

Chapter 2

THE DREAM OF THE ROOD: “NOT ON THE WHOLE METRICALLY DEFICIENT”?

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Introduction

This short chapter on *The Dream of the Rood* is a stab at unfinished business. Long ago I got into metre when looking for tools to help me disentangle the Guthlac poems. And later, because I worried that two Exeter Book poems in particular felt to me like *Guthlac A*, I scanned *Christ III* and *Vainglory*. The results, to my mind, set them apart both from *Guthlac A* and from each other. But a follow-on nagging worry was that, metrically as in so many other ways, the Vercelli Book's *Dream of the Rood* could have a lot in common with *Christ III*.¹ Also, I promised Éamonn Ó Carragáin, when he was completing *Ritual and the Rood*,² that I'd try to substantiate this suspicion, but somehow I never did. So, when asked to contribute a short paper to the CLASP seminar, a foolhardy venture, scanning *The Dream of the Rood*, popped into my mind. Foolhardy because it's the Old English poem we all know best. The Anglo-Saxons too knew its materials well, leaving us memories across four centuries of phrases spoken by Christ's cross: in the runes on the high cross in Ruthwell, in scattered phrases in an Old English homily,³ and in verses incized into the metalwork of the Brussels Cross. The Appendix to this chapter attempts to list the poem's verses according to the classificatory system developed by Alan Bliss.⁴ It is, after all, the theory of scansion adopted in much important work relating to Old English metre, for example in monographs by Ashley Amos and Robert Fulk and in Jun

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1 For the close relationship of the Vercelli Book and the Exeter Book, see Jane Roberts, “A Context for the Exeter Book: Some Suggestions but No Conclusions,” in *Aspects of Anglo-Saxon and Medieval England*, ed. Michiko Ogura (Frankfurt am Main: Peter Lang, 2014), 31–48 at 38: “The poets and preachers of these two compilations share the ability to seize on powerful imagery, be it the cross, more often than not drenched in blood, on the final day (*ChristC* 1064–65, 1085, 1101–102, 1112, Vercelli Homilies II.12, XV.92–93, XXI.165 and 199 and *Dream* 48).”

2 Éamonn Ó Carragáin, *Ritual and the Rood: Liturgical Images of the Old English Poems of the Dream of the Rood Tradition* (London: British Library, 2005). For the Ruthwell *tituli* cited below, the text is from Ó Carragáin, *Ritual and the Rood*, 79–80, 180–81, and I draw on his translations. In the Ruthwell Cross transliterations square brackets surround probable reconstructions and curly brackets surround speculative supplies.

3 See Dorothy M. Horgan, “*The Dream of the Rood* and a Homily for Palm Sunday,” *N&Q* 29 (1982): 388–91.

4 A. J. Bliss, *The Metre of Beowulf*, 2nd ed. (Oxford: Blackwell, 1967).

Terasawa's excellent introduction.⁵ In the body of the chapter I shall do little more than present a few observations under three headings: A3 verses; hypermetric lines; and some obstreperous verses.⁶ Yet, in selecting these features for examination, I hope to indicate that, when compared with the longer poems of the corpus, this is a poem that has more in common with *Christ III* than with *Beowulf*.

The Vercelli poem, a satisfying whole, is simple in structure: the narrator states that he will relate the vision he has had of the cross (27 lines), reports in direct speech the words spoken to him by the cross (lines 28–122), and talks of his life of prayer and expectation of heaven (lines 123–56). For approximately half the inner speech the cross tells the story of the crucifixion from its own point of view (lines 28–77), with vivid detail; the Ruthwell Cross and the Brussels Cross contain material analogous to this part of the poem. In the second part of the inner speech (lines 78–121), the cross instructs and comforts the narrator. The vocabulary does not seek to dazzle in any showy way. The compounds, though some are rare, are straightforward in make-up,⁷ with only a couple giving problems of understanding. Both of these are hapax legomena, well handled in Swanton's edition: the unusual extension in reference of *-hlemm* from sound to wound in "inwidhlemmas" (wicked blows, line 47); and the sense "hill" otherwise unrecorded in Old English in "ofer holmwudu" (above the trees of the hillside, line 91).⁸ Overall, the *Dream* is a satisfying whole rather than a work "that has undergone extension by an inferior poet whose work we see in the second half of the poem, perhaps as early as line 78."⁹

5 Ashley Crandell Amos, *Linguistic Means of Determining the Dates of Old English Literary Texts* (Cambridge, MA: Medieval Academy of America, 1980); wisely, she did not comment on the metre of the *Dream*. R. D. Fulk, *A History of Old English Meter* (Philadelphia: University of Pennsylvania Press, 1992), comments from time to time on the *Dream*, although it was not in the corpus he scanned. Jun Terasawa, *Old English Metre: An Introduction*, Toronto Anglo-Saxon, vol. 7 (Toronto: University of Toronto, 2011).

6 For a full index of key technical terms used in this chapter and volume, readers should consult the Glossary of Metrical Terms in the Appendices.

7 Attested once only in the Corpus of Old English are "ærgewin" 19, "bealuwara" 79, "ealexgespanne" 9, "feorgbold" 73, "holmwudu" 91 (often emended), "inwidhlemmas" 47 (cf. *Christ III* 1109 "niðhycgende"), "langunghwila" 126. Restricted to Old English poetry are: "ealdgewyrhtum" 100, "eorðwege" 120, "forðgesceaft" 10, "forðwege" 125, "hilderincas" 61, 72, "hreoowcearig" 25, "limwerigne" 63 (otherwise only the Ruthwell Cross inscription), "modsefa" 124, "moldern" 65, "reordberend" 3, "reordberendum" 89, "sigebeam" 13, 127, "prymfæst" 84. Note, however, that the exploitation of connotations in "beswyled" 23 and "byrigde" 101 might be considered poetic. Conversely, E. G. Stanley, "Studies in the Prosaic Vocabulary of Old English Verse," *NM* 72 (1971): 385–418, clutches at one possibly prosaic word, *-þenian*.

8 Throughout, quotations from *DOTR* are taken from Michael Swanton's edition (see fn16) and the manuscript source; quotations from other poems are taken or adapted from *ASPR*. Manuscript images can be found in EEMF Vol. 19, and at *The Digital Vercelli Book*, ed. Roberto Rosselli Del Turco et al. (2017), http://evt.labcd.unipi.it/demo/evt_v1-3/dotr/. I understand *-u*, where *-a* might be expected, as plural, with the not unusual confusion of these unaccented back vowels. The early Middle English poet *Lazamon* has two instances of *holm* "hill"; perhaps a borrowing from Old Norse, the meaning is also attested in place-names.

9 Peter Orton, *The Transmission of Old English Poetry* (Turnhout: Brepols, 2000), 159. Cf. Leonard Neidorf, "The Composite Authorship of *The Dream of the Rood*," *ASE* 45 (2017): 51–70 at 68 for further discussion of "inferior versification in the second half of the poem."

Let us begin by taking a quick look at the material shared by the Ruthwell Cross inscriptions and *The Dream of the Rood*.¹⁰ In passages quoted from the Vercelli Book poem, I want to defamiliarize you with the text, resorting to a layout I sometimes used in teaching. Lines are not justified to the left. The eye is therefore forced to identify the head-stave, and to recognize that verse lines end more tidily than they begin. An exception is line 40, which will be discussed below. The capitals and marks of punctuation reflect those in the manuscript. Alliterating sounds are indicated in bold font. Highlighting indicates obvious overlap. For the inscriptions I give modern word separation and suggest verse divisions:

Ruthwell Cross, First titulus

- (1) [+*ond*]geredæ hinæ ġod almeittig [.] þa he walde on ġalġu gistīġa modīġ f[*ore*]
[*allæ*] men [b]uġ[a]{*ic ne dorste*}[...]

[Almighty God stripped himself. When he willed to mount the gallows, courageous before all men, I dared not bow [...]]

- (2) [ahof] ic riicnæ kȳniŋc . hēāfunæs hlafard hælde ic ni dorstæ [b]ismærædu
unŋet men ba æt[ġ]ad[re] [i]c [wæs] miþ blodi bist[e]mi[d] bi{ġoten of þæs
ġumu sida}

[I *[lifted up]* a powerful king, the lord of heaven. I dared not tilt. Men insulted the pair of us together; I was drenched with blood po{ured from the man's side} [...]]

39-49 Ongyrede hine þa geong hæleð þæt wæs god ælmihtig
 strang 7 stiðmod. gestah he on gealgan heanne
 modig on manigra gesyðhe. þa he wolde mancyn lysan.
 bifode ic þa me se beorn ymbclypte. ne dorste ic hwæðre bugan to eorðan
 feallan to foldan sceatum Ac ic sceolde fæste standan.
 Rod wæs ic aræred. ahof ic ricne cyning
 heofona hlaford. hyldan me ne dorste
 Purhdrifan hi me mid deorcan næglum. on me syndon þa dolg gesiene
 opene inwidlemmas. ne dorste ic hyra nænigum sceoððan.
 bysmeredon hie unc butu ætgædere eall ic wæs mid blode bestemed.
 begoten of þæs guman sidan. siððan he hæfde his gast onsended.

¹⁰ Matthew D. Coker, "The Dream of the Rood and the Function of Hypermetric Lines," *N&Q* 66.1 (March 2019): 8–19, argues for an underlying stanzaic structure.

[The young man the stripped himself—that was almighty God. Powerful and stern of heart he mounted the high gallows, proud in the sight of many when he was intent on redeeming mankind. I trembled when that man embraced me, and nevertheless I dared not bow to the ground, fall to the earth's surface. But I had to stand firm. I was raised up a cross, I lifted up the mighty king, heavens' lord, I did not dare bow. They pierced me through with dark nails, the wounds are still visible in me, gaping wicked blows, and I dared not harm any of them. They taunted both two of us together, I was all drenched with blood poured from the man's side when he had sent forth his spirit.]

Ruthwell Cross, Second *titulus*

- (1) [+] krist wæs on rodi hweþræ þer fusæ fêarran kwomu æþþilæ til anum ic þæt al bi[hêâld] s[aræ] ic w[æ]s . mi[b] so[r]ġu[m] gidrœ[fi]d h[n]a[ġ]{*ic þam secgum til handa*}

[Christ was on the cross. But eager ones came thither from afar, the noble ones [came] together. I looked upon all that: I was terribly afflicted with sorrows; I bowed {to the hands of the men}]

- (2) miþ strelum giwundad alegdun hiæ hinæ limwœrignæ. gistoddu[n] him [æt his lic]æs [hêâ]f[du]m [bih]êâ[ld]u[n] [h]i[æ] [þ]e[r]{*hêâfunes dryctin*}[...]

[Wounded with arrows, they laid him down limb-spent, and took their stand at the head and feet of his corpse; there they looked on {the Lord of heaven}]

56–64

cwiðdon cyninges fyll crist wæs on rode.

hwæðere þær fuse feorran cwoman

to þam æðelinge ic þæt eall beheold.

Sare ic wæs mid {sorgum} gedrefed hnag ic hwæðre þam secgum to handa

eaðmod elne mycle genamon hie þær ælmihtigne god

ahofon hine of ðam hefian wite forleton me þa hilderincas

standan steame bedrifen eall ic wæs mid strælum forwundod.

Aledon hie ðær limwerigne gestodon him æt his lices heafdum

beheoldon hie ðær heofenes dryhten 7 he hine ðær hwile reste

[they bewailed the king's fall. Christ was on the Cross. There came nevertheless from afar unhesitating people to the prince: I saw it all. I was sorely wrecked with sorrowing, yet with great valour, obedient I bowed to the men's power. There they took hold of almighty God, lifted him up from that toilsome torment. The soldiers then left me to stand drenched with sweat. I was all troubled with arrows. They put down there the man fully dead, stood at the ends of his body, looked there upon heaven's lord, and he stayed there for a short time.]

It is obvious that similar verses were in the heads of the deviser of the Ruthwell *tituli* and of the author of the later Vercelli Book poem. Later again, inlaid silver panels on the Brussels Cross recall phrases to be found in *Dream* lines 42 and 49:

+ ROD IS MIN NAMA GEO IC RICNE CYNING BÆR BYFIGYNDE BLODE BESTEMED

[My name is Cross. Long ago trembling I carried a mighty king drenched with blood.]

A few remembered details and words intruded into a translation of the Palm Sunday narrative cast as a homily:

7 hi asetton hine in ða byrgenne. þe wæs gecorfen on ðam beorhtan stane

[and they placed him in the sepulchre, which was hewn in that lustrous stone]

(cf. *Dream* 66b)

his swiðran sidan gewundedon and his fet and his handa mid næglum þurhdrifon

[they wounded his right side and pierced his feet and hands through with dark nails]

(cf. *Dream* 20, 46)

hi ða [-sona] to ðære rode becomon 7 [-heo him sona to aleat]

[they came then [at once] to the cross and [it bowed to them at once]]

(cf. *Dream* 59)

In addition, the homily in three places had the obsolescent verb *-gyrwan* rather than *-scridan*, the verb preferred in the West Saxon Gospels. The poem has three instances of this verb, in lines 16, 23 and 77, and its “ongyrede” (stripped, line 39) is paralleled on the Ruthwell Cross. The homily, which survives in three copies and one fragment, underwent alterations seemingly made to bring the text more closely in line with the wording of Matthew’s gospel, chapters 26–27, with consequent loss of resonances from the *Dream* tradition, for instance the detail that the cross bowed to the hands of men.¹¹ So what was the source of the Ruthwell Cross inscriptions? There must have been songs in circulation, maybe even some written down.¹² I like to think of a song learned from mouth to mouth, perhaps the sort of poem his mother had in the book she gave young Alfred, that “book of English poetry.”¹³ The runes on the cross look like a selection made to surround and complement the vine scrolls of the narrow sides. Ó Carragáin has pointed out that the major panels are all provided “with *tituli* that recalled intoned

¹¹ Tadashi Kotake, “The Broxbourne Fragment of an Old English Passion Narrative,” *N&Q* (2021): 25–35.

¹² Cf. Coker, “*The Dream of the Rood*,” 8–19, who argues that the poem’s hypermetric lines resemble “an ancient tradition of sung, stanzaic verse.”

¹³ *Asser’s Life of King Alfred: Together with the Annals of Saint Neots, erroneously ascribed to Asser*, ed. William H. Stevenson (Oxford: Clarendon Press, 1959), 20 (§23.2–3): “quendam Saxonicum poematice artis librum.”

lections and well-known chants, in Latin and in English.”¹⁴ As they were read, memory could have kicked in, a few words triggering more.

The distribution of hypermetric verses within the *Dream* has been discussed endlessly. For the most part they cluster in the earlier part of the poem. What is striking is the disagreement among those who dare identify them as to just which are the hypermetric verses. Even the lists of Pope and Bliss do not agree.¹⁵ Michael Swanton admires the poet’s “discriminating play of metre over syntax” and his “blocks of hypermetric verse used contrapuntally to accommodate significantly more complex thematic material”; then discreetly, in a footnote identifies “major blocks” (lines 20–23, 30–34, 39–43, 46–49, 59–69), adding that lines 6–10 “may have been corrupted at some stage,” and he refers his readers to Pope, Stevick, and Hieatt.¹⁶ Were I to go over the differing tallies that have been put forward, little space would be left to look at the three topics I have chosen for discussion.

Whereas short or “normal” lines tend to come in sequences without much by way of a pause at the caesura, the extended lines fall more obviously into two parts. Some of lines 109–11 are likely to be read aloud as units without marked pausing at the caesura:

hider eft fundað
on þysne middangeard mancynn secan
on domdæge dryhtne sylfa
ælmihstig god and his englas mid.
þæt he þonne wile deman se ah domes gewæld
anra gehwylcum swa he him ærur her
109 on þyssum lænum life geearnaþ.
ne mæg þær ænig unforht wesan.
for þam worde . þe se wealdend cwyð.

[the Lord himself, he who has power over judgment, will hasten here again into this earth to seek mankind on Judgment Day, God almighty, and his angels with him, wanting

¹⁴ Éamonn Ó Carragáin, “Who then read the Ruthwell Poem in the Eighth Century?,” in *Aedificia Nova. Studies in Honor of Rosemary Cramp*, ed. Catherine E. Karkov and Helen Damico (Kalamazoo: Medieval Institute, 2008), 43–75 at 75; see also 61–62.

¹⁵ John C. Pope, *The Rhythm of Beowulf: An Interpretation of the Normal and Hypermetric Verse-forms in Old English Poetry*, 2nd ed. (New Haven: Yale University Press, 1966), 101, lists 64 to 66 verses (for 101a, “barely hypermetric as it stands,” and 133, emendations are suggested); Bliss, *Metre of Beowulf*, 159–66, lists none later than line 75.

¹⁶ *The Dream of the Rood*, ed. Michael Swanton, Old and Middle English Texts (Manchester: Manchester University Press, 1971) (Exeter: Exeter University Press, 1987; rev. ed. Exeter: University of Exeter Press, 1987, 1996), 60–61; Pope, *Rhythm of Beowulf*; Constance B. Hieatt, “A New Theory of Triple Rhythm in the Hypermetric Lines of Old English,” *Modern Philology* 67.1 (1969): 1–8; Robert D. Stevick, “The Meter of ‘The Dream of the Rood,’” *NM* 68.2 (1967): 149–68.

then to judge each and everyone according to their desserts in this transitory life, and none there can be without dread for the sentence that the ruler [of all] will pronounce.]

A riff, once under way, can easily accommodate a light verse, for example “on þyssum lænum” line 109.¹⁷ By contrast, the verses in hypermetric lines seem to demand a pause for breath. In them the caesura is especially marked where the second half-line opens with a lengthy lead-in. (Cast your eye back over lines 39–49 and 56–64, cited in the Introduction.) Little attention has been given to the poem’s light verses.

A3 Verses

Recognition of this Sievers Type conflicts with a two-stress norm. Here I wish to begin with a question. In which Old English poems are the A3 verse types generally clause-initial?¹⁸ That seems to be the case for *Beowulf*, and there, indeed, only two clause openings are without the sentence particle otherwise deemed usual in the initial dip, the prepositional phrase “Æfter þæm wordum” (line 1492), “Æfter ðæm wordum” (after these words, line 2669). Stanley describes *þæm* in these phrases as a resumptive pronoun by way of partial exculpation for their use. It could be worth following up the practice in other longish poems. For example, examination of *Christ III* showed the use there of non-clause-initial prepositional phrases: “mid þy mæstan” (with the greatest, line 1008), “of minre sidan” (from my side, line 1448).¹⁹ In contrast, *Maldon* looks to be without any such verses. The *Dream* may be too short to play such games, but it does have some such A3 verses, all of them in the latter part of the poem: lines 103–11 show two of them in context, “on þyssum lænum” (line 109a); and “for þam worde” (line 111a). A further instance occurs in line 138: “on þyssum lænan life gefetige” (will bring me from this transitory life). The overall distribution of A3 verses can vary markedly from poem to poem. The proportion of verses with Bliss a1 contour in the *Dream* (see pp. 32–33) resembles *Guthlac A*, where there are considerably more than in *Guthlac B*, the latter metrically more akin to the four Cynewulf poems and *Beowulf* than is *Guthlac A*.

A well-known matter of debate for A3 verses is how to view an alliterating finite verb in verses such as: “stodon on staðole” (stood in position, line 71); “gebiddað him

¹⁷ Carol Braun Pasternack, “Stylistic Disjunctions in *The Dream of the Rood*,” *ASE* 13 (1984): 167–86 at 182, draws attention to how “on þyssum lænum life” is “pushed past the normal half-line break”—a feature worth exploring in the corpus. Cf. “on þyssum lænan life gefetige,” *Dream* 138; also *Guthlac A* 646–47 “in þone torhtestan| þrynesse þrym.” The caesura after a genitive, as in “7 adomes ealdgewyrhtum” line 100, is less unusual.

¹⁸ E. G. Stanley, “Some Observations on the A3 lines in *Beowulf*,” in *Old English Studies in Honour of John C. Pope*, ed. Robert B. Burlin and Edward B. Irving, Jr. (Toronto: University of Toronto Press, 1974), 139–64, points to significant features in differentiating among these verses. Also see Peter Orton, “Anglo-Saxon Attitudes to Kuhn’s Laws,” *RES* 50 (August 1999): 287–303 at 293–95.

¹⁹ Jane Roberts, “Some reflections on the Metre of *Christ III*,” in *From Anglo-Saxon to Early Middle English: Studies Presented to E. G. Stanley*, ed. Malcolm Godden, Douglas Gray, and Terry Hoad (Oxford: Clarendon Press, 1994), 33–59 at 38.

to *pyssum beacne*” (they pray to this sign, line 83a); “*hlifige under heofenum*” (tower under the heavens, line 85a); “*onwreoh wordum*” (reveal in speech, line 97a); “*gebæd ic me þa to þam beame*” (I prayed to the cross, line 122a); “*wuniaþ on wuldre*” (they live in glory, line 135a); and “*wunedon on wuldre*” (lived in glory, line 155a). Can the finite verb take precedence over nouns and adjectives, or is it to be somehow muted within a long initial dip? In these lines, where the verb alliterates, it is (I quote Fulk) “more difficult to justify Bliss’s position.”²⁰ All these verses are clause-initial.

By the way, a *Dream* verse that fails the Rule of Precedence magnificently is “*weop eal gesceaft*” (all creation wept, line 55b), where the verb is the head-stave and must of course alliterate, but this is “not out of the ordinary” in the onset of an off-verse.²¹

Hypermetric Verses

To generalize, hypermetric verses come in two shapes: Type I with three stresses and Type II with two stresses. They generally occur in pairs, cropping up in clumps, with Type I in the on-verse and Type II in the off-verse; but sometimes there are singletons.²² Some poems hold strictly to this distribution, for example *Beowulf*, *Judith* and *Guthlac B*; in addition, their poets, it would seem, did not begin hypermetric lines with finite verbs. *The Dream of the Rood*, like *Guthlac A*, has three stresses in the on-verse, of which the first may be an alliterating finite verb. Coincidentally, in none of these three poems has a phrase-division been identified between the first and second stresses of Type I.²³

Lines 39–49, cited above, show a clustering of hypermetric verses in *The Dream of the Rood*. Quite a few of the extended lines begin with finite verbs: “*bifode*” (trembled, line 42), “*Þurhdrifan*” (pierced through, line 46), “*bysmeredon*” (taunted, line 48), “*ahofon*” (lifted up, line 61), “*Aledon*” (put down, line 63), “*beheoldon*” (looked upon, line 64).²⁴ For Bliss, these are all Type II, with long introductory dip, but for Hutcheson

²⁰ Fulk, *History of Old English Meter*, 159, discussing *Beowulf* 109a “ne gefeah he þære fæhðe.” Cf. Mark Griffith, “Alliterating Finite Verbs and the Origin of Rank in Old English Poetry,” in *Old English Philology: Studies in Honour of R. D. Fulk*, ed. Leonard Neidorf, Rafael J. Pascual, and Tom Shippey (Cambridge: Brewer, 2016), 103–21 at 106: “The big picture does not support Bliss’s conclusions from *Beowulf*.”

²¹ *Klaeber’s Beowulf and the Fight at Finnsburg*, ed. R. D. Fulk, Robert E. Bjork, and John D. Niles (Toronto: University of Toronto Press, 2008 [2014 reprint]), Appendix C, §41.

²² See Bliss, *Metre of Beowulf*, chap. 14, 88–97, and his “Index to the Scansion of the Hypermetric Verses in Old English”, 139–61; “Appendix D”, 129–34, supplies distributional information for the two types.

²³ A list of such verse is to be found in A. J. Bliss, “On the Composition of Hypermetric Verses in Old English”, *N&Q* 217 (July 1972): 242–48 at 244–45.

²⁴ Bliss, *Metre of Beowulf*, 163, gives no scansion for “*Ongyrede hine þa geong hæleð*” 39a. Fulk, *History of Old English Meter*, 343–44n155, observes that it is “not a known verse type,” citing Bliss. For Pope, *Rhythm of Beowulf*, 101, the verse is hypermetric.

they are three-stress on-verses,²⁵ a stance I find more persuasive. It does of course mean that anacrusis must now be noted for these verses, in a poem in which the presence of anacrusis is in any case relatively frequent,²⁶ two syllables even in the first verse of line 10: “ealle fægere þurh forðgesceaft ne wæs ðær huru fracodes gealga (all radiant throughout created time—assuredly it was not there a felon’s gallows).”²⁷ And anacrusis should be recognized in “gewiton of worulde dreamum” (departed from the joys of the world, line 133a), a verse not in Bliss’s tally of hypermetric verses, as well as in eight of the eleven on-verses Bliss describes as Type II. Interestingly, in conversation with colleagues Alan Bliss would point to line 133a together with several other verses as having a hypermetric look to them.²⁸ In some cases, deciding whether to describe a verse as normal or hypermetric is not easy.

The *Dream* has just one three-stress type in the off-verse: “strang 7 stiðmod . gestah he on gealgan heanne” (line 40). The finite verb “gestah” has the force of “weop” in “weop eal gesceaft” (line 55). Yet, even here, despite the alliteration, Bliss opts for a Type II classification, choosing to repress the verb, a decision at odds with his recognition of the alliteration of the finite verb in *Christ III* 1424b “Læg ic on heardum stane” (I lay on hard stone). If the verb *gestigan*, which we see on the Ruthwell Cross (compare “+ond] geredæ hinæ ġod almeittig [...] þa he walde on ġalġu gistiġa,” First *titulus* (1)), was in the poet’s ear, he foregrounded it in his working of inherited verses. Whichever way one chooses to scan these verses, it is worth remembering that, as Carol Pasternack points out,²⁹ the initial verbs overwhelm not just the action verbs of the earlier part of the poem but again, in lines 122–46, verbs that involve prayer, being and not having.

25 See B. R. Hutcheson, *Old English Poetic Metre* (Cambridge: Brewer, 1995), 9.

26 Leaving aside the extended lines, see: “begoten mid golde” 7a; “forwunded mid wommum” 14a; “gegyred mid golde” 16a; “bewrigene weorðlice” 17a; “beheold hreowcearig” 25a; “bewrigen mid wolcnum” 53a; “þæt ic bealuwara weorc” 79a; “gebiddaþ him to þyssum beacne” 83a; “se ðe ælmihtig god” 98a; “mid his miclan mihte” 102a; “gebæd ic me þa to þam beame” 122a; “afysed on forðwege” 125a; “geriht to þære rode” 131a; “geseted to symle” 141a; “mid bledum 7 mid blisse” 149a; “se sunu wæs sigorfæst” 150a; “to midre nihte” 2b.

27 As now Alfred Bammesberger, “*The Dream of the Rood*, lines 9B–10A: Is the Elimination of *Ealle* Defensible?,” *N&Q* 66.2 (June 2019): 168–69 at 169. The behaviour of *eall* disturbs some metricists. It can be stress-bearing, as in “weop eal gesceaft” 55b or “ic þæt eall beheold” 58b, or, as here, without metrical stress. For “ealle” 10a as a “floating modifier,” see Daniel Donoghue, “*Dream of the Rood* 9b: A Cross as an Angel?” in *Old English Philology*, ed. Leonard Neidorf, Rafael J. Pascual, and Tom Shippey, 276–91 at 288. See also Hutcheson, *Old English Poetic Metre*, 34n128.

28 Peter Orton, *The Transmission of Old English Poetry* (Turnhout: Brepols, 2000), 159: “The late Professor Bliss used to point to several individual a-verses in the second and third sections of the poem that look as though they were meant to be hypermetric (98a *se ðe ælmihtig god*, 102a *mid his miclan mihte*, 125a *afysed on forðwege*, 133a *gewiton of worulde dreamum*, 153a *Anwealda ælmihtig*), though all are linked to normal b-verses.”

29 Pasternack, “Stylistic Disjunctions,” 175.

Some Obstreperous Verses

Noteworthy is the appearance of meaningful compounds and therefore of secondary stress in four *Dream* verses:

þæt ic **b**ealuwara weorc [79a, that I the torment of dwellers in iniquity]

7 min **m**undbyrd is [130b, and my protection is]

for þan ic **þ**rymfæst nu [84b, because firm in glory I now]

ongunnon him þa sorhleod galan [67b, they then began to sing a lament]

Even if *-wara* in the first of these verses were to be discounted as a bound morpheme, there remain three off-verses to contravene Bliss's observation that "no instances of secondary stress" occur in *Beowulf* in Type 3B.³⁰ With 30,000 lines of poetry in all, we are prowling over what is, linguistically speaking, a small corpus. Nevertheless, it could be interesting to pursue the overall distribution of compounds in this verse type farther.

Four verses are not catered for in the classification system followed. They are, in Bliss's terms, remainders. None has ever, so far as I am aware, been criticized for sense. Three might be classified as Bliss's 3A (a type so rare as to be generally considered non-occurring):³¹

prowode hwile 84a [b: for þan ic **þ**rymfæst nu]

[suffered for a time; now therefore I firm in glory]

æghwylcne anra 86a [b: þara þe him bið **e**gesa to me]

[each and everyone of those have dread of me]

marian sylfe 92b [a: swylce swa he his **m**odor eac]

[Mary herself, just as indeed his mother he]

Hutcheson views "**p**rowode hwile" as "a problematic A type," invoking Fulk's Rule of the Coda.³² The foreign name present in "**m**arian sylfe" means the verse is best left unscanned. Comparable with "**æ**ghwylcne anra" are two verses in poems recorded in the Anglo-Saxon Chronicle: *The Battle of Brunanburh* 64a "grædigne guðhafoc" (greedy warhawk) and *Death of Edward* 28a "soþfæste sawle" (a righteous soul). For Neidorf, they represent "the efforts of late Old English poets to compose metrically acceptable verses after the degeneration of tertiary ictus."³³ There is another in *Guthlac A*, "gæstlicne

³⁰ Bliss, *Metre of Beowulf*, §59.

³¹ Hutcheson, *Old English Metre*, 116–17, lists from his corpus verses that present similar problems. For recent discussion of the unmetrality of the type, see Rafael J. Pascual, "Ælfric's Rhythmical Prose and the Study of Old English Metre," *ES* 95.7 (2014): 803–23.

³² Hutcheson, *Old English Poetic Metre*, 116.

³³ Leonard Neidorf, "Metrical Criteria for the Emendation of Old English Poetic Texts," in *Old English Philology*, ed. Neidorf, Pascual, and Shippey, 52–68 at 63.

goddream" (spiritual joy, line 630),³⁴ giving an instance in an Exeter Book poem as well as *The Dream of the Rood* instances in the Vercelli Book. It is likely, therefore, that they attest to varying practice among poets. The fourth in this group of remainders is even weightier:

anwealda ælmihtig 153a [b: englum to blisse.]
[the Lord almighty to the joy of the angels]

All four happen to be in the later part of the poem, but that does not necessarily make it "inferior."

Although a short poem, the anomalies that are piling up point to a poet of originality and power who is akin to the author of *Christ III*, a poem that derived much from homiletic materials.³⁵ Indeed, as has been argued from the poem's closing lines, "*The Dream of the Rood*, like its companion pieces in the Vercelli manuscript, is a homiletic text."³⁶

Conclusion

How are we to rate the *Dream's* metre? There are opposing views. Fulk's summing up, "not on the whole metrically deficient,"³⁷ gives it a gentle verdict. Stanley's verdict that, like *Maldon*, it is not a "metrically inexact" poem,³⁸ I find withering. To some extent, the answer depends on the standard by which the poem is measured, and the standard most often invoked for comparison is *Beowulf*. Bliss's description of the metre of *Beowulf* is becoming accepted as the most useful analytical tool available, and, as Fulk points out, "the most convenient of its advantages is its allowance of very little ambiguity of classification, coupled with great subtlety and variety of classificatory types."³⁹ But even so subtle a tool can blind us to the flexibility of the metre carried in the heads of poets. For example, Bliss follows Sievers for the most part in subordinating one of the stresses in heavy verses, arguing that "there is no real need to distinguish heavy verses from

³⁴ Discussed by Jane Roberts, "A Metrical Examination of the poems *Guthlac A* and *Guthlac B*," *Proceedings of the Royal Irish Academy* 71.C.4 (1971): 91–137 at 112.

³⁵ See Frederick M. Biggs, "The Sources of *Christ III*: A Revision of Cook's Notes," *Old English Newsletter*, Subsidia 12 (1986).

³⁶ Andy Orchard, "*The Dream of the Rood*: Cross References," in *New Readings in the Vercelli Book*, ed. Samantha Zacher and Andy Orchard (Toronto: University of Toronto Press, 2009), 225–53 at 236. Note, however, that the compiler of the Vercelli manuscript appears to have received it together with a small batch of poetry, as is implicit in the punctuation of this group of texts: see Éamonn Ó Carragáin, "How did the Vercelli Collectar Interpret *The Dream of the Rood*?", in *Studies in English Language and Early Literature in Honour of Paul Christophersen*, ed. Philip M. Tilling, Occasional Papers in Linguistics and Language Teaching (Coleraine: New University of Ulster, 1981), 63–104.

³⁷ Fulk, *History of Old English Meter*, 343n155.

³⁸ E. G. Stanley, "Verbal Stress in Old English Verse," *Anglia* 92 (1975): 307–34 at 317.

³⁹ Fulk, *History of Old English Meter*, §64.

normal verses, since their distribution does not differ substantially from that of normal verses.”⁴⁰ Yet, there is a ratio of 1:4 between the Guthlac poems, suggesting it is important to look at their distribution in the wider corpus. Hutcheson argues for the classification of three-stress verses “as a single type,” and Yakovlev too treats “verses with three open-class words ... as a separate metrical category.”⁴¹ It is worth noting, therefore, that the *Dream* has eight such verses. Two of the three on-verses are hypermetric for Bliss: “**e**fstan **e**lne micle” (hasten with great eagerness, line 34a), “**ea**ðmod **e**lne mycle” (with great valour, obedient, line 60a); but the third, “**c**wiðdon **c**yninges fyll” (they bewailed the king’s fall, line 56a), since it opens with a finite verb, is absent from his list of hypermetric verses. The five off-verses, all with four positions occupied, are more easily accommodated as normal verses: “**s**ceadu forð eode” (a shadow went forth, line 54b), “**w**eoþ eal gesceaft” (all creation wept, line 55b), “**s**[tefn] up gewat” (noise drifted up, line 71b), “**h**ider eft fundap” (will hasten here again, line 103b), “**f**eala ealra gebad” (I suffered many of all, line 125b).

By adopting *Beowulf* as the standard by which Old English poems are judged, we are in danger of regarding as unmetrical those verse patterns that by *Beowulf* norms look anomalous. Anacrusis infringing the norms he found in *Beowulf* worried Bliss to the extent of his wondering if some on-verses in the *Dream*, although linked to normal b-verses, might be hypermetric,⁴² but both *Christ III* and *Guthlac A* admit such verses. Bliss provides the most satisfactory tool available for comparative work, but his descriptive system must not become a straitjacket, the criterion by which metrical exactitude is assessed. Once CLASP publishes scansion of the whole corpus in Bliss terms, it may be time to reassess some of Bliss’s decisions. Until then we must work with them, accepting those things with which we disagree, for example cæsuras which are both ill-named and ill-placed.⁴³ As Cable has pointed out, his cæsura hugs syntax, for it is “a word boundary ... and not necessarily an element of meter.”⁴⁴ My summary notations, added in the Appendix to the left of Bliss categories, are meant to show at a glance the overall patterning of the verses, indicating metrical lifts and dips; no internal boundaries are marked.

Much remains to be investigated. There are metrical clues in the manuscript punctuation of the *Dream*. On f. 105r of the Vercelli Book a surprising number of mid-line points (Ó Carragáin identifies thirty-four)⁴⁵ helps the eye identify extended lines. So too, dry-point separators in the Exeter Book occur in hypermetric passages to guide

⁴⁰ Bliss, *Metre of Beowulf*, §83.

⁴¹ Hutcheson, *Old English Poetic Metre*, 165; Nicolay Yakovlev, “The Development of Alliterative Metre from Old to Middle English” (DPhil diss., University of Oxford, 2008), 180 [online].

⁴² See n28 above.

⁴³ Bliss, *Metre of Beowulf*, chap. 5.

⁴⁴ Thomas Cable, *The Meter and Melody of Beowulf*, Illinois Studies in Language and Literature 64 (Urbana, University of Illinois Press, 1974), 11.

⁴⁵ Ó Carragáin, “Vercelli Collectar,” 82–84.

the reader in disentangling some verses, but it is impossible to be certain when these were added.⁴⁶ Thanks to Daniel Donoghue's recent monograph, we are now more alert to how the verse syntax itself helped Anglo-Saxon readers navigate the pages before their eyes.⁴⁷ Undoubtedly, recognition of alliteration played a part as they read, yet alliteration, as Pascual puts it, "is not the most fundamental characteristic of Old English verse."⁴⁸ The question as to whether alliteration is functional or ornamental, so often debated, is a good problem with which to end. Alliteration fails in two lines, which nevertheless make excellent sense: "opene inwidhlemmas. ne dorste ic hyra nænigum sceoððan" (line 47, "n[e] ænigum"); and "hwæðere we ðær reotende gode hwile" (line 70). There may be a third failure. A recent paper makes it very plain that some readers report not experiencing a sense of loss of text in lines 76–77,⁴⁹ so perhaps we should recognize "freondas gefrunon, gyredon me golde ond seolfre" as a line held together by assonance. Editors often resort to emendation, and perhaps they are right to do so because of the consistent occurrence of alliteration elsewhere in this poem. Whether or not alliteration is functional is a question I have come to rank with Milton's need to explain why *Paradise Lost* "Rimes not."⁵⁰

Appendix

All verses of the poem are listed in groups in the first column, followed by scansion drawing on Bliss's classificatory categories; a few alternative scansions are indicated. Single-word light verses are placed in italics. Surrounding brackets are added to heavy verses. For hypermetric verses, where we have Bliss's descriptions these are presented; eleven on-verses scanned by Bliss as Type II open with alliterating finite verbs and should be regarded as Type I.

The column to the right shows at a glance the number of positions occupied in each verse. Normal verses generally occupy three to five positions, except for "Hwæðre ic þurh þæt gold" (line 18a). Hutcheson argues that such verses are not "the result of scribal error," identifying seventeen instances in his corpus.⁵¹ Hypermetric verses occupy five or six positions. The following conventions are adopted:

⁴⁶ D. S. McGovern, "Unnoticed Punctuation in the Exeter Book," *MÆ* 52.1 (1983): 90–99, especially 92. Dry-point separators of the Exeter Book are discussed by Simon Thomson in his chapter of this volume.

⁴⁷ Daniel Donoghue, *How the Anglo-Saxons Read Their Poems* (Philadelphia: University of Pennsylvania Press, 2018).

⁴⁸ Rafael J. Pascual, review of Terasawa, *Old English Metre*, *Selim* 18 (2010): 197–206 at 198. Cf. Yakovlev, "Development of Alliterative Metre," 24.

⁴⁹ Leonard Neidorf, "The Textual Condition of *The Dream of the Rood* lines 75–7," *N&Q* 67.3 (September 2020): 312–15n11, citing Krapp and Howlett.

⁵⁰ John Milton, *Paradise Lost: A Poem in Ten Books*, 2nd ed. (London: Simmons, 1667).

⁵¹ Hutcheson, *Old English Poetic Metre*, 160. Cf. also *Christ III* lines 1318, 1379, 1430, 1460, 1470 and *Guthlac A* lines 549, 700.

+	anacrusis
/	primary stress
\	secondary stress
.	single dip syllable
-	two or more dip syllables
,	unresolved syllable in coda

ON-VERSES

for þam worde 111a	a1b	- / .
hæt me gemætte 2a	a1c	- / .
on þyssum lænum 109a		- / .
Nu ic þe hate 95a		- / .
hwæt hie to criste 116a		- / .
ne mæg þær ænig 110a		- / .
on þyssan lænan 138a		- / .
he us onlysde 147a		- / .
oð ðæt ic gehyrde 26 ^a	a1d	- / .
Nu ðu miht gehyran 78a		- / .
þæt ðu þas gesyhðe 96a		- / .
hwæðere þær fuse 57a	[~a1c]	- / .
þæt ic wæs áheawen 29a		- / .
iu ic wæs geworden 87a		- / .
þær ic þa ne dorste 35a		- / .
þe ic her on eorðan 137a		- / .
7 eallum þam halgum 154a		- / .
se ðe her on eorðan 145a		- / .
lifiaþ nu on heofenum 134a	a1e	- / .
7 me þonne gebringe 139a		- / .
7 he þonne asette 142a		- / .
feala ic on þam beorge 50a		- / .
Ac hine þær beheoldon 11a		- / .
Ne þearf ðær þonne ænig 117a		- / .
þuhte me þæt ic gesawe 4a	a1f	- / .
þæt he þonne wile deman 107a		- / .

frineð he for þære mænige 112a		- / .
þæt 'ic' ðone sigebeam 127a	a2d	- / \
geweorðode 94a ⁵²	d1a	. / \ .
7 adomes 100a ⁵³	d1a	- / \ .
to þam æðeling 58a	d1b	- / \ .
þæt me weorðiað 81a		- / \ .
seo þe mid wealdende 121a	d1c	- / \ .
Hwæðre ic þær licgende 24a	d1d	- / \ .
hwæt me þa geweorþode 90a		- / \ .
Ac hie þonne forhtiað 115a		- / \ .
hwæðere we ðær reotende 70a	d1e [~ d1d]	- / \ .
for mancynnes 99a	d2a	- / \ .
on þam gealgtreowe 146a	d2b	- / \ .
on domdæge 105a	d3a	. / \ .
of eorðwege 120a		. / \ .
syðþan reordberend 3a	d3b	- / \ .
ofer holmwudu 91a		- / \ .
on þysne middangeard 104a	d5c	- / . \
Hwæðre ic þurh þæt gold 18a	e1e	- /
mycel on mode 130a	1A1a(i)	/ . / .
daga gehwylce 136a		/ . / .
dream on heofonum 140a		/ . / .
begoten mid golde 7a		* / . / .
gegyred mid golde 16a ⁵⁴		* / . / .
men ofer moldan 12a	1A1b(i)	/ - / .
wann under wolcnum 55a		/ - / .
menn ofer moldan 82a		/ - / .
deað he þær byrigde 101a		/ - / .
Rod wæs ic aræred 44a	1A1c(i)	/ - / .

⁵² For similar one-word light verses in Vercelli and Exeter Book poems, see Roberts, "Metrical Examination", 108, 108n92.

⁵³ In this group and comparable D verses, secondary stress is assumed, against Bliss's practice.

⁵⁴ Note that the alternative spelling "gegyrwed" 23 would tip this verse into the next group. Cf. forms in lines 39 and 77.

hilderinca 72a	2Ai	/ . \ .
beama beorhtost 6a	2Aia	/ . / .
eorðan sceatas 37a		/ . / .
heofona hlaforð 45a		/ . / .
wraðra wyrda 51a		/ . / .
pearle þenian 52a		/ . / .
scirne sciman 54a		/ . / .
sarra sorga 80a		/ . / .
leodum laðost 88a		/ . / .
elne mycle 123a		/ . / .
mæte werede 124a		/ . / .
ana oftor 128a		/ . / .
dreames brucan 144a		/ . / .
gasta weorode 152a		/ . / .
mid his miclan mihte 102a		* / . / .
fæger feorbold 73a	2A2(i)	/ . / \
on lyft lædan 5a	2Cia	. / / .
onwreoh wordum 97a		. / / .
ongan þa word spreca 27a	2C2c	- / / ,
þæt wæs geara iu 28a	3B1b	- / . /
Hwæt ic swefna cyst 1a		- / . /
þæt ic bealuwara weorc 79a ⁵⁶	3B1b	- / \ /
se ðe for dryhtnes naman 113a	3B1c	- / . /
Ac ðurh ða rode sceal 119a		- / . /
þe him ær in breostum bereð 118a	3B1d	- / . /
swylce swa he his modor eac 92a	3B1e	- / . /
he ða in heofenas astag 103a	3B*1c	- / — /
gyredon me 77a ⁵⁷	3E1	/ \ . /
æلميhtig god 93a	3E2	
æلميhtig god 106a		

56 With secondary stress in the second thesis.

57 The pronoun *me* is under stress also in lines 86 and 135; cf. “to ðam” 129. Cf. *Christ III* 1032, 1305, 1352, 1430, 1441, 1449, 1475, 1480, 1484. Similar verses occur in *Beowulf*, for example, 2948, but seem relatively infrequent.

heofonlicne ham 149a		
ælmhtig god 156a		
se ðe ælmhtig god 98a		* / \ . /
HYPERMETRIC ⁵⁸		
beswyled mid swates gange 23a	1Aia(2A1a)	* / - / . / .
astyred of stefne minum 30a	1A1a(2A1a)	* / - / . / .
Forht ic wæs for þære fægran gesyhðe 21a	1A1e(1A*1a)	/ - / - / .
fægere æt foldan sceatum 8a	1A*1a(2A1a)	/ - / . / .
feallan to foldan sceatum 43a	1A*1a(2A1a)	/ - / . / .
beornas on banan gesyhðe 66a	1A*1a(1Aia)	/ - / . / .
modig on manigra gesyhðe 41a	1A*1a(1A*1a)	/ - / - / .
uppe on þam eaxlgespanne 9a	1A*1b(1A*1a)	/ - / . \ .
swætan on þa swiðran healfe 20a	1A*1b(2A1a)	/ - / . / .
earme on þa æfentid 68a	1A*1b(2A1a)	/ - / . \
meðe fram þam mæran þeodne 69a	1A*1b(2A1a)	/ - / . / .
Sare ic wæs mid {sorgum} gedrefed 59a	1A*1c(1A*1a)	/ - / - / .
meðe æfter ðam miclan gewinne 65a	1A*1c(1A*1a)	/ - / - / .
wendan wædum 7 bleom 22a	2A1(1A*1a)	/ . / - / .
standan steame bedrifenne 62a	2A1(1A*1a)	/ . / - / .
efstan elne micle 34a	2A1(2A1a)	/ . / . / .
opene Inwidhlemmas 47a	2A1(2A1a)	/ . / . \ .
eaðmod elne mycle 60a	2A3(2A1a)	/ \ / . / .
begoten of þæs guman sidan 49a	2B2a(2C1)	* / - / / .
ealle fægere þurh forðgesceaft 10a ⁵⁹	[2E1a(2B1)]	* / - / . \

with initial finite verb stressed these verses become Type I

gewiton of worulde dreamum 133a		* / - / . / .
bifode ic þa me se beorn ymbclypte 42a	[aig(1A1a)]	/ - / . / .
bæron me ðær beornas on eaxlum 32a	[aid(1A*1a)]	/ - / - / .
gefæstnodon me þær feondas genoge 33a	[aif(1A*1a)]	* / - / - / .
bysmeredon hie unc butu ætgædere 48a	[aif(1A*1a)]	/ - / - / .

⁵⁸ Bliss does not include 39a, 56a, and 133a in his list of hypermetric verses.

⁵⁹ Note that for Bliss this verse did not contain “ealle.” On 9b, cf. n73 below.

Aledon hie ðær limwerigne 63a	[aie(1D1)]	* / - / \ .
beheoldon hie ðær heofenes dryhten 64a	[aie(2A1a)]	* / - / . / .
bedealf us man on deopan seape 75a	[aie(2A1a)]	* / - / . / .
geworhton him þær to wæfersyne 31a	[aif(2A1a)]	* / - / . \ .
þurhdrifan hi me mid deorcan næglum 46a	[aif(2A1a)]	* / - / . / .
gesetton hie ðæron sigora wealdend 67a	[aif(2A1a)]	* / - / . / .
ahofon hine of ðam hefian wite 61a	[aig(2A1a)]	* / - / . / .
Ongyrede hine þa geong hæleð 39a	[~ 2C2f]	* / - / / ,
cwiðdon cyninges fyll 56a	[~ 3B1b]	/ . / . /

REMAINDERS

þrowode hwile 84a		/ \ . / .
æghwylcne anra 86a		/ \ . / .
anwealda ælmihtig 153a ⁶⁰		/ \ . / \ .

OFF-VERSES

þæt hit hleoðrode 26	dib	- / \ .
mid heahfædere 134b ⁶¹	d2a	. / \ .
wæs modsefa 124b	d3a	. / \
on þam siðfate 150b	d3b	- / \ ,
ealdgewyrhtum 100a	1A1	/ . \ .
hiht wæs geniwad 149b	1Aib(i)	/ - / .
crist wæs on rode 56b		/ - / .
hæleð min se leofa 78b ⁶²		/ - / .
hæleð min se leofa 95b		/ - / .
well mid þam halgum 143b		/ - / .
leohte bewunden 5b	1A*ia	/ - / .

⁶⁰ Fulk suggests this verse be regarded as a D* type “with exceptional tertiary stress in the expansion”: John C. Pope, *Eight Old English Poems*, ed. R. D. Fulk, 3rd ed. (New York: Norton, 2001), 147.

⁶¹ As an alternative to eliding the penultimate syllable, Hutcheson, *Old English Poetic Metre*, 61n85, suggests emendation to *-fæder*.

⁶² Hutcheson, *Old English Poetic Metre*, 169n2, argues that in “hæleð min se leofa,” *min* should probably be stressed, making 78b and 95b unmetrical for him.

gode hwile 70b		/ . / .
wita heardost 87b		/ . / .
wuldres ealdor 90b		/ . / .
secge mannum 96b		/ . / .
manegum synnum 99b		/ . / .
dryhtne sylfa 105b		/ . / .
deaðes wo'l'de 113b		/ . / .
beacna selest 118b		/ . / .
æghwylc sawl 120b ⁶⁵		/ . / .
wunian þenceð 121b		/ . / .
bliðe mode 122b		/ . / .
secan mote 127b		/ . / .
to midre nihte	2b	* / . / .
mancynn secan 104b	2A3b	/ \ / ,
unforht wesān 110b		/ \ / ,
unforht wesān 117b		/ \ / ,
ic þæt eall beheold 58b	2B1b	- / . /
hwæðere eft dryhten aras 101b ⁶⁶	2B1d [~2B1c]	- / — /
ongytan meahthe 18b	2C1a	. / / .
gebiden hæbbe 50b		. / / .
gebiden hæbbe 79b		. / / .
hwær se man sie 112b ⁶⁷		. / / .
and fea þencap 115b		. / / .
for guman synnum 146b		. / / .
on godes rice 152b		. / / .
þam þe þær bryne þolodan 149b	2C1c	- / / .
is nu sæl cumen 80b	2C2b	- / / ,
on me bearn godes 83b		- / / ,
Ac hie forð heonon 132b		- / / ,
þær is blis mycel 139b		- / / ,
for ealle men 93b	3Bia	. / . /

⁶⁵ Scanned as with parasiting of the syllabic consonant -l.

⁶⁶ -en elided.

⁶⁷ The verb is decontracted for scansion.

with secondary stress in the second thesis

7 min m undbyrd is 130b	3B1b	- / \ /
for þan ic þ rymfæst nu 84b	3Bic	- / \ /
ongunnon him þa sorhleodð galan 67b ⁷⁰	3B1e	- / \ /
þæt hit æ rest ongan 19b	3B*ib	- / — /
Ic þæt g yta geman 28b		- / — /
þa ic b ifian geseah 36b		- / — /
se ah d omes gewæld 107b		- / — /
me is w illa to ðam 129b		- / — /
7 eall þeos m ære gesceaft 12b	3B*1c	- / — /
þa us man f yllan ongan 73b		- / — /
7 eall þeos m ære gesceaft 82b		- / — /
þara þe him bið e gesa to me 86b	3B*1e	- / — /
s yllicre treow 4b	3E1	/ \ . /
w ealdes treow 17b ⁷¹		/ \ . /
h ælendes treow 25b		/ \ . /
w ealdendes hræw 53b		/ \ . /
h eofonrices weard 91b	3E2	/ \ . /

HYPERMETRIC

þæt he me wolde on gestigan 34b	aie(1A1a)	- / . / .
oð ðæt hie me on be org asetton 32b	aie(1A1a)	- / . / .
on me syndon þa d olg gesiene 46b	aie(1A1a)	- / . / .
siððan he hæfde his g ast onsended 49b	aif(1A1a)	- / . / .
Hwilum mid s ince gegyrwed 23b	aic(1A*1a)	- / — / .
eall ic wæs mid b lode bestemed 48b	aid(1A*1a)	- / — / .
eall ic wæs mid s urgum gedrefed 20b	aid(1A*1a)	- / — / .
eall ic wæs mid str ælum forwundod 62b	aid(1A*1a)	- / — / .
hwilum hit wæs mid w ætan bestemed 22b	aie(1A*1a)	- / — / .
hnag ic hwæðre þam s ecgum to handa 59b	aie(1A*1a)	- / — / .

⁷⁰ Hypermetric for both Pope and Bliss. Bliss: aie(2A3b).

⁷¹ Scanned with emendation to “wealdendes.”

ne dorste ic hwæðre bugan to eorðan 42b	aif(1A*1a)	- / — / .
þæt wæs god ælmihtig 39b ⁷²	aib(1D1)	- / / \ .
þa hie woldon eft siðian 68b	aid(1D1)	- / / \ .
geseah ic þa frean mancynnes 33b	aid(1D2)	- / / \ .
swylce þær fife wæron 8b	aic(2A1a)	- / . / .
beheoldon þær engel dryhtnes 9b ⁷³	[aic(3E2)]	- / . / .
forleton me þa hilderincas 61b	aie(2A1a)	- / . / .
geseah ic þæt fuse beacen 21b ⁷⁴	aid(2A1a)	- / . / .
Ac ic sceolde fæste standan 43b	aid(2A1a)	- / . / .
reste he ðær mæte weorode 69b	aid(2A1a)	- / . / .
hwæðre me þær dryhtnes þegnas 75b	aid(2A1a)	- / . / .
genaman me ðær strange feondas 30b	aie(2A1a)	- / . / .
heton me heora wergas hebban 31b	aie(2A1a)	- / . / .
ne wæs ðær huru fracodes gealga 10b	aie(2A1a)	- / . / .
7 he hine ðær hwile reste 64b ⁷⁵	[Bliss: aic(2A1a)]	- / . / .
curfon hie ðæt of beorhtan stane 66b	aie(2A1a)	- / . / .
ne dorste ic hyra nænigum sceððan 47b ⁷⁶	aif(2A1a)	- / . / .
gestodon him æt his lices heafdum 63b	aif(2A1a)	- / . / .
þa he wolde mancyn lysan 41b	aid(2A1a)	- / \ / .
Ongunnon him þa modern wyrcan 65b	aie(2A3a)	- / \ / .
genamon hie þær ælmihtigne god 60b ⁷⁷	aie(3E1)	- / \ — /
gestah he on gealgan heanne 40b	[Bliss: aid(2A1a)]	* / — / . / .

REMAINDER

marian sylfe 92b ⁷⁸		/ \ . / .
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⁷² For Pope, *Rhythm of Beowulf*, 101 and Hutcheson, *Old English Poetic Metre*, 105, a normal verse with two syllables of anacrusis.

⁷³ Here Bliss is likely to have scanned the reading “beheoldon þær engeldryhta feala,” adopted by Pope among others.

⁷⁴ Without parasiting, alternatively 3B1d; but cf. “eall þæt beacen wæs” 6b.

⁷⁵ Assuming that Bliss’s “c” is a printing error for aie.

⁷⁶ Note failure of alliteration.

⁷⁷ Fulk points out that “ælmihtigne” should “form a normal verse unto itself of type D, since it comprises four positions”: in Pope, *Eight Old English Poems*, 156–57.

⁷⁸ Verses containing non-Germanic proper names are best left unscanned. Nevertheless “7 adomes” is placed as d1a above.