x-S-x-x-S	BB
7-8b	Ss-xx	DD	14-4b	x-Ssx	CC	21-4b	Sx-x-Sx	AA
8-1a	x-x-Sx-S	BB	14-5a	Sh-x-Sh	AA	21-5a	Ssx	rem
8-2b	x-Sxx	CC	14-6b	Ss-xx	DD	21-6b	Sx-Sx	AA
8-3a	Sh-Sh	AA	14-7a	xx-xx-x-Sx	FF	21-7a	Sx-Sx	AA
8-4b	x-Ssx	CC	14-8b	S-Sxx	DD	21-8b	x-S-Sx	CC

22-1a	xx-Ss	FF	28-5a	x-S-xx-S	BB	35-5a	x-x-S-S	FF
22-2b	x-S-Sx	CC	28-6b	Sx-Sx	AA	35-6b	Sx-Sx	AA
22-3a	x-x-Ssx	CC	29-1a	xx-x-Sx	FF	35-7a	xx-x-x-Sx	FF
22-4b	Sx-Sx	AA	29-2b	S-S-xh	DD	35-8b	Sx-Sx	AA
22-5a	xx-x-Ss	FF*	29-3a	xx-Sx	FF	36-1a	S-xx-Sx	AA
22-6b	x-S-Sx	CC	29-4b	S-Sxx	DD	36-2b	Sx-Sx	AA
22-7a	S-Shx	DD	29-5a	x-x-Ssx	CC	36-3a	x-x-Ssx	CC
22-8b	x-Ssx	CC	29-6b	Sx-Sx	AA	36-4b	Shx-S	EE
23-1a	x-x-x-Sx	FF	29-7a	Ssxx	DD	36-5a	x-xx-Sx	FF
23-2b	x-Sxx	CC	29-8b	Sx-Sx	AA	36-6b	Sx-Sx	AA
23-3a	S-x-x-S	EE	30-1a	x-x-Sx	FF	36-7a	x-S-Sx	CC
23-4b	x-S-Sx	CC	30-2b	Ss-xx	DD	36-8b	x-S-Sx	CC
23-5a	xx-Sx	FF	30-3a	Sh-x S	EE	36-9a	x-S-xx	CC
23-6b	Sh-x-S	EE	30-4b	x-S-Sx	CC	36-10b	x-S-Sx	CC
23-7a	xx-x-Ss	FF	30-5a	xx-Ss	FF	36-11a	x-x-Sx	FF*
23-8b	S-Shx	DD	30-6b	S-x-Sx	AA	36-12b	Ss-xx	DD
24-1a	x-S-xx	CC	30-7a	Ss-xh	DD	37-1a	x-x-Sx	FF*
24-2b	Sx-Sx	AA	30-8b	x-Ssx	CC	37-2b	x-Ssx	CC
24-3a	x-x-x-Sx	FF	31-1a	x-x-x-Sx	FF	37-3a	Ss-xx	DD
24-4b	x-Ssx	CC	31-2b	x-Ssx	CC	37-4b	xx-S-S	FF
24-5a	Shx-S	EE	31-3a	S-Sxx	DD	37-5a	xx-Sx-S	BB
24-6b	x-Ssx	CC	31-4b	Sx-Sx	AA	37-6b	Sx-Sx	AA
24-7a	x-x-x-Sxs	BB	31-5a	x-x-Sx	FF	37-7a	S-Sxx	DD
24-8b	Sx-Sx	AA	31-6b	x-Ssx	CC	37-8b	xx-Ssx	CC
25-1a	S-Sx	rem	31-7a	x-Sx-S	BB	38-1a	x-x-x-Sx	FF
25-2b	Sx-Sx	AA	31-8b	S-Sxx	DD	38-2b	S-Shx	DD
25-3a	x-x-x-Ssx	CC	32-1a	x-Sxh	CC	38-3a	S-Shx	DD
25-4b	Sx-Sx	AA	32-2b	Sh-x-S	EE	38-4b	x-Sxx	CC
25-5a	Ss-xh	DD	32-3a	x-x-Ss	FF	38-5a	xx-Ssx	CC
25-6b	S-xx-Sx	AA	32-4b	x-x-S-Sx	CC	38-6b	Sx-Sx	AA
26-1a	x-x-Sx	FF	32-5a	x-x-Ss	FF	38-7a	Ss-xx	DD
26-2b	Shx-S	EE	32-6b	Sx-x-Sx	AA	38-8b	x-S-Sx	CC
26-3a	x-Ssx	CC	33-1a	Shx-S	EE	39-1a	S-xx-S	EE
26-4b	Sx-Sx	AA	33-2b	S-x-x-S	EE	39-2b	x-S-Sx	CC
26-5a	x-Ssx	CC	33-3a	Sx-Sx	AA	39-3a	Sx-Sx	AA
26-6b	Sh-S	rem	33-4b	S-x-x-Sx	AA	39-4b	x-x-S-S-Sx	rem
26-7a	x-Ssx	CC	33-5a	x-x-Ss	FF	40-1a	S-xSx	AA
26-8b	S-x-x-S	EE	33-6b	x-x-S-Sx	CC	40-2b	Sxsx	AA
26-9a	Sshx	DD	33-7a	x-x-Ssx	CC	40-3a	Sx-Sx	AA
26-10b	x-Ssx	CC	33-8b	Sx-Sx	AA	40-4b	x-x-S-S	FF
27-1a	x-Sx-S	BB	34-1a	Sx-x-x-Sx	AA	40-5a	x-x-Sx	FF
27-2b	x-Sx-S	BB	34-2b	x-Sx-S	BB	40-6b	x-Ssx	CC
27-3a	x-S-x-S	BB	34-3a	x-S-Sx	CC	40-7a	Sx-Sx	AA
27-4b	S-Shx	DD	34-4b	Sx-x-Sx	AA	40-8b	x-Sxx	CC
27-5a	Shx-S	EE	34-5a	x-x-Ssx	CC	41-1a	S-xx-Sh	AA
27-6b	x-Ssx	CC	34-6b	Sx-Sx	AA	41-2b	x-x-S-Sx	CC
27-7a	Ss-xx	DD	34-7a	Sx-Sx	AA	41-3a	Shx-S	EE
27-8b	Sx-Sx	AA	34-8b	x-Ssx	CC	41-4b	x-S-Sx	CC
28-1a	S-x-x-Sx	AA	35-1a	x-x-Ss	FF	41-5a	xx-x-Ss	FF
28-2b	x-S-Sx	CC	35-2b	Sx-Sx	AA	41-6b	S-x-Sx	AA
28-3a	Sx-Sx	AA	35-3a	Shx-S	EE	41-7a	x-x-S-Sx	CC
28-4b	x-S-Sx	CC	35-4b	x-S-Sx	CC	41-8b	S-Sxx	DD

41-9a	xx-x-Sx	FF	48-3a	xx-Ss	FF	53-7a	S-x-Sx	AA
41-10b	x-Ssx	CC	48-4b	Sx-Sx	AA	53-8b	x-x-S-Sx	CC
42-1a	x-x-S-S	FF	48-5a	xx-x-Ss	FF	53-9a	S-x-Sx	AA
42-2b	x-Ssx	CC	48-6b	Sx-Sh	AA	53-10b	Ss-xx	DD
42-3a	Shx-S	EE	48-7a	xx-x-Ss	FF	53-11a	x-xx-Sx	FF*
42-4b	S-x-Sx	AA	48-8b	Sx-Sx	AA	53-12b	S-Sxh	DD
42-5a	xx-x-x-Sx	FF	48-9a	x-x-Sx-S	BB	54-1a	xx-x-x-Sx	FF
42-6b	S-S-xx	DD	48-10b	x-Ssx	CC	54-2b	Ss-xx	DD
42-7a	Sx-x-Sx	AA	49-1a	xx-x-x-Sx	FF*	54-3a	x-Sx-S	BB
42-8b	S-Shx	DD	49-2b	Sx-Sx	AA	54-4b	x-x-S-Sx	CC
43-1a	S-xx-S	EE	49-3a	Sx-Sx	AA	54-5a	x-x-x-Ss	FF
43-2b	Ss-xx	DD	49-4b	x-S-Sx	CC	54-6b	Ss-xx	DD
43-3a	x-x-x-Sx	FF	49-5a	Sx-Sx	AA	54-7a	x-Sx-S	BB
43-4b	S-Sxx	DD	49-6b	Sx-Sx	AA	54-8b	x-S-Sx	CC
43-5a	x-x-Sx-S	BB	49-7a	S-h-Sx	AA	55-1a	x-xx-Sx	FF
43-6b	Sx-Sx	AA	49-8b	S-Shx	DD	55-2b	Sx-Sx	AA
43-7a	SxSx	AA	50-1a	xx-Ss	FF	55-3a	Sh-Sx	AA
43-8b	x-x-S-Sx	CC	50-2b	S-x-x-S	EE	55-4b	x-S-Sx	CC
44-1a	S-xx-S	EE	50-3a	x-x-x-S-S	FF	55-5a	x-x-S-S	FF
44-2b	x-Ssx	CC	50-4b	S-Shx	DD	55-6b	x-Ssx	CC
44-3a	Sx-Sx	AA	50-5a	xx-x-x-Sx	FF	55-7a	S-x-x-Sx	AA
44-4b	x-S-Sx	CC	50-6b	x-Ssx	CC	55-8b	Sx-Sx	AA
44-5a	x-S-Sx	CC	50-7a	Sh-Sh	AA	56-1a	x-x-Ss	FF
44-6b	Sx-x-Sx	AA	50-8b	x-S-Sx	CC	56-2b	xx-Sx-S	BB
44-7a	xx-S-Sx	CC	50-9a	x-x-Sx-S	BB	56-3a	Sx-Sx	AA
44-8b	xx-S-x-S	BB	50-10b	Sx-Sx	AA	56-4b	x-x-Sx-S	BB
45-1a	xx-x-Ssx	CC	50-11a	xx-x-Sx	FF	56-5a	x-xx-Ss	FF
45-2b	Sx-Sx	AA	50-12b	Ss-xx	DD	56-6b	Sx-Sx	AA
45-3a	Sx-x-Sx	AA	51-1a	xx-S-Sx	CC*	56-7a	Sx-Sx	AA
45-4b	x-S-Sx	CC	51-2b	x-Ssx	CC	56-8b	x-Sxx	CC
45-5a	x-x-Ssx	CC	51-3a	x-Ssx	CC	56-9a	S-x-Sx	AA
45-6b	Sx-x-Sx	AA	51-4b	x-Ssx	CC	56-10b	x-x-S-S	FF
45-7a	x-Sxx	CC	51-5a	Sx-x-Sx	AA			
45-8b	Sx-Sx	AA	51-6b	x-Sxx	CC			
46-1a	xx-x-Sx	FF	51-7a	xx-Sx-S	BB	Helgaqviða Hörvarðssonar		
46-2b	Ss-xx	DD	51-8b	Sx-Sx	AA	1-1a	xx-Ss	FF*
46-3a	x-xx-Ssx	CC	51-9a	xx-x-Ss	FF	1-2b	Sx-Sx	AA
46-4b	S-x-Sx	AA	51-10b	Sx-Sx	AA	1-3a	Sx-Sx	AA
46-5a	x-xx-Sx	FF	52-1a	xx-x-Sx	FF	1-4b	x-Ssx	CC
46-6b	x-Ssx	CC	52-2b	x-S-xx	CC	1-5a	x-Sxx	CC
46-7a	x-S-xx	CC	52-3a	Sx-x-Sx	AA	1-6b	Ss-xx	DD
46-8b	S-x-Sx	AA	52-4b	S-xx-Sx	AA	1-7a	Sx-Sx	AA
47-1a	x-x-Sx	FF	52-5a	xx-Sx	FF	1-8b	x-Ssx	CC
47-2b	Sx-Sx	AA	52-6b	Sx-x-Sx	AA	2-1a	xx-x-Sx	FF
47-3a	S-x-Sx	AA	52-7a	xx-Ssx	CC	2-2b	Shx-S	EE
47-4b	Shx-S	EE	52-8b	Sh-S	rem	2-3a	S-Sxh	DD
47-5a	S-Shx	DD	53-1a	S-S-x-h	DD	2-4b	Sx-Sx	AA
47-6b	Sx-Sx	AA	53-2b	x-S-Sx	CC	2-5a	x-x-x-x-Ss	FF
47-7a	x-Sx-S	BB	53-3a	Sx-Sx	AA	2-6b	Sx-Sx	AA
47-8b	x-S-Sx	CC	53-4b	x-Ssx	CC	2-7a	x-S-x-x-x-S	BB
48-1a	xx-x-Sx	FF	53-5a	x-x-Sx	FF	2-8b	x-S-Sx	CC
48-2b	x-Sxx	CC	53-5b	Ss-xx	DD	3-1a	xxx-Ss	FF
						3-2b	x-S-xx	CC

3-3a	x-xx-Sx	FF	9-5a	x-x-Sx	FF	34-7a	x-S-xx	CC
3-4b	Sx-Sx	AA	9-6b	S-Sh	rem	34-8b	Sx-Sx	AA
3-5a	xx-Sx	FF	9-7a	x-x-Ssx	CC	35-1a	S-x-Sx	AA
3-6b	x-x-Sh-S	BB	9-8b	S-S-xx	DD	35-2b	x-Sx-S	BB
3-7a	xx-S-S	FF	10-1a	xxx-Ss	FF	35-3a	S-S-x-h	DD
3-8b	x-x-S-Sx	CC	10-2b	Ss-xh	DD	35-4b	Sx-Sx	AA
4-1a	S-x-x-Sx	AA	10-3a	S-Sxx	DD	35-5a	x-Sx-S	BB
4-2b	Sx-Sx	AA	10-4b	xx-S-S	FF	35-6b	x-S-Sx	CC
4-3a	Shx-S	EE	10-5a	xx-S-S	FF	35-7a	Shx-S	EE
4-4b	x-S-xx	CC	10-6b	Sx-Sx	AA	35-8b	x-Ssx	CC
4-5a	x-xx-Ss	FF	10-7a	x-x-S-x-S	BB	36-1a	Sx-Sx	AA
4-6b	S-x-Sx	AA	10-8b	Sx-Sx	AA	36-2b	S-x-Sx	AA
4-7a	x-Ssx	CC	11-1a	x-Sh-S	BB	36-3a	xx-Ss	FF*
4-8b	Sx-Sx	AA	11-2b	Sx-Sx	AA	36-4b	Sxsx	AA
5-1a	xx-Ss	FF	11-3a	x-x-Sx	FF	36-5a	S-Sxx	DD
5-2b	x-xx-Ssx	CC	11-4b	Sx-Sx	AA	36-6b	Sx-Sx	AA
5-3a	S-x-Sx	AA	11-5a	x-x-Sx	FF	36-7a	x-x-x-Sx	FF
5-4b	x-Ssx	CC	11-6b	S-x-Sx	AA	36-8b	Sx-Sx	AA
5-5a	xx-Sx	FF	11-7a	x-Ssx	CC	37-1a	x-xx-Sx	FF*
5-6b	Ss-xx	DD	11-8b	Sx-x-Sx	AA	37-2b	Sx-Sx	AA
5-7a	x-x-x-Sx	FF	31-1a	xx-S-S	FF	37-3a	x-x-Sx	FF
5-8b	Sx-Sx	AA	31-2b	S-xx-Sx	AA	37-4b	Sx-x-Sx	AA
5-9a	Sx-Sx	AA	31-3a	Sx-Sx	AA	37-5a	x-x-Sx	FF
5-10b	x-x-S-Sx	CC	31-4b	x-Sxx	CC	37-6b	Sx-Sx	AA
6-1a	x-xx-Sx	FF	31-5a	x-x-x-Sx	FF	37-7a	x-Sxh	CC*
6-2b	Sx-Sx	AA	31-6b	S-x-Sx	AA	37-8b	Sx-Sx	AA
6-3a	S-Sxh	DD	31-7a	x-x-S-S	FF*	38-1a	S-x-Sx	AA
6-4b	x-Ssx	CC	31-8b	S-x-Sx	AA	38-2b	Ss-xx	DD
6-5a	S-x-Sx	AA	32-1a	x-xx-Sx-S	BB*	38-3a	x-x-Ss	FF
6-6b	x-x-S-S	FF	32-2b	Sx-Sx	AA	38-4b	Sx-Sx	AA
6-7a	xx-Sx-S	BB	32-3a	x-xx-Sx	FF	38-5a	x-x-S-x-S	BB
6-8b	Sx-Sx	AA	32-4b	xx-Ssx	CC	38-6b	xx-S-x-S	BB
7-1a	S-x-x-Sx	AA	32-5a	Sx-Sx	AA	38-7a	x-x-x-Sx	FF
7-2b	Sx-Sx	AA	32-6b	x-Ssx	CC	38-8b	S-x-Sx	AA
7-3a	S-Sxx	DD	33-1a	S-hx-S	EE	39-1a	S-x-x-Sx	AA
7-4b	x-x-Sx-S	BB	33-2b	S-xx-Sx	AA	39-2b	x-Ssx	CC
7-5a	x-x-x-Sx	FF	33-3a	Ss-xh	DD	39-3a	Sh-x-x-S	EE
7-6b	Shx-S	EE	33-4b	Sx-Sx	AA	3-4b	S-x-Sx	AA
7-7a	S-x-xx-S	EE	33-5a	x-xx-Sx	FF	39-5a	S-x-Sx	AA
7-8b	xx-x-S-S	FF	33-6b	S-x-Sx	AA	39-6b	Sx-Sx	AA
8-1a	S-x-x-Sx	AA	33-7a	Sx-Sx	AA	39-7a	x-Sx-S	BB
8-2b	x-Ssx	CC	33-8b	xx-S-S	FF	39-8b	Sx-Sx	AA
8-3a	Sx-Sx	AA	33-9a	x-x-x-S-S	FF	40-1a	S-xx-Sx	AA
8-4b	x-S-xx	CC	33-10b	x-x-S-S	FF	40-2b	S-xx-Sx	AA
8-5a	S-x-Sx	AA	33-11a	x-x-x-Sx	FF	40-3a	x-x-x-Sx	FF
8-6b	Sx-Sx	AA	33-12b	S-h-x-S	EE	40-4b	S-S-xx	DD
8-7a	Shx-S	EE	34-1a	xx-x-Sx	FF	40-5a	x-Ssx	CC
8-8b	x-S-Sx	CC	34-2b	x-S-Sx	CC	40-6b	Sx-Sx	AA
9-1a	S-x-x-Sx	AA	34-3a	S-h-x-S	EE	40-7a	x-xx-S-S	FF*
9-2b	S-x-x-Sx	AA	34-4b	x-S-Sx	CC	40-8b	Sx-x-Sx	AA
9-3a	S-x-x-Sx	AA	34-5a	x-x-Sx	FF	41-1a	S-x-x-Sx	AA
9-4b	x-x-Sx-S	BB	34-6b	S-x-Sx	AA	41-2b	S-Shx	DD

41-3a	x-x-x-Sx	FF	4-7a	x-S-Sx	CC	11-1a	x-Sx-S	BB
41-4b	Sx-Sx	AA	4-8b	x-Ssx	CC	11-2b	x-x-S	rem
41-5a	x-x-Sx	FF	4-9a	x-xx-Sx	FF	11-3a	S-Sxx	DD
41-6b	Sx-Sx	AA	4-10b	Sx-Sx	AA	11-4b	x-S-Sx	CC
41-7a	x-S-Sx	CC	4-11a	Sx-x-x-Sx	AA	11-5a	xx-x-Sx	FF
41-8b	Sx-Sx	AA	4-12b	S-x-Sx	AA	11-6b	Ss-xx	DD
42-1a	S-xx-x-S	EE	4-13a	x-xx-S-Sx	CC	11-7a	x-Sxx	CC
42-2b	x-Ssx	CC	4-14b	Shx-S	EE	11-8b	Sx-Sx	AA
42-3a	x-x-x-Sx	FF	5-1a	xx-xx-Sx	FF	12-1a	xx-x-Sx	FF
42-4b	Sx-Sx	AA	5-2b	S-x-Sx	AA	12-2b	S-Sxx	DD
42-5a	xxx-x-Sx	FF	5-3a	x-Sxx	CC*	12-3a	S-x-Sx	AA
42-6b	x-S-Sx	CC	5-4b	Sx-Sx	AA	12-4b	S-Sxx	DD
42-7a	S-Shx	DD	5-5a	x-Sx-S	BB	12-5a	x-x-x-Sx	FF
42-8b	Sx-Sx	AA	5-6b	x-Ssx	CC	12-6b	Shx-S	EE
43-1a	Sx-x-Sx	AA	5-7a	x-Sx-S	BB	12-7a	x-x-Ssx	CC
43-2b	S-x-xx-S	EE	5-8b	S-x-Sx	AA	12-8b	Ss-xx	DD
43-3a	Sh-x-S	EE	6-1a	S-x-Sx	AA	13-1a	x-x-x-x-S-S	rem
43-4b	x-Ssx	CC	6-2b	S-x-Sx	AA	13-2b	x-Sxx	CC
43-5a	x-x-S-S	FF	6-3a	xx-Sx	FF	13-3a	x-x-x-Sx	FF
43-6b	Ss-xx	DD	6-4b	x-Ssx	CC	13-4b	Sx-Sx	AA
43-7a	x-x-Ss	FF	6-5a	xx-Sx	FF*	13-5a	x-Sxx	CC
43-8b	S-x-Sx	AA	6-6b	x-Ssx	CC	13-6b	Sx-Sx	AA
			6-7a	x-Sx-S	BB	13-7a	x-x-Sx	FF
			6-8b	S-x-Sx	AA	13-8b	Sh-x-S	EE
Helgaqvíða Hundingsbana 2			7-1a	x-xx-x-Sx	FF*	13-9a	x-Sx-S	BB
1-1a	xx-Ssx	CC	7-2b	Sx-Sx	AA	13-10b	Sx-Sx	AA
1-2b	x-Sx-S	BB	7-3a	xx-S-S	FF	14-1a	xx-Ss	FF*
1-3a	x-x-Sx	FF	7-4b	Sx-Sx	AA	14-2b	Ss-xx	DD
1-4b	Sx-Sx	AA	7-5a	x-x-Sx-S	BB	14-3a	x-x-x-Sx	FF*
1-5a	x-S-S	rem	7-6b	Sx-Sx	AA	14-4b	S-x-Sx	AA
1-6b	Sx-Sx	AA	7-7a	x-x-x-Sx	FF*	14-5a	Sx-x-Sx	AA
1-7a	x-x-S-Sx	CC	7-8b	S-S-xx	DD	14-6b	S-x-Sx	AA
1-8b	Ss-xx	DD	8-1a	x-x-S-S	FF	14-7a	x-x-Sx	FF
2-1a	S-xx-Sx	AA	8-2b	S-Shx	DD	14-8b	S-x-Sx	AA
2-2b	x-S-Sx	CC	8-3a	x-Sx-S	BB	15-1a	x-x-x-Sx	FF
2-3a	xx-x-S-S	FF	8-4b	x-x-S-Sx	CC	15-2b	x-Sx-S	BB
2-4b	x-x-Sx-S	BB	8-5a	x-x-Sx-S	BB	15-3a	S-Shx	DD
2-5a	Sx-Sx	AA	8-6b	x-Ssx	CC	15-4b	x-x-S-Sx	CC
2-6b	S-S-xx	DD	8-7a	x-S-xx	CC	16-1a	x-x-Ssx	CC
3-1a	x-xx-S-Sx	CC*	8-8b	Sx-Sx	AA	16-2b	x-S-Sx	CC
3-2b	Ss-xx	DD	9-1a	x-x-S-S	FF	16-3a	x-S-Sx	CC
3-3a	x-Sx-S	BB	9-2b	xx-S-Sx	CC	16-4b	Sx-Sx	AA
3-4b	Ss-xx	DD	9-3a	x-x-x-S-S	FF	16-5a	x-x-Sx	FF
3-5a	S-x-Sx	AA	9-4b	S-S-xx	DD	16-6b	Sx-Sx	AA
3-6b	Sx-Sx	AA	10-1a	S-Sx-h	DD	16-7a	xx-x-S-S	FF
3-7a	Ssx	rem	10-2b	S-x-Sx	AA	16-8b	Ss-xx	DD
3-8b	x-Sxs	BB	10-3a	Ss-xx	DD	17-1a	xx-Sx-S	BB
4-1a	x-x-Sx-S	BB	10-4b	Sx-x-Sx	AA	17-2b	x-S-Sx	CC
4-2b	x-S-xx	CC	10-5a	x-S-xx	CC	17-a	xx-x-x-Sx	FF*
4-3a	x-S-xx	CC	10-6b	x-S-Sx	CC	17-4b	Sx-Sx	AA
4-4b	Sx-Sx	AA	10-7a	x-Sx-S	BB	18-1a	S-Sx-h	DD
4-5a	x-Sxx	CC	10-8b	x-S-Sx	CC	18-2b	Sx-Sx	AA
4-6b	Sx-Sx	AA						

18-3a	x-Sx-S	BB	24-7a	x-S-xx	CC	3-7a	x-x-Ss	FF
18-4b	Sx-Sx	AA	24-8b	Sx-x-Sx	AA	31-8b	Sx-Sx	AA
18-5a	x-x-S-S	FF	24-9a	xx-Ssx	CC	32-1a	Sx-x-S	EE
18-6b	x-S-xx	CC	24-10b	Sx-Sx	AA	32-2b	x-x-x-Sx	FF
18-7a	S-xx-x-Sx	AA	25-1a	xx-x-Ss	FF	32-3a	x-Sxs	BB
18-8b	x-S-S	rem	25-2b	x-Ssx	CC	32-4b	Sx-Sx	AA
19-1a	x-x-Ss	FF	25-3a	Ss-xh	DD	32-5a	Sx-x-S	EE
19-2b	x-x-S-Sx	CC	25-4b	Sx-x-Sx	AA	32-6b	x-x-x-Sx	FF
19-3a	x-Sxx	CC	25-5a	xx-x-Sx	FF	32-7a	xx-S-Sx	CC
19-4b	Sh-xx-Sx	AA	25-6b	S-xx-Sx	AA	32-8b	Sx-Sx	AA
19-5a	xx-x-S	rem	25-7a	Sh-Sx	AA	33-1a	Sx-x-x-S	EE
19-6b	x-S-Sx	CC	25-8b	Ss-xx	DD	33-2b	x-x-Sx	FF
19-7a	x-Sxx	CC*	26-1a	xx-x-x-Sx	FF*	33-3a	xx-Sx-S	BB
19-8b	x-Ssx	CC	26-2b	Ss-xx	DD	33-4b	Sx-x-Sx	AA
20-1a	x-x-Ss	FF*	26-3a	x-x-x-Sx	FF	33-5a	x-xx-x-S	rem
20-2b	Sx-Sx	AA	26-4b	Sx-Sx	AA	33-6b	Sx-Sx	A\
20-3a	Sx-Sx	AA	26-5a	Sx-x-Sx	AA	33-7a	x-x-xx-S	rem
20-4b	x-S-Sx	CC	26-6b	x-Ssx	CC	33-8b	x-S-Sx	CC
20-5a	x-xx-Sx	FF	26-7a	S-x-Sx	AA	33-9a	S-Sxx	DD
20-6b	Sx-Sx	AA	26-8b	x-x-S-Sx	CC	33-10b	x-S-xh	CC
20-7a	S-Shx	DD	27-1a	x-x-Ssx	CC	33-11a	Sx-xx-S	EE
20-8b	S-x-Sx	AA	27-2b	Ss-xx	DD	33-12b	xx-x-S-Sx	CC
21-1a	x-S-xx	CC	27-3a	x-x-Ssx	CC	34-1a	S-xx-Sx	AA
21-2b	x-Ssx	CC	27-4b	Ss-xx	DD	34-2b	x-Sxx	CC
21-3a	Sx-S	rem	27-5a	x-x-x-Sx	FF	34-3a	x-x-S-Sx	CC
21-4b	x-S-Sx	CC	27-6b	Sshx	DD	34-4b	S-Sxx	DD
21-5a	x-x-Ss	FF	27-7a	x-Sx-S	BB	34-5a	S-x-Sh	AA
21-6b	S-x-Sx	AA	27-8b	x-x-S-S	FF	34-6b	Sx-Sx	AA
21-7a	x-x-Sx-S	BB	28-1a	xx-x-Sx	FF	34-7a	xx-x-Ssx	CC
21-8b	Sx-Sx	AA	28-2b	Sx-Sx	AA	34-8b	Shx-S	EE
22-1a	x-xx-Ss	FF	28-3a	Sx-Sx	AA	35-1a	x-x-Sx	FF*
22-2b	S-x-Sx	AA	28-4b	x-S-Sx	CC	35-2b	Sx-Sx	AA
22-3a	x-Sxx	CC	28-5a	xxx-Sx	FF*	35-3a	x-Sxs	BB
22-4b	Sx-Sx	AA	28-6b	S-x-x-S	EE	35-4b	x-Sxx	CC
22-5a	xx-x-x-Sx	FF*	28-7a	x-x-x-Sx	FF	35-5a	xx-Sx-S	BB
22-6b	Sxsx	AA	28-8b	Shx-S	EE	35-6b	S-x-Sx	AA
22-7a	x-x-x-Ss	FF	30-1a	S-x-x-Sx	AA	35-7a	S-Sxx	DD
22-8b	x-S-Sx	CC	30-2b	S-x-x-Sx	AA	35-8b	x-S-Sx	CC
23-1a	x-x-Ssx	CC	30-3a	xx-x-xx-Ss	FF	36-1a	xx-x-S-S	FF*
23-2b	Sx-Sx	AA	30-4b	Sx-Sx	AA	36-2b	x-Ssx	CC
23-3a	Sx-x-Sx	AA	30-5a	S-x-Sx	AA	36-3a	S-x-x-S	EE
23-4b	x-S-Sx	CC	30-6b	x-Ssx	CC	36-4b	x-x-S-Sx	CC
23-5a	x-Ssx	CC	30-7a	Sh-x-x-S	EE	36-5a	xx-x-S-Sh	CC
23-6b	Sx-x-Sx	AA	30-8b	S-x-Sx	AA	36-6b	Sx-Sx	AA
23-7a	x-Ssx	CC	30-9a	x-Ssx	CC	36-7a	xx-x-Sx	FF
23-8b	Sx-Sx	AA	30-10b	x-Sx-S	BB	36-8b	Ss-xx	DD
24-1a	xx-x-Sx	FF	31-1a	x-xx-Sx	FF	36-9a	Shx-S	EE
24-2b	Ss-xx	DD	31-2b	Sx-Sx	AA	36-10b	xx-x-S-Sx	CC
24-3a	x-xx-Ssx	CC	31-3a	x-x-Sx	FF	37-1a	x-xx-Sx	FF*
24-4b	S-x-Sx	AA	31-4b	Sx-Sx	AA	37-2b	Sx-Sx	AA
24-5a	x-S-xx	CC	31-5a	x-xx-Sx	FF	37-3a	S-xx-Sx	AA
24-6b	x-Ssx	CC	31-6b	Sx-Sx	AA	37-4b	x-S-Sx	CC

37-5a	x-x-Sx	FF	43-5a	x-S-xx	CC	48-5a	x-x-x-Sx	FF*
37-6b	Sx-Sx	AA	43-6b	Sx-Sx	AA	48-6b	Shx-S	EE
37-7a	S-x-Sx	AA	43-7a	xx-Ss	FF	48-7a	S-x-Sx	AA
37-8b	Sx-Sx	AA	43-8b	Sh-S	rem	48-8b	Sx-Sx	AA
38-1a	x-x-Sx	FF	44-1a	x-x-x-Sx	FF	48-9a	x-xx-S	rem
38-2b	x-Ssx	CC	44-2b	S-Shx	DD	48-10b	x-Ssx	CC
38-3a	x-Sxh	CC	44-3a	x-x-Ssx	CC	49-1a	x-x-x-x-Sx	FF
38-4b	S-x-Sx	AA	44-4b	Sx-Sx	AA	49-2b	Sx-Sx	AA
38-5a	xx-x-Ss	FF	44-5a	S-x-x-Sx	AA	49-3a	xx-Sx-S	BB
38-6b	Sx-Sh	AA	44-6b	Sx-Sx	AA	49-4b	Ss-xx	DD
38-7a	x-Sx-S	BB	44-7a	x-x-Sx	FF	49-5a	x-x-x-Sx	FF
38-8b	Sx-Sx	AA	44-8b	Ss-xh	DD	49-6b	Ss-xx	DD
38-9a	x-S-xx	CC	44-9a	S-Sxx	DD	49-7a	x-Ssx	CC
38-10b	x-S-Sx	CC	44-10b	Sx-Sx	AA	49-8b	Ss-xx	DD
39-1a	x-x-Ss	FF	44-11a	x-x-x-x-Sh-S	BB	50-1a	S-xx-S	EE
39-2b	Sx-Sx	AA	44-12b	S-x-Sx	AA	50-2b	x-S-Sx	CC
39-3a	Ss-xx	DD	45-1a	x-x-x-Ss	FF	50-3a	Shx-S	EE
39-4b	x-S-Sx	CC	45-2b	x-Ssx	CC	50-4b	x-S-Sh	CC
39-5a	Sx-Sx	AA	45-3a	x-Sx-S	BB	50-5a	x-x-S-S	FF
39-6b	Sx-Sx	AA	45-4b	Ss-xh	DD	50-6b	Sx-Sx	AA
39-7a	xx-Sx-S	BB	45-5a	x-x-Ss	FF*	50-7a	x-x-Ss	FF*
39-8b	x-S-Sx	CC	45-6b	Sx-Sx	AA	50-8b	Sx-Sx	AA
40-1a	x-xx-x-S-S	FF	45-7a	Sh-Sh	AA	50-9a	x-x-S-S	FF*
40-2b	x-x-S-Sh	CC	45-8b	x-x-S-Sx	CC	50-10b	Shx-S	EE
40-3a	xx-Sx-S	BB	45-9a	x-x-Ss	FF	51-1a	xx-Sx-x-S	BB
40-4b	xx-S-Sx	CC	45-10b	x-S-xx	CC	51-2b	x-S-xx	CC
40-5a	x-S-Sx	CC	45-11a	Sh-Sh	AA	51-3a	S-Shx	DD
40-6b	Sx-Sx	AA	45-12b	Sx-Sx	AA	51-4b	Shx-S	EE
40-7a	xx-x-Ssx	CC	46-1a	x-xx-Sx	FF	51-5a	xx-Ss	FF
40-8b	Ss-xx	DD	46-2b	Sx-Sx	AA	51-6b	Sx-x-Sx	AA
41-1a	xx-x-S-S	FF	46-3a	x-S-xx	CC	51-7a	Sx-Sx	AA
41-2b	x-x-S-Sh	CC	46-4b	S-x-Sx	AA	51-8b	x-x-S-Sx	CC
41-3a	x-Sx-S	BB	46-5a	x-Sx-S	BB			
41-4b	xx-S-Sx	CC	46-6b	Ss-xx	DD			
41-5a	x-x-S-Sx	CC	46-7a	x-x-x-Sx	FF	Gripisspá		
41-6b	Sx-Sx	AA	46-8b	Sx-Sx	AA	1-1a	x-Sx-S	BB
41-7a	x-x-Ssx	CC	46-9a	x-xx-Sx	FF	1-2b	Sx-Sx	AA
41-8b	Ss-xx	DD	46-10b	Sx-x-Sx	AA	1-3a	x-x-Ss	FF
42-1a	x-x-x-Ss	FF	46-11a	Sx-Sx	AA	1-4b	Sx-Sx	AA
42-2b	x-Ssx	CC	46-12b	x-x-Sx	FF	1-5a	Sx-Sx	AA
42-3a	x-x-S-S	FF	47-1a	x-xx-x-x-Sx	FF*	1-6b	Sx-Sx	AA
42-4b	Sx-Sx	AA	47-2b	Sx-Sx	AA	1-7a	x-x-Sx-S	BB
42-5a	x-x-S-S	FF	47-3a	Shx-S	EE	1-8b	Sx-x-Sx	AA
42-6b	xx-x-Sx	FF	47-4b	Shx-S	EE	2-1a	x-S-xh	CC
42-7a	Sx-Sx	AA	47-5a	x-x-x-x-Sx	FF	2-2b	Sx-x-Sx	AA
42-8b	Sh-x-S	EE	47-6b	Sx-Sx	AA	2-3a	x-x-S-x-S	BB
42-9a	x-x-Ss	FF	47-7a	x-x-Ssx	CC	2-4b	Sx-x-Sx	AA
42-10b	Sx-Sx	AA	47-8b	Sx-Sx	AA	2-5a	S-x-Sx	AA
43-1a	x-x-x-x-S	rem	48-1a	x-x-x-Ss	FF	2-6b	S-Shx	DD
43-2b	Sx-Sx	AA	48-2b	Ss-xx	DD	2-7a	x-x-Ss	FF
43-3a	x-Sxx	CC	48-3a	S-x-Sx	AA	2-8b	Sx-Sx	AA
43-4b	Sh-Sx	AA	48-4b	x-Ssx	CC	3-1a	x-x-S-S	FF
						3-2b	Sx-Sx	AA

3-3a	x-x-S-S	FF	9-7a	Sx-Sx	AA	16-3a	x-Sxx	CC
3-4b	x-S-x-Sx	rem	9-8b	xx-S-S	FF	16-4b	S-x-Sx	AA
3-5a	S-x-Sx	AA	10-1a	xx-S-S	FF	16-5a	x-x-S-x-S	BB
3-6b	xx-Ssx	CC	10-2b	Shx-S	EE	16-6b	x-S-Sx	CC
3-7a	x-Sx-S	BB	10-3a	S-Sxx	DD	16-7a	x-x-x-Ss	FF
3-8b	Sx-Sx	AA	10-4b	x-x-S-Sx	CC	16-8b	Sx-Sx	AA
4-1a	x-x-Sx	FF*	10-5a	xx-Sx	FF*	17-1a	x-x-Sx-S	BB
4-2b	Sx-x-Sx	AA	10-6b	S-S-xx	DD	17-2b	Sx-Sx	AA
4-3a	x-x-S-Sx	CC	10-7a	x-x-S-S	FF	17-3a	xx-x-x-Sx	FF*
4-4b	Ss-xh	DD	10-8b	x-Ssx	CC	17-4b	Sx-Sx	AA
4-5a	x-x-Sxs	BB	11-1a	xx-S-S	FF	17-5a	x-x-S-Sx	CC
4-6b	x-Sxx	CC	11-2b	S-x-Sx	AA	17-6b	Sx-Sx	AA
4-7a	x-x-Sx	FF	11-3a	x-x-Sh-S	BB	17-7a	S-x-Sh	AA
4-8b	S-S-xx	DD	11-4b	x-Ssx	CC	17-8b	Sx-h-S	EE
5-1a	x-x-Sx	FF	11-5a	x-x-Sx	FF	18-1a	S-x-x-S	EE
5-2b	Sx-Sh	AA	11-6b	x-S-Sx	CC	18-2b	S-xx-Sx	AA
5-3a	x-Sx-S	BB	11-7a	S-x-Sx	AA	18-3a	x-x-S-S	FF
5-4b	Sx-Sx	AA	11-8b	S-xx-Sx	AA	18-4b	S-x-Sx	AA
5-5a	xx-x-S	rem	12-1a	S-x-Sh	AA	18-5a	S-S-xx	DD
5-6b	xx-Sx-S	BB	12-2b	x-x-Sx-S	BB	18-6b	x-Sx-S	BB
5-7a	x-x-Sx-S	BB	12-3a	S-x-Sx	AA	18-7a	x-x-S-S	FF*
5-8b	x-S-Sx	CC	12-4b	x-x-S-S	FF	18-8b	Sx-Sx	AA
6-1a	Sx-Sx	AA	12-5a	S-S-xx	DD	19-1a	x-x-Sx	FF
6-2b	x-S-xx	CC	12-6b	x-Sx-S	BB	19-2b	Sx-Sx	AA
6-3a	x-x-Ss	FF	12-7a	x-x-S-S	FF	19-3a	x-S-xx	CC
6-4b	Sx-Sx	AA	12-8b	Sx-Sx	AA	19-4b	S-Sxh	DD
6-5a	xx-S-x-x-S	BB	13-1a	x-x-Sx	FF	19-5a	S-x-S	rem
6-6b	Sxsx	AA	13-2b	Sx-Sx	AA	19-6b	x-x-S-Sx	CC
6-7a	x-x-Sx	FF	13-3a	x-S-xx	CC	19-7a	xx-S-x-S	BB
6-8b	Sx-Sx	AA	13-4b	S-x-Sx	AA	19-8b	Sx-Sx	AA
7-1a	x-x-S-S	FF*	13-5a	Sx-Sx	AA	20-1a	x-x-x-Sx	FF
7-2b	S-x-Sx	AA	13-6b	x-S-Sx	CC	20-2b	S-xx-Sx	AA
7-3a	x-S-xh	CC	13-7a	x-x-x-Sx	FF	20-3a	xx-x-S-S-h	CC
7-4b	Sx-Sx	AA	13-8b	S-Sxh	DD	20-4b	Sx-Sx	AA
7-5a	S-x-Sx	AA	14-1a	x-xx-Sx	FF	20-5a	xx-Ss	FF
7-6b	x-S-xx	CC	14-2b	x-Ssx	CC	20-6b	S-xhx	DD
7-7a	S-Sxx	DD	14-3a	Ss-xh	DD	20-7a	x-x-Sx-S	BB
7-8b	x-x-Sx-S	BB	14-4b	Sx-Sx	AA	20-8b	Sx-Sx	AA
8-1a	xx-S-S	FF	14-5a	S-x-x-Sx	AA	21-1a	x-x-x-Sx	FF
8-2b	S-x-x-Sx	AA	14-6b	x-x-S-S	FF	21-2b	Sx-Sx	AA
8-3a	S-xhx	DD	14-7a	x-x-S-S	FF	21-3a	Ss-xx	DD
8-4b	x-x-S-Sx	CC	14-8b	Sx-Sx	AA	21-4b	Sx-Sx	AA
8-5a	x-x-S-S	FF	15-1a	x-x-Sx	FF	21-5a	S-xx-S	EE
8-6b	x-Sxx	CC	15-2b	Sx-Sx	AA	21-6b	Ss-xh	DD
8-7a	x-x-x-Sx-S	BB	15-3a	S-x-Sx	AA	21-7a	x-x-x-Ss	FF
8-8b	Sh-Sx	AA	15-4b	xx-S-Sx	CC	21-8b	S-x-x-Sx	AA
9-1a	x-xx-Sx	FF*	15-5a	x-x-Sx	FF	22-1a	S-x-x-Sx	AA
9-2b	S-x-Sx	AA	15-6b	Sx-Sx	AA	22-2b	x-S-xx	CC
9-3a	x-Sxx	CC	15-7a	Sx-Sx	AA	22-3a	x-x-Sx-S	BB
9-4b	S-S-xx	DD	15-8b	x-S-Sx	CC	22-4b	S-x-x-Sx	AA
9-5a	x-x-Sx	FF	16-1a	xx-x-Sx	FF*	22-5a	xxx-Sx	FF
9-6b	Ss-xx	DD	16-2b	S-Sx-h	DD	22-6b	x-S-S	rem

22-7a	xx-S-S	FF	29-3a	S-Sxx	DD	35-7a	x-x-Sxx-S	BB
22-8b	x-Sx-S	BB	29-4b	Sx-Sx	AA	35-8b	Sx-Sx	AA
23-1a	xx-x-Sx	FF	29-5a	S-x-x-S	EE	36-1a	S-xx-x-Sx	AA
23-2b	S-Sx-h	DD	29-6b	x-x-S-Sx	CC	36-2b	x-x-Sx-S	BB
23-3a	xx-x-Sx-S	BB	29-7a	xxx-Sx	FF	36-3a	S-Sxx	DD
23-4b	Ss-xx	DD	29-8b	xx-x-S-S	FF	36-4b	S-xhx	DD
23-5a	xx-Sx-S	BB	30-1a	x-x-x-Sx	FF	36-5a	x-x-x-Sx	FF
23-6b	xx-S-S	FF	30-2b	S-xhx	DD	36-6b	Sx-Sx	AA
23-7a	Ss-xx	DD	30-3a	xx-Sx-S	BB*	36-7a	Sx-x-Sx	AA
23-8b	S-S-xx	DD	30-4b	x-x-S-Sx	CC	36-8b	xx-x-Sx-S	BB
24-1a	S-xx-S	EE	30-5a	x-x-Sx	FF*	37-1a	x-xx-Sx	FF*
24-2b	S-x-Sx	AA	30-6b	Sx-Sx	AA	37-2b	Sx-Sx	AA
24-3a	S-x-Sx	AA	30-7a	x-xx-Sx	FF	37-3a	Sx-x-Sx	AA
24-4b	x-Sxx	CC	30-8b	Sx-Sx	AA	37-4b	x-x-S-S	FF
24-5a	S-hx-S	EE	31-1a	x-xx-Sx	FF*	37-5a	xx-S-Sx	CC
24-6b	S-x-x-S	EE	31-2b	Sx-Sx	AA	37-6b	x-x-S-S	FF
24-7a	S-x-x-x-S	EE	31-3a	Ssxx	DD	37-7a	Sh-x-S	EE
24-8b	SxSx	AA	31-4b	S-xx-Sx	AA	37-8b	Sx-x-Sx	AA
25-1a	x-x-Sx	FF	31-5a	xx-xx-x-Sx	FF	38-1a	S-xx-S	EE
25-2b	Sx-Sx	AA	31-6b	S-Sx-h	DD	38-2b	S-xx-Sx	AA
25-3a	x-Sh-S	BB	31-7a	xxx-Sx	FF	38-3a	S-x-Sx	AA
25-4b	x-S-Sx	CC	31-8b	Sx-Sx	AA	38-4b	x-x-S-S	FF
25-5a	xx-S-S	FF	32-1a	x-x-S-Sx	CC	38-5a	x-x-Ssx	CC
25-6b	x-Sx-S	BB	32-2b	x-x-S-x-S	BB	38-6b	Sx-Sx	AA
25-7a	S-h-x-S	EE	32-3a	x-x-Ssx	CC	38-7a	S-x-Sx	AA
25-8b	Sx-Sh	AA	32-4b	x-S-xx	CC	38-8b	S-xx-Sx	AA
26-1a	xx-x-Sx	FF	32-5a	x-x-x-x-S-S	FF	39-1a	S-xx-x-Sh	AA
26-2b	S-Sxh	DD	32-6b	Sx-Sx	AA	39-2b	x-Sx-S	BB
26-3a	Sh-x-S	EE	32-7a	x-x-S-S	FF	39-3a	Sx-Sx	AA
26-4b	Sx-Sx	AA	32-8b	Sx-Sh	AA	39-4b	x-Ssx	CC
26-5a	x-x-S-S	FF*	33-1a	x-x-Ss	FF	39-5a	xx-Sx-S	BB
26-6b	x-Sx-S	BB	33-2b	x-S-Sh	CC	39-6b	Ssxx	DD
26-7a	x-x-S-S	FF	33-3a	xx-Ssx	CC	39-7a	Sx-Sx	AA
26-8b	S-x-Sx	AA	33-4b	Sx-Sx	AA	39-8b	x-S-x-S	BB
27-1a	S-x-x-Sx	AA	33-5a	x-Sx-S	BB	40-1a	S-xx-S	EE
27-2b	S-Sxx	DD	33-6b	Shx-S	EE	40-2b	S-x-Sh	AA
27-3a	xx-Ssx	CC	33-7a	Sx-Sx	AA	40-3a	S-x-Sx	AA
27-4b	Sx-Sx	AA	33-8b	S-x-x-x-S	EE	40-4b	x-Sxx	CC
27-5a	Sx-Sx	AA	34-1a	x-x-x-x-Sx	FF	40-5a	Sx-x-Sx	AA
27-6b	x-S-xh	CC	34-2b	Sx-Sx	AA	40-6b	Sx-Sx	AA
27-7a	Shx-S	EE	34-3a	x-Ssx	CC	40-7a	Sx-Sx	AA
27-8b	Sx-Sx	AA	34-4b	Sx-x-Sx	AA	40-8b	x-x-Sx-S	BB
28-1a	x-x-S-x-S	BB	34-5a	Shx-S	EE	41-1a	x-x-Sx	FF
28-2b	x-S-S	rem	34-6b	Sx-Sx	AA	41-2b	S-Sxx	DD
28-3a	S-Sxx	DD	34-7a	x-Sxx	CC	41-3a	S-x-Sx	AA
28-4b	S-x-Sx	AA	34-8b	S-Sxx	DD	41-4b	x-x-Sx-S	BB
28-5a	x-xx-Sx	FF	35-1a	x-x-Ss	FF	41-5a	x-x-Sx	FF
28-6b	Sx-Sx	AA	35-2b	Sx-Sx	AA	41-6b	xx-S-S	FF
28-7a	xx-x-S-S-h	CC	35-3a	x-x-Ssx	CC	41-7a	Sx-Sh	AA
28-8b	Ss-xx	DD	35-4b	Sx-Sx	AA	41-8b	S-S-xx	DD
29-1a	x-Sx-S	BB	35-5a	Sxx-x-Sx	AA	42-1a	x-Sx-S	BB
29-2b	Sx-Sx	AA	35-6b	Sx-Sx	AA	42-2b	Sh-Sx	AA

42-3a	S-x-Sx	AA	48-7a	x-x-Sx-S	BB	2-5a	x-Sx-x-S	BB
42-4b	S-xx-Sx	AA	48-8b	xx-Sx-S	BB	2-6b	x-x-S-Sx	CC
42-5a	xx-xx-S-S	FF	49-1a	x-x-Sx	FF	2-7a	Sx-Sx	AA
42-6b	S-h-x-S	EE	49-2b	S-h-x-S	EE	2-8b	S-Sxx	DD
42-7a	Ss-xx	DD	49-3a	x-x-Ss	FF	3-1a	x-xx-Ss	FF
42-8b	S-xx-Sx	AA	49-4b	Ss-xx	DD	3-2b	S-x-Sx	AA
43-1a	xx-xx-Ss	FF	49-5a	x-x-Sx	FF	3-3a	Sx-Sx	AA
43-2b	Sx-Sx	AA	49-6b	S-Sxx	DD	3-4b	S-x-Sx	AA
43-3a	Sx-x-Sh	AA	49-7a	x-x-S-S	FF	3-5a	xx-x-Ssx	CC
43-4b	x-S-Sx	CC	49-8b	Sx-Sx	AA	3-6b	Sx-Sx	AA
43-5a	x-S-Sx	CC	50-1a	x-S-Sh	CC	3-7a	x-Sx-S	BB
43-6b	x-x-S-S	FF	50-2b	x-S-Sx	CC	3-8b	S-x-Sx	AA
43-7a	xx-S-x-S	BB*	50-3a	Sh-x-Sx	AA	4-1a	xx-S-S	FF
43-8b	Sx-Sx	AA	50-4b	Sx-Sx	AA	4-2b	xx-S-S	FF
44-1a	x-x-x-Sx	FF	50-5a	xx-S-Sx	CC	4-3a	xx-Ssx	CC
44-2b	Sx-Sx	AA	50-6b	x-Sxx-S	BB	4-4b	x-S-Sx	CC
44-3a	S-x-Sx	AA	50-7a	Sx-Sx	AA	4-5a	x-x-Sx	FF
44-4b	S-xx-Sx	AA	50-8b	S-xx-Sx	AA	4-6b	S-x-Sx	AA
44-5a	x-Sxx	CC	51-1a	x-x-Ssx	CC	4-7a	x-Sx-S	BB
44-6b	x-S-Sx	CC	51-2b	S-x-Sx	AA	4-8b	S-x-Sx	AA
44-7a	Sx-Sx	AA	51-3a	x-S-Sx	CC	5-1a	xx-x-S	rem*
44-8b	xx-Sx-S	BB	51-4b	x-x-S-Sx	CC	5-2b	Sx-Sx	AA
45-1a	xx-S-Sx	CC	51-5a	x-x-Sx-S	BB	5-3a	S-x-Sx	AA
45-2b	xx-Sx-S	BB	51-6b	Sx-Sx	AA	5-4b	S-Sxx	DD
45-3a	xx-Ssx	CC	51-7a	Sx-Sx	AA	5-5a	x-x-Sx	FF*
45-4b	Sx-Sx	AA	51-8b	S-x-Sh	AA	5-6b	Sx-Sx	AA
45-5a	x-Sx-Sx	rem	52-1a	x-x-Sx-S	BB	5-7a	xx-Ss	FF
45-6b	S-Sxx	DD	52-2b	S-Sxx	DD	5-8b	x-S-Sx	CC
45-7a	S-x-Sx	AA	52-3a	x-x-S-S	FF	6-1a	xx-x-Ss	FF
45-8b	S-x-Sx	AA	52-4b	x-S-Sx	CC	6-2b	Sx-Sx	^A
46-1a	x-x-x-Sx	FF	52-5a	xx-Sx-S	BB	6-3a	x-x-x-Sx	FF
46-2b	S-S-xx	DD	52-6b	x-S-xx	CC	6-4b	S-h-x-S	EE
46-3a	x-Sx-S	BB	52-7a	x-Sx-S	BB	6-5a	x-x-x-S	rem
46-4b	Sx-Sx	AA	52-8b	x-x-S-Sx	CC	6-6b	Sx-Sh	AA
46-5a	xx-S-x-S	BB	53-1a	Sh-Sx	AA	6-7a	x-S-Sx	CC
46-6b	Sx-Sx	AA	53-2b	xx-S-Sx	CC	6-8b	Sx-Sx	AA
46-7a	Sx-Sx	AA	53-3a	x-xx-x-Sx-S	BB	7-1a	S-x-Sx	AA
46-8b	x-S-Sx	CC	53-4b	S-x-x-Sx	AA	7-2b	Sx-Sx	AA
47-1a	x-x-Ss	FF	53-5a	S-xx-S	EE	7-3a	x-xx-S	rem*
47-2b	Sx-Sx	AA	53-6b	Sx-Sx	AA	7-4b	Sx-Sh	AA
47-3a	x-x-Sx-S	BB	53-7a	Sx-Sx	AA	7-5a	xx-x-S-S	FF*
47-4b	Sx-Sx	AA	53-8b	x-x-Sx-S	BB	7-6b	xx-S-Sx	CC
47-5a	x-x-S-S	FF				8-1a	x-x-x-Ss	FF
47-6b	x-Sx-S	BB	Brot af Sigurðarqvíða			8-2b	Sx-Sx	AA
47-7a	Sx-Sx	AA	1-1a	x-xx-S	rem	8-3a	S-xx-Sx	AA
47-8b	x-S-Sx	CC	1-2b	x-S-Sx	CC	8-4b	Sx-x-Sx	AA
48-1a	x-x-S-Sx	CC	1-3a	x-x-Sx-S	BB	8-5a	S-xx-S	EE
48-2b	x-x-S-x-S	BB	1-4b	Sx-Sx	AA	8-6b	Sx-Sx	AA
48-3a	x-x-S-S	FF	2-1a	x-xx-S	rem	8-7a	x-x-S-Sx	CC
48-4b	x-S-Sx	CC	2-2b	Sx-Sx	AA	8-8b	Sx-Sx	AA
48-5a	xx-S-x-S	BB	2-3a	Sx-Sx	AA	9-1a	xx-x-S	rem
48-6b	Ss-xx	DD	2-4b	Sx-Sx	AA	9-2b	x-x-S-Sx	CC

9-3a	Sx-Sx	AA	15-7a	x-x-Ssx	CC	2-5a	xx-Ss	FF
9-4b	xx-S-Sx	CC	15-8b	Sx-Sx	AA	2-6b	Sx-Sx	AA
9-5a	x-x-S-S	FF	16-1a	xx-x-x-Ss	FF	2-7a	x-x-x-Sx	FF
9-6b	x-Ssx	CC	16-2b	S-x-Sx	AA	2-8b	Sx-x-Sx	AA
9-7a	Sx-Sx	AA	16-3a	S-x-x-S	EE	3-1a	xx-Sx	FF
9-8b	Sx-Sx	AA	16-4b	xx-S-Sx	CC	3-2b	Sx-Sx	AA
10-1a	x-x-Ss	FF	16-5a	x-x-S-S	FF	3-3a	Sx-Sx	AA
10-2b	S-h-Sx	AA	16-6b	S-Sxx	DD	3-4b	x-Ssx	CC
10-3a	Sx-Sx	AA	16-7a	Sx-Sh	AA	3-5a	S-xx-Sx	AA
10-4b	x-Sx-S	BB	16-8b	x-Sx-S	BB	3-6b	S-Sxx	DD
10-5a	Sx-xx-Sx	AA	16-9a	x-x-S-S	FF	3-7a	x-x-Ssx	CC
10-6b	Sx-x-Sx	AA	16-10b	S-Shx	DD	3-8b	x-S-Sx	CC
10-7a	x-x-Sx-S	BB	16-11a	Sx-Sx	AA	4-1a	x-x-Ss	FF
10-8b	Sx-Sx	AA	16-12b	xx-Ss	FF	4-2b	Sx-Sx	AA
11-1a	x-x-x-Ss	FF	17-1a	xxx-Ss	FF	4-3a	x-x-x-x-Sx	FF
11-2b	Sx-Sx	AA	17-2b	x-Sx-S	BB	4-4b	S-Shx	DD
11-3a	x-Sx-S	BB*	17-3a	x-x-Sx-x-S	BB	4-5a	xx-x-S-S	FF
11-4b	Sx-Sx	AA	17-4b	Sx-Sx	AA	4-6b	Ss-xx	DD
11-5a	S-xx-Sx	AA	17-5a	x-xx-x-xx-x-S	rem	4-7a	Sx-Sx	AA
11-6b	Sx-Sx	AA	17-6b	Sx-Sx	AA	4-8b	Sx-Sx	AA
11-7a	Ss-xx	DD	17-7a	x-x-Sx-S	BB	4-9a	Sx-Sx	AA
11-8b	S-x-Sx	AA	17-8b	Sx-Sx	AA	4-10b	x-x-S-S	FF
12-1a	S-x-Sx	AA	18-1a	x-Sx-S	BB	5-1a	xx-Ss	FF
12-2b	S-x-Sx	AA	18-2b	x-S-Sx	CC	5-2b	Sx-Sx	AA
12-3a	x-x-Ssx	CC	18-3a	Sh-x-S	EE	5-3a	x-x-x-Sx	FF
12-4b	Ss-xx	DD	18-4b	S-x-Sx	AA	5-4b	x-S-Sx	CC
12-5a	Sxx-Sx	AA	18-5a	x-Sxh	CC*	5-5a	x-Sxx	CC
12-6b	x-x-S-Sx	CC	18-6b	Sx-Sx	AA	5-6b	x-S-Sx	CC
12-7a	S-xx-Sh	AA	18-7a	Sx-Sx	AA	6-1a	x-x-x-Ss	FF
12-8b	Sx-S	rem	18-8b	x-x-Sx-S	BB	6-2b	Sxh-Sh	AA
13-1a	S-x-x-Sx	AA	19-1a	Sh-x-S	EE	6-3a	xx-x-Ss	FF*
13-2b	S-x-x-Sx	AA	19-2b	Sh-Sx	AA	6-4b	S-x-Sx	AA
13-3a	S-Sxh	DD	19-3a	Ss-xh	DD	6-5a	xx-S-S	FF
13-4b	Sx-Sx	AA	19-4b	x-S-Sx	CC	6-6b	Sx-S	rem
13-5a	x-x-x-Sx	FF	19-5a	Sx-xx-Sx	AA	6-7a	S-x-Sx	AA
13-6b	Sx-Sx	AA	19-6b	Sx-Sx	AA	6-8b	x-S-Sx	CC
13-7a	S-x-x-S	EE	19-7a	x-Sxx	CC	7-1a	S-x-Sx	AA
13-8b	x-x-S-S	FF	19-8b	Sx-Sx	AA	7-2b	Sx-S	rem
14-1a	xxx-Ss	FF				7-3a	x-x-Sx	FF
14-2b	Sx-Sx	AA	Guðrúnarqviða One			7-4b	S-x-S	rem
14-3a	S-Shx	DD	1-1a	x-x-x-Ss	FF	7-5a	xx-Sx	FF*
14-4b	x-S-Sx	CC	1-2b	Sx-x-Sx	AA	7-6b	x-Sxx	CC
14-5a	S-x-xx-S-x	AA	1-3a	x-x-x-Ss	FF*	8-1a	x-xx-x-Sx	FF
14-6b	S-x-Sh	AA	1-4b	xx-Ssx	CC	8-2b	x-xx-x-Sx	FF
14-7a	S-x-Sx	AA	1-5a	xx-x-Sx	FF	8-3a	x-xx-x-Sx	FF
14-8b	xx-S-Sx	CC	1-6b	x-Sx-S	BB	8-4b	Sx-Sx	AA
15-1a	Sx-Sx	AA	1-7a	x-Sx-S	BB	8-5a	x-x-S-x-S	BB
15-2b	x-S-Sx	CC	1-8b	x-S-Sx	CC	8-6b	S-Sxx	DD
15-3a	S-xx-S	EE	2-1a	xx-Sx	FF	8-7a	x-x-x-S-Sx	CC
15-4b	Sx-Sx	AA	2-2b	Shx-S	EE	8-8b	S-Sxx	DD
15-5a	x-x-Ssx	CC	2-3a	x-x-S-S	FF	9-1a	x-x-x-Sx	FF
15-6b	Sx-x-Sx	AA	2-4b	Sx-Sx	AA	9-2b	x-Sxx	CC

1-3a	Sh-Sx	AA	7-5a	Sx-Sx	AA	13-11a	x-x-Ss	FF
1-4b	x-S-Sx	CC	7-6b	xx-x-Sx-S	BB	13-12b	Sx-Sx	AA
1-5a	x-x-Sx	FF*	8-1a	x-x-x-Sx	FF*	13-13a	x-x-Ss	FF
1-6b	Sx-Sx	AA	8-2b	S-x-S	rem	13-14b	Ss-xh	DD
1-7a	xx-Sx	FF	8-3a	Sx-x-Sx	AA	14-1a	xx-x-Sx	FF
1-8b	Sxsx	AA	8-4b	Sx-S	rem	14-2b	Shx-S	EE
2-1a	S-xx-Sx	AA	8-5a	x-x-Ss	FF	14-3a	x-x-Sx	FF
2-2b	x-Sx-S	BB	8-6b	Sx-x-S	EE	14-4b	Sx-S	rem
2-3a	Shx-Sx	AA	8-7a	x-xx-Ss	FF	14-5a	x-x-Ss	FF
2-4b	Sx-Sx	AA	8-8b	S-x-Sx	AA	14-6b	Sx-Sx	AA
2-5a	xx-x-Sx	FF*	8-9a	S-x-Sx	AA	14-7a	x-x-x-Sx	FF
2-6b	S-S-xx	DD	8-10b	S-S-hx	DD	14-8b	Sx-x-Sx	AA
2-7a	Sh-Sx	AA	9-1a	S-x-x-Sx	AA	14-9a	x-Sx-S	BB
2-8b	x-S-Sx	CC	9-2b	S-x-Sx	AA	14-10b	S-Sxx	DD
3-1a	x-x-Ssx	CC	9-3a	x-x-x-Sx	FF	15-1a	S-x-x-Sh	AA
3-2b	Sx-Sx	AA	9-4b	x-Sx-S	BB	15-2b	Sx-Sx	AA
3-3a	x-x-x-Ss	FF	10-1a	x-x-x-Sx	FF	15-3a	x-S-Sx	CC
3-4b	x-x-Sx	FF	10-2b	Sx-x-Sx	AA	15-4b	x-x-S-Sx	CC
3-5a	Sh-Sx	AA	10-3a	x-x-Ss	FF	15-5a	S-x-x-Sx	AA
3-6b	x-S-Sx	CC	10-4b	S-x-Sx	AA	15-6b	Sx-Sx	AA
3-7a	x-x-Sx	FF	10-5a	Sx-Sx	AA	15-7a	x-xx-Sx	FF
3-8b	x-x-S-Sx	CC	10-6b	x-S-Sx	CC	15-8b	Sx-Sx	AA
4-1a	S-x-Shx	AA	10-7a	x-x-S-Sx	CC	16-1a	xx-x-Sx	FF
4-2b	xx-S-Sx	CC	10-8b	x-Ssx	CC	16-2b	x-S-Sx	CC
4-3a	Sx-Sh	AA	11-1a	x-x-S-S	FF	16-3a	x-x-x-Sx	FF
4-4b	x-S-Sx	CC	11-2b	x-x-Sx-S	BB	16-4b	Sx-Sx	AA
4-5a	x-x-S	rem	11-3a	x-Ssx	CC	16-5a	x-Sx	rem
4-6b	Sx-Sx	AA	11-4b	Sx-Sx	AA	16-6b	Sx-Sx	AA
4-7a	x-S-xh	CC	11-5a	x-x-x-Sx	FF	16-7a	x-Ssx	CC
4-8b	Sx-x-x-Sx	AA	11-6b	x-S-Sx	CC	16-8b	Sx-Sx	AA
4-9a	S-xhx	DD	11-7a	xx-x-Ss	FF	17-1a	S-x-Sx	AA
4-10b	x-x-S-Sx	CC	11-8b	Sx-Sx	AA	17-2b	Sx-Sx	AA
5-1a	x-x-x-Sx	FF	11-9a	x-S-Sx	CC	17-3a	S-xx-S	EE
5-2b	S-x-Sx	AA	11-10b	Sx-Sx	AA	17-4b	S-x-Sx	AA
5-3a	x-x-Ss	FF	12-1a	xx-S-S	FF	17-5a	Sx-Sx	AA
5-4b	Sx-S	rem	12-2b	S-x-Sx	AA	17-6b	Sx-Sx	AA
5-5a	S-x-x-Sx	AA	12-3a	xx-S-S	FF	17-7a	Sx-Sx	AA
5-6b	xx-S-Sx	CC	12-4b	Sx-Sx	AA	17-8b	Sx-Sx	AA
5-7a	Sx-x-x-Sx	AA	12-5a	x-x-Sx	FF*	18-1a	xxx-x-x-Sx	FF
5-8b	Sx-Sx	AA	12-6b	S-Sxx	DD	18-2b	S-x-Sx	AA
6-1a	S-x-x-Sx	AA	12-7a	xx-x-Sx	FF*	18-3a	xx-Sx-S	BB
6-2b	Sx-S	rem	12-8b	x-S-xx	CC	18-4b	Sx-Sx	AA
6-3a	x-x-x-Ss	FF	13-1a	S-x-Sh	AA	18-5a	x-x-x-S x	FF
6-4b	S-x-Sx	AA	13-2b	x-Sxx	CC	18-6b	Ss-xx	DD
6-5a	xx-x-x-Ss	FF	13-3a	x-Sx-S	BB*	18-7a	x-x-Sx	FF
6-6b	xx-x-Sx	FF	13-4b	S-x-xx-S	EE	18-8b	S-x-Sx	AA
6-7a	S-xhx	DD	13-5a	x-Sx-S	BB	18-9a	x-x-S-S	FF
6-8b	S-x-Sx	AA	13-6b	Sx-Sx	AA	18-10b	Sx-Sx	AA
7-1a	S-xx-S	EE	13-7a	x-xx-Sx	FF	18-1a	Sxsx	AA
7-2b	Sh-xx-S	EE	13-8b	Sx-S	rem	18-12b	Sx-Sx	AA
7-3a	S-x-x-Sh	AA	13-9a	xx-xx-Sx	FF	19-1a	x-x-Sx	FF*
7-4b	x-x-Ss	FF	13-10b	Sx-S	rem	19-2b	xx-S-Sx	CC

19-3a	xx-Ssx	CC	27-1a	xx-x-Sx	FF	33-3a	x-x-Sx	FF
19-4b	S-Sxx	DD	27-2b	x-S-xx	CC	33-4b	Sx-Sx	AA
20-1a	x-xx-Ss	FF	27-3a	Sx-S	rem	33-5a	x-x-Sx	FF
20-2b	Sx-x-Sx	AA	27-4b	S-x-Sx	AA	33-6b	S-Sxx	DD
20-3a	Sx-Sx	AA	27-5a	x-x-Sx	FF	33-7a	x-S-xx	CC
20-4b	Ssxx	DD	27-6b	x-Sx-S	BB	33-8b	S-x-Sx	AA
20-5a	x-x-x-Sx	FF	27-7a	S-x-Sh	AA	34-1a	xx-x-x-x-Ss	FF
20-6b	Sx-Sx	AA	27-8b	Sx-Sx	AA	34-2b	S-xx-Sx	AA
20-7a	Sx-Sx	AA	28-1a	S-xx-S	EE	34-3a	x-x-x-Sx	FF
20-8b	Sx-Sx	AA	28-2b	x-S-Sx	CC	34-4b	x-S-Sx	CC
21-1a	x-x-x-Sx	FF	28-3a	x-x-Sx	FF	34-5a	xx-S-x-S	BB
21-2b	Sshx	DD	28-4b	S-xx-S	EE	34-6b	x-Ssx	CC
21-3a	x-x-Sx	FF	28-5a	xx-x-Sx	FF	34-7a	Sh-S	rem
21-4b	S-Shx	DD	28-6b	Sx-Sx	AA	34-8b	x-S-Sx	CC
22-1a	x-x-Sx	FF	28-7a	x-xx-Ss	FF	35-1a	x-x-Sx-S	BB
22-2b	Sh-x-S	EE	28-8b	S-hx-S	EE	35-2b	x-x-S-Sx	CC
22-3a	x-Sx-S	BB	29-1a	S-x-Sx	AA	35-3a	x-x-Ssx	CC
22-4b	Sshx	DD	29-2b	x-S-Sx	CC	35-4b	xx-x-Sx	FF
22-5a	x-x-Ss	FF	29-3a	x-x-x-Sx	FF*	35-5a	S-x-Sx	AA
22-6b	S-Sxx	DD	29-4b	Sx-Sx	AA	35-6b	Sxhx	DD
22-7a	Sh-S	rem	29-5a	x-Sx-S	BB	35-7a	x-Sx-S	BB
22-8b	x-S-Sx	CC	29-6b	Sx-x-S	EE	35-8b	Sx-Sx	AA
23-1a	x-S-x-S	BB*	29-7a	x-Sx-S	BB	36-1a	x-x-Sx-S	BB
23-2b	x-S-Sx	CC	29-8b	S-x-Sx	AA	36-2b	Sx-Sx	AA
23-3a	S-x-Sx	AA	30-1a	x-x-Ss	FF	36-3a	x-Sx-S	BB
23-4b	x-x-Sx-S	BB	30-2b	Sx-Sx	AA	36-4b	S-x-Sx	AA
23-5a	x-Sxs	BB	30-3a	Sx-Sx	AA	36-5a	S-x-Sx	AA
23-6b	S-h-x-S	EE	30-4b	x-Sx-S	BB	36-6b	xx-x-S-Sx	CC
24-1a	Sx-x-Sh	AA	30-5a	x-x-x-Sx	FF	36-7a	x-Sx-S	BB
24-2b	x-Ssx	CC	30-6b	Sx-Sx	AA	36-8b	Sh-S	rem
24-3a	Sx-S	rem	30-7a	Sx-S	rem	36-9a	x-x-x-Ssx	CC
24-4b	x-Ssx	CC	30-8b	Sx-Sx	AA	36-10b	Sx-Sx	AA
24-5a	x-x-Ss	FF	31-1a	x-x-x-Ss	FF	36-11a	x-x-Ssx	CC
24-6b	Sx-S	rem	31-2b	S-Shx	DD	36-12b	Sx-Sx	AA
24-7a	x-x-S-S	FF	31-3a	Sxx-x-S	EE	37-1a	x-x-x-Sx	FF
24-8b	S-x-Sx	AA	31-4b	Ss-xx	DD	37-2b	S-h-x-S	EE
25-1a	x-x-x-Sx	FF*	31-5a	S-x-Sx	AA	37-3a	x-x-xx-Sx	FF
25-2b	Sx-S	rem	31-6b	x-x-S-S	FF	37-4b	xx-S-Sx	CC
25-3a	x-Sxh	CC	31-7a	x-Sx-S	BB*	37-5a	S-x-Sx	AA
25-4b	S-x-x-S	EE	31-8b	xx-Sx-S	BB	37-6b	x-Sx-S	BB
25-5a	xxx-Ss	FF*	31-9a	Sx-Sx	AA	37-7a	S-xx-S	EE
25-6b	x-Sxx	CC	31-10b	x-x-x-S-S	FF	37-8b	Ss-xx	DD
25-7a	S-xhx	DD	32-1a	x-Sx-S	BB	37-9a	Sx-Sx	AA
25-8b	x-S-xx	CC	32-2b	Sh-Sx	AA	37-10b	x-S-Sx	CC
26-1a	x-x-x-Sx	FF*	32-3a	x-x-Sx-S	BB	38-1a	xx-Sx	FF
26-2b	Sxsx	AA	32-4b	Sx-Sx	AA	38-2b	Sh-Sx	AA
26-3a	xx-x-Sx	FF	32-5a	xx-S-Sx	CC	38-3a	x-x-S-x-S	BB
26-4b	x-Ssx	CC	32-6b	Sh-S	rem	38-4b	Sx-Sx	AA
26-5a	x-S-xx	CC	32-7a	Sx-Sx	AA	38-5a	Sx-Sx	AA
26-6b	S-x-S	rem	32-8b	xx-S-Sx	CC	38-6b	S-Shx	DD
26-7a	x-S-xx	CC	33-1a	xx-x-x-xx-Ss	FF	38-7a	x-x-Sh-S	BB
26-8b	Sx-S	rem	33-2b	xx-x-Ss	FF	38-8b	Sx-Sx	AA

39-1a	x-Sx-S	BB	45-6b	Sx-Sx	AA	52-6b	S-x-Sx	AA
39-3a	x-x-Sx-S	BB	45-7a	x-S-x-S	BB	53-1a	Sx-x-Sh	AA
39-4b	x-S-Sx	CC	45-8b	x-S-Sx	CC	53-2b	x-x-Sx-S	BB
39-5a	xx-x-x-Sx	FF	45-9a	x-S-xx	`C	53-3a	S-Shx	DD
39-6b	S-x-S	rem	45-10b	Shx-S	EE	53-4b	Sx-Sx	AA
39-7a	x-x-Sx-S	BB	45-11a	Sx-Sx	AA	53-5a	xx-Sh-S	BB
39-8b	x-Sxx	CC	45-12b	x-Sxx	CC	53-6b	S-x-Sx	AA
39-9a	x-Sx-S	BB	46-1a	x-x-Ssh	CC	53-7a	x-S-xx	CC
39-10b	Sxhx	DD	46-2b	Shx-S	EE	53-8b	Sx-Sx	AA
40-1a	xx-Sx	FF*	46-3a	x-x-S-Sx	CC	54-1a	S-xx-x-Sh	AA
40-2b	x-Ssx	CC	46-4b	Sx-Sx	AA	54-2b	S-x-x-Sx	AA
40-3a	xx-x-Sx	FF	47-1a	x-x-x-Sx	FF	54-3a	xx-S-S	FF
40-4b	S-Sxx	DD	47-2b	Sx-Sx	AA	54-4b	x-Sx	rem
40-5a	x-x-x-Sx	FF*	47-3a	Sx-Sx	AA	54-5a	Sx-Sx	AA
40-6b	Sx-Sx	AA	47-4b	x-Sxx	CC	54-6b	x-Sx-S	BB
40-7a	x-x-Sx-S	BB	47-5a	Shx-S	EE	55-1a	x-x-S-S	FF
40-8b	Sx-Sx	AA	47-6b	xx-S-x-S	BB	55-2b	Sx-Sx	AA
41-1a	x-Sx-S	BB	47-7a	x-x-Ss	FF	55-3a	x-x-Ss	FF
41-2b	Ss-xx	DD	47-8b	Sx-Sx	AA	55-4b	x-x-Sx-S	BB
41-3a	Shx-S	EE	48-1a	x-x-Sx	FF	55-5a	Ss-xx	DD
41-4b	Sx-Sx	AA	48-2b	x-x-Sx-S	BB	55-6b	Sx-Sx	AA
41-5a	x-x-x-Sx	FF	48-3a	x-Sx	rem	56-1a	xx-xx-Ssx	CC*
41-6b	Sx-Sx	AA	48-4b	Sx-x-Sx	AA	56-2b	Sx-Sxx	AA
42-1a	x-x-Ss	FF	49-1a	x-xx-Sx	FF	56-3a	Sx-Sx	AA
42-2b	S-Shx	DD	49-2b	x-x-S-S	FF	56-4b	Sx-Sx	AA
42-3a	x-x-S-S	FF	49-3a	x-Sx-S	BB	56-5a	xx-x-Sx	FF
42-4b	S-x-Sx	AA	49-4b	x-S-Sx	CC	56-6b	Ss-xx	DD
42-5a	xx-Sx	FF	49-5a	x-x-Sx	FF	56-7a	xx-x-Sx	FF
42-6b	x-x-Sx	FF	49-6b	x-S-Sx	CC	56-8b	Sx-Sx	AA
42-7a	x-Sx-S	BB	49-7a	S-x-Sx	AA	56-9a	x-S-Sx	CC
42-8b	Sx-x-Sx	AA	49-8b	Sx-Sx	AA	56-10b	Sx-S	rem
43-1a	x-x-Sx	FF*	50-1a	xx-Sx	FF	57-1a	x-x-x-Sx	FF*
43-2b	S-x-S	rem	50-2b	Sx-x-Sx	AA	57-2b	x-x-S-Sx	CC
43-3a	xx-x-x-Sx	FF*	50-3a	x-Sx-S	BB	57-3a	x-x-x-Sx	FF
43-4b	Sx-Sx	AA	50-4b	Sx-Sx	AA	57-4b	Sx-Sx	AA
44-1a	x-x-x-Sx	FF	50-5a	Sx-Sx	AA	57-5a	S-x-Sx	AA
44-2b	Sx-x-Sx	AA	50-6b	xx-S-S	FF	57-6b	S-xx-x-Sx	AA
44-3a	Sx-x-x-Sx	AA	50-7a	xx-Ss	FF	58-1a	xx-Ssx	CC
44-4b	x-S-Sx	CC	50-8b	S-x-Sx	AA	58-2b	Sx-Sx	AA
44-5a	Sx-x-Sx	AA	51-1a	x-x-Ssx	CC	58-3a	x-x-Sx-S	BB
44-6b	x-x-S-S	FF	51-2b	Ss-xx	DD	58-4b	Sx-Sx	AA
44-7a	xx-x-Sx	FF	51-3a	S-x-Sx	AA	58-5a	x-xx-Sx	FF
44-8b	Ss-xx	DD	51-4b	S-x-x-S	EE	58-6b	x-S-xx	CC
44-9a	x-x-Sx	FF	51-5a	xx-x-x-Sx	FF	58-7a	x-x-x-Sx	FF
44-10b	x-S-xx	CC	51-6b	x-Ssx	CC	58-8b	x-S-Sx	CC
44-11a	S-xx-S	EE	51-7a	x-Sx-S	BB	58-9a	x-x-S-x-S	BB
44-12b	Sx-Sx	AA	51-8b	Sx-Sx	AA	58-10b	Sx-Sx	AA
45-1a	Sx-x-Sx	AA	52-1a	x-x-x-Sx	FF	59-1a	x-x-Sx	FF
45-2b	Sx-Sx	AA	52-2b	Sx-Sx	AA	59-2b	Sx-Sx	AA
45-3a	Sx-x-Sx	AA	52-3a	Sx-Sx	AA	59-3a	xx-x-Sx	FF
45-4b	Sx-Sx	AA	52-4b	x-x-x-S-S	FF	59-4b	Ss-xh	DD
45-5a	x-x-Ss	FF	52-5a	x-Sx-S	BB	60-1a	S-x-x-Sx	AA

60-2b	Sx-Sx	AA	66-4b	x-S-Sx	CC	1-8b	S-Shx	DD
60-3a	x-Sx-S	BB	66-5a	xx-x-x-Sx	FF	2-1a	x-xx-Sx	FF
60-4b	Sx-Sx	AA	66-6b	x-S-Sx	CC	2-2b	x-Ssx	CC
60-5a	Sx-Sx	AA	67-1a	xx-xx-Sx	FF	2-3a	Ss-xx	DD
60-6b	x-S-Sx	CC	67-2b	x-S-Sx	CC	2-4b	Sx-Sx	AA
60-7a	xx-xx-Ss	FF	67-3a	Sx-Sx	AA	2-5a	x-xx-S-S	FF
60-8b	Sx-x-S	EE	67-4b	Sx-Sx	AA	2-6b	x-x-S-Sx	CC
60-9a	Sx-Sx	AA	67-5a	S-x-Sx	AA	2-7a	S-x-Sx	AA
60-10b	x-Sx-S	BB	67-6b	x-S-Sx	CC	2-8b	S-S-xx	DD
61-1a	Sx-xx-Sh	AA	67-7a	x-x-Sx-S	BB	3-1a	xx-Sx-S	BB*
61-2b	Sx-Sx	AA	67-8b	x-Sxx	CC	3-2b	S-x-Sx	AA
61-3a	Sx-Sx	AA	68-1a	xx-xx-x-x-Sx	FF	3-3a	x-x-Sx	FF
61-4b	Sx-Sx	AA	68-2b	S-Sxh	DD	3-4b	x-Ssx	CC
61-5a	x-xx-Sx	FF	68-3a	Sh-S	rem	3-5a	x-x-Sx	FF*
61-6b	Sx-S	rem	68-4b	x-S-xx	CC	3-6b	Sx-Sx	AA
61-7a	xx-Sx-x-S	BB	68-5a	x-x-x-Sx	FF	3-7a	x-x-Sx	FF
61-8b	S-x-Sx	AA	68-6b	S-S-xx	DD	3-8b	Sh-Sx	AA
62-1a	S-xx-x-S	EE	68-7a	x-Sx-S	BB	4-1a	x-x-Ss	FF
62-2b	x-x-Sx-S	BB	68-8b	Sx-Sx	AA	4-2b	Sx-Sx	AA
62-3a	x-Sx-S	BB	69-1a	xx-Sx-S	BB*	4-3a	Sx-Sx	AA
62-4b	Sx-Sx	AA	69-2b	x-S-Sx	CC	4-4b	x-S-xx	CC
62-5a	xx-xx-Sx	FF*	69-3a	Sx-Sx	AA	4-5a	x-xx-Sx	FF
62-6b	Sx-Sx	AA	69-4b	Sx-Sx	AA	4-6b	x-S-Sx	CC
62-7a	x-Ss	rem	69-5a	x-xx-Sx	FF	4-7a	x-S-Sx	CC
62-8b	SxSx	AA	69-6b	S-S-xx	DD	4-8b	Sx-Sx	AA
63-1a	xx-x-Sx	FF	69-7a	xx-x-S-S	FF	5-1a	x-x-Sx-S	BB
63-2b	Ss-xx	DD	69-8b	Ss-xx	DD	5-2b	S-x-Sx	AA
63-3a	x-x-Ssx	CC	70-1a	xx-xx-Sx	FF	5-3a	Shx-S	EE
63-4b	Sx-x-Sx	AA	70-2b	S-Shx	DD	5-4b	x-x-S-Sx	CC
63-5a	Sx-S	rem	70-3a	Sx-Sx	AA	5-5a	x-Sx-S	BB
63-6b	x-Ssx	CC	70-4b	Sx-Sx	AA	5-6b	Sx-Sx	AA
64-1a	xx-xx-Sx	FF	70-5a	Sh-S	rem	5-7a	SxSx	AA
64-2b	Sx-S	rem	70-6b	x-Sx	rem	5-8b	x-Sxx	CC
64-3a	xx-Sxs	BB	70-7a	x-x-Sx-S	BB	6-1a	x-S-Sx	CC
64-4b	Ss-xx	DD	70-8b	Sx-Sx	AA	6-2b	Ss-xh	DD
64-5a	x-x-S-S	FF	71-1a	S-xx-S	EE	6-3a	Sx-Sx	AA
64-6b	S-Shx	DD	71-2b	Sx-x-Sx	AA	6-4b	xx-S-S	FF
64-7a	xx-Ssx	CC	71-3a	x-x-S-S	FF	6-5a	x-x-Sx-S	BB*
64-8b	Sx-x-Sx	AA	71-4b	Sh-Sx	AA	6-6b	x-x-S-Sx	CC
65-1a	Sx-x-x-S	EE	71-5a	Sx-S	rem	6-7a	x-x-Sx-S	BB
65-2b	Sx-Sx	AA	71-6b	Sx-Sx	AA	6-8b	Sx-Sx	AA
65-3a	x-x-x-Sx	FF	71-7a	S-x-Sx	AA	7-1a	xx-x-Sx	FF*
65-4b	S-S-xx	DD	71-8b	S-x-x-Sx	AA	7-2b	x-Sxx	CC
65-5a	xx-x-Sx	FF				7-3a	Sx-xx-Sx	AA
65-6b	S-x-Sx	AA				7-4b	S-x-Sx	AA
65-7a	x-xx-x-Sx	FF*	Helreið Brynhildar			8-1a	x-x-x-Sx	FF
65-8b	Sh-S	rem	1-1a	xx-x-Sx	FF	8-2b	x-Ssx	CC
65-9a	x-x-Sx	FF	1-1b	Sx-Sx	AA	8-3a	Shx-S	EE
65-10b	x-Ssx	CC	1-3a	Sx-Sx	AA	8-4b	Sx-Sx	AA
66-1a	Sx-x-x-x-S	EE	1-4b	Sx-Sx	AA	8-5a	x-x-Sx-S	BB
66-2b	Sx-x-Sx	AA	1-5a	S-hx-S	EE	8-6b	Sx-Sx	AA
66-3a	Sh-x-S	EE	1-6b	Sx-x-Sx	AA	8-7a	x-x-x-Ss	FF
			1-7a	x-x-Sx	FF			

8-8b	Sh-x-S	EE	1-2b	Sx-x-Sx	AA	8-2b	x-Sxx	CC
9-1a	x-x-x-Sx	FF	1-3a	S-x-Sx	AA	8-3a	x-Sx-S	BB
9-2b	x-Ssx	CC	1-4b	xx-x-x-Sx	FF	8-4b	Sx-Sx	AA
9-3a	Sx-x-Sx	AA	1-5a	x-x-Sx	FF	8-5a	Sx-Sx	AA
9-4b	Sx-Sx	AA	1-6b	Sx-Sx	AA	8-6b	Sx-Sx	AA
9-5a	x-x-x-Sx	FF	1-7a	Sx-Sx	AA	8-7a	Sx-Sx	AA
9-6b	Sx-Sx	AA	1-8b	S-Shx	DD	8-8b	x-S-Sx	CC
9-7a	x-Sx-S	BB	2-1a	x-x-Ss	FF	9-1a	x-x-x-Sx	FF
9-8b	Sx-Sx	AA	2-2b	x-S-Sx	CC	9-2b	Sx-Sx	AA
10-1a	x-x-S-S	FF	2-3a	x-xx-S-S	FF	9-3a	Sx-Sx	AA
10-2b	Sxsx	AA	2-4b	x-S-Sh	CC	9-4b	S-x-Sx	AA
10-3a	Sx-Sx	AA	2-5a	xx-S-Sh	CC	9-5a	x-xx-Sx	FF
10-4b	S-S-xx	DD	2-6b	x-S-Sx	CC	9-6b	Sx-Sx	AA
10-5a	x-x-x-S-S	FF	2-7a	xx-S-Sh	CC	9-7a	S-S-xx	DD
10-6b	S-x-Sx	AA	2-8b	x-S-Sx	CC	9-8b	x-x-S-Sx	CC
10-7a	x-x-Sx-S	BB	3-1a	x-x-xSx	FF	10-1a	xxx-Sx	FF
10-8b	x-x-Sx-S	BB	3-2b	Sx-S	rem	10-2b	Sx-Sx	AA
11-1a	x-S-xx	CC	3-3a	x-x-Sx-S	BB	10-3a	S-S-xx	DD
11-2b	Sshx	DD	3-4b	Sx-Sx	AA	10-4b	x-S-Sx	CC
11-3a	x-Sx-S	BB	3-5a	S-x-x-Sx	AA	10-5a	x-xx-Ss	FF
11-4b	Sx-Sx	AA	3-6b	x-x-S-Sx	CC	10-6b	Sx-x-Sx	AA
11-5a	S-xx-x-S	EE	3-7a	x-x-Ss	FF	10-7a	x-Sx-S	BB
11-6b	Sx-Sx	AA	3-8b	Sx-Sx	AA	10-8b	Sx-Sx	AA
11-7a	Ss-xx	DD	4-1a	S-x-x-Sx	AA	11-1a	x-x-S-S	FF
11-8b	x-Ssx	CC	4-2b	S-x-x-Sx	AA	11-2b	Shx-S	EE
12-1a	Sx-x-x-Sx	AA	4-3a	x-x-Ss	FF	11-3a	x-S-xx	CC
12-2b	x-S-Sx	CC	4-4b	S-Sx-h	DD	11-4b	Sx-Sx	AA
12-3a	x-x-x-Sx	FF	4-5a	x-xx-Ss	FF	11-5a	xxx-x-Sx	FF
12-4b	x-S-Sx	CC	4-6b	Sx-Sx	AA	11-6b	x-Sx-S	BB
12-5a	Sx-Sx	AA	4-7a	x-x-S-Sx	CC	11-7a	x-Sx-S	BB
12-6b	S-xx-Sx	AA	4-8b	x-Sx	rem	11-8b	x-S-Sx	CC
12-7a	Sx-Sx	AA	5-1a	x-x-Ssx	CC*	11-9a	x-x-x-Sx	FF*
12-8b	Sh-Sx	AA	5-2b	x-S-Sx	CC	11-10b	x-Ssx	CC
13-1a	x-x-x-Ss	FF	5-3a	Sshx	DD	12-1a	S-xx-S	EE
13-2b	Sx-Sx	AA	5-4b	S-x-x-Sx	AA	12-2b	Ss-xx	DD
13-3a	x-x-Ssx	CC	5-5a	xxx-S-S	FF	12-3a	x-x-Sx-S	BB
13-4b	Sx-x-Sx	AA	5-6b	x-x-S-Sx	CC	12-4b	xx-Ssx	CC
13-5a	x-S-x-x-S	BB	5-7a	S-x-Sx	AA	12-5a	Sx-Sh	AA
13-6b	x-x-Ss	FF	5-8b	Sh-x-Sx	AA	12-6b	Sx-Sx	AA
13-7a	x-x-Sx-S	BB	6-1a	xx-Ss	FF	12-7a	x-x-Sx-S	BB
13-8b	x-Ssx	CC	6-2b	xx-S-Sx	CC	12-8b	Sx-Sx	AA
14-1a	xx-x-Ss	FF	6-3a	x-x-x-Sx	FF	12-9a	xx-Sx-S	BB
14-2b	S-x-Sx	AA	6-4b	Sh-x-S	EE	12-10b	x-Sh-S	BB
14-3a	S-x-Sx	AA	7-1a	xxx-Ss	FF	13-1a	x-x-x-Sx	FF*
14-4b	Sx-Sx	AA	7-2b	xx-x-Sx	FF	13-2b	S-S-xx	DD
14-5a	x-xx-Sx	FF	7-3a	x-Ssx	CC	13-3a	x-x-S-S	FF
14-6b	Sx-Sx	AA	7-4b	Sx-Sx	AA	13-4b	Sx-Sx	AA
14-7a	Ss-xx	DD	7-5a	x-x-Ss	FF	14-1a	x-x-x-Sx	FF
14-8b	Sx-Shx	AA	7-6b	x-Sx-S	BB	14-2b	S-Sxx	DD
			7-7a	Ss-xx	DD	14-3a	S-Sxx	DD
			7-8b	x-S-Sx	CC	14-4b	x-Ssx	CC
Guðrúnarqviða Two			8-1a	xx-x-Ss	FF	14-5a	x-x-x-Sx	FF
1-1a	S-x-x-Sx	AA						

14-7a	S-Shx	DD	19-12b	xx-S-Sx	CC	26-4b	x-x-x-S-Sx	CC
14-8b	x-S-Sx	CC	20-1a	x-Sx-S	BB	26-5a	S-xx-Sx	AA
15-1a	xx-x-x-Sx	FF	20-2b	Sx-Sx	AA	26-6b	Sx-Sx	AA
15-2b	x-x-S-Sx	CC	20-3a	Sx-Sx	AA	26-7a	Sx-Sx	AA
15-3a	x-x-Ssx	CC	20-4b	x-S-Sx	CC	26-8b	x-S-Sx	CC
15-4b	Sx-Sx	AA	20-5a	x-x-Sx-S	BB	27-1a	x-Sx-S	BB
15-5a	Sx-Sx	AA	20-6b	Sx-Sx	AA	27-2b	x-S-Sx	CC
15-6b	Sx-Sx	AA	20-7a	Sx-Sx	AA	27-3a	x-Ssx	CC
15-7a	Sh-Sh	AA	20-8b	x-x-S-Sx	CC	27-4b	Sx-Sx	AA
15-8b	Sx-Sx	AA	21-1a	xx-x-Ss	FF	27-5a	xx-Sx-S	BB
16-1a	S-Shx	DD	21-2b	S-x-Sx	AA	27-6b	x-S-Sx	CC
16-2b	S-x-Sx	AA	21-3a	S-x-Sh	AA	27-7a	S-x-Sx	AA
16-3a	Sx-Sx	AA	21-4b	x-x-S-Sx	CC	27-8b	x-S-Sx	CC
16-4b	Sx-Sx	AA	21-5a	x-x-x-Sx	FF	28-1a	xxx-Sx	FF*
16-5a	xx-x-x-Sx	FF*	21-6b	Sx-Sx	AA	28-2b	Sx-Sx	AA
16-6b	x-x-x-Sx	FF	21-7a	Shx-S	EE	28-3a	xx-S-S	FF
16-7a	S-x-Sh	AA	21-8b	x-Ssx	CC	28-4b	Sx-Sx	AA
16-8b	S-x-Sx	AA	22-1a	xx-x-Sx	FF	28-5a	x-xx-Sx	FF
17-1a	x-x-Ss	FF	22-2b	S-S-xx	DD	28-6b	x-x-S-Sx	CC
17-2b	Ss-xx	DD	22-3a	Sx-x-Sx	AA	28-7a	Sh-x-Sh	AA
17-3a	x-x-Sx-Sx	rem	22-4b	Sx-x-x-Sx	AA	28-8b	x-x-S-Sx	CC
17-5a	x-x-Sx	FF*	22-5a	Sh-S	rem	29-1a	xx-x-Ss	FF
17-6b	x-S-Sx	CC	22-6b	S-Shx	DD	29-2b	Sx-Sx	AA
17-7a	Ssxx	DD	22-7a	S-Sxx	DD	29-3a	x-Sxh	CC
17-8b	S-x-Sx	AA	22-8b	Sh-Sx	AA	29-4b	Sx-Sx	AA
17-9a	x-xx-S	rem	23-1a	xx-x-Sx	FF	29-5a	x-Ssx	CC*
17-10b	Sx-Sx	AA	23-2b	S-S-xx	DD	29-6b	Sx-Sx	AA
17-11a	xx-S-S	FF	23-3a	S-S-xx	DD	29-7a	Ss-xh	DD
17-12b	Sx-Sx	AA	23-4b	x-S-Sh	CC	29-8b	Ss-xx	DD
18-1a	S-x-Sh	AA	23-5a	Ss-xx	DD	30-1a	x-xx-x-Sx	FF
18-2b	S-x-Sx	AA	23-6b	Sx-Sx	AA	30-2b	Sshx	DD
18-3a	S-x-Sx	AA	23-7a	S-S-xx	DD	30-3a	Sx-Sx	AA
18-4b	x-x-S-Sx	CC	23-8b	xx-x-S-Sx	CC	30-4b	x-S-Sx	CC
18-5a	x-Sx-x-S	BB	24-1a	x-x-Sx	FF	30-5a	x-xx-Sx	FF
18-6b	x-S-Sx	CC	24-2b	x-S-Sx	CC	30-6b	x-x-S-S	FF
18-7a	S-x-Sx	AA	24-3a	S-S	rem	30-7a	Ss-xx	DD
18-8b	S-x-Sx	AA	24-4b	Sh-x-S	EE	30-8b	xx-x-S-Sx	CC
18-9a	Sx-Sx	AA	24-5a	xx-Sx	FF	31-1a	xx-x-Sx	FF
18-10b	Sx-Sx	AA	24-6b	x-S-Sx	CC	31-2b	Ssxx	AA
18-11a	S-x-Sx	AA	24-7a	x-x-Sx-S	BB	31-3a	Ssxx	DD
18-12b	x-Ssx	CC	24-8b	Sx-x-Sx	AA	31-4b	S-hx-S	EE
19-1a	Ss-xx	DD	25-1a	x-x-x-Ss	FF*	31-5a	x-x-Sx	FF
19-2b	x-Ssx	CC	25-2b	S-x-Sx	AA	31-6b	Sx-Sx	AA
19-3a	Ss-xx	DD	25-3a	S-x-S	rem	31-7a	x-x-Sx	FF
19-4b	x-Ssx	CC	25-4b	x-x-S-Sx	CC	31-8b	Sx-Sx	AA
19-5a	S-hx-S	EE	25-5a	Sx-Sx	AA	31-9a	xx-x-Sx	FF
19-6b	Sx-Sx	AA	25-6b	Ss-xx	DD	31-10b	x-Sxx	CC
19-7a	Ss-xx	DD	25-7a	Sx-Sx	AA	31-11a	Ss-xx	DD
19-8b	xx-S-Sx	CC	25-8b	x-S-Sh	CC	31-12b	Sx-Sx	AA
19-9a	Sx-Sx	AA	26-1a	Sx-Sx	AA	32-1a	xxx-Ss	FF*
19-10b	Sx-Sx	AA	26-2b	x-x-S-Sx	CC	32-2b	S-x-Sx	AA
19-11a	Sx-Sx	AA	26-3a	x-xx-S-S	FF*	32-3a	x-S-Sx	CC

32-4b	Sx-Sx	AA	40-2b	Sx-Sx	AA	2-8b	Sx-Sx	AA
32-5a	x-S-Sx	CC	40-3a	x-x-x-Ss	FF	3-1a	x-x-x-S-S	FF
32-6b	Sx-Sx	AA	40-4b	Sx-Sx	AA	3-2b	Sx-Sx	AA
33-1a	S-x-x-x-S	EE	40-5a	xx-x-Sx	FF*	3-3a	x-xx-Sx	FF
33-2b	Sx-Sx	AA	40-6b	Sx-x-Sx	AA	3-4b	Sx-Sx	AA
33-3a	Sh-Sh	AA	40-7a	xx-x-Sx	FF*	3-5a	x-x-x-Sh-S	BB
33-4b	x-x-S-Sx	CC	40-8b	S-x-x-Sx	AA	3-6b	Sx-Sx	AA
33-5a	xx-x-S-S	FF*	41-1a	xx-x-x-x-Sx	FF'	3-7a	x-S-x-S	BB
33-6b	x-S-Sx	CC	41-2b	Sx-Sx	AA	3-8b	Sx-Sx	AA
34-1a	x-x-x-Sx	FF	41-3a	Sx-Sx	AA	4-1a	xx-x-Ss	FF
34-2b	x-Sx	rem	41-4b	Shx-S	EE	4-2b	Sx-Sx	AA
34-3a	x-x-x-Sx	FF	41-5a	Sx-xx-x-Sx	AA	4-3a	S-Shx	DD
34-4b	Sx-S	rem	41-6b	x-S-Sx	CC	4-4b	Sx-Sx	AA
34-5a	x-Sx-S	BB	41-7a	Ss-xx	DD	4-5a	Sx-Sx	AA
34-6b	S-x-Sx	AA	41-8b	Sx-Sx	AA	4-6b	Sx-Sx	AA
34-7a	x-S-Sx	CC	42-1a	xx-x-x-x-Sx	FF*	4-7a	x-x-Sx-S	BB
34-8b	x-S-Sx	CC	42-2b	Sx-Sx	AA	4-8b	S-x-Sx	AA
35-1a	x-x-x-Sx	FF	42-3a	S-Sxx	DD	5-1a	x-x-Ss	FF
35-2b	S-S-xh	DD	42-4b	Sx-Sx	AA	5-2b	x-S-xx	CC
35-3a	x-S-Sh	CC	42-5a	S-xx-x-Sx	AA	5-3a	xx-S-x-Sx	rem
35-4b	xx-x-Sx	FF	42-6b	x-S-Sx	CC	5-4b	Sx-xx-Sx	AA
35-5a	x-S-xx	CC	42-7a	Ss-xx	DD	5-5a	xx-x-x-Sx	FF
35-6b	S-S-xx	DD	42-8b	Sx-x-Sx	AA	5-6b	x-x-Ss	FF
35-7a	x-Sx-S	BB	43-1a	x-xx-Sx	FF	5-7a	xx-x-x-Sx	FF
35-8b	Sx-Sx	AA	43-2b	x-S-Sx	CC	5-8b	Sxsx	AA
35-9a	x-x-Sx-S	BB	43-3a	x-Ssx	CC	6-1a	xx-x-Sx	FF*
35-10b	S-S-xx	DD	43-4b	Sx-Sx	AA	6-2b	Shx-S	EE
36-1a	x-Ssx	CC	43-5a	x-xx-Sx	FF	6-3a	x-x-Sx	FF*
36-2b	Sx-Sx	AA	43-6b	Sx-Sx	AA	6-4b	S-Shx	DD
36-3a	S-S-xx	DD	43-7a	x-S-Sx	CC	7-1a	S-hx-Sx	AA
36-4b	x-x-S-S	FF	43-8b	Sx-Sx	AA	7-2b	x-S-Sx	CC
37-1a	xx-x-Sx	FF	44-1a	xx-x-Sx	FF	7-3a	x-S-xh	CC
37-2b	x-x-S-Sh	CC	44-2b	x-x-S-Sx	CC	7-4b	x-S-Sx	CC
37-3a	S-S-xx	DD	44-3a	Sh-x-S	EE	8-1a	xx-x-Ss	FF
37-4b	x-S-Sx	CC	44-4b	S-x-x-Sx	AA	8-2b	Sxx-x-Sx	AA
38-1a	x-x-Ss	FF				8-3a	xx-x-Sx	FF*
38-2b	Sx-Sx	AA	Guðrúnarqviða Three			8-4b	Sx-S	rem
38-3a	Shx-S	EE	1-1a	x-x-x-Sx	FF	8-5a	Sx-xx-Sx	AA
38-4b	Sx-x-x-Sx	AA	1-2b	S-Sx-h	DD	8-6b	S-S-xx	DD
38-5a	xx-x-x-Ss	FF	1-3a	x-x-S-x-S	BB	8-7a	x-x-x-S-x-S	BB
38-6b	Sx-Sx	AA	1-4b	S-x-x-Sx	AA	8-8b	Sx-Sx	AA
38-7a	Shx-S	EE	1-5a	x-xx-Sx	FF	9-1a	S-x-x-S	EE
38-8b	Sx-x-x-Sx	AA	1-6b	Sx-Sx	AA	9-2b	Sx-Sx	AA
39-1a	x-x-x-Sx	FF	1-7a	x-x-S-Sx	CC	9-3a	x-x-S-x-S	BB
39-2b	x-S-Sx	CC	1-8b	x-S-xx	CC	9-4b	Sxsx	AA
39-3a	x-S-x-S	BB	2-1a	x-x-x-Ss	FF	9-5a	x-x-Sx	FF*
39-4b	Sx-Sx	AA	2-2b	Sx-Sx	AA	9-6b	S-x-x-Sx	AA
39-5a	x-x-x-x-Sx	FF	2-3a	x-x-Sx	FF	9-7a	Ssxx	DD
39-6b	Sx-Sx	AA	2-4b	Sx-Sx	AA	9-8b	x-x-S-Sx	CC
39-7a	Sx-x-Sx	AA	2-5a	x-x-Ss	FF	10-1a	x-x-Sx	FF
39-8b	x-x-S-S	FF	2-6b	xx-S-Sx	CC	10-2b	S-x-Sx	AA
40-1a	xx-x-x-x-Sx	FF	2-7a	x-Sxx	CC	10-3a	x-x-Sx-S	BB*

10-4b	S-Shx	DD	5-4b	Sx-Sx	AA	12-6b	Sx-Sx	AA
10-5a	x-x-Sx	FF	6-1a	Sh-Sx	AA	12-7a	Sx-Sx	AA
10-6b	x-S-Sx	CC	6-2b	S-Shx	DD	12-8b	xx-S-Sx	CC
10-7a	x-x-Ssx	CC	6-3a	x-Sx-S	BB	13-1a	x-x-x-Sx	FF
10-8b	Sx-Sx	AA	6-4b	Sx-Sx	AA	13-2b	Ss-xx	DD
11-1a	xx-x-Ss	FF	6-5a	S-h-Sx	AA	13-3a	x-Sx-S	BB
11-2b	x-S-x-S	BB	6-6b	x-x-x-S-Sx	CC	13-4b	x-S-Sx	CC
11-3a	x-x-x-Sx	FF*	7-1a	x-x-Sx	FF	14-1a	x-x-S-S	FF
11-4b	S-Sxx	DD	7-2b	Sx-Sx	AA	14-2b	x-Sx-S	BB
11-5a	xx-x-S	rem	7-3a	x-S-x-S	BB	14-3a	S-Sxx	DD
11-6b	x-Sx-Sx	rem	7-4b	Sx-x-Sx	AA	14-4b	x-S-Sx	CC
11-7a	x-x-Ss	FF	7-5a	S-h-Sh	AA	14-5a	xx-x-Sx	FF*
11-8b	Sx-Sx	AA	7-6b	S-h-Sh	AA	14-6b	x-S-xx	CC
			7-7a	Sx-Sx	AA	14-7a	S-h-Sx	AA
			7-8b	x-Ssx	CC	14-8b	x-x-x-S-Sx	CC
Oddrúnargrátr			8-1a	xx-S-x-S	BB	15-1a	x-x-x-Sx	FF
1-1a	xx-x-Sx	FF	8-2b	Sx-Sx	AA	15-2b	S-x-Sx	AA
1-2b	x-S-Sx	CC	8-3a	x-x-x-Sx	FF*	15-3a	x-S-xh	CC
1-3a	x-S-x-S	BB	8-4b	x-S-Sx	CC	15-4b	x-x-Sx	FF
1-4b	x-Sxs	BB	8-5a	x-x-x-Sx	FF	15-5a	x-x-x-Sx	FF
1-5a	Sx-Sx	AA	8-6b	S-Shx	DD	15-6b	Sx-Sx	AA
1-6b	x-S-xx	CC	8-7a	x-x-x-Sx-S	BB	15-7a	x-S-xx	CC
1-7a	Sx-Sx	AA	8-8b	S-x-Sx	AA	15-8b	S-Shx	DD
1-8b	Sx-Sx	AA	9-1a	x-Sx-S	BB	16-1a	x-x-Ssx	CC
2-1a	x-x-Ss	FF	9-2b	Sx-Sx	AA	16-2b	S-S-xx	DD
2-2b	Sx-Sx	AA	9-3a	S-x-Sx	AA	16-3a	xx-x-x-Sx	FF
2-3a	x-x-S-Sx	CC	9-4b	x-Sx-S	BB	16-4b	Sx-Sx	AA
2-4b	Sx-Sx	AA	9-5a	x-x-Sx-S	BB	16-5a	xx-x-xx-Sx	FF
2-5a	x-x-x-Sx	FF	9-6b	S-x-Sx	AA	16-6b	Sx-Sx	AA
2-6b	Ssxx	DD	10-1a	xx-x-S-S	FF	16-7a	S-x-Sx	AA
2-7a	x-x-Sx	FF	10-2b	x-Sx-S	BB	16-8b	xx-S-Sx	CC
2-8b	S-x-Sx	AA	10-3a	x-x-Sx-S	BB	17-1a	Sh-x-Sx	AA
3-1a	x-x-S-S	FF	10-4b	S-Sxx	DD	17-2b	Sx-Sx	AA
3-2b	Sx-Sx	AA	10-5a	Sx-x-Sx	AA	17-3a	xx-x-Sx	FF
3-3a	x-x-Sx-S	BB	10-6b	x-x-S-Sx	CC	17-4b	x-S-x-S	BB
3-4b	S-Shx	DD	10-7a	x-x-Ssx	CC	17-5a	S-Sxx	DD
3-5a	x-x-S-x-S	BB	10-8b	Sx-Sx	AA	17-6b	x-Sxh	CC
3-6b	Shx-S	EE	10-9a	x-x-Ssx	CC	17-7a	x-x-S-Sx	CC
3-7a	xx-x-Sx	FF*	10-10b	Sx-Sx	AA	17-8b	S-x-Sx	AA
3-8b	x-Sx-S	BB	11-1a	S-xx-Sh	AA	18-1a	x-x-S-S	FF*
3-9a	x-x-x-Sx	FF	11-2b	x-Sxx	CC	18-2b	Sx-Sx	AA
3-10b	S-h-x-S	EE	11-3a	x-x-x-x-Sx	FF	18-3a	x-S-xx	CC
4-1a	x-x-S	rem	11-4b	S-h-x-S	EE	18-4b	x-x-Sh-Sx	rem
4-2b	x-Sx	rem	11-5a	x-x-Sx-S	BB	18-5a	xx-S-x-S	BB
4-3a	xx-x-x-S	rem	11-6b	x-Ssx	CC	18-6b	x-Ssx	CC
4-4b	Sxs	rem	11-7a	x-x-Sx-S	BB	18-7a	x-x-Sx	FF
4-5a	x-x-Ss	FF	11-8b	x-S-Sx	CC	18-8b	Sx-Sx	AA
4-6b	x-S-Sx	CC	12-1a	x-x-x-x-Sx	FF	19-1a	x-x-x-Sx	FF
4-7a	S-x-Sh	AA	12-2b	x-x-Sx	FF	19-2b	Sx-Sx	AA
4-8b	Sx-x-x-Sx	AA	12-3a	x-x-x-Ss	FF	19-3a	x-x-x-S-S	FF
5-1a	x-xx-Sx	FF	12-4b	Sx-Sx	AA	19-4b	Sx-Sx	AA
5-2b	S-x-Sx	AA	12-5a	S-hx-Sx	AA	19-5a	x-x-x-Sx	FF
5-3a	x-xx-Ssx	CC						

19-6b	S-S-xx	DD	27-2b	Sx-Sx	AA	34-4b	S-x-Sx	AA
19-7a	x-x-x-Sx	FF	27-3a	xx-x-S-S	FF	34-5a	S-S-xx	DD
19-8b	x-Ssx	CC	27-4b	Sx-Sx	AA	34-6b	x-S-Sx	CC
20-1a	x-x-Ss	FF	28-1a	S-x-x-Sx	AA	34-7a	x-x-x-Ss	FF
20-2b	S-x-Sx	AA	28-2b	Sshx	DD	34-8b	S-Shx	DD
20-3a	Sx-Sx	AA	28-3a	x-x-x-S-S	FF			
20-4b	x-Sh-Sx	rem	28-4b	Sx-Sx	AA	Guðrúnarhvöt		
21-1a	xx-x-Sx	FF	28-5a	x-x-Sx	FF	1-1a	x-x-x-Sx	FF
21-2b	Sx-Sx	AA	28-6b	Sx-Sx	AA	1-2b	Sshx	DD
21-3a	x-S-Sx	CC	28-7a	x-x-Ss	FF	1-3a	S-S-xx	DD
21-4b	S-Sh	rem	28-8b	Sx-Sx	AA	1-4b	x-S-Sx	CC
21-5a	x-x-x-x-S	rem	29-1a	x-x-S-S	FF	1-5a	x-Sxx	CC
21-6b	S-Sx	rem	29-2b	Sx-Sx	AA	1-6b	Sx-x-Sx	AA
21-7a	Ss-xx	DD	29-3a	x-Ssx	CC	1-7a	Sx-Sx	AA
21-8b	x-x-S-Sx	CC	29-4b	Sx-Sx	AA	1-8b	Ss-xx	DD
22-1a	x-Sx-S	BB	29-5a	x-S-xh	CC	2-1a	x-S	rem
22-2b	Sx-Sx	AA	29-6b	Sx-Sx	AA	2-2b	x-S-Sx	CC
22-3a	S-Sxx	DD	29-7a	xx-x-Sx-S	BB	2-3a	x-Sx-S	BB
22-4b	x-S-Sx	CC	29-8b	x-Sx-S	BB	2-4b	Sx-x-Sx	AA
22-5a	xx-x-Sx	FF	29-9a	Ss-xh	DD	2-5a	x-Sxs	BB
22-6b	x-S-Sx	CC	29-10b	x-S-Sx	CC	2-6b	Sx-Sx	AA
22-7a	xx-x-S-Sx	CC	30-1a	x-x-x-Sx	FF	2-7a	Sx-x-Sx	AA
22-8b	x-Sxx	CC	30-2b	x-Ssx	CC	2-8b	S-x-Sx	AA
23-1a	xx-Sx	FF*	30-3a	x-x-x-Sx	FF	2-9a	Sx-x-Sx	AA
23-2b	Sx-Sx	AA	30-4b	Sx-Sx	AA	2-10b	x-Sxx	CC
23-3a	xx-S-S	FF	30-5a	x-x-Ssx	CC	2-11a	S-Sxx	DD
23-4b	Sx-Sx	AA	30-6b	Sx-Sx	AA	2-12b	Sx-Sx	AA
23-5a	x-x-Sx-S	BB	30-7a	xx-x-Sx	FF	3-1a	xx-x-Sx	FF
23-6b	Sx-Sx	AA	30-8b	Sx-Sx	AA	3-2b	x-Sxx	CC
23-7a	Sx-Sx	AA	31-1a	xx-Sx	FF	3-3a	x-x-S-Sx	CC
23-8b	x-S-xx	CC	31-2b	S-S-xx	DD	3-4b	x-x-Sx	FF
24-1a	x-S-xx	CC	31-3a	x-x-Sx-S	BB	3-5a	xx-Sx-S	BB
24-2b	Sx-Sx	AA	31-4b	Sx-Sx	AA	3-6b	Sx-Sx	AA
24-3a	S-x-Sx	AA	32-1a	x-x-x-Sx	FF	3-7a	x-x-S-Sx	CC
24-4b	x-x-S-Sx	CC	32-2b	S-Shx	DD	3-8b	Sx-Sx	AA
25-1a	xx-Sx	FF	32-3a	Sx-Sx	AA	3-9a	xx-Sx-S	BB
25-2b	Sx-Sx	AA	32-4b	x-xx-Sx	FF	3-10b	Sxhx	DD
25-3a	x-Sx-S	BB	32-5a	x-Sxx	CC	4-1a	x-x-x-Sx	FF
25-4b	S-x-Sx	AA	32-6b	S-x-Sx	AA	4-2b	x-Ssx	CC
25-5a	x-x-Sx	FF	32-7a	x-x-x-Ss	FF	4-3a	S-hx-S	EE
25-6b	x-x-x-S-x-Sx	rem	32-8b	Sx-Sx	AA	4-4b	Sx-S-hx	AA
25-7a	x-x-Sx-S	BB	33-1a	x-Sh-S	BB*	4-5a	x-x-S-Sx	CC
25-8b	Sx-Sx	AA	33-2b	x-x-Sx-S	BB	4-6b	Sx-S	rem
26-1a	xx-x-Sx	FF	33-3a	Shx-S	EE	4-7a	S-xx-Sx	AA
26-2b	Sx-Sx	AA	33-4b	Sx-Sx	AA	4-8b	xx-Ssx	CC
26-3a	x-x-Sx-S	BB	33-5a	x-x-Ss	FF	4-9a	xx-x-S-Sx	CC
26-4b	Sx-Sx	AA	33-6b	Sx-Sh	AA	4-10b	xx-x-Ssx	CC
26-5a	x-x-Ss	FF	33-7a	Sx-Sx	AA	5-1a	Sx-S	rem
26-6b	Sx-Sx	AA	33-8b	x-Sx-S	BB	5-2b	Sx-Sx	AA
26-7a	x-Sxx	CC	34-1a	Sx-x-Sx	AA	5-3a	Sx-x-Sx	AA
26-8b	S-Sxx	DD	34-2b	xx-x-Sx-S	BB	5-4b	x-x-S-Sx	CC
27-1a	x-x-Ssx	CC	34-3a	S-h-x-S	EE	5-5a	xx-Sx	FF

5-6b	Sxsx	AA	12-6b	x-Ssx	CC	18-8b	S-x-Sx	AA
5-7a	Ssh	rem	13-1a	x-x-x-Sx	FF	18-9a	x-x-Ssx	CC
5-8b	Sx-Sx	AA	13-2b	S-x-Sx	AA	18-10b	Sx-Sx	AA
6-1a	xx-Sx-S	BB	13-3a	xx-x-Sx	FF	19-1a	xx-Ss	FF
6-2b	Sxhx	DD	13-4b	S-h-Sx	AA	19-2b	x-x-Sx	FF
6-3a	xx-x-x-Sx	FF*	13-5a	Sx-x-x-Sx	AA	19-3a	x-x-x-x-S	rem
6-4b	x-Ssx	CC	13-6b	Sx-Sx	AA	19-4b	Sx-Sx	AA
7-1a	Shx-Sh	AA	13-7a	x-x-S-x-S	BB	19-5a	x-x-Sx-S	BB
7-2b	S-x-Sx	AA	13-8b	x-S-Sx	CC	19-6b	Sh-Sx	AA
7-3a	S-xhx	DD	14-1a	x-x-x-S	rem	19-7a	S-x-Sx	AA
7-4b	x-S-Sx	CC	14-2b	xx-x-x-Sx	FF	19-8b	x-x-x-x-Sx	FF
7-5a	Sx-Sx	AA	14-3a	Sx-Sx	AA	20-1a	xx-x-Sx	FF
7-6b	x-S-Sx	CC	14-4b	Sxhx	DD	20-2b	Sxsh	AA
7-7a	xx-Sx	FF	14-5a	x-x-x-S	rem*	20-3a	xx-x-x-Sx	FF
7-8b	x-S-Sx	CC	14-6b	Sxsx	AA	20-4b	Sx-Sx	AA
8-1a	x-x-x-Sx	FF	14-8b	Ss-xx	DD	20-5a	xx-Sx-S	BB
8-2b	x-Ssx	CC	15-1a	x-x-Ssx	CC	20-6b	Sxh-S	EE
8-3a	x-xx-S-S	FF	15-2b	Sx-Sx	AA	20-7a	x-Sx	rem
8-4b	Sx-x-Sx	AA	15-3a	x-x-xx-Sx	FF	20-8b	Sx-Sx	AA
8-5a	Ss-xh	DD	15-4b	S-Shx	DD	21-1a	Sx-Sx	AA
8-6b	x-Ssx	CC	15-5a	x-x-Ss	FF	21-2b	Sx-Sx	AA
8-7a	x-x-Sx	FF	15-6b	x-S-Sx	CC	21-3a	Sx-Sx	AA
8-8b	x-x-S-Sx	CC	15-7a	x-xx-Ss	FF	21-4b	S-x-Sx	AA
8-9a	x-Ssx	CC	15-8b	Sx-Sx	AA	21-5a	x-xx-Ss	FF
8-10b	x-S-Sx	CC	16-1a	xx-x-Sx	FF*	21-6b	x-S-Sx	CC
9-1a	Sh-Shx	AA	16-2b	x-Ssx	CC			
9-2b	Sx-Sx	AA	16-3a	x-x-Sx	FF			
9-3a	x-x-Ss	FF	16-4b	Shx-S	EE			
9-4b	x-S-Sx	CC	16-5a	x-x-x-Ss	FF			
9-5a	x-x-Sx	FF	16-6b	Sx-Sx	AA			
9-6b	Sxsx	AA	16-7a	x-x-x-Sx	FF			
9-7a	Sx-S	rem	16-8b	S-Shx	DD			
9-8b	x-Sx-S	BB	16-9a	Sx-Sx	AA			
10-1a	S-xx-x-Sx	AA	16-10b	x-S-Sx	CC			
10-2b	S-xx-x-Sx	AA	17-1a	x-x-Ss	FF			
10-3a	x-x-S-S	FF	17-2b	x-x-Sh-S	BB			
10-4b	S-x-Sx	AA	17-3a	Sx-Sx	AA			
10-5a	S-x-x-Sh	AA	17-4b	x-S-Sx	CC			
10-6b	Sx-Sx	AA	17-5a	x-x-Ss	FF			
10-7a	x-S-Sx	CC	17-6b	x-x-Ss	FF			
10-8b	x-S-Sx	CC	17-7a	Sx-Sx	AA			
11-1a	Sx-Sx	AA	17-8b	x-S-xx	CC			
11-2b	Sx-x-x-Sx	AA	17-9a	x-x-Ss	FF			
11-3a	S-Sx	rem	17-10b	x-x-Sx	FF			
11-4b	S-x-Sx	AA	17-11a	S-Shx	DD			
11-5a	x-x-Ssx	CC	17-12b	Sx-Sx	AA			
11-6b	Sx-Sx	AA	18-1a	S-x-x-Sx	AA			
12-1a	Sx-Sx	AA	18-3a	xx-Ss	FF			
12-2b	S-x-x-x-Sx	AA	18-4b	x-Sx-S	BB			
12-3a	xxx-Sx	FF	18-5a	S-x-Shx	AA			
12-4b	S-x-Sx	AA	18-6b	xx-S-Sx	CC			
12-5a	x-x-S-S	FF	18-7a	S-hx-S	EE			