

Chapter 3

ON THE METRE OF EXODUS

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IN THE CONCLUSIONS to the [previous chapter](#) Jane Roberts draws attention to the fact that the metre of *Beowulf* is often invoked as a standard by which to measure the achievement of other poems. She questions whether comparison with *Beowulf* makes a valid criterion for judgment, and the reasons for this convention are worth brief consideration. *Beowulf* is an epic poem thought to encapsulate the desire for inherent native origins by the Germanic peoples and the Anglo-Saxons in particular. For this reason it was considered more authentic than most other Old English verse, which is Christian. That is a point of view that the Anglo-Saxons themselves would not necessarily have agreed with. Nor does it reflect the interest in Old English as evidenced by the evolution of scholarship. *Exodus*, for example, was known to scholars from 1655 onwards when it appeared in Franciscus Junius's edition of the so-called "Cædmon" poems, *Genesis, Exodus, Daniel, and Christ and Satan*.¹ In this edition, as in the manuscript, the poem was set out as prose, but with metrical pointing. Junius himself undoubtedly had a considerable grasp of Old English metrical form.² *Beowulf* was not known until the description of Cotton MS Vitellius A.xv by Humfrey Wanley in 1705 and the *editio princeps* did not appear until 1815.³ But its subject-matter and probable early date allowed it to leap-frog other material in what was considered important and its length gave it great authenticity as representative of what has been considered a standard of measurement with regard to metre. With these historical considerations in mind we would probably do better when comparing other poems with *Beowulf* not to use this

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1 Franciscus Junius, *Cædmonis Monachi Paraphrasis Poetica* (Amsterdam: Christoffel Cunrad for Adriaen Vlack, 1655); facsimile edition by Peter J. Lucas, *Franciscus Junius's Cædmonis Monachi Paraphrasis Poetica Genesios ac præcipuarum sacrae paginae historiarum*, *Early Studies in Germanic Philology* 3 (Amsterdam: Rodopi, 2000). Reissued as e-book (Leiden: Brill, 2021): <https://doi.org/10.1163/9789004455948>.

2 See Peter J. Lucas, "Franciscus Junius and the Versification of *Judith*," in *The Preservation and Transmission of Anglo-Saxon Culture*, ed. P. E. Szarmach and J. T. Rosenthal, *Studies in Medieval Culture* 40 (Kalamazoo: Western Michigan University, 1997), 369–404.

3 George Hickes, William Elstob, Sir Andrew Fountaine, Runólfur Jónsson, and Humfrey Wanley, *Antiquæ Literaturæ Septentrionalis [Thesaurus] Libri Duo* (Oxford: Sheldonian Theatre, 1703/1705), II.218–19; Grímur Jónsson Thorkelin, *De Danorum rebus gestis secul. III et IV. Poëma Danicorum dialecto Anglo-Saxonica* (Copenhagen: Rangel, 1815).

comparison as a criterion for judgment, but rather as a tool to identify characteristics in individual poems.

According to C. L. Wrenn, in his note to *Beowulf* lines 1409–11,

it seems likely that the *Beowulf*-poet has in mind the O.E. poem *Exodus*: for 1410 is a verbal repetition of *Exodus* 58—*enge ān-paðas uncūð gelād*. It is ... not entirely certain, though it seems more likely, that *Exodus* is older than *Beowulf*.⁴

This statement draws on existing controversy as to which was earlier, *Beowulf* or *Exodus*, with *Exodus* coming out slightly ahead.⁵ Both poems are in the epic manner and show use of narrative material that offers a historical perspective which is outside the main narrative frame (the stories of the Flood and the Offering of Isaac in *Exodus* and the Finn episode in *Beowulf*, for example) and may well come from a similar background. Both exemplify classical Old English alliterative metre composed to a high standard. The purpose of the present article is to give some account of the metre of *Exodus*, and to note how it compares with *Beowulf*.

In Table 1 below the incidence of the various types are set out. I have followed the metrical notation of Alan Bliss as the most satisfactory and convenient refinement of the system devised by Eduard Sievers.⁶ One of the great merits of Bliss's work is its coherence and the skill with which so much diverse information is codified in a unitary form. Utilization of the same notation as that used by Bliss for *Beowulf* provides for the greatest possible convenience in facilitating comparison between the two poems. In the Scansion Index below the verses of *Exodus* are analyzed and given their appropriate type designation; this provides the information that is shown in tabular form in Table 1.

A feature of *Exodus* is the minimal use or even avoidance of the “long” subtypes found in *Beowulf*, as a2e, a2f, a2g, and so on. Since *Beowulf* is more than five times as long as *Exodus*, the absence in *Exodus* of some subtypes that occur only rarely in *Beowulf* might well be expected, but there are too many examples for the feature to be explained away by this means. I set out the subtypes here, with the numbers recorded in *Beowulf*, and with illustrative examples showing the alliteration in bold.⁷

4 C. L. Wrenn, *Beowulf with the Finnesburg Fragment* (London: Harrap, 1953), 211.

5 For a summary of this controversy see Peter J. Lucas, *Exodus*, 3rd edn (Liverpool: Liverpool University Press, 2020), 69–70; all references to the poem are to this edition. The present article expands the section on metre on pp. 39–43, incorporating some minor amendments.

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. A. J. Bliss, *The Metre of Beowulf*, 2nd ed. (Oxford, Blackwell, 1967); Eduard Sievers, *Altgermanische Metrik* (Halle: Niemeyer, 1893).

7 For the types set out with examples see A. J. Bliss, *The Scansion of Beowulf*, ed. Peter J. Lucas, Old English Newsletter Subsidia 22 (Kalamazoo: Western Michigan University Medieval Institute, 1995). The statistics from *Beowulf* utilized below are calculated from the figures in this booklet.

Type a2

a2e (6)	Gewat þa ofer w ægholm	<i>Beo</i> 217a
a2f (1)	no ðy ær he þone h eaðorinc	<i>Beo</i> 2466a
a2g (1)	Hyrde ic þæt he ðone h ealsbeah	<i>Beo</i> 2172a

Type d3

d3d (8)	ðeah hie hira b eaggyfan	<i>Beo</i> 1102a
d3e (2)	Ne gemealt him se m odsefa	<i>Beo</i> 2628a

Type d4

d4c (4)	þæt næron e aldgewyrht	<i>Beo</i> 2657a
d4d (1)	þæt we him ða g uðgetawa	<i>Beo</i> 2636a

Type d5

d5d (2)	oferwearp þa w erigmod	<i>Beo</i> 1543a
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Type 1A

1A1c (4)	w esan þenden ic w ealde	<i>Beo</i> 1859a
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Type 1A*

1A*1c (3)	þ egnas syndon ge þ wære	<i>Beo</i> 1230a
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Type 1D*

1D*6 (1)	o ncyð e orla gehwæm	<i>Beo</i> 1420a
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Type 2B

2B1e (1)	Mæg þonne on þæm g old ongitan	<i>Beo</i> 1484a
2B2c (2)	Wæs he se m an to þon leof	<i>Beo</i> 1876b
2B2d (1)	ðy he þone f eond ofercwom	<i>Beo</i> 1273b

Type 2C

2C1d (6)	þæt he me ongean slêa	<i>Beo</i> 681b
2C1e (1)	þara þe he him mid hæfde	<i>Beo</i> 1625b
2C2e (1)	þonne he on þæt sinc starað	<i>Beo</i> 1485b

Type 2E

2E2b (5)	feorhsweng ne ofteah	<i>Beo</i> 2489b
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Type 3B

3B1d (21)	þeah þe hine mihtig God	<i>Beo</i> 1716a
3B1e (1)	Hwæþere him on ferhþe greow	<i>Beo</i> 1718b
3B2c (1)	Ne bið þe [n]ænigre gad	<i>Beo</i> 949b

Type 3B*

3B*1e (7)	þone ðe heo on ræste abreat	<i>Beo</i> 1298b
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While these subtypes known from *Beowulf* are not found in *Exodus*, there are two subtypes not found in *Beowulf* that are present in *Exodus*.

Type d4a	on folcgetæl	<i>Exo</i> 229a
	in randgebeorh	<i>Exo</i> 296b
	On feorhgebeorh	<i>Exo</i> 369a
Type 1A*1b(ii)	wician ofer weredum	<i>Exo</i> 117a

The first of these “new” subtypes (d4a) is notable for being a “short” subtype, so that its presence complements the paucity of “long” subtypes. These features are almost certainly the result of strict discipline in compositional technique.

With regard to alliteration, in *Exodus*, as in *Beowulf*, all instances of the following types (each illustrated by a single example) show double alliteration in the *a*-verse:

Type 1A2	werod wæs wigblac	<i>Exo</i> 204a
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Type 1A*

1A*2	e orlas on u httid	<i>Exo</i> 216a
1A*3	r andbyrig wæron r ofene	<i>Exo</i> 464a

Type 1D

1D2	w onn w ælceasega	<i>Exo</i> 164a
1D3	l að leodhata	<i>Exo</i> 40a
1D4	l agu l and gefeol	<i>Exo</i> 483a
1D5	w æter w æpna ful	<i>Exo</i> 451a
1D6	w era w uldorgesteald	<i>Exo</i> 589a

Type 1D*

1D*2	h are h eorawulfas	<i>Exo</i> 181a
1D*3	e nge a npaðas	<i>Exo</i> 58a
1D*5	w eroda W uldorcyning	<i>Exo</i> 548a ⁸

Type 2A

2A2	h ate h eofontorht	<i>Exo</i> 78a
2A4	M earchofu m or heald	<i>Exo</i> 61a

The proportion of verses of Types 1A1 (94 percent) and 1A*1 (87.5 percent) showing double alliteration in the *a*-verse is similar to that in *Beowulf* (95 percent and 91.5 percent respectively), but there are two examples of single alliteration in types that show “compulsory” double alliteration in *Beowulf* according to Bliss.⁹

1D*1	ð eoda ænigre	<i>Exo</i> 326a
2E2	f rumcneow gehwæs	<i>Exo</i> 371a

One example of crossed alliteration is probably accidental:

Gif onlucan wile	l ifes w ealhstod	<i>Exo</i> 523
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⁸ There are no instances of Type 1D*4 in *Exodus*.

⁹ Bliss, *Metre of Beowulf*, §§64, 66.

A particular group of verses offers potential difficulty, and their scansion is governed by the interrelationship between metre and verse grammar. The foundations of Old English verse grammar were laid by Hans Kuhn in 1933.¹⁰ Kuhn's First Law of Particles, his *Satzpartikelgesetz*, states that all the particles (including finite verbs) in a verse clause should ideally be grouped together in the first metrical dip. Such particles are unstressed unless they occur outside the first metrical dip, in which case they are considered to be displaced and become stressed,¹¹ as in

þa þær folcmægen	for æfter oðrum	<i>Exo</i> 347, ¹²
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where *for* is a finite verb (particle) not in the first metrical dip and so becomes stressed and participates in the alliteration.

This rule, that a finite verb in the first dip of the verse clause is unstressed, overrides the apparent occurrence of alliteration. For the sake of clarity I set out all the relevant examples in *Exodus*, all of them verses of Types a or d with a finite verb in the first dip of the verse clause, where that verb could potentially participate in the alliteration.

Type a

a1c	wyrpton hie w erige	<i>Exo</i> 130a
	murnað on m ode	<i>Exo</i> 536a
a1d	Bræddon æfter b eorgum	<i>Exo</i> 132a
	brudon ofer b urgum	<i>Exo</i> 222a
a1e	ofercom mid þy c ampe	<i>Exo</i> 21a
a1f	Oferfor he mid þy f olce	<i>Exo</i> 56a

Type d

d1b	Wæron or w enan	<i>Exo</i> 211a
	flugon f ortigende	<i>Exo</i> 453a
d2b	swæfon seledreamas	<i>Exo</i> 36a
	scinon s cylðhreoðan	<i>Exo</i> 113a

¹⁰ Hans Kuhn, "Wortstellung und -betonung im Altgermanischen," *Beiträge zur Geschichte der deutschen Sprache und Literatur* 57 (1933), 1–109, reprinted in his *Kleine Schriften* (Berlin, 1969), I.18–103.

¹¹ The concept of "displacement" was developed by Calvin B. Kendall, "The Metrical Grammar of *Beowulf*: Displacement," *Speculum* 58 (1983): 1–30, subsequently incorporated in his *The Metrical Grammar of Beowulf* (Cambridge: Cambridge University Press, 1991).

¹² Similarly, *Exo* 334b–5a: micel angetrum/ **e**ode unforht.

	blicon b ordhreoðan	<i>Exo</i> 159a
	hreopon h erefugolas	<i>Exo</i> 162a
	Hofon h erecyste	<i>Exo</i> 301a
	Cende c neowsibbe	<i>Exo</i> 356a
	Wicon w eallfæsten	<i>Exo</i> 484a
	multon m eretorras	<i>Exo</i> 485a
	weollon w ælbenna	<i>Exo</i> 492a
	sungon s igebyman	<i>Exo</i> 566a
	hofon h ereþreatas	<i>Exo</i> 575a
	heddon h erereafas	<i>Exo</i> 584a
d2c	gesette s igerice	<i>Exo</i> 27a
	gesittað s igerice	<i>Exo</i> 563a
d3a	scean s cirwerod	<i>Exo</i> 125a
d3b	lædde l eodwerod	<i>Exo</i> 77a
	mæton m ilpaðas	<i>Exo</i> 171a
	ageat g ylp werā	<i>Exo</i> 515a

I have previously set out the arguments for scanning such verses as light verses.¹³ In particular, if the finite verbs in those with the pattern *gesittað sigerice* (*Exo* 563a) are stressed there is a breach of Kuhn's Second Law of Particles, which states that the first metrical dip of a verse clause should contain a sentence particle, but in these cases they do not. Also with scansion as light verses several examples of anacrusis are avoided,¹⁴ as, for example, if the following verses were scanned with the finite verb stressed,

++1A1b	ofercom mid þy campe	<i>Exo</i> 21a
++1A1c	Oferfor he mid þy folce	<i>Exo</i> 56a
+1D*2	gesette s igerice	<i>Exo</i> 27a
+1D3	ageat g ylp werā	<i>Exo</i> 515a
+1D*2	gesittað s igerice	<i>Exo</i> 563a

¹³ Peter J. Lucas, "Some Aspects of the Interaction between Verse Grammar and Metre in Old English Poetry," *SN* 59 (1987): 145–75, especially §27. For further discussion see H. Momma, "Metrical Stress on Alliterating Finite Verbs in Clause-Initial A-Verses: Some Doubts and No Conclusions," in *Doubt Wisely: Essays in Honor of E. G. Stanley*, ed. M. J. Toswell and Elizabeth M. Tyler (London: Routledge, 1996), 186–98.

¹⁴ For those that remain see below, [Table 3](#).

they would all show anacrusis, the first two disyllabic anacrusis. However when such verses occur in the *b*-verse the *Exodus*-poet found it permissible to use the alliteration to promote such a finite verb to stress-word status, as in

3E*2	bidon ealle þa gen	<i>Exo</i> 249b. ¹⁵
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Such a feature was noted by Alistair Campbell as reflecting the earlier lay style as opposed to the later epic style largely seen in *Beowulf*,¹⁶ one of the factors that led earlier scholars to consider *Exodus* earlier than *Beowulf*. In this connection it is notable that there was a marked preference (74.8 percent) for stress-first verses in the *b*-verse, as shown in Table 2, where Types 2A, 1A, 3E, 1A* and 2E on their own make up nearly two-thirds of *b*-verses (66.2 percent).

With regard to the distribution of verses, as in *Beowulf* the following types occur only in the *a*-verse: Types a, e, 1A2, 1A*2–3, 1D3–6, 1D*, 2A2, and 2A4. While *Beowulf* shows two examples of Type 1D2 in the *b*-verse, *Exodus* shows this type only in the *a*-verse with double alliteration (133a, 164a, 175a, 223a, 253a). As in *Beowulf* the metre sometimes requires words (or elements in compounds) ending in vocalic *l*, *n* and *r* to be treated as monosyllabic:¹⁷ *mēagollice* (528a), *wealfæstēn* (283a), **þēodeŋ* (277a), probably *þēodmægen* (342a), and *wuldrfæst* (390a). Again as in *Beowulf*, the metre calls for disyllabic forms where the spelling indicates a contraction:¹⁸ *Frēa* (19b), *nēar* (308b), *slēan* (412a), *gæð* (526b), and probably *Liffrēan* (271a).

In two relatively minor respects *Exodus* differs from *Beowulf*:

(1) According to Bliss (*Metre*, §§46–7) there are no instances in *Beowulf* of anacrusis when the caesura is in position (i). But *Exodus* shows one clear exception to this apparent norm:

+2A2(i)	ālȳfed lāðsið	<i>Exo</i> 44a.
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Another possible exception is

+2A2(ii)	forbærned burhhleoðu	<i>Exo</i> 70a
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15 The form *bidon* is emended from MS *buton*.

16 A. Campbell, “The Old English Epic Style,” in *English and Medieval Studies presented to J. R. R. Tolkien on the Occasion of his Seventieth Birthday*, ed. Norman Davis and C. L. Wrenn (London: Allen & Unwin, 1962), 13–26, especially 16–17; I thank Rafael Pascual for reminding me of this reference. Cf. Sievers, *Altgermanische Metrik*, §§22–5.

17 Friedrich Klaeber, *Beowulf and the Fight at Finnsburg*, 3rd ed., with 1st and 2nd supplements (Boston: Heath, 1950), 276, §3.

18 Klaeber, *Beowulf*, 274–75, §1.

if it is assumed to have resolution of *hleodū* with the ‘short’ vocalic ending. Alternatively, the verse may be scanned

+1D*3	for bær ned bur hhleoðu	<i>Exo</i> 70a
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with the caesura in position (iii), in which case it would be another exception under (2) below. However if the verse were originally as follows (cf. Bliss, *Metre*, §37), it would scan

+1D*2	*for bær ned bur hlīðu	<i>Exo</i> 70a
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and show no irregularities.

(2) According to Bliss (*Metre*, §37), when there is resolution of a secondary stress in *Beowulf*, ‘long’ vocalic or consonantal endings are avoided. *Exodus* shows one exception to this apparent norm:

2A3a(ii)	gylpplegan gā res	<i>Exo</i> 240a
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Against this there are five regular examples,

2A3a(ii)	wælgryre weroda	<i>Exo</i> 137a
	gārwudu rærdon	<i>Exo</i> 325b
	bilswaðu blōdige	<i>Exo</i> 329a
2A3a(iii)	wrætlicu wægfaru	<i>Exo</i> 298a
2A4(ii)	Mearchofu mōr hēald	<i>Exo</i> 61a

and another instance, “beorselas beorna” (564a), that was probably regular with the older *i*-stem plural:

2A3a(ii)	*beorsele beorna	<i>Exo</i> 564a
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Conversely in the sequence of syllables found in Type 1D3, 𐌵|𐌵̌x, the ending is normally a “long” vocalic or consonantal one in *Beowulf*. Again *Exodus* shows one exception, also possibly 70a (see (1) above),

1D3	beran beorht searo	<i>Exo</i> 219a
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against eight regular examples:

1D3	freom folctoga	<i>Exo</i> 14a
	lāð lēodhata	<i>Exo</i> 40a
	fūs forðwegas	<i>Exo</i> 248a
	ȳð up færeð	<i>Exo</i> 282a
	heard handplega	<i>Exo</i> 327a
	lēof lēodfruma	<i>Exo</i> 354a
	fyrst ferhðbana	<i>Exo</i> 399a
	nacud nȳdboda	<i>Exo</i> 475a

When the proportions of the different types of verse in the two poems are compared some interesting facts emerge. The proportions in *Exodus* differ from those in *Beowulf* in three major ways (1–3) and four minor ways (4–7).

- (1) **Type C:** there are less than half as many verses of Type 2C (i.e. all examples of Type C), so *Exodus* shows 4.2 percent (49 out of 1180) and *Beowulf* 8.6 percent (549 out of 6364).
- (2) **Type B:** there are only about two-thirds as many verses of Types 2B, 3B and 3B*, as *Exodus* shows 10.3 percent (122 out of 1180) and *Beowulf* 15 percent (952 out of 6364). Type 2B is notably infrequent comparatively (1.1 percent in *Exodus* compared with 3 percent in *Beowulf*), and Type 3B is relatively infrequent in the *b*-verse, 8.3 percent in *Exodus* (49 out of 590) as opposed to 13.9 percent in *Beowulf* (442 out of 3182).
- (3) **Type E:** *Exodus* shows more than half as many again of Types 2E, 3E and 3E* as *Beowulf*, 13.6 percent in *Exodus* (161 out of 1180) as opposed to 8.5 percent in *Beowulf* (543 out of 6364). Type 2E occurs more than twice as frequently in the *b*-verse, 6.4 percent in *Exodus* as opposed to 3 percent in *Beowulf*.
- (4) **Types 1A and 1A*:** Type 1A occurs less frequently in the *a*-verse, 38 percent in *Exodus* (40 out of 105) as opposed to 59 percent in *Beowulf* (275 out of 462), and more frequently in the *b*-verse. Type 1A* shows the same trend to a lesser extent.
- (5) **Type 2A:** this type is a little more frequent in *Exodus*, with 22.8 percent of the verses (269 out of 1180), as opposed to *Beowulf* with 19.9 percent (1268 out of 6364), but the greater frequency in the *b*-verse in *Exodus* is notable, 65.8 percent (177 out of 269) as opposed to 48.6 percent (617 out of 1268) in *Beowulf*.
- (6) **Type d:** this type is somewhat more frequent in *Exodus*, with 13.5 percent of the verses (159 out of 1180) as opposed to *Beowulf* with 10.9 percent (691 out of 6364), but the greater frequency in the *a*-verse is notable, 82.4 percent (131 out of 159) as opposed to 73.4 percent (507 out of 691) in *Beowulf*.

- (7) **Type 1D:** the proportion of this type in the *a*-verse is more than twice as high in *Exodus*, 70.3 percent (52 out of 74) as opposed to 32.5 percent (204 out of 626) in *Beowulf*.

These differences imply that the control of the verse medium by both poets was sufficiently developed that they could and did select proportionately from the available stock of metrical variations according to what they needed and felt to be appropriate.

This finding is confirmed by comparison of certain passages within *Exodus* with each other. A threefold distinction between passages of "narration," "description," and "direct speech" was proposed by Sister Carolyn Wall.¹⁹ While the distinction between "narration" and "description" is to some extent arbitrary, this mode of analysis is sustainable, as the metrical evidence indicates. When the proportion of the verses in the three types of passage are considered against the norm of the proportions for the whole poem, it becomes evident that passages of direct speech differ from this norm in one way and that passages of description differ from the norm in another way, the two ways being more or less opposed.

For direct speech I have included all the speeches in the poem, Moses' speech to the Israelites in the desert (259–75), Moses' speech to the Israelites on the shore of the Red Sea (278–98), God's speech to Abraham (419–46), and Moses' speech to the Israelites on the far side of the Red Sea (554–64), a total of seventy-seven lines. Only thirty of these seventy-seven lines (39 percent) show double alliteration in the *a*-verse against a norm for the whole poem of 44 percent (260 out of 590). There are more verses of

Type C, 7.1 percent (11 out of 154) against a norm of 4.2 percent (49 out of 1180),

Type B, 14.9 percent (23 out of 154) against a norm of 10.3 percent (122 out of 1180), and

Type a, 15.6 percent (12 out of 77) against a norm of 11 percent (65 out of 590),

whereas there are fewer instances of

Type E, 7.1 percent (11 out of 154) against a norm of 13.5 percent (159 out of 1180), and

Type D, 5.8 percent (9 out of 154) against a norm of 8.4 percent (99 out of 1180).

For description the outstanding passage is undoubtedly lines 447–87, the return of the pent-up waters upon the pursuing Egyptians. Of these forty-one lines, double alliteration is shown in twenty-nine of the *a*-verses, 70.7 percent as against a norm of 44.1 percent (260 out of 590). There are many more verses of

¹⁹ Sr Carolyn Wall, "Stylistic Variation in the Old English *Exodus*," *English Language Notes* 6 (1968): 79–84 at 83.

Type D, 13.4 percent (11 out of 82) against a norm of 8.4 percent (99 out of 1180), and Type E, 19.5 percent (16 out of 82) against a norm of 13.6 percent (161 out of 1180),

no instances at all of Type a, and very few of

Type d, 3.7 percent (3 out of 82) against a norm of 13.5 percent (159 out of 1180).

These observations provide a firm foundation on which to confirm that the passage is a *tour de force* of alliterative pyrotechnics. Another passage describing the divine signs associated with the pillars of cloud and fire (98–134) shows the same trend to a lesser extent. Double alliteration in the *a*-verse is at 61 percent (22 out of 36) against the norm of 44.1 percent, there are slightly more verses of

Type E, 15.3 percent (11 out of 72) against the norm of 13.6 percent

and fewer verses of

Type C, 2.8 percent (2 out of 72) against a norm of 4.2 percent (49 out of 1180), and Type B, 6.9 percent (5 out of 72) against a norm of 10.3 percent (122 out of 1180),

and only two instances of Type a.

In between these two extremes of direct speech and description come passages of narration, as an illustration of which I have taken lines 208–58, the Israelite preparations for the exodus journey. Here the proportions of lines with double alliteration in the *a*-verse and of the different types of verses are much the same as the averages for the whole poem.

The contrast between these three different kinds of passage reveals a remarkable ability to mould words into a complex verse form, using a sophisticated compositional technique. The differences in the distribution of Types C, B, E, 1A, 1A*, 2A, d, and 1D between *Exodus* and *Beowulf* likewise reflect remarkable control of the verse medium by both poets. The *Exodus*-poet's succinct style is highlighted by his avoidance of "long" subtypes as well as by his use of "short" subtypes. The power of his brief allusive style is encapsulated in the verse describing the carnage wrought by the returning waters of the Red Sea: "flod blod gewod" (463b), where assonance is used to reinforce the directness and succinctness of the statement. For strong impact crisply delivered, this verse is surely one of the most memorable in Old English poetry. There is ample evidence for the superb craftsmanship shown by the poet.

Index of Scansion

[Square brackets are used to enclose scansion notations that apply to verses that have been editorially reconstructed or supplied. Anacrusis is indicated by a preceding addition-sign (+)]

1	2B1b	2C1a
2	d5b	2A1a(i)
3	2A2(iii)	1D1
4	d3a	3E*1
5	d2b	2A1a(i)
6	3E*1	3E1
7	2A1a(i)	+1A*1b
8	d1c	2A1a(i)
9	2A3b	3B1b
10	d1a	3B1b
11	1D*1	2B1a
12	2C2b	2A1a(i)
13	1A2a(i)	2A1a(i)
14	1D3	3E1
15	1D1	3E2
16	a1c	2A1a(i)
17	1D*2	3B1a
18	2A1a(i)	3E1
19	1A2b(i)	2C2b
20	3B*1c	3B1a(i)
21	a1e	3E2
22	2A2(i)	3B1b
23	3B1c	2A1a(i)
24	a1d	3E2
25	2C1b	2A1a(i)
26	2A2(i)	d3a
27	d2c	3B1b
28	3B1b	1A1a(i)
29	1D5	2C1b
30	a1e	2A1a(i)
31	d1b	2A1a(i)
32	3E1	d3a
33	d1b	2A1a(i)
34	1A*1a(i)	3E2

35	3E2	1A1b(i)
36	1D*2	1A*1a(i)
37	d3b	3B1a(ii)
38	1A*1a(i)	3E2
39	+1D*3	3E2
40	1D3	1D1
41	2A1a(i)	2E2a
42	1A1a(i)	3E2
43	d5b	1A*1a(i)
44	+2A2(i)	2A1a(i)
45	1D1	1A1b(i)
46	1A*1a(i)	2E2a
47	1D5	1A1a(i)
48	d5b	3B1b
49	3B1b	1D1
50	1D1	3E1
51	d1c	2A1a(i)
52	2A1a(i)	2C1b
53	3B1a(i)	2A1a(i)
54	1A1b(i)	1A1b(i)
55	1D*2	2A3b
56	a1f	3E1
57	1A2a(i)	2A1a(i)
58	1D*3	2E1a
59	d2d	2A1a(i)
60	2C2b	3E*2
61	2A4(ii)	2E1b
62	1D1	1A*1a(i)
63	a2c	3E2
64	a1c	2C1a
65	d1a	2A1a(i)
66	d1a	3E1
67	2A1a(i)	3E2
68	1A*1a(i)	d3a

69	a1d	3E3
70	+2A2(ii)	2A1a(i)
71	1D*3	3B1a
72	d3a	1A1a(i)
73	1A*1b	3E1
74	2A1a(i)	3E1
75	d2b	2A1a(i)
76	1A*2a(ii)	1A*1a(i)
77	1D*3	2E2a
78	2A2(i)	1D1
79	1A*1a(i)	3E2
80	1A1b(i)	3B1b
81	2A2(i)	1A*1b
82	d2b	1A1a(i)
83	d2b	2C1a
84	1D1	2A1a(i)
85	3B1b	3E2
86	a1d	d1a
87	2A1	3B1b
88	1A1a(i)	2E2a
89	d1b	2A1a(i)
90	3E2	1A*1a(i)
91	1D1	3B1b
92	2A1a(i)	2A3b
93	2C1b	1A1a(i)
94	d3a	2A1a(i)
95	d1b	1A1
96	1D1	2A1a(i)
97	3E2	1A1a(i)
98	3B*1c	2A1a(i)
99	1D*2	2A1a(i)
100	2A1a(i)	2E2a
101	3E1	3B*1b
102	1D*2	2A1a(i)

103	1D4	1A1a(i)
104	2A2(i)	2A3b
105	1D5	2A3a(i)
106	2A2(ii)	1A1b(i)
107	1D5	3E*2
108	3E*1	2A1a(i)
109	1A*1b	3E*2
110	d3b	2A1a(i)
111	3E1	2A1a(i)
112	d1b	2A1a(i)
113	d2b	1D1
114	1D*3	1A1a(i)
115	1A*1a(i)	3E2
116	2A2(i)	2A1a(i)
117	1A*1b(ii)	d5c
118	[1D2]	2A1a(i)
119	d2a	1A1a(i)
120	d2b	2A1a(iii)
121	2A1a(i)	3E2
122	d2b	2A1a(i)
123	d1c	1A1a(i)
124	d3c	2A1a(i)
125	d3a	2A1a(i)
126	d3c	2A1a(i)
127	1A1b(i)	d2b
128	1A*1a(i)	3E*2
129	1A2a(i)	2E2a
130	a1c	1A*1a(i)
131	1D*2	2C1b
132	a1d	3B1b
133	1D2	3B1b
134	3E2	3B1b
135	2C2b	2E2a
136	1D1	2A1a(i)

137	2A3a(ii)	2E2a
138	2A2(i)	3B1c
139	2A1	2E1a
140	1D5	1A*1a(i)
141	3B1c	1A1a(i)
*	*	*
142	d5b	1A1
143	1A*1b	3B*1c
144	a1d	2C1b
145	3E1	d1a
146	d3b	2A1a(i)
147	1A1a(ii)	2A1a(i)
148	d2b	1A*1a(i)
149	2A3b	2A1a(i)
150	a2d	2A1a(i)
151	a2d	1A*1a(i)
152	2A1a(i)	3B1b
153	d2b	1A*1a(i)
154	3B1b	3E1
155	a1d	d3a
156	1D1	1A1a(i)
157	2A3b	2A1a(i)
158	2A1a(i)	1D1
159	d2b	2A1a(i)
160	2A1a(i)	2A3b
161	[a1d]	[2A1]
162	d2b	2A1a(i)
163	2A1	d2b
164	1D2	2A1a(i)
165	1D5	1A*1a(i)
166	3E1	2A3b
167	3B1a(i)	3E2
168	d2b	2A1a(i)
169	3B1a	1A1b(i)

170	a1d	2A1a(i)
171	1D*3	2A1a(i)
172	d3b	2C2c
173	2A1a(i)	3E2
174	2A1a(i)	2E2a
175	1D2	2A1a(i)
176	1A*1a(i)	3E2
177	d2b	2A1a(i)
178	1D4	1A1a(i)
179	2A1a(i)	3E2
180	a1c	1A*1a(i)
181	1D*2	2A1a(i)
182	1D*2	2A1
183	e1d	2A1a(i)
184	1D1	1D1
185	a1c	d2a
186	3B1b	2A1a(i)
187	3B*1b	1A1a(i)
188	2A1	1D1
189	a1f	2A1a(i)
190	d4b	1A*1a(i)
191	1A*1a(i)	2E2a
192	1A1a(i)	d5b
193	2A3a(i)	2A1a(i)
194	2C2b	2A1a(i)
195	1A1b(i)	3E2
196	2A1	1A1b(i)
197	a1d	d2b
198	d3b	3E1
199	1A*1a(i)	d5c
200	a1d	2E2a
201	1D5	2A1a(i)
202	2A2(i)	3B1b
203	3B1b	1A1a(i)

204	1A2a(i)	3B*1b
205	2A1a(i)	3B*1b
206	3B*1c	1A1a(i)
207	+1A1a(i)	1A1b(i)
208	d3b	3E2
209	3B*1d	2A1a(i)
210	1A2b(i)	3B1b
211	d1b	2A1
212	a1d	2C1a
213	1A1a(i)	3E1
214	d4b	1A1a(i)
215	2A1a(i)	3B*1a
216	1A*2a(i)	2A1a(i)
217	1D1	1A1a(i)
218	1A*1b	1A*1a(i)
219	1D3	2A1a(i)
220	1D5	1A*1a(i)
221	2A2(i)	1A1b(i)
222	a1d	1A*1a(i)
223	1D2	1A1b(i)
224	a1d	d3b
225	d1b	2A1a(i)
226	2A1a(i)	1A1b(i)
227	3B*1b	2A1a(i)
228	+1A1b(i)	2A1a(i)
229	d4a	2A1a(i)
230	3B*1b	2A1a(i)
231	1D2	1D1
232	2E2a	1D1
233	3B1b	1A*1a(i)
234	d4b	2A1a(i)
235	a1c	1A1a(i)
236	d2b	2A3b
237	3B1a(i)	2A1a(i)

238	d2b	2C1a
239	3B1b	3E2
240	2A3a(ii)	1A*1a(i)
241	1D*2	1A*1a(i)
242	d2b	1D1
243	a1c	[2A3b]
244	d3b	2A1a(i)
245	1A1a(i)	3B1b
246	3E2	[2A1a(i)]
247	d2b	1A1a(i)
248	1D3	2E2a
249	2A1a(i)	3E*2
250	d3b	3E2
251	1A1b(i)	3E2
252	a1d	2A1
253	[1D2]	2E2a
254	d3b	1A*1a(i)
255	3B2b	1A*1a(i)
256	d1b	2A1a(i)
257	d2b	2A1a(i)
258	2A1a(i)	3E1
259	a1d	2C1b
260	1D1	2A1a(i)
261	2A1a(i)	3B1a(i)
262	2A1a(i)	3B1a(i)
263	2C1a	2A3b
264	d1b	1A1a(i)
265	1A*1a(ii)	3E1
266	a1e	2A1a(i)
267	1D*3	1A1b(i)
268	2A1a(i)	2C2b
269	+1A*1a(i)	3B1b
270	d1c	2A1a(i)
271	d2b	2A1a(i)

272	1A*1a(i)	d1b
273	a1c	3E1
274	3E2	2C2b
275	1A*2a(i)	3B1c
276	a1c	2A1a(i)
277	3E1	3B1c
278	3B1c	1D1
279	2A1a(i)	3E2
280	3B1b	3B1b
281	2A1a(i)	3E1
282	1D3	2A1a(i)
283	1A2a(i)	1A1b(i)
284	1D*2	1A1a(i)
285	2A1a(i)	2B2b
286	d5b	1A1a(i)
287	2A1a(i)	2C2a
288	[3B1a(i)]	2A1a(i)
289	1D*2	2E2a
290	3E3	1A1b(i)
291	1D5	2C2b
292	3B1b	1A*1a(i)
293	1D*1	1A1a(i)
294	a1c	2A1a(i)
295	a1b	1A1a(i)
296	2A1a(i)	d4a
297	d2c	1A*1a(i)
298	2A3a(iii)	3B1a(i)
299	a1c	2E2a
300	3E1	3E2
301	d2b	2A1a(i)
302	1A*1a(i)	2E2a
303	2E1a	d1a
304	3E2	[3E2]
305	3B*1b	2A1a(i)

306	2A1a(i)	3E2
307	a1d	2A1a(i)
308	3B1b	2A1b
309	1D1	3B1a(i)
310	3B1b	2A1a(i)
311	a2b	1A1a(i)
312	3B1b	2A1a(i)
313	[1D1]	2E1a
314	d3b	3B1b
315	d2a	2E2a
316	a1d	3E2
317	d5b	2A1a(i)
318	d2b	3E2
319	a1d	2C2c
320	d2b	1A*1a(i)
321	d2b	3E1
322	3E2	2A1a(i)
323	d2b	1A*1a(i)
324	d1b	2A1a(i)
325	a1d	2A3a(ii)
326	1A*1a(i)	1A1b(i)
327	1D3	2A3a(i)
328	1D*2	1A*1a(i)
329	2A3a(ii)	3E2
330	3E*2	3B1a(i)
331	a1d	1D1
332	3E1	2A1a(i)
333	1D1	3B1b
334	2A1a(i)	1D1
335	2A1a(i)	d5b
336	1A*1a(i)	3B1b
337	3B1a(i)	d3b
338	3E2	3E*2
339	1A1a(i)	[2B1b]

340	a1d	2A1a(i)
341	1D1	2A1a(i)
342	2A2(i)	2A1a(i)
343	d3b	3E*2
344	2A1a(i)	3E*2
345	d1b	3E2
346	2A2(i)	2E2a
347	d3b	1A1b(i)
348	2A1	1D1
349	3E2	3B1b
350	d3a	1A1b(i)
351	1A1b(i)	2A1a(i)
352	3E2	3B1b
353	2A1a(i)	2C2b
354	1D3	2E2a
355	1A1a(i)	3E2
356	d2b	2A1a(i)
357	3E2	2A1a(i)
358	3E1	2A1b
359	d1b	2A1a(i)
360	d2b	1A1a(i)
361	2A3a(i)	3E*2
362	2A1a(i)	2E1b
363	2A3a(i)	2C2b
364	d1b	2A1
365	a1d	d2a
366	a1d	2A1a(i)
367	a1d	d2b
368	3E2	1A*1a(i)
369	d4a	2A1a(i)
370	1D*2	2A1a(i)
371	2E2a	1A1a(i)
372	2A1	2C1a
373	2A1	2C1b

374	1D*3	3B*1b
375	2C2a	2A1a(i)
376	a1e	1D1
377	3B1b	2A1a(i)
378	a1b	2A1a(i)
379	1D1	d3a
380	a1c	3B1b
381	1D6	2B1b
382	2A1a(i)	2B1b
383	3E*2	2C1b
384	a1d	2A1a(i)
385	2A1a(i)	2A3b
386	1A1	3B1a(i)
387	1A*1b	1A*1a(i)
388	1D*2	+1A1a(i)
389	a1c	1D1
390	2A3b	2A1a(i)
391	d1a	2A1b
392	1D1	1D2
393	d1a	d2a
394	1A1a(i)	1A*1a(i)
395	1A1a(i)	3B1c
396	1A*1b	1A*1a(i)
397	d3b	1A1a(i)
398	2A1a(i)	2E2a
399	1D3	3B1b
400	a2d	1A*1a(i)
401	d3a	2A1a(i)
402	3B1a(i)	d2a
403	1A*1b	2A1
404	2A1a(i)	2B1c
405	1A*1a(i)	3E1
406	a1c	2B1d
407	1A*1a(i)	2E2a

408	2A1a(i)	1D1
409	d3c	1A*1a(i)
410	a1c	1D2
411	[2A1a(i)]	1A1a(i)
412	[2C2c]	2A1a(i)
413	1D2	2A1a(i)
414	1A1a(i)	2C1c
415	2C2d	2B1-
416	2A1a(i)	3B*1b
417	3B1b	1A1a(i)
418	2A1a(i)	3E2
419	a1c	3B1a(i)
420	1A1a(i)	1A1b(i)
421	d1b	1D1
422	a1c	2A1a(i)
423	2A1a(i)	3B1b
424	d3a	2A1a(i)
425	1A*1a(i)	1D1
426	3B1b	2A1a(i)
427	3B1b	1A1a(i)
428	3B1a(i)	1A*1a(i)
429	3B1c	2A1a(i)
430	2A1a(i)	d3a
431	3E1	3B1b
432	2C2b	2A1a(i)
433	2A1a(i)	3B1a(i)
434	2A3a(i)	3B1b
435	a1c	d2a
436	1D1	1A1a(i)
437	1A*1b	2A1a(i)
438	d1b	2A1a(i)
439	a1d	2C1a
440	3B1b	1A*1a(i)
441	1A*1a(i)	1A*1a(i)

442	3E2	2A1a(i)
443	a1c	2C1a
444	d1a	1A1
445	1D1	2A1a(i)
446	2A3b	2A1a(i)
*	*	*
447	1A1b(i)	3E*2
448	2A1a(i)	3E2
449	d3b	1A*1a(i)
450	1D5	1A1b(i)
451	1D5	2E2a
452	d1b	1A1a(i)
453	d1b	1A1a(i)
454	d2b	2A1a(i)
455	1A1a(i)	2B1b
456	1D6	3B*1b
457	1A*1a(i)	3B*1b
458	1A1a(i)	2C1b
459	1D1	1A1b(i)
460	2A1a(i)	2E2a
461	1A1a(i)	3E2
462	2A1a(i)	2E2a
463	2A1a(i)	2E2a
464	1A*3	2C1-
465	3E2	2A1a(i)
466	1A*1a(i)	1D1
467	1A*1a(i)	2A3b
468	1A1b(i)	2E2a
469	2A3a(i)	1A1b(i)
470	1A*1a(i)	3E1
471	1A*1a(i)	1D1
472	2A1a(i)	3B1b
473	3E1	2A1a(i)
474	3E*1	2A1a(i)

475	1D3	2A1a(i)
476	1D5	3B*1b
477	3B2b	1A*1a(i)
478	1D1	3E2
479	3E2	2C2b
480	3B1a	1A1a(i)
481	2A1a(i)	3E2
482	1D1	2A1a(i)
483	1D4	1A1b(i)
484	d2b	2A1a(i)
485	d2b	3B2b
486	3B1a(i)	3E2
487	[2A1a(i)]	2A1a(i)
488	a1d	3E1
489	3E2	3B*1b
490	3E1	2A1a(i)
491	2A4(i)	2A1a(i)
492	d2b	2E2a
493	1A1a(i)	2A3b
494	2A1	2E2a
495	3E1	2A1a(i)
496	d3b	2A1a(i)
497	3E1	2A1a(i)
498	1A*1a(i)	2A3b
499	e1d	1D1
500	3E2	2E2a
501	a1c	1D1
502	1A*1a(i)	2C2b
503	2B1b	1D1
504	d1b	3E2
505	d2b	1A*1a(i)
506	1A*1a(i)	3E1
507	d2a	2E2a
508	a1c	2E2a

509	1D*1	1A*1a(i)
510	2C2b	2A1a(i)
511	1A*1b	3E2
512	3E2	2A1a(i)
513	d2b	2E2a
514	[d3b]	2C1b
515	d3b	2C1b
516	d1b	2A1a(i)
517	d2a	2A1a(i)
518	3E1	2A1a(i)
519	1D1	2E2a
520	d2b	2C1b
521	1A*1a(i)	3B*1d
522	d3b	2A1a(i)
523	3B1b	2A1a(i)
524	1A1a(i)	3E2
525	3E1	2A1a(i)
526	1A1b(i)	2A3b
527	d1b	1A1a(i)
528	d1b	2A1a(i)
529	3B*1b	1D1
530	2A1a(i)	2B1b
531	d1b	2A1a(i)
532	1D*2	3B1b
533	1A*1a(i)	1A*1a(i)
534	2A1a(i)	2A1
535	d3b	2A1a(i)
536	1A*1a(i)	2A3b
537	1A1b(i)	2B1b
538	1D5	1A*1a(i)
539	d2b	2A1a(i)
540	1A*2b	2A3b
541	3E2	d5b
542	1D5	2A1a(i)

543	d3b	2A1a(i)
544	d2c	2A1a(i)
545	2A1a(i)	d3a
546	2B1b	3B1b
547	1A1a(i)	2A1a(i)
548	1D*5	3B1a(i)
549	d1a	1A*1a(i)
550	2A1a(i)	2A1a(i)
551	2A1a(i)	3E2
552	2A1a(i)	1A*1a(i)
553	2A2(i)	3B1b
554	1A1b(i)	3E2
555	3E1	2C1b
556	d1d	1A1a(i)
557	1A1a(i)	2A1a(i)
558	a1d	3B*1b
559	d3a	2A1a(i)
560	d3a	2A1
561	a1c	2A1a(i)
562	3B*1b	1A1b(i)
563	d2c	2C1a
564	2A3a(ii)	2C2c
565	a1c	1A1b(i)
566	d2b	2A1a(i)
567	[3E1]	1A1b(i)
568	3B1b	1A1a(i)
569	2A1a(i)	2C2a
570	2A3(1A*1a)	a1c(1A1a)
571	1A1a(2A1a)	a1d(1A*1a)
572	1A1b(2A1a)	a1c(2A1a)
573	2C1c(2A1a)	a1d(2A3a)
574	a1b(2A1a)	a1d(1A*1a)
575	d2b	2A1a(i)
576	d2b	2A1a(i)

577	1D5	1A1a(i)
578	3E2	2A3a(i)
579	2A1a(i)	3E2
580	d2b	2A1a(i)
581	3B1a(i)	1A*1a(i)
582	2A1a(i)	1D1
583	2A1a(i)	1A*1a(i)
584	d2b	1A1b(i)
585	d2c	2A1a(i)
586	d2a	2A1a(i)
587	1A1a(i)	2C1b
588	1A2a(i)	3E*1
589	1D6	2A1a(i)
590	d3a	3E2

Table 1 Distribution of the main types of verses in bold with subtypes added below in Roman (*Exodus*)

		(1)	(2)	(3)
1 Type a1	(x x x x) x x $\acute{\text{~}}$ x	0	60	0
Type a1b	x x $\acute{\text{~}}$ x	0	2	0
Type a1c	x x x $\acute{\text{~}}$ x	0	24	0
Type a1d	x x x x $\acute{\text{~}}$ x	0	27	0
Type a1e	x x x x x $\acute{\text{~}}$ x	0	4	0
Type a1f	x x x x x x $\acute{\text{~}}$ x	0	2	0
2 Type a2	(x x) x x $\acute{\text{~}}$	0	5	0
Type a2b	x x $\acute{\text{~}}$	0	1	0
Type a2c	x x x $\acute{\text{~}}$	0	1	0
Type a2d	x x x x $\acute{\text{~}}$	0	3	0
3 Type d1	(x x x) x $\acute{\text{~}}$ x x	0	34	4
Type d1a	x $\acute{\text{~}}$ x x	0	7	3
Type d1b	x x $\acute{\text{~}}$ x x	0	22	1
Type d1c	x x x $\acute{\text{~}}$ x x	0	4	0
Type d1d	x x x x $\acute{\text{~}}$ x x	0	1	0
4 Type d2	(x x x) x $\acute{\text{~}}$ x	0	51	9

		(1)	(2)	(3)
Type d2a	$x \acute{_} \grave{x}$	0	5	5
Type d2b	$x x \acute{_} \grave{x}$	0	40	4
Type d2c	$x x x \acute{_} \grave{x}$	0	5	0
Type d2d	$x x x x \acute{_} \grave{x}$	0	1	0
5 Type d3	$(x x) x \acute{_} \grave{x}$	0	35	9
Type d3a	$x \acute{_} \grave{x}$	0	10	7
Type d3b	$x x \acute{_} \grave{x}$	0	22	2
Type d3c	$x x x \acute{_} \grave{x}$	0	3	0
6 Type d4	$x x \acute{_} \grave{x} \acute{_} \grave{x}$	0	5	1
Type d4a	$x \acute{_} \grave{x} \acute{_} \grave{x}$	0	2	1
Type d4b	$x x \acute{_} \grave{x} \acute{_} \grave{x}$	0	3	0
7 Type d5	$(x x) x \acute{_} \grave{x} \acute{_} \grave{x}$	0	6	5
Type d5b	$x x \acute{_} \grave{x} \acute{_} \grave{x}$	0	6	3
Type d5c	$x x x \acute{_} \grave{x} \acute{_} \grave{x}$	0	0	2
8 Type e1	$(x x) x x \acute{_} \grave{x}$	0	2	0
Type e1d	$x x x x \acute{_} \grave{x}$	0	2	0
9 Type 1A1	$\acute{_} \grave{x} \acute{_} \grave{x}$	0	1	3
10 Type 1D1	$\acute{_} \grave{x} \acute{_} \grave{x}$	0	9	7
11 Type 2A1	$\acute{_} \grave{x} \acute{_} \grave{x}$	0	9	7
12 Type 3E1	$\acute{_} \grave{x} \acute{_} \grave{x}$	-	-	-
13 Type 1A1	$\acute{_} (x) x \acute{_} \grave{x}$	30	2	65
Type 1A1a(i)	$\acute{_} x \acute{_} \grave{x}$	18	1	40
Type 1A1a(ii)	$\acute{_} x \acute{_} \grave{x}$	0	1	0
Type 1A1b(i)	$\acute{_} x x \acute{_} \grave{x}$	12	0	25
14 Type 1A2	$\acute{_} (x) x \acute{_} \grave{x}$	8	0	0
Type 1A2a(i)	$\acute{_} x \acute{_} \grave{x}$	5	0	0
Type 1A2a(ii)	$\acute{_} x \acute{_} \grave{x}$	1	0	0
Type 1A2b(i)	$\acute{_} x x \acute{_} \grave{x}$	2	0	0
15 Type 1A*1	$\acute{_} x (x) x \acute{_} \grave{x}$	35	5	47
Type 1A*1a(i)	$\acute{_} x x \acute{_} \grave{x}$	24	4	45
Type 1A*1a(ii)	$\acute{_} \grave{x} x \acute{_} \grave{x}$	1	0	0
Type 1A*1b(i)	$\acute{_} x x x \acute{_} \grave{x}$	9	1	2
Type 1A*1b(ii)	$\acute{_} \grave{x} x x \acute{_} \grave{x}$	1	0	0

		(1)	(2)	(3)
34 Type 2A4	$\acute{\text{—}}\text{—} \acute{\text{—}}\text{—}$	2	0	0
Type 2A4(i)	$\acute{\text{—}}\text{—} \acute{\text{—}}\text{—}$	1	0	0
Type 2A4(ii)	$\acute{\text{—}}\text{x} \acute{\text{—}}\text{—}$	1	0	0
35 Type 2B1	(x x x x) $\acute{\text{—}} \text{x} \acute{\text{—}}$	1	2	9
Type 2B1–	$\acute{\text{—}} \text{x} \acute{\text{—}}$	0	0	1
Type 2B1a	$\text{x} \acute{\text{—}} \text{x} \acute{\text{—}}$	0	0	1
Type 2B1b	$\text{x x} \acute{\text{—}} \text{x} \acute{\text{—}}$	1	2	5
Type 2B1c	$\text{x x x} \acute{\text{—}} \text{x} \acute{\text{—}}$	0	0	1
Type 2B1d	$\text{x x x x} \acute{\text{—}} \text{x} \acute{\text{—}}$	0	0	1
36 Type 2B2	(x x) $\acute{\text{—}} \text{x x} \acute{\text{—}}$	0	0	1
Type 2B2a	$\text{x} \acute{\text{—}} \text{x x} \acute{\text{—}}$	–	–	–
Type 2B2b	$\text{x x} \acute{\text{—}} \text{x x} \acute{\text{—}}$	0	0	1
37 Type 2C1	(x x x) $\acute{\text{—}} \acute{\text{—}} \text{x}$	2	1	24
Type 2C1–	$\acute{\text{—}} \acute{\text{—}} \text{x}$	0	0	1
Type 2C1a	$\text{x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	1	9
Type 2C1b	$\text{x x} \acute{\text{—}} \acute{\text{—}} \text{x}$	2	0	13
Type 2C1c	$\text{x x x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	0	1
38 Type 2C2	(x x x x) $\acute{\text{—}} \acute{\text{—}} \text{x}$	0	9	13
Type 2C2a	$\text{x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	1	2
Type 2C2b	$\text{x x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	6	8
Type 2C2c	$\text{x x x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	1	3
Type 2C2d	$\text{x x x x} \acute{\text{—}} \acute{\text{—}} \text{x}$	0	1	0
39 Type 2E1	$\acute{\text{—}} \text{x} (\text{x}) \text{x} \acute{\text{—}}$	0	1	5
Type 2E1a	$\acute{\text{—}} \text{x} \text{x} \acute{\text{—}}$	0	1	3
Type 2E1b	$\acute{\text{—}} \text{x} \text{x x} \acute{\text{—}}$	0	0	2
40 Type 2E2	$\acute{\text{—}}\text{—} \text{x} \acute{\text{—}}$	1	1	33
Type 2E2a	$\acute{\text{—}}\text{—} \text{x} \acute{\text{—}}$	1	1	33
41 Type 3B1	(x x) $\text{x} \acute{\text{—}} \text{x} \acute{\text{—}}$	12	23	48
Type 3B1a(i)	$\text{x} \acute{\text{—}} \text{x} \acute{\text{—}}$	7	4	12
Type 3B1a(ii)	$\text{x} \acute{\text{—}} \text{—} \acute{\text{—}}$	0	0	1
Type 3B1b	$\text{x x} \acute{\text{—}} \text{x} \acute{\text{—}}$	5	15	31
Type 3B1c	$\text{x x x} \acute{\text{—}} \text{x} \acute{\text{—}}$	0	4	4

		(1)	(2)	(3)
42 Type 3B2	x x [˘] x x [˘]	1	1	1
Type 3B2b	x x [˘] x x [˘]	1	1	1
43 Type 3B*1	(x x x) x [˘] x x [˘]	2	8	13
Type 3B*1a	x [˘] x x [˘]	0	0	1
Type 3B*1b	x x [˘] x x [˘]	0	6	10
Type 3B*1c	x x x [˘] x x [˘]	1	2	1
Type 3B*1d	x x x x [˘] x x [˘]	1	0	1
44 Type 3E1	[˘] x x [˘]	9	8	20
45 Type 3E2	[˘] [˘] x [˘]	13	8	43
46 Type 3E3	[˘] [˘] x [˘]	1	0	1
47 Type 3E*1	[˘] x x x [˘]	0	3	2
48 Type 3E*2	[˘] [˘] x x [˘]	2	0	10
49 Type 3E*3	[˘] [˘] x x [˘]	–	–	–
50 Reminders		0	0	1
Defective		3	2	5
Hypermetric		5	0	5
Total		260	330	590

[Table note: The numbers in Roman are included in those in bold. In the three columns on the right the first shows the number of *a*-verses with double alliteration, the second the number of *a*-verses with single alliteration, and the third the number of *b*-verses.]

Table 2 The main verse types in *Exodus* shown in percentages

	(1)	(2)	(3)
1–2 Type a	0	11.0 (2)	0
3–7 Type d	0	22.2 (1)	4.7 (8)
8 Type e1	0	0.3 (13=)	0
9 Type 1A1	0	0.2 (17=)	0.5 (15)
10 Type 1D1	0	1.5 (7=)	1.2 (13=)
11 Type 2A1	0	1.5 (7=)	1.2 (13=)
12 Type 3E1	–	–	–
13–14 Type 1A	6.4 (4)	0.3 (13=)	11.0 (2)
15–18 Type 1A*	6.8 (3)	0.8 (11)	8.0 (5)
19–24 Type 1D	7.5 (2)	1.4 (9=)	3.7 (9)

	(1)	(2)	(3)
25–30 Type 1D*	4.2 (5)	0.2 (17=)	0
31–4 Type 2A	10.3 (1)	5.3 (3)	30.0 (1)
35–6 Type 2B	0.2 (11=)	0.3 (13=)	1.7 (12)
37–8 Type 2C	0.3 (8=)	1.7 (6)	6.3 (7)
39–40 Type 2E	0.2 (11=)	0.3 (13=)	6.4 (6)
41–2 Type 3B	2.2 (7)	4 (4)	8.3 (4)
43 Type 3B*	0.3 (8=)	1.4 (9=)	2.2 (10)
44–6 Type 3E	3.9 (6)	2.7 (5)	10.8 (3)
47–9 Type 3E*	0.3 (8=)	0.5 (12)	2 (11)
50 Others	1.4	0.3	1.9
Total	44	55.9	99.9

[Table note: In the three columns on the right (1) shows the percentage of *a*-verses with double alliteration, (2) the percentage of *a*-verses with single alliteration, and (3) the percentage of *b*-verses. To the right of each column the figure in brackets shows the rank of the type in terms of frequency.]

Table 3 Verse types showing monosyllabic anacrusis (*Exodus*)

	(1)	(2)	(3)
Type 1A1a(i)	1	0	1
Type 1A1b(i)	1	0	0
Type 1A*1a(i)	1	0	0
Type 1A*1b	0	0	1
Type 1D*3(i)	1	0	0
Type 2A2	2	0	0
Total	6	0	2

[Table note: These verses are included in [Table 1](#).]

