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**STUDIES IN THE LANGUAGE  
AND METRE OF MODERN  
STRESSED VERSE**

**TWO VOLUMES**

**VOLUME I**

by

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A thesis submitted for the Degree of Ph.D.

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I gratefully acknowledge the permission given by the copyright-holders and publishers to use large portions of the following works for my metrical analysis:

- (i) Eliot, T.S. The Complete poems and Plays of T.S. Eliot.  
London: Faber and Faber, 1969.
- (ii) Eliot, T.S. The Family Reunion. London: Faber and Faber,  
1939.
- (iii) Auden, W.H. The Age of Anxiety. London: Faber and Faber,  
1948.
- (iv) Murphy, R. Sailing to an Island. London: Faber and Faber,  
1963.



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## ABBREVIATIONS

adj.	adjective
adv.	adverb
compl.	complement
ed.	editor(s)
edn.	edition
<u>EIC</u>	<u>Essays in Criticism</u>
L.	Latin
ME	Middle English
MnE	Modern English
NP	noun phrase
obj.	object
OE	Old English
OF	Old French
ON	Old Norse
prep.	preposition(al)
pron.	pronoun
rel.	relative
<u>REL</u>	<u>Review of English Literature</u>
<u>SAC</u>	<u>Studies in the Age of Chaucer</u>

### The Works Studied

<u>MC</u>	<u>Murder in the Cathedral</u> , by T.S. Eliot
<u>FQ</u>	<u>Four Quartets</u> , by T.S. Eliot
<u>FR</u>	<u>The Family Reunion</u> , by T.S. Eliot
<u>ES</u>	<u>The Elder Statesman</u> , by T.S. Eliot
<u>Aud</u>	<u>The Age of Anxiety</u> , by W.H. Auden

<u>Mur</u>	<u>The Cleggan Disaster</u> , by R. Murphy
<u>PPl</u>	<u>The Vision of Piers Plowman</u> (Prol.: Prologue; VI: Passus Six)
<u>GGK</u>	<u>Sir Gawain and the Green Knight</u>

#### Notation

x	unstressed syllable
\	secondary stress
/	primary stress
\/	primary or secondary stress (cf. pp. 36-7)
#	metrical caesura in the middle of the four-stress line
<>	line excluded from the corpus under scrutiny
< >	two possibilities of stressing, the lower of which is adopted for the statistical analysis in this thesis

## SUMMARY

It is possible to establish that the lowest unit in modern verse written in stressed metre is the half-line of two, or more exceptionally three, stresses, and that a majority of these half-lines are grammatically and/or semantically self-contained.

This unit provides a useful tool, firstly for defining more closely the nature of stressed verse, and secondly for detailed comparison of different works.

The corpus chosen for analysis consists mainly of works by T.S. Eliot (Four Quartets, Murder in the Cathedral, The Family Reunion, and The Elder Statesman), but Auden's The Age of Anxiety and Murphy's The Cleggan Disaster are also included, and finally there is an experiment in historical comparison with samples from Piers Plowman and Sir Gawain and the Green Knight.

All the half-lines of the corpus are subjected to metrical analysis, the results of which are presented in Volume II (Appendix A). This forms the basis of the detailed classification of metre in Volume I, which also contains a grammatical classification of all the half-lines that can be defined as self-contained, and then a comparison of the metre and grammar of the half-line with special reference to line length, anacrusis, and rising rhythm.

The results of the thesis are to show that certain features of stressed verse are likely to be linguistically conditioned, e.g.

the grammatical types used in the half-line, and their normal length in syllables, whereas other features like rising rhythm and three-stress half-lines are more probably stylistically conditioned. Such stylistic effects are especially noticeable in The Cleggan Disaster, Murder in the Cathedral, and Four Quartets. Middle English alliterative verse, in both linguistic and stylistic conditioning, seems to be remarkably similar to Modern English stressed verse.

## CHAPTER ONE

### INTRODUCTION

#### 1.0 Aim of the Work

It has often been noted that the use of stress metres in the history of English has been far from constant. It was the norm in the Old English period, and it was common in Middle English, especially in the West Midland and Northern areas; but in the modern period it is only in the nineteenth and twentieth centuries that it has again become common. But whereas there has been considerable study of stress metre verse in Old and Middle English, and, in the Modern period, of its highly individualistic use by G.M. Hopkins, there has hitherto been no systematic attempt to establish the stress and syntactic patterns of twentieth-century verse in stress metre. Such an attempt will be the main purpose of this thesis, and, in addition, some attempt will be made to correlate the results with samples from Middle English.

The texts studied were: T.S. Eliot's Four Quartets, Murder in the Cathedral, The Family Reunion, and The Elder Statesman, W.H. Auden's The Age of Anxiety, and Richard Murphy's The Cleggan Disaster. The works of Eliot form the main corpus, but for the purpose of comparison, The Age of Anxiety and The Cleggan Disaster have been included.

Since past opinions on the metre of Eliot show some differences and disagreements, these will be considered first.

## 1.1 Some Previous Opinions.

In his essay "Poetry and Drama" (1951), Eliot himself remarked that he wrote stressed metre and that the kind of line he employed is that of three stresses and a medial caesura:

".... what I worked out (for The Family Reunion) is substantially what I have continued to employ: a line of varying length and varying number of syllables, with a caesura and three stresses. The caesura and the stresses may come at different places, almost anywhere in the line, the stresses may be close together or well separated by light syllables; the only rule being that there must be one stress on one side of the caesura and two on the other."

Harvey Gross (1968:194) pointed out that many passages in The Family Reunion correspond to Eliot's paradigm,

"..... but more often than not, the verse of The Family Reunion settles into a four-stress line."

He quotes the following passage from The Family Reunion:

The sudden solitude in a crowded desert  
In a thick smoke, many creatures moving  
Without direction, for no direction  
Leads anywhere but round and round in that vapour-  
Without purpose, and without principle of conduct

He considers the last line of this quotation to be "an undisputed three-stress line in a context largely made up of four-stress lines." But the line can in fact scan as four-stress if we allow the preposition without a primary stress in much the same way as the without of the third line in the passage. The line scans as follows:

Withóut púrpose, and withóut prínciple of cónduct  
leaving the second occurrence of without with no stress or at most a secondary stress.

In his analysis of East Coker, Gross discusses the technique of syntactic repetition in Eliot:

"Again Eliot builds tension through repeated syntax: "or in their place....or a factory....or a by-pass" (opening of East Coker). This pattern is repeated in diminution, just before Eliot restates his theme: "I am here/Or there, or elsewhere. In my beginning"..... At the end of East Coker we hear the same hesitant syntax announcing the theme in inversion:

The wave cry, the wind cry, the vast waters  
Of the petrel and the porpoise. In my end is my beginning.

The striking effect created by each return of the theme is not gained through simple verbal repetition or modification. It is gained through the manipulation of syntax which gives this 'illusion of tonality'." (Gross 1968: 173-4)

"Illusion of tonality" is difficult to define. It seems to mean no more than the impression of organic unity that can be given by repetitions of words, phrases or syntax. However such repetitions are a notable feature of FQ, and have been shown by Keith Wright (1965:93-100) to contribute to the greater poetic quality of this work when compared with other works of Eliot. Some further corroboration of this view will appear in Chapter Four below.

Helen Gardner (1968) is of the opinion that T.S. Eliot developed a new metric with the appearance of "The Hollow Men":

"The change in Mr Eliot's poetic style which begins with The Hollow Men is accompanied by a change in his metric.... on the whole up to The Waste land, Mr Eliot's verse could be scanned with as much or as little propriety as most English post-Spenserian verse can be. After The Hollow Men, this is not so (1968:16).....

In the concluding chapter of The Use of Poetry Mr. Eliot said: "Poetry begins, I dare say, with a savage beating a drum in a jungle." The drum beat of 'Sweeney', which finds a lyric counterpart in the jazz staccato of the chorus songs, is the base on which Mr Eliot has built his new style." (1968:27).

The new method Eliot developed, in her opinion, is the line of four stresses and a strong medial caesura.

"The norm to which the verse constantly returns, is the four-stress line with a strong medial pause." (1968:29)

G.S. Fraser (1970) has remarked that Eliot was using the Langland line and that there are four sense stresses, not three

"But of four sense stresses in this kind of unit, one is often slightly less emphatic than the other three." (1970:18)

Then he scans the following passage from The Family Reunion marking the "slightly less emphatic stress" with a reversed stress mark:

It's Jóhn has had the áccident, : L`ady M`onchensey,  
And Wínchell télls me : Dr Owén has s`een him  
And sáys it's nóthing : but a slíght concússion  
But he mustn't be móved toníght. : I'd trúst `Owen  
On a m`atter like thís. : You can trúst Ówen.....

Fraser says that "the fourth stress, the reversed one, is an integral part of the metre, though it is probably helpful for this kind of dramatic verse to mark the fourth stress as reversed."  
(1970:18-19)

That process of reversing one of the four stresses in the line, which Fraser employs, is only a means of justifying what Eliot himself had said (cf. page 4 above). If we allot a secondary stress to seen or slight, this may not be wholly convincing, though Lady could receive a secondary stress. This is not to deny that there are passages in the play where a three-stress norm is obvious. This applies to certain lyrical passages in the play, e.g. the interchanges between Harry and Mary, as Harvey Gross has suggested:

Páin is the ópposite of jóy  
But jóy is a kínd of páin  
I belíeve the móment of bírth



Is w<sup>h</sup>én we have kn<sup>o</sup>wledge of déath....

But these stand out as quite different from the norm of the play.

A.C. Partridge (1976:219) quotes a passage from Burnt Norton and scans it as follows:

And the úns<sup>e</sup>én éyeb<sup>e</sup>ám cr<sup>o</sup>ssed, | for the r<sup>o</sup>sés  
Had the l<sup>o</sup>ók of fl<sup>o</sup>wérs that are l<sup>o</sup>ókéd at  
Th<sup>e</sup>ré th<sup>e</sup>y w<sup>e</sup>ré | as our g<sup>u</sup>ésts, | acc<sup>e</sup>ptéd and acc<sup>e</sup>ptíng  
So we m<sup>o</sup>véd, | and th<sup>e</sup>y, | in a f<sup>o</sup>r<sup>m</sup>ál p<sup>a</sup>t<sup>t</sup>érn  
Al<sup>o</sup>ng the é<sup>m</sup>ptý á<sup>l</sup>ley, | í<sup>n</sup>to the b<sup>o</sup>x c<sup>i</sup>rcle

He concludes at the end of his comment on the first movement of Burnt Norton that:

"Eliot had been experimenting for some time on a measure, without discernible metrical pattern, that would provide a natural medium for the dialogue of his plays." (1976:220)

The lines he quotes are not in my opinion "without discernible metrical pattern." The norm of the whole passage is four-stress. These lines can very well fit into the norm. According to the method adopted in this thesis, they would scan as follows:

28 And the úns<sup>e</sup>én éyeb<sup>e</sup>ám # cr<sup>o</sup>ssed, for the r<sup>o</sup>sés  
29 Had the l<sup>o</sup>ók of fl<sup>o</sup>wérs that are l<sup>o</sup>ókéd at  
30 Th<sup>e</sup>ré they w<sup>e</sup>ré, as our g<sup>u</sup>ésts, # acc<sup>e</sup>ptéd and acc<sup>e</sup>ptíng  
31 So w<sup>e</sup> m<sup>o</sup>véd and th<sup>e</sup>y, # in a f<sup>o</sup>r<sup>m</sup>ál p<sup>a</sup>t<sup>t</sup>érn  
32 Al<sup>o</sup>ng the é<sup>m</sup>ptý á<sup>l</sup>ley, # í<sup>n</sup>to the b<sup>o</sup>x c<sup>i</sup>rcle

Line 28 receives four stresses instead of six (of which five, according to Partridge, are the consecutive stresses of úns<sup>e</sup>én éyeb<sup>e</sup>ám cr<sup>o</sup>ssed). This reduced stressing makes the line much more natural. The caesura in this line, as in all the four-stress lines, falls in the middle of the line. Partridge places it to coincide

with a semantic break between the third and the fourth stresses, but a comparison of all such lines in Eliot will show that there are no good reasons for insisting that the metrical and syntactical caesuras must always necessarily coincide. [In Middle English, cases of doubtful caesuras are fewer than in Eliot, but this is perhaps natural in view of strength of the tradition in the Middle English period.] In line 30, were could be given secondary stress. In line 31, the caesura comes after they and the break after moved is semantic not metrical.

There is doubt whether to regard line 29 as four or as three-stress. The norm suggests that the relative pronoun that could be promoted to receive a metrical stress, but one cannot rule out the possibility that such lines, though in a minority, actually conform to Eliot's claim to write in three-stress lines (cf. page 4 above and 2.1.3 below).

Partridge quotes the following passage from Burnt Norton (1976:221):

24 The ínner fréedom from the práctical desíre  
 25 The reléase from áction and súffering, | reléase from the ínner  
 26 And óuter compúlsion, | yet surróunded  
 27 By a gráce of sénse, | a whíte líght stíll and móving,  
 28 Erhébung withòut mótion, | concentrátion  
 29 Withòut elímínation, | bóth a nów wórld  
 30 And the óld màde explícit, | ùnderstóod  
 31 In the complétion of its pártial écstasy  
 32 The resolútíon of its pártial hórror  
 33 Yèt the encháinment of pást and fúture  
 34 Wóven in the wéakness of the chánging bódý

35 Protécts man<sup>ˈ</sup>kínd from heáven and dam<sup>ˈ</sup>nátion

36 Which flésh cannó<sup>ˈ</sup>t endúre

He described the passage as "expanded blank verse in which the unstressed syllables outnumber the stressed ones." (1976:222) It is true that Eliot sometimes writes ambivalent lines (cf. 2.5 below), but this passage has little in common with blank verse. It fits into the four-stress norm, and the justification for assuming so much deviation from the norm is by no means clear. If the lines scan convincingly as four-stress, that scansion should be adopted wherever there are no reasons to the contrary. There are three lines which can scan as free pentameters, lines 24, 27, and 35. But the suggestion of the pentameter in these lines is not clearer than the four-stress basis of the line. Again the medial caesura in the four-stress line, and in these three lines, is as much part of the line as the four stresses. That is why these lines are scanned here as four-stress in the first instance. The lines suggest the pentameter, but this is probably no more than a secondary feature in lines that clearly conform to the four-stress norm (cf. 2.5 below):

24 Th<sup>ˈ</sup>e ín | nér frée | dóm fróm | th<sup>ˈ</sup>e prác | tícál désíre

27 Bý á gráce | óf s<sup>ˈ</sup>ense, | á whít<sup>ˈ</sup>e | líght stíll | and mó | víng

35 Protécts | man<sup>ˈ</sup>kínd | fróm heá | ven and | damná | tíon

Moreover, the stresses of these lines, as Partridge apportions them, vary from three to six. If the norm of the whole passage is four-stress, line 26 would be:

And óuter compúlsion, yét surróunded

with yet having a primary stress. There is also a primary stress on the first syllable of cóncentrátion in line 28, the penultimate syllable of elímínátion in line 29, the first syllable of únderstóod

in line 30, the first syllable of résolútion in line 32, and yét in line 33. In line 27, the second half can be stressed like this: a whíte lîght stîll and móving in which light is given a secondary stress, and in this case we have a three-stress half-line (cf. 2.2.2 below). In line 29, the second syllable of elîminátion is given a primary stress by Partridge, whereas the penultimate syllable is given no stress (cf. p.11 below). This is not the natural way of stressing the word. It is always stressed elîminátion, or, for metrical requirement, elîminátion. In the b half-line in 29, world could be given a secondary stress, thus making a two-stress half-line. As regards line 31, it is difficult to decide whether it has three-stresses as Partridge has it, or four-stresses, thus fitting into the norm (cf. pp.4-7 above).

The same problem of stressing individual words and whole lines arises again in Partridge's scansion of another passage from Burnt Norton (1976:224).

- 117    \ntérnal dárkness, | dèprivátion
- 118    And dèstitútion of \all próperty,
- 119    Désiccàtion of the wórld of sènsè,
- 120    Evácuàtion of the wórld of fánçy,
- 121    Inòperancy of the wórld of spírít;
- 122    Thís is the óne wáy, | and the óther
- 123    Is the sáme, | nòt in móvement
- 124    But absténtion from móvement; | while the wórld móves
- 125    In áppetency, | on its métalld wáys.....

The first syllable of dèprivátion in line 117 would naturally be promoted, for metrical requirement, to the degree of primary stress. The same applies to the first syllable of dèstitútion and

to all in line 118, and also to not in line 123. In lines 121 and 125, the four-stress reading was perhaps assumed as the underlying theoretical basis, and, therefore, the final syllables in Inóperancy and áppetency could be promoted to the degree of primary stress. A similar line to these last two cases is FQ 204 In dáunsinge, signifying mátrimonie where, if the caesura falls after signifying, the final syllable of matrimonie would be promoted. (Eliot may have inherited this possibility from earlier rhyming verse - cf. 2.1.3 below). As regards Déssication in line 119 and Eváuaction in line 120, the natural way of stressing them is Déssication and Eváuaction. The secondary stresses are capable of being promoted and consequently regarded as metrical stresses. The reason why Partridge stresses these polysyllabic words as shown in the passage above is that they

"...have a curious function in these ten lines. The rhetorical and metrical stress opposes that of natural speech, and the allocation of primary and secondary stresses therefore depends on individual interpretation." (1976:224).

This is a purely subjective judgement. Why should the rhetorical and metrical stress oppose that of natural speech? And if the metrical stress opposes it, that could only be because of Partridge's unjustified assumption of an "expanded blank verse", i.e. syllabic-type verse involving tension between the spoken stresses and the metre.

By promoting and and Is in lines 122 and 123, these lines can be made to conform with the four-stress norm. However, they read more naturally as three-stress, and, since that is the norm that Eliot himself claimed to use, that possibility cannot be ruled out (cf. pp. 4-7 above). This problem is considered in more detail below

(cf. 2.1.3). Such lines are, however, decidedly in a minority.

For more detailed discussion of the differences over the nature of Eliot's line of verse, cf. Lightfoot (1965:162 ff.) who also concludes that the line in Eliot is four- not three-stress.

## 1.2 The Four-Stress Norm.

### 1.2.1 The Works of Eliot.

It is clear that, whatever Eliot may have intended, the resulting norm of his verse is a four-stress, not a three-stress line. The stresses may come at different places, almost anywhere in the line, as Eliot himself said. But the caesura comes in the middle of the line, as Helen Gardner says; somewhere between the second stress and the third. There is no fixed number of unstressed syllables. The opening movement of Burnt Norton illustrates the type of line Eliot regarded as having three stresses, while we can find four:

Time présent # and time pást  
Are bóth perháps présent # in time fúture  
And time fúture # contained in time pást  
If áll time # is etérnally présent  
Áll time # is únredéemable

The Family Reunion opens with a passage mainly written in a four-stress norm:

Nòt yét! I will ríng for you. # It is stíll quíte líght  
I have nóthing to dó # but wàtch the dáy's dràw óut  
Nòw that I sìt in the hóuse # from Octóber to Júné  
And the swàllow còmes too sóon # and the spríng will be óver  
Eliot uses the same four-stress line with a strong medial

caesura as the basis of Murder in The Cathedral:

Delíght in sénse, # in léarning and in thóught  
Músic and philósophy, # cúríócity  
The púrple búllfinch # in the lílac trée  
The tílt-yàrd skíll, # the strátegy of chéss  
Lóve in the gárden, # sínging to the ínstrument  
Were áll thínings # équally desírable

The only detailed attempt at the scansion of Eliot's verse made hitherto is that of Sister M. Martin Barry (1969), and some comment on her method is therefore appropriate here. She quotes J.C. La Driere's "Prosody": (in the Dictionary of World Literature 1953):

"Lines may be constructed in English by combining:

1. a determined number of syllables - without regard to cadence or grouping,
2. a determined number of centroidal stresses - without regard to the number of syllables or to any regularity in general cadence, or
3. a determined number of repetitions of a given cadence or feet without regard to centroidal grouping and without explicit concern for the number of syllables....."

She concludes:

"The third of these systems is the metrical method of building a line (in Eliot) and it is this system, combined in a few cases with the first or the second, that I found to be generally Eliot's method of constructing his verse."(1969:41)

The first of these systems is "syllabic metre". The second is "stressed metre". The third is neither syllabic nor stressed, but is built on the basis of "group cadences", which is nearer to the concept of free verse and cannot be subjected to strict metrical analysis. Obviously, certain works of Eliot come nearer to this category, e.g. parts of The Waste Land, but we are not concerned with them here.

Sister Barry deals with poetry written in stressed metre and

poetry written in syllabic metre; and, strangely enough, applies her prosodic principles to both without showing any difference between the two types of metre. She scans lines 48-50 of Little Gidding III as follows (1969:3):

All manner of thing shall be well

0    0'    0|0    0'    |    0    0    0'

In the purification of the motive

0    0    0 0 0 0' 0|    0    0    0'    0

In the ground of our beseeching

0    0    0'    |    0    0'    |    0    0'    0

The lines occur in a three-stress-norm passage in Little Gidding III. The first and the third lines are scanned according to the graphic breaks at word-boundaries. In the third line, our is promoted to make the line fit into the three-stress norm but in the second line, the first syllable of purification is, according to Sister Barry, incapable of being promoted. The reason, it seems, is that the stress on our is capable of being separated graphically from the next stress in the line, whereas the stress on the first syllable of purification cannot be separated graphically from the stress on the penultimate syllable of the same word.

Sister Barry scans the first line of Little Gidding IV as follows (1969:19):

The dove descending breaks the air

0    0'    |    0    0'    0    |    0'    |    0    0'

The line is the opening of a passage written in syllabic metre. The norm is rising. It is iambic. Sister Barry thinks of the line as having two iambic feet, one amphibrachic (x / x) and one monosyllabic; though these last two feet are not present. In



scanning a line as syllabic, metricists normally treat the graphic breaks at word-boundaries as metrically irrelevant and scan the line according to the alternation of stresses and slacks:

The<sup>x</sup> d<sup>o</sup>ve | d<sup>x</sup>esc<sup>e</sup>n | d<sup>x</sup>ing br<sup>e</sup>aks | the<sup>x</sup> a<sup>i</sup>r

If this is accepted, it follows that the statistics she provides on the basis of her analysis are irrelevant to the present analysis.

A further point is that in dealing with passages written in syllabic metre (Little Gidding IV for example), though the lines are iambics, some are said to contain, in her opinion, final amphibrachic feet just because they have a final unstressed syllable - feminine ending (1969:21):

The one escape from sin and error

0    <sup>o</sup> | 0    <sup>o</sup> | 0    <sup>o</sup> | 0    <sup>o</sup>    0

On page 6 of her book, Sister Barry says:

"The predominant use of the first two types of group cadences (the iambic and the monosyllabic) results clearly enough from the character of the English Language with its large number of monosyllabic words which, in combination with many prepositions, pronouns and adjectives, form iambic cadences."

But this could be argued both ways. The unstressed syllable combined with the stressed could form iambic feet as well as trochaic feet. It is only the norm of the passage that helps us decide whether it is iambic or trochaic.

For anyone studying the syllabic structure of Eliot's lexis, Sister Barry's methods might be of some relevance; but they are of no help for the study of metre, whether primary or comparative.

### 1.2.2 Auden: The Age of Anxiety.

The Age of Anxiety is the closest of the corpus to Old English

as shown by Christine Brooke-Rose (1963) who, in an article which seems to be largely satirical in intent, compares the metre with that of Beowulf, using Sievers' Five Types as the basis of comparison. The parallel is in fact close and this means that the half-lines of the work are shorter than those of the other works under consideration.

### 1.2.3 Murphy: The Cleggan Disaster.

There has as yet been no comment, critical or analytical, on the metre of this work. In contradistinction to The Age of Anxiety it appears to be the closest modern counterpart to Middle English stressed verse as seen, for example, in The Destruction of Troy and Sir Gawain and the Green Knight. It therefore provides a further type of interest for comparison with Eliot.

### 1.3 The Scansion of Stress Metre.

Stressed metre can be scanned satisfactorily in the light of two main principles: the measure and the caesura.

#### 1.3.1 The measure (foot-scansion).

The irregularity of the number of unstressed syllables occurring between one stressed syllable and the other makes it difficult to scan the line in terms of traditional metre. G.N. Leech (1969) prefers to scan this type of line by putting one bar line before each stressed syllable. The stressed syllable and the unstressed syllables following the stress, if any, are called "a measure". The reason he prefers the measure to the foot of traditional metre is that when, in a given line, the initial and the final syllables are

stressed, or when both are unstressed, the distinction between rising and falling rhythms cannot be reasonably drawn. The line could be scanned as iambic or trochaic metre. Thus analysing the line in terms of traditional prosody makes us "commit ourselves arbitrarily in favour of iambics or trochaics" (1969:113). Against this, it can be argued that the norm of the passage can help us describe the metre of the single line. But the irregularity of the number of the unstressed syllables in the line makes the measure "a more reliable concept than the (traditional) foot in English prosody" (1969:113).

Leech's method agrees with what D. Abercrombie (1965:22) suggests:

"A foot, in this usage, may be defined as the space in time from the incidence of one stress-pulse up to, but not including, the next stress-pulse."

This method of scansion was first used by Andreas Heusler (1925) and explained and commented on by J.C. Pope (1942). Pope outlines Heusler's system as follows:

"... any number of syllables may precede the first primary accent. These syllables of anacrusis, if their number does not exceed one or two, can be given specific quantities and reckoned as part of the last measure of the preceding verse; but ordinarily they must be regarded as extrametric preludes to the strictly measured verse that they introduce." (1942:21)

Pope, comparing Heusler's method and Sievers' types, notes that Heusler

"by a right understanding of rhythm, produced, instead of the amorphous types of Sievers, consistently metrical variations of a single basic pattern." (1942:22)

This method of scansion is more reliable for the purpose of this thesis than the foot of traditional prosody as used, for example, by

Sister Barry. The scansion of the opening lines of The Family

Reunion will, according to this method, run as follows:

\ /    x   x   \ /   x   x   x   x   \ /   \   \ /  
 Not yet! I will ring for you. It is still quite light  
 x   x   \ /   x   x   \ /   x   \   x   \ /   \ /  
 I have nothing to do, but watch the days draw out  
 \ /    x   x   \   x   x   \ /   x   x   \ /   x   \ /  
 Now that I sit in the house from October to June  
 x   x   \ /   x   \   x   \ /   x   x   \ /   x   \ /   x  
 And the swallow comes too soon and the spring will be over

The unstressed syllables at the beginning of the line, if any, are regarded as anacrusis. They belong in timing with the last foot of the previous line. The number of unstressed syllables per line can vary. One single foot can have as many as seven or eight syllables. The number of primary stresses per line is fixed: four for each.

Secondary stresses are treated as metrical slacks (x) in this thesis. The alternative, to give two sets of stress-patterns, one with the secondary stresses and another without, was considered but rejected because it involves statistically unmanageable complications. Examples of these secondary stresses are quite and draw in the passage above.

The above method seems to be the simplest and most convenient method for scanning modern stressed verse. A different method has recently been suggested by Attridge (1982). He uses the terms "beat" and "off-beat" to represent what are usually called "stressed" and "unstressed" syllables respectively. "The off-beats of the metrical pattern", Attridge argues, "can be manifested in various ways: (i) as one syllable, single off-beat, (ii) as two syllables, double off-beat, or (iii) occasionally as three syllables, triple off-beat" (1982:98). But there is a very important difference between Attridge's definition of "off-beat" and

other metricists' use of "unstressed" syllables. This is manifest in his theory of an "implied" off-beat: "off-beats can also be implied in the rhythm but not realized in the language" (1982:98):

O lang lang may their ladies sit

o B  $\hat{o}$  B  $\vee$  B o B

(In Attridge's notation, o = single off-beat,  $\hat{o}$  = implied off-beat, and  $\vee$  = double off-beat). Attridge then concludes that

"The similarity between the environments of the demotion and implied offbeat rules.... reflects the fact that the rhythmic structure of the line is largely determined by the stresses, and that two stresses functioning as beats can induce varying kinds of phonetic material between them to act as an offbeat- not only one or two unstressed syllables, but also a stressed syllable, or nothing at all".(1982: 174)

h/

The notion of an implied off-beat is undoubtedly an important contribution to the metrical theory of both stressed and syllabic verse (cf. 2.2.2 below). However, for the statistical analysis of a large corpus of modern verse it would involve unnecessary complications, and it has therefore not been followed here. For the same reason, it is necessary to use a system of scansion which incorporates "measures" or "feet", and this is not used by Attridge.

### 1.3.2 The Caesura:

As was argued above (1.1) there is sufficient evidence in these works for the assumption of a metrical caesura that falls in the middle of the line of four stresses, dividing it in half. Metrically the caesura falls at the end of the second foot and before the third stress. Grammatical construction, word-boundaries and meaning may have the effect of moving the caesura backward within the syllables of the second foot, so leaving one or more unstressed syllables from the second foot to belong with the second

half-line, forming an anacrusis for it.

This is exemplified in the following lines from Murder In the Cathedral:

```

x x x | / x | / \ | / x x x | / x
I have consented, Lord # Archbishop, have consented
x | / x | / x | / | / x x x
Am torn away, # subdued, violated
x | / x x x | / x x x | / x | / x
United to the spiritual # flesh of nature
| / x x x | / x x | / x | / x
Mastered by the animal # powers of spirit

```

In the first two lines, the end of the second foot cannot be the place of the caesura, or we will have the words Archbishop and subdued broken up. The caesura must be further back, earlier within the same foot, leaving, in each of these two lines, one syllable to form an anacrusis in the b half-lines. Thus the caesura coincides only with a graphic break in the first line, and a graphic and semantic break in the second. The caesura finds its place in the third and the fourth lines at the end of the second foot in each.

A striking feature of the verse of T.S. Eliot is that the great majority of lines fall naturally into two half-lines, with a strong medial caesura, just as in Old and Middle English. The opening of The Elder Statesman, illustrates this feature:

```

Is your fáther at hóme todáy? # You'll sée him at téa
But íf I'm not góing # to háve you to mysélf
There's réally nò póint # in my stáying for téa.
You múst stáy to téa. # Thát was understóod
When you sáid you could gíve me # the whóle afternóon

```

#### 1.4 "Poetic" and "Colloquial" Language

At various points in this thesis, correlations will be drawn between linguistic features and the more "poetic" or "colloquial"

nature of the texts studied. It may be appropriate to state in advance what is implied by these terms.

#### 1.4.1 Poetic Distancing.

The simplest definition of poetic language is that there is distancing from the normal language of prose. As Leech has pointed out (1969:58-69), this can be achieved in two main ways:

- (a) Parallelism (increased regularity), by repetition of words, sounds or syntactical patterns;
- (b) Deviation through some contravention of expected regularity established within a poem as in (a) above, or of "normal" grammatical and lexical rules.

In Eliot's works, various examples of such distancing and deviation have been observed by previous writers (Wright 1965, Partridge 1976, and Schlauch 1956). For our present purpose it may be demonstrated by examining passages like the following:

##### (a) FQ 1-5

Time present and time past  
Are both perhaps present in time future  
And time future contained in time past  
If all time is eternally present  
All time is unredeemable

The poetic effect is achieved through:

- (i) Ploce (parallelism): repeating the word time at fairly frequent intervals;
- (ii) Polyptoton (a refined parallelism): the use of the word present in different grammatical forms (a transposed attributive adjective in line 1 and a predicative adjective in lines 2 and 4);

- (iii) transposition of the modifier in time present, time past, and time future; and
- (iv) Anadiplosis (parallelism) in lines 2 and 3 (time future/and time future).

(b) MC 619-623

O Thomas my Lord do not fight the intractable tide,  
 Do not sail the irresistible wind; in the storm  
 Should we not wait for the sea to subside, in the night  
 Abide the coming of the day, when the traveller may find his  
                   way,  
 The sailor lay course by the sun?

Vocalic repetition in this passage contributes to the poetic effect achieved. We have the following arrangements of the two diphthongs /aɪ/ and /eɪ/:

- (i) fight, tide + sail, wait : aɪ(twice) + eɪ (twice);
- (ii) subside, night, abide + day: aɪ(three times) + eɪ (once)
- (iii) find + way, sailor, lay : aɪ(once) + eɪ (three times).

This results in the symmetry:

aɪ	eɪ
2	- 2
3	- 1
1	- 3

(c) FR

Except for a few passages like the following, the style of FR is colloquial (cf. 1.4.2 below).

189 Thus with most careful devotion  
 190 Thus with precise attention  
 191 To detail, interfering preparations  
 192 Of that which is already prepared  
 193 Men tighten the knot of confusion  
 194 Into perfect misunderstanding,  
 195 Reflecting a pocket-torch of observation



196 Upon each other's opacity  
197 Neglecting all the admonitions  
198 From the world around the corner  
199 The wind's talk in the dry holly-tree  
200 The inclination of the moon  
201 The attraction of the dark passage  
202 The paw under the door.

Alternation of -tion and -ing endings, together with the use of formal latinate lexis, reinforces the effect of Agatha's dissatisfaction with the insistence of the family on interfering and confusing the that which is already prepared with which the passage is concerned.

Repetition of syntax also, especially lines 189-90 (adverb + prep. + modifier + noun) and 200-202 (article + noun + prep. + (modifier) noun), contributes to the poetic effect.

#### 1.4.2 Stylistic Terminology.

There are two ways in which such deviations can be viewed. The first, the more general, simply draws attention to the fact that they reinforce, and are capable of being semantically motivated by, the content of the text. On this view, one might go no further than surmise that they contribute, e.g. special rhetorical emphasis, or heightened emotion, or, in some contexts, a combination of the two. Many critics, indeed, do not inquire further into what actually happens, but simply content themselves with the conclusion that "it works."

The second approach attempts to show an actual phonaesthetic connection between the phonological or metrical form used and the cognitive meaning of the words; in other words, to show how Pope's dictum "the sound must seem an echo to the sense" (1970:22) has actually been fulfilled. But here we are on much more subjective

ground. If, for example, we state that certain repetitions in FQ "express" inevitability, weariness, listlessness....etc., this is a personal reaction with which not all other readers will necessarily agree. The most we can do is to set up some kind of canon of possible and likely phonaesthetic equations, always bearing in mind that the same phonaesthetic property can be motivated semantically in different ways according to context. Thus it may be suggested that certain types of phonetic brevity give an "abrupt" effect, that a dactylic rhythm gives a "galloping" effect, or that the crowding of extra thematically significant words into the half-line unit heightens the narrative tempo or the emotional effect; or, conversely, that the context is so commonplace and the language so colloquial that no such suggestions could apply (cf. 1.4.3 below). But even such statements will involve some degree of subjectivity, and it must therefore be stressed that the main purpose of this thesis is to draw attention to the actual facts and statistics of the various norms and deviations. Any suggestions regarding their operation, significance or interpretation are offered only tentatively.

#### 1.4.3 Colloquial Language.

We can define colloquial language as the language of prose where no suggestion of the poetic features described above apply. Margaret Schlauch (1956:162) has noticed that the recurrence of I (she) said in the pub scene in The Waste Land authentically echoes a mannerism of colloquial style. Harvey Gross (1968:197) is of the opinion that Eliot's dramatic verse in ES, while having gone in the right direction, has gone "a great deal too far." While he

approves of the "thinning out" of the verse texture to accommodate dramatic exigency", he does not regard the use of verse in ES as justifiable enough because the content is so commonplace, i.e. there is absence of heightened feeling.

In ES, and in FR, the following features of colloquial style can be found:

- (i) the repeated use of contracted forms, e.g., won't, don't, they're, haven't, we're, ....etc.,
- (ii) the absence of the subject when it is understood (ellipsis):

(a) FR 521-23

But he seemed very anxious about my Lady.  
Tried to keep her in when the weather was rough,  
Didn't want to see her lean over the rail

(b) ES 265-7

..... He said that when you read it  
You would want to see him. Said you'd be very angry  
If you heard that he'd gone away without your seeing him.

- (iii) absence of relative pronouns, (ellipsis) e.g.

FR 44 It's the cocktail drinking does the harm

- (iv) the use of colloquial English as the main medium, e.g.

ES 8 You should have taken me to some other restaurant  
9 Instead of to one where the maître d'hôtel  
10 And the waiters all seem to be your intimate friends....

1753 I don't care about that. He's offered me the job  
1754 With a jolly good screw, and some pickings in commissions.  
1755 He's made a fortune there. San Marco for me!...

FR 136 I don't in the least know what you're talking about.  
137 You seem to be wanting to give us all the hump.  
138 I must say, this isn't cheerful for Amy's birthday  
139 Or for Harry's home coming. Make him feel at home, I say!

(v) occurrence of I (she) said, and you know, e.g.

ES 1867 I said "there's a man I could follow round the world!"  
1868 But Effie it was - you know, Effie was very shrewd -  
1869 Effie it was said "you'd be throwing yourself away.  
1870 "Mark my words" Effie said, "if you chose to follow that  
man...",

(vi) larger proportions of unstressed syllables (cf. P.F. Baum  
1952:93-5 and 3.3.1 below)

(vii) non-standard usage for certain characters, e. g.

FR Winchell

543 I mean that I saw him accidental

1250 I thought I'd better have a word with you quiet

(use of adjectives accidental and quiet instead of adverbs)

FR Downing

2085 .....I thought that was the reason / We was off  
tonight....

(use of the singular form was instead of the plural were).

## 1.5 Plan of Subsequent Chapters.

Having established the four-stress norm, we are now in a position to examine the line. Do all the lines have four stresses each? Do all the lines have medial caesura? If the caesura, in the great majority of lines, is medial, then the line breaks naturally into two half-lines. It has not been sufficiently realized hitherto that the half-line in modern stressed verse is a unit capable of metrical and grammatical analysis just as in Old English and Middle English, and therefore provides a valuable tool for comparing and typifying different authors or different works of the same author. The line will be examined in Chapter Two, and the half-line in Chapters Three, Four and Five.

## CHAPTER TWO

### THE NATURE OF THE LINE

#### 2.0 The Aim of Chapter Two.

The aim of the present chapter is to establish the nature of the line in Eliot, Auden, and Murphy. But in order to achieve that aim, it is essential to determine and isolate all the lines which do not conform to the four-stress norm and would therefore be likely to distort the resulting figures and profiles for the half-line. This applies in particular to the half-lines that are either shorter or longer than the norm, and also to the lines of normal length in which the placing of the caesura cannot be determined with certainty. Since the discussion of such exceptions will occupy the whole of the present chapter and may at times appear to bring into question the actual concept of the half-line, it may be of relevance to stress at the outset that the sum of these exceptions does not amount to more than 7.9 per cent of the total corpus under scrutiny. Moreover, many of the lines in question (1.5 per cent) do in fact support the concept of the half-line unit, but are excluded merely because it is methodologically simpler to do so. The alternative, to present two sets of figures, was considered but rejected as unnecessary, since the remaining corpus of lines (92.1 per cent of the total corpus) is ample for the purpose of determining the nature of the half-line in modern stress verse.

Since the works of Eliot form more than two thirds of the corpus and since the establishment of the four-stress norm in Eliot's works is, as will appear below, problematic, these works will be

concentrated on throughout the present chapter.

## 2.1 Short Lines that occur in Four-Stress Passages:

These short lines fall into the four groups given below.

### 2.1.1 One-Stress Lines:

These are very rare. They occur only in Eliot's works, and sometimes have, as we shall see, a special effect in the performance of the passage. There follows a complete list of these lines, with suggested stylistic reasons for their deviation.

#### (i) MC 1075 I am hère.

The Archbishop, in his trouble, expects that the Knights will murder him as soon as he appears. He utters the line as if he will have no chance to add anything. When he has the chance, he goes back to normative four-stress lines.

#### (ii) FQ 431 Clángs

432 The béll

#### (iii) FR 893 Stóp!

Harry: .....when Í had fèlt sùre

890 That évery córridor # \only léd to anóther,

891 Or to a blánk wáll; # that I képt móving

892 Ónly so as nót to stày stíll. # Sínghing and líght.

893 Stóp!

894 Whàt is thát? do you féel it? #

Mary: What, Harry?

Harry, expecting to hear or see the Eumenides, asks Mary to listen. They stay silent for about three beats, and then Harry starts his speech again in the normative four-stress line.

In 918 Còme óut!, Harry expects the Eumenides to appear. The one-stress line conveys a feeling of abruptness and finality.

Line 1911 You tàke hìm... marks the effect of a character coming on to the stage, interrupting Amy's speech and bringing back the normative line of the play. The same can be said about line 1993 Bùt...!

(vi) ES:

Lines 1301 Bùt.. and 1308 Bùt... are also a result of interruption during conversation.

Line 1742 Àbout yòu shows how reluctant Monica is. She is not willing to continue the conversation with Mrs. Carghill.

### 2.1.2 Two-Stress Lines:

These lines are also in a minority. The following table shows the figures and percentages of this group:

	MC	FQ	FR	ES	Aud	Mur
No. of cases	23	9	20	17	7	—
%	2.7	1.8	1.0	0.8	0.4	—

Line references of this group:

FQ: 419,421,529,557,561,562,567,845,847.

MC: 217,297,368,370,374,436,526,590,599,614,812,825,839,864,867,958,1024,1037,1049,1051,1073,1083,1093.

FR: 90,124,277,381,401,489,560,563,1012,1152,1198,1337,1374,1456,1458,1539,1597,1623,1809,1817.

ES: 102,153,287,363,377,473,562,611,1000,1450,1573,1743,1882,1883,1976,1980,1990.

Aud: 404,643,1198,1242,1525,1575,1576.

These lines often express an air of abruptness and finality, as in MC 864 Thése àre thé fàcts, and 839 Nów ànd hére!, FR 563 Nóthing móre, and 1597 Í hàve kñown néither, ES 1980 wìth a glànce of

farewell, and 1883 It's truly providential, FQ 529 Or the future  
is before us, and Aud 1576 Will your need be me?

### 2.1.3 Three Stress Lines:

The table below shows the figures and percentages of the lines in this group:

MC	FQ	FR	ES	Aud	Mur
80	39	105	79	48	1
9.3	8.0	5.4	3.9	2.6	0.4

The line references for this group are as follows:

MC 23, 25, 29, 57, 58, 65, 73, 75, 103, 141, 142, 213, 235, 257, 267, 283, 286, 299, 307, 308, 313, 319, 320, 324, 331, 383, 399, 407, 414, 432, 433, 446, 459, 461, 462, 476, 477, 493, 502, 551, 557, 570, 578, 582, 596, 605, 606, 615, 694, 697, 698, 771, 775, 776, 779, 783, 786, 789, 790, 796, 821, 822, 830, 845, 854, 855, 860, 868, 879, 893, 895, 897, 943, 1035, 1056, 1078, 1089, 1092, 1094, 1112, 1116

FQ 6, 11, 26, 29, 77, 83, 96, 98, 101, 121, 122, 123, 125, 141, 143, 176, 204, 215, 224, 225, 258, 368, 374, 417, 445, 454, 455, 456, 494, 526, 530, 538, 552, 555, 624, 633, 639, 854, 856

FR 10, 79, 94, 129, 130, 183, 225, 245, 299, 330, 333, 338, 342, 347, 395, 428, 429, 472, 492, 493, 494, 506, 508, 532, 534, 604, 616, 712, 745, 800, 801, 826, 840, 847, 850, 925, 930, 935, 938, 951, 955, 964, 1001, 1023, 1028, 1030, 1106, 1107, 1108, 1116, 1129, 1181, 1184, 1203, 1211, 1223, 1225, 1234, 1242, 1249, 1271, 1281, 1286, 1313, 1324, 1326, 1430, 1453, 1510, 1517, 1531, 1568, 1570, 1574, 1589, 1593, 1622, 1629, 1631, 1634, 1640, 1642, 1647, 1650, 1655, 1656, 1657, 1689, 1700, 1773, 1790, 1794, 1798, 1843, 1872, 1894, 1897, 1900, 1922, 1955, 1957, 1991, 2048, 2055, 2111

ES 58, 59, 73, 96, 114, 177, 218, 225, 243, 349, 370, 376, 385, 415, 419, 420, 439, 465, 471, 477, 535, 544, 557, 563, 602, 613, 614, 622, 647, 650, 665, 725, 745, 815, 835, 841, 848, 856, 943, 986, 988, 989, 1010, 1028, 1031, 1043, 1051, 1234, 1253, 1254, 1322, 1363, 1403, 1432, 1497, 1517, 1544, 1555, 1586, 1623, 1630, 1645, 1646, 1659, 1670, 1698, 1732, 1734, 1767, 1788, 1799, 1873, 1874, 1928, 1953, 1979, 1986, 1991, 2007

Aud 100, 106, 160, 274, 360, 381, 412, 521, 522, 527, 533, 538, 571, 646, 652, 692, 711, 715, 721, 736, 770, 781, 808, 864, 871, 922, 924, 968, 1041, 1074, 1080, 1081, 1422, 1491, 1586, 1668, 1700, 1796, 1820, 1839, 1865, 1960, 2068, 2077, 2224, 2244, 2308, 2393

Mur 231



As has already been pointed out, (cf. 1.1 above) Eliot claimed that he wrote in three-stress lines. Many critics agree, as we have seen in Chapter One, that a majority of these lines are in fact four-stress lines.

What we have to consider now is whether Eliot intended these shorter lines to be genuinely three-stress, contrasting them with the four-stress norm for special effect. The question here is: can the variation in metre sometimes reflect the meaning? For example in FQ 500

Like the ríver with its cárgo # of dèad Négroes, cóws, and  
chícken còops.

the fact that the b half-line is a list of contents makes it gain in effect if speeded up so that the three stresses are syncopated into the timing of two feet.

Consider on the other hand FR 1324-26:

I do not knów vèry mûch  
And ás I gèt ólder, # I am cóming to thínk  
Hòw líttle I have éver knówn

Here the two three-stress lines could be interpreted as reflecting the smallness of what is being talked about.

In MC, line 64 is a heavy overweight line and reflects the ability of the steadfast to survive by means of manipulating:

64 And the stéadfast can manípulate # the gréed and lúst of  
óthers

65 The féeble is devóured by his ówn

Line 65 contrasts with line 64, reflecting the quick end of the feeble and their inability to survive. The meaning is reflected in the metre.

In the passage below, line 235 fits well with the nature of the sudden, abrupt and arbitrary actions being described.

234 Rebellious bishops, # York, London, Salisbury,  
235 Would have intercepted our letters  
236 Filled the coast with spies # and sent to meet me  
237 Some who hold me # in bitterest hate

It is difficult to classify these lines any further for various reasons. Firstly in some lines, we cannot rule out the possibility of a one-stress half-line which nevertheless counts, from the point of view of syllabic weight, as a two-stress half-line in timing. This type is called A3\* by Sievers for Old English (Sievers, 1893:33 and 129). An example from Eliot is:

ES 1432 For the s<sup>́</sup>ound of it, # for the car<sup>́</sup>ess that is <sup>́</sup>in it.

Here we have, in the half-line, compensation for the absent stress by the number of unstressed syllables:

For <sup>x</sup>the <sup>x</sup>... <sup>x</sup>of <sup>x</sup>it. Moreover, the word sound has so much semantic as well as phonetic weight that it is probably capable of carrying the two stresses of the half-line: For the s<sup>́</sup>ound of it.

Secondly, there are cases where the metrical position is complex because of the possibility of a theoretical promotion, often associated with rhyme, as in lines 459-60 of MC

I r<sup>́</sup>uled <sup>́</sup>once # as Ch<sup>́</sup>ancellor

And m<sup>́</sup>en like y<sup>́</sup>ou # were gl<sup>́</sup>ad to w<sup>́</sup>ait at my d<sup>́</sup>oor

The reason is that Eliot may be assuming an imagined promotion to ch<sup>́</sup>ancellor<sup>́</sup> to rhyme with d<sup>́</sup>oor.

The same applies to lines 894-95 of MC

Insolent m<sup>́</sup>adman # whom n<sup>́</sup>othing det<sup>́</sup>ers

From att<sup>́</sup>aining his s<sup>́</sup>ervants # and m<sup>́</sup>inisters

where the underlying theoretical assumption is m<sup>́</sup>inist<sup>́</sup>ers.

\* Since A types in OE never end with more than one unstressed syllable, use of the term A3 could be questioned; but the principle remains.

In FQ 83 Allów but a líttle cósciousness, a four-stress reading was perhaps assumed as the basis: cósciouśness. Such an assumption is frequent in traditional syllabic metres, especially in the seventeenth century, with which Eliot was well acquainted.

Thirdly, there are cases where the one-stréss half-line contains a pause in recitation as a result of hesitation or surprise in the performance of the line. This pause is represented by an exclamation mark or a space in printing. The concept here is similar to that of the silent stress (cf. Abercrombie 1964:22-5). The following examples illustrate this feature:

ES 1734 In éxplańation # of our .^. íntimacy

1363 Monica: Míchael! ^ #

Michael:                      Hów do you do

## 2.2      Long Lines that occur in Four-Stress Passages.

We can now proceed to discuss the lines that have five or six stresses but occur in four-stress passages. Are these lines to be regarded theoretically as four-stress, or are they genuinely five- and six-stress lines?

If they can be regarded theoretically as four-stress lines with a clear medial caesura, then they could contain one or two three-stress half-lines (cf. 2.2.2. below). But if they are genuinely five- and six-stress lines with no medial caesura, there should be a change of time signature, i.e. of the norm.

### 2.2.1    Long Lines which are not part of the Norm:

These are very rare. There are two five-stress lines, twenty

six-stress lines, and one eight-stress line.

There follows a list of these lines:

#### MC

969 I have waíted. Déath will cóme ónly when I am wóthy.

The line has the rhythmic pattern /|///|// which distances it from the normative four-stress line

1059 Ópen the dóor! I commánd it. ÓPEN THE DÓOR!

The rhythmic pattern is again //|///|// which is different from the four-stress line.

1031 The chúrch shall be ópen, éven to our énemies. Ópen the dóor!

This is a six-stress line which has the pattern //|///|//. It is difficult to regard this line as part of the norm. The same applies to the following lines.

364 Nò! / Yés! Mén must manóeuvre. Mónarchs álso

425 Thát is a mistáke. / ò Hénry, ò my Kíng. / Óther fríends

968 Áll my lífe they have been cóming, these féet. Áll my lífe

976 Péace! be quáiet! reméber where you áre, and wát is háppening;

974 Màke háste, my Lórd. Don't stóp hère tálking. It is nó right.

975 Wát shall becóme of us, my Lórd, if you are kílled; wát shall becóme of us?

#### FQ

The only long line that occurs in FQ in a four-stress passage is line 467 which receives eight stresses:

467 The bóne's práyer to déath its Gód. Ónly the hárdly, bárely prayáble

## FR

There are ten six-stress lines in FR that occur in four-stress passages but are difficult to regard as part of the norm.

- 307      Inacces'sible to the plum'bers, that has its hóur of the  
            n'ight; you dó not knów
- 1596      That líe, fàng úp, a lífetime's márch. Í have believ'ed this
- 1609      Yóu to be kílled! Whát were you thén? Ònly a th'ing cáll'ed  
            `lífe`?
- 1614      Déath in lífe, déath through lífetime, déath in my wómb
- 1712      Cléanses. Í was not thére, yóu were not thère. Ónly our  
            phántasms.
- 1721      Flátt'ed in sléep, and deceíved in wák'ing. You have a  
            lóng jóurney.
- 1938      Hére the d'anger, hére the déath, hére, not élsewhere.
- 1985      Whére is Hàrry góing? Whát is the mátt'er? Ásk Ágatha.
- 1986      Whý, whát's the mátt'er? Whére is he góing? Ásk Ágatha.
- 1987      I c'annot und'stánd at ál'l. Whý is he léaving? Ásk  
            Ágatha.

## ES

- 656      The súdden sílence when you énter the smóking ròom. Dón't  
            for'get, Díck.

## Aud

- 1199      The gróund's aggré'ssion is grówing léss. My cápe is drý
- 407      Tòo blánk the blínk of these blín'd héavens. Lét us thén

### 2.2.2      Long Lines which are part of the Four-Stress Norm:

If we look more closely into the half-line formed after placing the caesura, we sometimes find more than two primary stresses. We

find a third stress that can be regarded in some of the half-lines as either primary or secondary, and in other half-lines as primary only. So here, we have a new kind of half-line. An example may be cited from Murder in The Cathedral, lines 85-90:

You are ríght to exprés# a cértain incredúity  
 He cómes in príde and sórrow # affírmíng áll his cláíms  
 Assúred, beyònd dóubt, # of the devótíon of the péople  
 Who receíve him with scénes # of frénzíed enthúsíasm  
 Líning the róad # and thrówing dówn their cápes  
 Stréwing the wáy with léaves # and láte flówers of the séason.

In line 86 we have an a half-line with three stresses.

Theoretically, one of the three stresses has to be subordinated.

Here, either comes or pride is subordinated:

He | cómes in príde and | sórrow

or:

He cómes in | príde and | sórrow

In the b half-line, all can theoretically be subordinated, but in practice it is promoted to a full stress so that one foot is read with two stresses:

theory --> a | ffírmíng àll his | cláíms  
 practice -> a | ffírmíng áll his | cláíms

In the three-stress half-line, if any of the words carrying the stress is of less thematic importance than the other two, the stress on this word can theoretically be subordinated as in the previous example. We can use the mark \ / to stress the words of this kind.

In the last line of the passage, the stresses on way and late can be subordinated. Way contributes less to the meaning than strewing or leaves; late is an adjective qualifying the noun flowers

that takes the primary stress. The actual scansion would thus be:

| Str<sup>á</sup>wing the wá<sup>y</sup> wíth | l<sup>é</sup>aves  
| Str<sup>é</sup>wing the wá<sup>y</sup> wíth | l<sup>é</sup>aves  
and l<sup>á</sup>te | fl<sup>ó</sup>wers of the | s<sup>é</sup>ason

Such lines can be regarded as belonging to the four-stress norm.

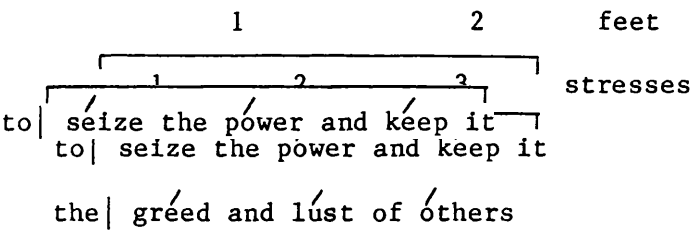
However, they sometimes contain half-lines with three words of equal thematic importance:

...63 Th<sup>é</sup>y have but òne l<sup>á</sup>w, # t<sup>ó</sup> s<sup>é</sup>ize the p<sup>ó</sup>wer and k<sup>é</sup>ep ít  
64 And the st<sup>é</sup>adfast can man<sup>í</sup>pulate # the gr<sup>é</sup>ed and l<sup>ú</sup>st of  
óthers

Each of the b half-lines in 63 and 64 has three stresses. In both, there is doubt as to which stress is theoretically subordinated. But one does not have to subordinate any of the three stresses since it is possible to syncopate three stresses into the timing of two feet. There are two ways of doing this. The first is to retain the foot marks as they would be if one of the three stresses were subordinated but, in performance, to read that stress as primary, thus creating a "heavy foot" with two primary stresses. Thus in line 63 instead of reading t<sup>ó</sup> | s<sup>é</sup>ize the p<sup>ó</sup>wer and | k<sup>é</sup>ep ít (cf. Pope 1942:67), one would read t<sup>ó</sup> | s<sup>é</sup>ize the p<sup>ó</sup>wer and | k<sup>é</sup>ep ít.

Alternatively, we leave the line without any foot marks and distribute the timing of two feet over the three stresses. The concept is similar to the speeding up of a second stress in cases where Attridge assumes an implied off-beat (Attridge 1982:173). Attridge's view is that where we have, say, //x\, (=|//x\) the second stress will fall a little earlier because the off-beat is only implied, not actual. That is then equivalent to saying that the second foot boundary shifts forward slightly. But if so, then an alternative way of looking at the question is to dispense with

that unreal foot boundary altogether, and distribute, as suggested above, the three stresses over the timing of two feet. In the two half-lines mentioned above (63-b, and 64-b), none of the stresses can be subordinated because each of the words carrying the stresses has sufficient semantic importance to require a full stress. The timing of two feet will, accordingly, be distributed over the three stresses without any foot marks as follows:



Hence, there are two methods of scanning three-stress half-lines: (i) syncoating, or promoting another stress within the same foot in speaking the line; and (ii) theoretically subordinating one of the three stresses. At least one of these two methods can be applied to all the three-stress half-lines which are part of the norm, and we therefore have two types of three-stress half-lines: (i) those that must have three full stresses; and (ii) those with the possibility of a theoretically subordinated stress.

The following table shows the figures and percentages of the three-stress half-lines as compared with those of the normative two-stress half-lines:

Half-lines	MC	FQ	FR	ES	Aud	Mur
Two-stress	1307 89.0	760 90.7	3253 92.0	3563 95.4	3526 96.9	414 79.9
Three-stress	161 11.0	78 9.3	283 8.0	171 4.6	114 3.1	104 20.1



The highest percentage of three-stress half-lines is in Mur, while ES and Aud have the lowest percentages. MC, FQ, and FR stand midway.

### 2.2.3 Effect of Three-Stress Half-lines: Murphy (cf. 3.3.1).

The narrative as well as the serious dramatic theme is connected with the high proportion of three-stress half-lines, and these, combined with variations in the number of syllables in each half-line, are skilfully exploited to bring out special contrasts in the narrative. The poem opens at heightened tempo with a three-stress half-line Five boats were shooting; whereas the three succeeding half-lines bring the tempo back to the normal two-stress speed. Many of the three-stress half-lines, especially at the beginning of the poem, are well suited for the details of a vivid fast-moving narrative: The hulls hissed and rolled...Rain drénched the rówers....Fíve píeces of drift-nèt...drěw their pípes and résted...Concáannon wátched and wáited...could fěel the córd thrób...Dózed the stérile wínter...thrěe mén and a bóy...

With only a very few changes of tempo (as in line 60 Íron shóuts cláinged, a three-stress half-line in only four syllables), the descriptive narrative style prevails until Concannon reaches a decision:

70 Cút them in tíme # and retúrñ in the dáy\lìght

71 Dárker ít's gétting # with a nóth-wèst wínd

Here the four-stress norm is restored.

Only two lines after that, the tempo is changed in lines 74-81: Quickly they fòlded the nêts,...The ský smóuldered like sóot...

✓

Máckere1 flápped in the bílges...Wárm gústs of áir flòated bý... A shíver rípped the spíne... térrible háilstones hámmered.....the shríll wínd píping...

Concannon's decision to return "in the daylight" was too late. The latter group of three-stress half-lines shows a quicker dramatic tempo than the former group. The largely disyllabic words used in the latter group express movement and action: Quickly, folded, smouldered, floated, rippled, hammered, piping...etc., but in the former more monosyllabic group, there is little action: watched, waited, drenched, Dozed,...etc. As is natural in stressed metre, the tempo increases or decreases according to the proportions of syllables used in each passage (cf. 2.1.3 above).

Later in the poem, hope and disappointment are brought together in a line largely printed in capital letters: 188 WÁTCH THAT RÓCK # GÈT RÉADY TO JÚMP. It's góne. The b half-line should read as //|/ with the first two stresses in one foot. This reading fits the meaning of seizing a precious chance of escape; but the chance is lost, and the rest of the half-line brings the reader back to the state of hopelessness prevailing in the passage. (For the effect of three-stress half lines in the rest of the works cf. 3.3.1)

#### 2.2.4 The Two Kinds of Three-Stress Half-Lines:

As pointed out in 2.2.2 above, three-stress half-lines fall into two groups: (i) those which contain three full stresses / + / + /, and (ii) those in which one of the three stresses can be demoted theoretically to the degree of secondary stress but read or performed as primary stress / + \ / + /. The figures for three-stress half-lines already given in 2.2.2 above can therefore be further

broken down as follows:

	MC	FQ	FR	ES	Aud	Mur
(i) /+//	56 3.8	25 3.0	14 0.4	10 0.3	5 0.1	47 8.9
(ii) /+\+/105	7.2	6.3	7.6	4.3	3.0	11.0
Total	161 10.9	78 9.3	283 8.0	174 4.6	114 3.1	104 19.9

(i) Group One:

As has already been shown by the examples above (cf. 2.2.3), the highest percentage in this group is in Mur, while the lowest are in ES, FR and Aud. MC and FQ stand midway.

Since it is possible to promote another stress within the same foot so that it is read with two stresses, it is possible that the second foot of the half-line is read with two further stresses, i.e. it is possible to have half-lines of four stresses read within the timing of two feet. The following two examples may be cited:

FQ 180-a Óld stóne to nēw bŭilding

FR 234-a In the swēet sickly trópical níght

There are cases, however, where three stresses are thematically more important than the fourth stress, which then qualifies for the sign \/, i.e. it is performed as primary and demoted theoretically to the degree of secondary stress. Examples are as follows:

MC 691-a For thóse who sĕrve the gréater cáuse #....

835-a Befóre the òld fóx is óff and awáy #.....

This last half-line occurs in a passage of tension. The knights are in a hĕrry and are preparing themselves as well as the audience for a significant event, the assassination of the Archbishop:

Thomas:....

Have you s<sup>´</sup>omething to s<sup>´</sup>ay?#

1st Knight: By the K<sup>´</sup>ing's comm<sup>´</sup>and

Shall we s<sup>´</sup>ay it n<sup>´</sup>ow?#

2nd Knight: Without del<sup>´</sup>ay,

Before the <sup>˘</sup>old f<sup>˘</sup>ox is <sup>˘</sup>off and aw<sup>´</sup>ay#

Thomas: What you have to s<sup>´</sup>ay

By the K<sup>´</sup>ing's comm<sup>´</sup>and # if it b<sup>´</sup>e the K<sup>˘</sup>ing's comm<sup>´</sup>and -  
Should be s<sup>´</sup>aid in p<sup>´</sup>ublic#

The 2nd Knight increases the tempo and speaks Before the old fox is off and away with three stresses on f<sup>˘</sup>ox-off-away (and the possibility of a fourth primary stress on Before) within the timing of two feet. Then, the steady, slow-moving speech of the Archbishop completes the line with two stresses in two feet, thus bringing the verse back to the normal two-stress half-line.

The same applies to the following cases: (cf. scansion in Volume II, Appendix A)

FQ 82-b.. # T<sup>´</sup>ime p<sup>´</sup>ast and t<sup>´</sup>ime f<sup>´</sup>ut<sup>´</sup>ure

FR 41-a P<sup>´</sup>e<sup>˘</sup>ople with m<sup>´</sup>oney from h<sup>´</sup>e<sup>˘</sup>aven kn<sup>˘</sup>ows wh<sup>´</sup>ere #..

848-b... # one h<sup>´</sup>ears the m<sup>´</sup>oderate <sup>˘</sup>us<sup>˘</sup>ual n<sup>˘</sup>o<sup>˘</sup>ises

1845-a But I th<sup>˘</sup>ought, th<sup>˘</sup>irty-f<sup>˘</sup>ive y<sup>´</sup>ears is l<sup>˘</sup>ong # ..

2043-a <sup>˘</sup>Old <sup>´</sup>age c<sup>˘</sup>ame s<sup>˘</sup>oftly up to n<sup>´</sup>ow #...

ES 2013-a F<sup>˘</sup>ixed in the c<sup>´</sup>er<sup>˘</sup>tainty of l<sup>´</sup>ove unch<sup>˘</sup>anging #..

Mur 76-a W<sup>˘</sup>arm g<sup>´</sup>usts of <sup>´</sup>air fl<sup>˘</sup>oated b<sup>´</sup>y, # ..

199-b.. # he cl<sup>˘</sup>ung to the st<sup>´</sup>em, his <sup>´</sup>eyes cl<sup>˘</sup>osed.

The line references of the three-stress half-lines of this group are as follows:

MC:63-b,64-b,76-a,80-b,115-a,121-a,136-a,234-b,244-a,263-a,272-b,

325-a, 329-a, 329-b, 365-a, 365-b, 377-b, 384-b, 454-b, 474-b, 497-a, 497-b,  
 508-a, 510-a, 518-a, 519-b, 522-a, 550-b, 571-a, 598-b, 659-b, 660-a, 660-b,  
 661-a, 661-b, 665-a, 679-b, 682-b, 691-a, 702-a, 707-b, 835-a, 866-a, 881-b,  
 882-b, 909-a, 909-b, 912-a, 931-b, 960-a, 981-a, 982-b, 1026-a, 1054-a, 1055-a,  
 1135-a.  
FQ: 71-a, 73-b, 82-b, 110-b, 139-b, 144-a, 151-b, 177-a, 180-a, 183-a, 184-a,  
 220-b, 223-a, 244-b, 270-a, 408-a, 423-b, 473-b, 498-a, 500-b, 513-a, 540-b,  
 626-b, 627-b, 843-a.  
FR: 7-b, 41-a, 234-a, 680-b, 696-a, 848-b, 1668-b, 1784-b, 1845-a, 1950-b,  
 1953-a, 1961-a, 2043-a, 2110-b.  
ES: 74-a, 408-a, 430-a, 642-a, 709-a, 863-a, 969-b, 1227-b, 1922-b, 2013-a.  
Aud: 242-a, 701-b, 1215-a, 1404-b, 1411-b.  
Mur: 1-a, 3-a, 5-a, 6-b, 9-a, 10-b, 19-b, 21-a, 37-a, 50-b, 51-a, 60-a, 63-a, 66-a,  
 69-b, 75-b, 76-a, 77-a, 78-b, 97-a, 106-a, 113-a, 114-b, 115-b, 124-a, 125-a,  
 128-b, 129-b, 139-b, 154-b, 174-b, 175-a, 183-a, 184-a, 188-b, 189-b, 192-b,  
 194-a, 198-a, 199-b, 222-b, 230-a, 234-a, 235-a, 237-a, 240-a, 267-b.

## (ii) Group Two

This group of three-stress half-lines includes those cases where one of the three stresses is thematically less important than the other two. In performance, it is regarded as primary whereas in theory it can be demoted. As proposed in 2.2.2 above, the sign \ / is used to distinguish it from the other two. The following passage from FR contains some examples of this group:

1499 Jóh<sup>ˈ</sup>n will recó<sup>ˈ</sup>ver, # bé<sup>ˈ</sup> what he ál<sup>ˈ</sup>ways was;  
 1500 Á<sup>ˈ</sup>rthur agá<sup>ˈ</sup>in be só<sup>ˈ</sup>ber, # though nó<sup>ˈ</sup>t for vè<sup>ˈ</sup>ry lóng;  
 1501 And é<sup>ˈ</sup>verything will go ón<sup>ˈ</sup> as befó<sup>ˈ</sup>re. # These mí<sup>ˈ</sup>ld surp<sup>ˈ</sup>ríses  
 1502 Shó<sup>ˈ</sup>uld bé<sup>ˈ</sup> in the ró<sup>ˈ</sup>utí<sup>ˈ</sup>ne # of nó<sup>ˈ</sup>rmal lí<sup>ˈ</sup>fe at Wí<sup>ˈ</sup>shwood  
 1503 Jó<sup>ˈ</sup>hn is the ó<sup>ˈ</sup>nly ò<sup>ˈ</sup>ne # of ú<sup>ˈ</sup>s I can concé<sup>ˈ</sup>ive  
 1504 As sè<sup>ˈ</sup>ttling dów<sup>ˈ</sup>n to mà<sup>ˈ</sup>ke hí<sup>ˈ</sup>msé<sup>ˈ</sup>lf # at hó<sup>ˈ</sup>me at Wí<sup>ˈ</sup>shwood  
 1505 Mà<sup>ˈ</sup>ke a dú<sup>ˈ</sup>ll má<sup>ˈ</sup>rríage # má<sup>ˈ</sup>rry some wó<sup>ˈ</sup>man stú<sup>ˈ</sup>píder -  
 1506 Stú<sup>ˈ</sup>píder than hí<sup>ˈ</sup>msé<sup>ˈ</sup>lf. # He can resí<sup>ˈ</sup>st the ín<sup>ˈ</sup>fluence  
 1507 Of Wí<sup>ˈ</sup>shwood, beí<sup>ˈ</sup>ng uncón<sup>ˈ</sup>scíous, # lí<sup>ˈ</sup>ving in gè<sup>ˈ</sup>ntle mó<sup>ˈ</sup>tíon  
 1508 Of hó<sup>ˈ</sup>rses and rí<sup>ˈ</sup>ght ví<sup>ˈ</sup>sít<sup>ˈ</sup>s # to the rí<sup>ˈ</sup>ght né<sup>ˈ</sup>íghbó<sup>ˈ</sup>urs

In this passage, the words marked with \ / are relatively less thematically important than the words marked /.

The line references of the half-lines in this group are as

follows:

MC: 35-b,39-a,53-b,59-b,80-a,86-a,86-b,90-a,90-b,97-a,112-b,  
143-a,204-b,207-a,208-b,210-b,220-b,222-b,226-b,228-b,229-a,232-a,  
232-b,236-a,245-a,248-a,256-b,260-b,263-b,264-b,266-b,278-a,279-a,  
281-a,281-b,285-a,304-b,305-a,305-b,312-b,315-a,321-b,326-b,330-b,  
344-b,358-b,384-a,385-b,390-b,445-b,460-b,473-b,483-b,484-b,489-b,  
495-b,501-b,527-a,527-b,546-b,560-b,569-a,591-b,593-b,611-a,665-b,  
668-a,671-b,682-a,683-a,685-a,686-b,689-b,692-b,693-a,704-a,705-a,  
774-a,787-b,838-b,843-b,852-b,858-b,862-b,901-a,951-a,965-a,966-a,  
972-b,978-b,982-a,1028-a,1029-b,1034-b,1038-b,1043-b,1057-b,1113-b,  
1122-a,1135-b,1160-a,1161-b,1162-a,1162-b,1164-b.  
FQ:40-b,104-a,104-b,138-b,140-b,149-a,150-a,186-b,188-a,188-b,189-b,  
198-a,208-b,211-a,212-b,243-a,254-b,256-a,262-a,265-b,303-a,304-a,  
305-a,367-b,400-a,408-b,412-a,420-a,427-b,429-b,460-b,470-a,470-b,  
471-b,473-a,474-b,476-a,490-a,515-a,515-b,525-b,532-b,621-a,622-a,  
627-a,628-a,629-a,640-a,653-a,665-b,668-a,841-a,843-b.  
FR:2-b,3-a,6-a,7-a,11-b,12-b,14-a,15-a,15-b,18-a,18-b,21-b,23-a,27-a,  
36-b,38-a,42-a,60-b,82-b,83-b,89-a,95-a,120-a,126-a,126-b,134-a,  
138-a,139-b,174-b,182-a,186-b,230-a,241-b,242-b,253-a,254-a,275-b,  
279-a,279-b,280-a,282-a,298-a,302-b,303-b,304-a,304-b,308-a,311-a,  
311-b,313-a,316-a,317-b,321-b,323-b,339-b,348-a,351-a,353-a,361-b,  
371-b,380-b,389-a,390-a,397-a,406-a,408-b,411-b,413-a,414-b,417-a,  
425-b,426-a,440-b,441-a,444-a,459-a,462-b,470-b,477-b,502-b,555-a,  
596-b,598-b,606-b,608-b,623-a,630-b,633-a,638-b,652-a,674-a,675-a,  
681-a,686-a,686-b,687-a,693-a,705-b,708-b,725-a,737-b,738-a,746-a,  
748-b,754-a,761-a,774-b,777-b,780-b,782-b,785-a,806-a,843-a,853-a,  
853-b,885-b,890-b,892-a,895-b,899-a,922-b,926-b,929-a,932-b,944-b,  
973-a,992-b,999-b,1006-a,1016-b,1029-a,1031-a,1031-b,1064-a,1076-b,  
1083-b,1128-a,1131-a,1132-a,1158-b,1165-a,1172-b,1175-a,1206-a,  
1218-b,1236-a,1241-b,1251-b,1259-b,1290-b,1292-b,1304-a,1316-b,  
1317-b,1319-a,1329-a,1330-a,1333-b,1335-b,1341-b,1347-a,1354-a,  
1368-a,1368-b,1379-a,1380-a,1386-b,1402-a,1414-b,1415-b,1416-b,  
1424-b,1435-a,1438-b,1441-a,1451-b,1464-b,1500-a,1501-a,1502-b,  
1505-b,1507-b,1508-a,1525-b,1527-a,1540-a,1579-a,1580-a,1582-b,  
1583-a,1591-a,1595-a,1604-a,1605-b,1626-a,1626-b,1633-a,1638-b,  
1658-a,1664-a,1670-a,1676-a,1676-b,1680-a,1687-b,1688-a,1696-b,  
1702-b,1723-b,1738-b,1764-b,1766-a,1777-a,1780-a,1783-b,1799-a,  
1806-b,1807-a,1820-b,1822-b,1840-b,1841-a,1842-b,1849-b,1850-b,  
1854-b,1856-b,1860-b,1886-b,1891-a,1892-b,1899-a,1902-a,1923-a,  
1925-a,1934-a,1940-b,1945-b,1946-a,1948-b,1959-b,1966-a,1967-a,  
1968-a,1969-b,1970-b,1971-a,1975-b,1981-b,1984-b,1994-b,2001-a,  
2006-a,2008-a,2013-a,2026-a,2030-a,2033-a,2049-a,2056-b,2063-a,  
2067-b,2080-b,2104-a,2107-a,2107-b,2109-a,2118-a,1625.  
ES:1-a,13-a,72-a,78-b,83-a,85-b,86-b,90-b,127-a,164-b,188-a,192-a,  
205-a,209-a,220-a,226-a,228-a,242-a,248-a,288-a,289-a,306-a,308-a,  
311-a,319-b,333-a,350-a,364-b,365-b,381-a,402-a,425-b,433-a,435-a,  
445-a,447-a,459-b,464-b,488-a,540-b,628-a,667-b,679-b,687-a,687-b,  
693-b,706-a,708-a,722-b,731-a,734-a,743-a,756-b,783-a,784-a,784-b,  
803-a,814-a,844-a,849-a,859-a,867-b,870-a,882-a,888-a,890-b,891-b,  
906-a,910-b,911-b,916-a,916-b,918-a,929-b,958-b,1021-b,1027-a,1055-b,  
1056-a,1070-a,1082-b,1102-a,1108-b,1111-a,1139-b,1143-a,1201-b,  
1203-a,1211-a,1221-b,1252-a,1259-a,1260-b,1263-a,1288-a,1315-a,

1342-b, 1357-a, 1372-b, 1386-b, 1392-b, 1395-a, 1412-a, 1425-a, 1426-a, 1437-a, 1447-a, 1453-a, 1455-b, 1473-a, 1496-a, 1509-b, 1513-b, 1514-b, 1520-a, 1524-b, 1525-b, 1528-a, 1543-a, 1581-a, 1589-a, 1604-a, 1643-a, 1656-a, 1680-b, 1683-a, 1685-b, 1687-b, 1690-b, 1694-b, 1695-b, 1701-a, 1709-b, 1710-b, 1714-b, 1721-b, 1722-a, 1748-b, 1761-b, 1779-b, 1780-b, 1782-a, 1793-a, 1800-a, 1804-a, 1809-a, 1824-a, 1829-b, 1841-a, 1844-b, 1850-a, 1855-b, 1871-b, 1877-a, 1886-b, 1892-a, 1907-b, 1918-a, 1993-a, 1999-a, 1999-b.

Aud: 29-b, 32-b, 41-a, 67-b, 68-a, 78-a, 87-a, 88-a, 95-a, 95-b, 107-a, 169-a, 212-a, 233-a, 265-a, 267-b, 232-a, 228-b, 321-a, 308-b, 300-a, 330-a, 478-b, 516-a, 552-b, 558-b, 570-a, 590-a, 606-b, 613-b, 634-a, 668-a, 672-b, 680-b, 719-a, 738-b, 765-b, 785-a, 814-a, 827-a, 837-a, 794-b, 858-b, 860-b, 890-a, 902-a, 917-a, 946-b, 947-a, 958-b, 961-a, 973-a, 973-b, 976-b, 983-a, 988-a, 1009-a, 1009-b, 1039-b, 1047-b, 1054-a, 1066-a, 1087-a, 1205-b, 1223-a, 1295-a, 1348-b, 1357-b, 1397-a, 1405-b, 1406-b, 1409-a, 1412-a, 1416-a, 1417-a, 1418-a, 1421-a, 1423-b, 1424-a, 1489-b, 1501-b, 1606-a, 1608-a, 1815-b, 1834-a, 1888-a, 1898-b, 1948-a, 1981-a, 1985-a, 2039-b, 2045-a, 2066-a, 2067-a, 2067-b, 2070-a, 2070-b, 2081-b, 2242-b, 2297-b, 2336-a, 2338-a, 2360-a, 2366-b, 2367-a, 2372-b, 2373-a, 2382-b, 2391-b.

Mur: 3-b, 5-b, 13-b, 14-b, 15-b, 16-b, 24-b, 25-a, 26-a, 45-b, 72-b, 74-a, 79-b, 80-b, 81-b, 85-a, 85-b, 98-b, 101-b, 109-a, 120-a, 122-b, 142-a, 152-b, 156-a, 159-a, 166-b, 169-b, 173-a, 177-b, 181-a, 185-b, 191-a, 196-b, 203-a, 204-a, 206-b, 208-a, 208-b, 210-a, 213-a, 224-b, 225-a, 239-a, 241-a, 242-b, 244-b, 245-b, 246-b, 251-b, 253-b, 255-b, 257-b, 260-b, 263-a, 264-b, 266-b.

### 2.3 Lines with Doubtful Caesura:

Not all the lines have medial caesura, and it is sometimes difficult to decide whether they have or not. The metrical caesura falls after the second stress and before the third, i.e. within or at the end of the second foot. If the metrical and semantic criteria agree, we should find a grammatical and semantic break within the second foot which can receive the caesura, grouping each side together into semantic units of a half-line. This is how the position of the caesura is decided in the great majority of lines. The table below shows the figures and percentages of lines with doubtful caesura

MC	FQ	FR	ES	Aud	Mur
16	19	30	37	5	8
1.9	3.9	1.5	1.8	0.3	3.0

Line references for cases of doubtful caesura are as follows:

MC 33, 34, 135, 300, 302, 318, 339, 375, 458, 512, 604, 821, 832, 853, 889, 1027

FQ 34, 42, 142, 195, 213, 259, 274, 275, 413, 430, 462, 489, 533, 550, 563, 564, 619, 647, 666

FR 73, 80, 257, 434, 485, 547, 600, 832, 896, 971, 1075, 1087, 1194, 1314, 1342, 1440, 1470, 1569, 1611, 1652, 1735, 1765, 1805, 1870, 1939, 1952, 2029

ES 20, 30, 37, 46, 121, 235, 387, 414, 441, 528, 541, 549, 559, 624, 770, 776, 934, 940, 945, 951, 959, 1003, 1073, 1123, 1138, 1168, 1235, 1319, 1339, 1444, 1481, 1521, 1570, 1574, 1583, 1688, 1833, 1872, 1902, 1932, 1935

Aud 109, 535, 604, 1398, 1410

Mur 35, 118, 141, 167, 186, 248, 262

The following sections explain why such doubtful cases arise.

2.3.1 Most of these doubtful cases arise from different possibilities of stressing. Examples are as follows:

- MC 853    Sént you báck # to your Sée as you demandé  
          Sènt you báck to your Sée # ás you demandé  
604    Mán's lífe is a chéat # and a díssappointmènt  
          Mán's lífe # is a chéat and a díssappointmènt  
FQ 413    The ménace and caréss # of wáve that bréaks on wáter  
          The ménace and caréss of wáve # that bréaks on wáter  
34    Drý the póol, # dry cóncrete, brówn èdged  
          Dry the pòol, dry # cóncrete, brówn èdged

The second scansion of this line is less likely but possible.

- FR 600    Nów they can hárdly # arríve in tíme to dréss  
          Nòw they can hárdly arríve # in tíme to dréss  
1075    Ò Gód, mán, # the thínks that are gòing to háppen  
          O Gód, mán, the thínks # that are gòing to háppen



ES 30 I couldn't say what I wanted to, # in a restaurant  
 I couldn't say # what I wanted to, in a restaurant.  
 541 He's informed himself so carefully # about my career  
 He's informed himself # so carefully about my career  
Aud 109 Each calls across # a colder water  
 Each calls # across a colder water  
 535 Whom the nightmare # ejects nude into  
 Whom the nightmare ejects # nude into  
Mur 35 No one who asked # for a feed of fish was refused  
 No one who asked for a feed # of fish was refused

2.3.2. In some four-stress lines, there is no doubt where the stresses fall, but it is difficult to decide whether a word or group of words goes more closely with the previous or the following half-line. Examples:

ES 121 It's a pity that you haven't # had # brothers and sisters  
MC 832 Carefully, so it get # not # soiled or torn  
FQ 462 For a haul that will # not # bear examination  
FR 1440 But he says he hasn't # got # the use of his car  
ES 1872 Well...there's nothing more to say, # is there?#  
 Nothing at all.

#### 2.4 Lines with no Medial Caesura:

Line reference for this group are as follows:

MC 936  
FR 781, 845, 1530  
ES 145, 531, 747, 990, 1216, 1681

The caesura might fall in the middle of a polysyllabic word, i.e. there is no medial caesura. Examples:

MC 936 As wél as in the cónsultations of pówers  
 FR 781 Togéther with the únrecápturable emótion  
 ES 145 Óne the cóntradíction of the óther  
 FQ 204 In dáunsinge, sígnifyíng mátrimonie —

In this last line from FQ the place of the caesura might also be after signifying , with the scansion:

In dáunsinge, sígnifying # mátrimonie---

(cf. 1.1 above). The line can also be scanned as an iambic pentameter (cf. 2.4 below):

x     x     x     x     x  
 In daun | singe sig | nify | ing mat | rimonie.\*

## 2.5 Ambivalent Lines.

A point remaining for discussion is the ambivalent lines which scan as four-stress as well as iambic pentameter. The fact is that Eliot's technique in these lines is highly sophisticated. Let us quote his essay "Reflections on Verse Libre" (1917) where he expresses his opinion about ambivalence. There are two ways, in his opinion, of writing good poetry:

"But the most interesting verse which has yet been written in our language has been done either by taking a very simple form and constantly withdrawing from it, or no form at all and constantly approximating to a very simple one. It is this contrast between fixity and flux, this unperceived evasion of monotony which is the very life of verse..."(1965: 185)

In his early verse, (certain passages of The Waste Land, for instance), Eliot followed this technique of writing ambivalent lines. But in his stressed verse, which is the concern of this work, there is a more sophisticated kind of ambivalence than that described in the quotation - as if Eliot's practice had progressed from there. It takes the form of lines which clearly conform to the

\*or: má | rimó | nie

four-stress norm but can also scan as iambics, e.g. (FQ 834-9).

The <sup>x</sup>cóm | <sup>x</sup>môn wórd | <sup>x</sup>éxact, | <sup>x</sup>wíthout | <sup>x</sup>vúlga | <sup>x</sup>rítý

The <sup>x</sup>fór | <sup>x</sup>mal wórd | <sup>x</sup>précise | <sup>x</sup>but nó | <sup>x</sup>pédan | <sup>x</sup>tic

or The cómmon wórd exáct, # wíthout vulgáritý

The fórmal wórd précise # but nó | pédántic

There is also the possibility of iambic hexameter, e.g. (MC 1045-6)

And <sup>x</sup>ás | <sup>x</sup>ín tíme | <sup>x</sup>résúts | <sup>x</sup>óf má | <sup>x</sup>ný déeds | <sup>x</sup>áre blén | <sup>x</sup>déd

So <sup>x</sup>góod | <sup>x</sup>and é | <sup>x</sup>víl ín | <sup>x</sup>thé énd | <sup>x</sup>becóme | <sup>x</sup>confóun | <sup>x</sup>déd

or And <sup>x</sup>ás ín tíme résúts # of mány déeds áre blénded

Sò góod and évil # ín the énd becòme confóunded

In The Elder Statesman, in which Eliot has approximated the line of verse to colloquial prose, such ambivalent lines disappear. It seems that Eliot, by that time, had completely liberated himself from traditional prosody and gone over to his well-established four-stress line which can scan only as four-stress.

Ambivalence can be found in individual lines in a four-stress passage and, less frequently, in full passages.

The following passage, which can scan like free iambic pentameters, is an example (FQ 457-62)

We <sup>x</sup>háve | <sup>x</sup>tó thínk | <sup>x</sup>óf <sup>x</sup>thém <sup>x</sup>ás | <sup>x</sup>fóre | <sup>x</sup>ver báí | <sup>x</sup>líng,

Settíng | <sup>x</sup>and háu | <sup>x</sup>líng, wíle | <sup>x</sup>thé North | <sup>x</sup>Eást ló | <sup>x</sup>wérs

Over <sup>x</sup>shá | <sup>x</sup>llów báns | <sup>x</sup>unchán | <sup>x</sup>gíng and | <sup>x</sup>éró | <sup>x</sup>síonless

Or <sup>x</sup>dráw | <sup>x</sup>íng <sup>x</sup>theír mó | <sup>x</sup>ney, drý | <sup>x</sup>íng sáíls | <sup>x</sup>át dó | <sup>x</sup>ckáge

Nót | <sup>x</sup>ás má | <sup>x</sup>kíng <sup>x</sup>a tríp | <sup>x</sup>thát wíll | <sup>x</sup>be únpay | <sup>x</sup>áble

For <sup>x</sup>a hául | <sup>x</sup>thát wíll | <sup>x</sup>nót béar | <sup>x</sup>exá|<sup>x</sup>mínatíon

All these lines are capable of being described as free pentameters.

But since they occur in four-stress passages, and since they can

very well scan as stressed metre, they will be treated as such. The

fact that these lines scan as syllabic metre is a secondary matter here, and, for the purpose of this thesis, they may preferably be regarded as stressed metre in the first instance.

Such lines are, however, in a very small minority. If we promote one syllable to the degree of metrical stress in the four-stress line, the line could admittedly scan as a pentameter (Fraser 1970:24-5); but the number of the stresses in the four-stress line is not the only important characteristic of stressed verse, the medial caesura is as much part of the line as the four stresses are. The caesura in all these ambivalent lines is well placed in the middle of the line, and this is another important reason why these lines are scanned as stressed metre in the first instance.

## 2.6 The Corpus for Analysis.

The medial caesura, dividing the line in half, in the great majority of lines, provides us with an adequate corpus of half-lines for analysis. Numbers of half-lines are shown in the table below:

MC	FQ	FR	ES	Aud	Mur
1468	838	3536	3734	3640	518

This corpus, however, has to be varied for different purposes throughout the thesis. The variation is shown in the following table:

Chpt.	Sections	Corpus	Excluded
3	all sections except for 3.3.1	Two-stress half-lines	Three-stress half-lines
	Section 3.3.1	All half-lines	-----
4	all sections	All half-lines	-----
			I. Residues of two-stress complete* and neutral* half- lines.
	Sections 5.2-3	Grammatical types 1-29 in the two- stress half-lines	II. Incomplete* two-stress half- lines.
5			III. All three-stress half-lines.
	Section 5.1	Grammatical types 1-29 in both two- and three-stress half-lines	I. Residues of both two- and three-stress complete and neutral half-lines
			II. Two- and three-stress incomplete half-lines.

\* defined in 4.1 below.

A full metrical analysis of the half-line is given in Chapter Three, and is followed by a syntactical analysis of the half-line in Chapter Four.

## CHAPTER THREE

### THE METRE OF THE HALF-LINE.

#### 3.1 Classification:

Having determined and isolated the lines which do not conform to the four-stress norm and established the four-stress line with a medial caesura, we are now in a position to examine and analyse the half-line as a unit.

The purpose of this chapter is to analyse the stress-patterns of the half-line in the works under scrutiny. Chapter Four will examine the grammatical construction of the half-line.

In order to establish the stress-patterns, it is necessary to count the sequences of stressed and unstressed syllables that make up each half-line.

In counting the syllables of a given word, Daniel Jones' definition of the syllable as "a peak of prominence" was adopted in the present analysis ;

"Each sound which constitutes a peak of prominence is said to be syllabic, and the word or phrase is said to contain as many syllables as there are peaks of prominence." (1972:55)

Syncopation of syllables was allowed in some cases but not in others, e.g. (i) every<sup>x</sup> = two syllables, but different<sup>/x x</sup> = three syllables; (ii) desire<sup>x/x</sup> = three syllables, but desirable<sup>x/x x</sup> = four syllables; and (iii) our<sup>xx</sup> = two syllables.

The stress-patterns of the half-line have been classified according to (i) whether or not the half-line has an anacrusis, and (ii) the number of syllables contained in the anacrusis, if any.

Stress-patterns are analysed as shown in the following passage from

Murder In The Cathedral:

18 Seven years # and the summer is over  
 19 Seven years # since the Archbishop left us  
 20 He who was always # kind to his people  
 21 But it would not be well # if he should return

In 18-a, 19-a, and 20-b, the first metrical stress falls on the first syllable, i.e. there is no anacrusis. All the half-lines that have no anacrusis are included under the heading "Type I". In 21-b, the first metrical stress falls on the second syllable, so there is monosyllabic anacrusis. All such half-lines are included in "Type II". If there are two unstressed syllables before the first metrical stress in the half-line, as in 18-b and 21-a, the half-line is included in "Type III". "Type IV" of the stress-patterns contains the half-lines that have an anacrusis of three syllables as in 19-b. Half-lines containing an anacrusis of four or five syllables are collected under "Type V", e.g.

MC 524 It is not for me to tell you # how this may be so.  
 ES 1344 ..... # So let me introduce you - by that name -  
 1345 To Mrs... Mrs...

The stress-patterns are analysed for all the four-stress lines excluding (i) those that have doubtful caesura (cf. 2.3.1); (ii) those that have no medial caesura (cf. 2.4); (iii) those that have words in the middle of the line which could belong equally well in either the first or the second half-line (c.f 2.3.2); and (iv) all the three-stress half-lines (cf. 2.2.2).

### 3.2 Corpus and Description:

After the above exclusions, the corpus remaining for analysis consists of 12823 half-lines, distributed over the six works as follows:

MC	FQ	FR	ES	Aud	Mur
1307	760	3253	3563	3526	414

The table below shows the distribution of these half-lines over the five types mentioned in 3.1 above:

	Type	MC	FQ	FR	ES	Aud	Mur
I	Zero- Anacrusis	383 29.3	177 23.3	739 22.7	685 19.2	931 26.4	89 21.5
II	Monosyllabic Anacrusis	554 42.4	308 40.5	1249 38.4	1493 41.9	1746 49.5	169 40.8
III	Disyllabic Anacrusis	316 24.2	241 31.7	941 28.9	1111 31.2	802 22.7	146 35.3
IV	Trisyllabic Anacrusis	50 3.8	33 4.3	268 8.2	240 6.7	46 1.3	10 2.4
V	4-5 syllables Anacrusis	4 0.3	1 0.1	56 1.7	34 1.0	1 0.03	— —

#### 3.2.0 Order of the Stress-patterns in the Tables.

In the tables provided below for the different stress-patterns within each type, stress-patterns are arranged according to the length of the first, and then the length of the second foot, and are placed in ascending order. Thus  $|/xx|/x$  precedes  $|/xx|/xx$  and both of these precede the stress-patterns where the first foot includes four syllables ( $|/xxx|/$  or  $|/xxx|/x$ ). Complete line references for all the stress-patterns are given in Appendix B in Volume II.



### 3.2.1 Type I: zero-anacrusis

This type includes the half-lines in which the first metrical stress falls on the first syllable, i.e. there is no anacrusis (cf. 3.2 above). They are 3004 half-lines (23.4 per cent of the total).

This type falls into the 32 stress-patterns shown in the table below:

Stress pattern	MC	FQ	FR	ES	Aud	Mur
/ /	7 0.5	5 0.7	7 0.2	5 0.1	13 0.4	- -
/ /x	8 0.6	2 0.3	14 0.1	12 0.3	33 0.9	1 0.2
/ /xx	2 0.2	- -	4 0.1	10 0.3	10 0.3	- -
/ /xxx	- -	- -	2 0.1	2 0.1	1 0.03	- -
/ /xxxx	- -	- -	- -	1 0.03	- -	- -
/ /xxxxx	- -	- -	- -	1 0.03	- -	- -
/x /	46 3.5	14 1.8	54 1.7	51 1.4	134 3.8	8 1.9
/x /x	51 3.9	33 4.3	66 2.0	60 1.7	191 5.4	4 1.0
/x /xx	23 1.8	6 0.8	35 1.1	36 1.0	39 1.1	1 0.2
/x /xxx	2 0.2	- -	11 0.3	7 0.2	4 0.1	- -
/x /xxxx	- -	- -	1 0.3	- -	3 0.1	- -
/xx /	71 5.4	26 3.4	97 3.0	82 2.3	212 6.0	24 5.8
/xx /x	56 4.3	32 4.2	133 4.1	91 2.6	172 4.9	23 5.6

Stress pattern	MC	FQ	FR	ES	Aud	Mur
/xx /xx	15 1.1	7 0.9	47 1.4	51 1.4	29 0.8	4 1.0
/xx /xxx	3 0.2	1 0.1	6 0.2	8 0.2	1 0.03	- -
/xx /xxxx	- -	- -	2 0.1	1 0.03	- -	- -
/xx /xxxxx	- -	- -	1 0.03	- -	- -	- -
/xxx /	43 3.3	17 2 2	71 2.2	85 2.4	53 1.5	14 3.4
/xxx /x	32 2.4	13 1.7	75 2.3	76 2.1	27 0.8	5 1.2
/xxx /xx	10 0.8	8 1.1	20 0.6	32 0.9	3 0.1	- -
/xxx /xxx	- -	- -	6 0.2	- -	- -	- -
/xxxx /	7 0.5	5 0.7	31 1.0	30 0.8	5 0.1	3 0.7
/xxxx /x	3 0.2	4 0.5	25 0.8	30 0.8	1 0.03	- -
/xxxx /xx	2 0.2	1 0.1	7 0.2	3 0.1	- -	- -
/xxxx /xxx	- -	- -	1 0.03	- -	- -	- -
/xxxxx /	2 0.2	3 0.4	10 0.3	4 0.1	- -	2 0.5
/xxxxx /x	- -	- -	8 0.2	4 0.1	- -	- -
/xxxxx /xx	- -	- -	1 0.03	- -	- -	- -
/xxxxx /xxx	- -	- -	- -	1 0.03	- -	- -
/xxxxxx /	- -	- -	2 0.1	2 0.1	- -	- -
/xxxxxx /x	- -	- -	1 0.03	- -	- -	- -

Stress pattern	MC	FQ	FR	ES	Aud	Mur
/xxxxxx /x	-	-	<sup>1</sup> 0.03	-	-	-

Examples of these patterns:

I.1        | / | /

MC 22-a    Kíng rúles

FQ 5-a    Áll tíme

FR1575-b    Whát thén?

ES 286-a    Cóme, Chárlés

Aud 305-a    Cóursed dówn

I.2        | / | / x

MC 335-a    Lífe lásting

FQ 1-a    Tíme présént

FR 109-b    Why, páinful?

ES1193-a    Shéep fármíng?

Aud 875-b    Cáres líttle

Mur 236-a    Déad brácken

I.3        | / | / x x

MC 782-b    Pléase díne with us

FR 232-a    Léads ánywhere

ES1549-a    Fréd Cúlverwell

Aud 104-a    Wry rélatíves

I.4        | / | / x x x

FR 901-b    Stóp! Try to stóp it (cf. 1.3.1. above)

ES 244-a Yés, thánk you, Lámber<sup>t</sup>

Aud 188-a Vágu<sup>e</sup> végetab<sup>le</sup>

I.5 | / | / x x x x

ES 263-b sáw ány<sup>o</sup>ne, my Ló<sup>r</sup>d

I.6 | / | / x x x x x

ES 877-b sá<sup>d</sup> chán<sup>g</sup>es in me, Ríchar<sup>d</sup>

I.7 | / x | /

MC 18-a Séven yéars

FQ 23-a Thér<sup>e</sup> they wér<sup>e</sup>

FR1432-b vóid my mí<sup>n</sup>d

ES 877-a Tí<sup>m</sup>e has wró<sup>u</sup>ght

Aud1793-a Rí<sup>g</sup>hteous wrá<sup>t</sup>h

Mur 100-a Mé<sup>e</sup>t the fó<sup>r</sup>ce

I.8 | / x | / x

MC 334-b gró<sup>w</sup>s to gló<sup>r</sup>y

FQ 20-a Ró<sup>u</sup>nd the có<sup>r</sup>ner

FR1914-a Dó<sup>w</sup>ning tó<sup>l</sup>d her

ES 628-b Nów it's mý t<sup>u</sup>rn

Aud 66-b sé<sup>t</sup>tled plá<sup>c</sup>es

Mur 217-a Lán<sup>t</sup>erns shá<sup>f</sup>ted

I.9 | / x | / x x

MC 851-b ó<sup>f</sup>fered clém<sup>e</sup>ncy

FQ 7-b pó<sup>s</sup>sí<sup>b</sup>lí<sup>t</sup>y

FR1135-b léft a cáutery  
ES 925-a Well, it's náatural  
Aud 699-a Máking bédroom èyes  
Mur 111-b skín of túrbulence

I.10 | / x | / x x x

MC 116-b álways ísolated  
FR1221-b Óh! I'm sórry, my Lòrd  
ES1155-a Scándal? whó said scándal?  
Aud 546-a Píers and prómontories

I.11 | / x | / x x x x

FR 63-b Wát does shé thínk about it  
Aud 440-b Lísten cóurteously to us

I.12 | / x x | /

MC 411-b Púrpose is pláin  
FQ 20-b thróugh the fírst gáte  
FR1005-b Cáncer is hére  
ES1569-a Wát did I máke..?  
Aud 350-a Sínce we wáke úp  
Mur 261-a Wórking òut sòunds

I.13 | / x x | / x

MC 277-a Nót wòrth forgétting  
FQ 487-a Óver the shóulder  
FR 514-a Véry uncómmón  
ES 957-a Dón't you remémber

Aud1999-b      Whén you're unlúcky  
Mur 161-a      Thóse who had thrówn him

I.14           | / x x | / x x

MC 275-b      néd not wàlk wáily  
FQ 111-a      Hámstead and Clérkenwell  
FR1834-a      Súch things are póssible  
ES1550-a      Whó is Frèd Cúlverwell  
Aud 31-b      Thíngs are dívísible  
Mur 18-b      twítching their móoring-stòne

I.15           | / x x | / x x x

MC 328-b      thóse of the Cháncellorship  
FQ 553-b      stánds on the prómontory  
FR 275-a      Nów it's for yóu to mánage  
ES1151-b      díd còme to héar about it  
Aud2336-b      Múst you go wóolgàthering

I.16           | / x x | / x x x x

FR1014-b      Well, let's not tálk of such m\atters  
ES 182-b      Yés, I've been bróoding over it

I.17           | / x x | / x x x x x

FR1920-a      Í have nò ínfluence òver him

I.18           | / x x x | /

MC 835-b      Whát you have to sáy  
FQ 255-b      ínto which they péered

FR1654-b What does the word mean?

ES1596-b lying in the road

Aud1315-a Warehouses and wharves

Mur 199-a Blinded by a shot

I.19 | / x x x | / x

MC 569-b make yourself the lowest

FQ 24-a Moving without pressure

FR 318-a Talk in your own language

ES1568-b When we were at Oxford

Aud1106-a Dotterels and dunlins

Mur 244-a Snow-white on the gun-rock

I.20 | / x x x | / x x

MC 955-a These things had to come to you

FQ 433-a Where is there an end of it

FR 917-a If you will depend on me

ES1837-b snatched a book away from you

Aud 379-a Definitely different

I.21 | / x x x | / x x x

FR 41-b Dividends from aeroplane shares

I.22 | / x x x x | /

MC 865-b if you will be content

FQ 310-a Shall I say it again?

FR 271-b forthcoming with advice

ES 623-a Well, I shan't keep you long

Aud1874-a shìmmèring in the shàde

Mur 255-a Lówèring them on rópes

I.23 | / x x x x | / x

MC 96-b thát is anòther mátter

FQ 248-a Whát was to be the vátue..?

FR 114-b Wándèring in the trópics

ES1277-b Whý do you lòok so ángry?

Aud 248-a Hóbbledèhoy and hélpless

I.24 | / x x x x | / x x

MC1161-a Práy for us of your chárity

FQ 243-b Nót vèry satisfáctory

FR1852-a Tryíng not to dislíke wòmen

ES 118-a Nót òccupied with ánything

I.25 | / x x x x | / x x x

FR 603-a Wèll, we must gò and dréss, I supposé

I.26 | / x x x x x | /

MC 523-b thát I dò not understánd

FQ 309-a Sòmething I have sàid befóre

FR 246-a Wòuld you líke to hàve them ín

ES1587-a Thén, Fàther, you should tèll ús

Mur 133-b thèy were dàncing around hím

I.27 | / x x x x x | / x

FR 345-a Làter I becàme excítèd



ES 119-a    Someone to make a remark to

I.28        | / x x x x x | / x x

FR 187-a    That will be a little difficult

I.29        | / x x x x x | / x x x

ES1715-b    Yes, wasn't it extraordinary

I.30        | / x x x x x x | /

FR1537-a    Everything would fall into place

ES 458-a    Later I came to understand

I.31        | / x x x x x x | / x

FR 886-a    Whether I know what I am saying

I.32        | / x x x x x x x | / x

FR2035-a    Violet, you are the most malicius

3.2.2    Type II: monosyllabic anacrusis

This type includes the half-lines in which the first metrical stress falls on the second syllable, leaving a monosyllabic anacrusis. There are 5519 half-lines included in this type, i.e. about 43.1 per cent of the total number of half-lines under scrutiny, distributed as follows:

MC	FQ	FR	ES	Aud	Mur
554	308	1249	1493	1746	169
42.4	40.5	38.4	41.9	49.5	40.8

This type falls into the 30 stress-patterns shown in the table

below:

Stress pattern	MC	FQ	FR	ES	Aud	Mur
x / /	17 1.3	8 1.1	21 0.6	13 0.4	94 2.7	1 0.2
x / /x	18 1.4	15 2.0	22 0.7	29 0.8	137 3.9	10 2.4
x / /xx	2 0.2	2 0.3	10 0.3	16 0.4	14 0.4	- -
x / /xxx	1 0.1	- -	1 0.03	8 0.2	- -	- -
x / /xxxx	- -	- -	1 0.03	2 0.1	- -	- -
x /x /	118 9.0	36 8.3	179 5.5	173 4.9	476 13.5	40 9.9
x /x /x	88 6.7	74 9.7	170 5.2	180 5.1	414 11.7	22 5.3
x /x /xx	29 2.2	15 2.0	54 1.7	98 2.8	36 1.0	3 0.7
x /x /xxx	1 0.1	1 0.1	16 0.5	20 0.6	2 0.1	- -
x /x /xxxx	- -	- -	- -	2 0.1	- -	- -
x /x /xxxxx	- -	- -	- -	1 0.03	- -	- -
x /xx /	97 7.4	25 3.3	155 4.8	207 5.8	317 9.0	46 11.1
x /xx /x	52 4.0	48 6.3	194 6.0	222 6.2	165 4.7	25 6.0
x /xx /xx	19 1.5	11 1.4	48 1.5	81 2.3	11 0.3	3 0.7
x /xx /xxx	1 0.1	1 0.1	8 0.2	7 0.2	2 0.1	- -
x /xx /xxxxx	- -	- -	1 0.03	- -	- -	- -

Stress pattern	MC	FQ	FR	ES	Aud	Mur
x /xxx /	51 3.9	25 3.3	131 4.0	161 4.5	48 1.4	15 3.6
x /xxx /x	37 2.8	36 4.7	133 4.1	156 4.4	19 0.5	3 0.7
x /xxx /xx	6 0.5	6 0.8	37 1.1	41 1.2	3 0.1	- -
x /xxx /xxx	2 0.2	- -	2 0.1	4 0.1	- -	- -
x /xxx /xxxx	1 0.1	- -	- -	- -	- -	- -
x /xxxx /	4 0.3	1 0.1	21 0.6	32 0.9	7 0.2	1 0.2
x /xxxx /x	6 0.5	4 0.5	27 0.8	21 0.6	1 0.03	- -
x /xxxx /xx	2 0.2	- -	2 0.1	1 0.03	- -	- -
x /xxxx /xxx	- -	- -	1 0.03	1 0.03	- -	- -
x /xxxxx /	1 0.1	- -	5 0.2	12 0.3	- -	- -
x /xxxxx /x	1 0.1	- -	7 0.2	5 0.1	- -	- -
x /xxxxx /xxxx	- -	- -	1 0.03	- -	- -	- -
x /xxxxxx /	- -	- -	1 0.03	- -	- -	- -
x /xxxxxx /xx	- -	- -	1 0.03	- -	- -	- -

Examples of these patterns:

II.1

x | / | /

MC 773-b we róde hárd

FQ 196-b by gréy stóne

FR 106-a For éight yéars  
 ES 585-a My déar Díck  
 Aud 354-b of móre déaths  
 Mur 179-b their bónes smáshed

II.2            x | / | / x

MC 489-a You knów trúly  
 FQ 423-a Than tíme cóunted  
 Fr 324-a Withóut púrpose  
 ES 306-b you léft Éngland  
 Aud 279-b of sácked témples  
 Mur 238-b in Júné wáter

II.3            x | / | / x x

MC 892-b the kíng's májesty  
 FQ 118-b of áll próperty  
 FR 236-a The éyes stáred at me  
 ES1940-b we áll thínk we knòw  
 Aud 840-a Of mán's mémory

II.4            x | / | / x x x

MC 947-b subduéd, víolated  
 FR1874-b I knów óne thínk, Àmy  
 ES 723-b and stárt réading to me

II.5            x | / | / x x x x

FR 264-b she's done nóthing ábout it  
 ES1133-a To máke ánything of it

II.6            x | / x | /

MC 664-a    Destroy yourself  
FQ 211-b    in clumsy shoes  
FR1124-b    or else untrue  
ES1479-b    as who has not?  
Aud1250-a    To find your feet  
Mur 33-b    He gave away

II.7            x | / x | / X

MC 387-b    in worldly order  
FQ 518-b    have left the platform  
FR 539-b    I'm sure I saw him  
ES1758-b    until we get there  
Aud1814-a    Of all the armies  
Mur 127-b    like country fiddlers

II.8            x | / x | / x x

MC 208-a    They know and do not know  
FQ 524-b    at any terminus  
FR2026-b    until you hear from me  
ES1995-b    are so inadequate  
Aud2203-b    to seep through boundaries  
Mur 140-a    The gills of Mackerel

II.9            x | / x | / x x x

MC1034-a    Respect the sanctuary  
FQ 636-b    the unimaginable

FR1830-a A stóny sánctuary  
ES 695-b that's hárdly séasonable  
Aud2324-b to pássing fórnicators

II.10 x | / x | / x x x x

ES1212-a To lórd it óver them, in fáct

II.11 x | / x | / x x x x x x

ES1466-b you don't yet knów about me, Mónica

II.12 x | / x x | /

MC 564-b with glóry of sáints

FQ 662-a Or cárry repórt

FR 907-a They léave me alóne

ES 772-a Réferred to a núrse

Aud 241-a Go róaring down róads

Mur 233-b a yóung òne was séen

II.13 x | / x x | / x

MC 116-a Despísed and despísing

FQ 412-b the whíne in the ríggíng

FR1389-b the mínor dísafter

ES1643-b that nó òne belíeves in

Aud 628-a With líght-fíngéred ládíes

Mur 116-a The óarsmen were cállíng

II.14 x | / x x | / x x

MC 114-a I sáw him as Cháncellor

FQ 403-a the stárfish, the hórseshoe cráb  
FR1833-a The lésson of ígnorance  
ES 822-b who séems to be stálking you  
Aud2282-b of Fáshion and Hándicràfts  
Mur 105-a With húndreds of Máckerel

II.15 x | / x x | / x x x

MC 88-b of fréNZied enthúsiásm  
FQ 366-b the páttérn mòre cómplicated  
FR 375-b the chángé is tòò súdden for you  
ES 362-b and nóT vèry cómfortable  
Aud2294-b was rúthlessly gèrrymándered

II.16 x | / x x | / x x x x x

FR1466-a Is góing to móralise about it

II.17 x | / x x x | /

MC 673-b in léárning and in thóught  
FQ 839-a The fórmal wòrd précise  
FR1964-a To léárn that one is déad  
ES1167-a Becaúse I was your sòn  
Aud2369-b his prédatory nóte  
Mur 147-a He knélt agáinst the stém

II.18 x | / x x x | / x

MC 238-b awáre of their prévisión  
FQ 310-b In órder to arríve thère  
FR 728-b was álways to be náughty

ES1927-a But óne thèng I'm convínced of  
Aud2365-a Is só mùch galimátias  
Mur 155-a And résted on the gúnwale

II.19    x | / x x x | / x x

MC 85-b a cértain incredúlity  
FQ 850-b a péople withòut hístory  
FR1413-b of málíce or stupídity  
ES 643-b But hów was I respónsible  
Aud1601-a Unequal our háppiness

II.20    x | / x x x | / x x x

MC1086-b the móney you apprópriated  
FR 993-b in térms of the labóratory  
ES 981-a Is práctically négligible

II.21    x | / x x x | / x x x x

MC 40-a Some málady is cóming upòn us

II.22    x | / x x x x | /

MC1098-b in désecrating his chúrch  
FQ 311-b to gét from whère you are nó  
FR1398-a A cásuál bìt of wáste  
ES1814-a Though yóu repùdiate mé  
Aud 411-a Exággerate to exíst  
Mur 249-a But móst were càrried away

II.23    x | / x x x x | / x



MC 360-b or brávery will be bróken  
 FQ 246-b the póetry does not máttér  
 FR 309-a At thrée o'clock in the mórníng  
 ES 919-b has nóthing to be ashámed of  
 Aud1587-b surróund our navigátióñ

II.24 x | / x x x x | / x x

MC 618-a The éñemy of sociéty  
 FR1901-b his fáìly and his háppíness  
 ES 275-a Let ús go ìnto the líbrary

II.25 x | / x x x x | / x x x

FR 607-a The gárdener had nò gárdén flòwers  
 ES1202-a Or whére, if I tòok a dífferént nàme

II.26 x | / x x x x x | /

MC 316-b at kíssíng-tíme belòw the stáirs  
 FR 452-b of ánythíng that còmes to hánd  
 ES 113-b he's névér hàd to be alóne

II.27 x | / x x x x x | / x

MC1054-b by strátégem, or by resístáñce  
 FR 416-b and Háríry néd have nò suspícíon  
 ES1861-b It réally was an íñspirátióñ

II.28 x | / x x x x x | / x x x x

FR2038-b Òh!, cértáíñly, Àmy. I dó not undérstánd

II.29    x | / x x x x x x | /

FR1528-a    Or láck of emòtion, as befóre

II.30    x | / x x x x x x | / x x

FR 417-b    If ányone spèaks to Dr. Wárburton

### 3.2.3    Type III: disyllabic anacrusis

This type includes the half-lines in which the first metrical stress falls on the third syllable, thus forming a disyllabic anacrusis. There are 3557 half-lines included in this type, i.e. 27.7 per cent of the total number of half-lines, distributed as follows:

MC	FQ	FR	ES	Aud	Mur
316	241	941	1111	802	146
24.2	31.7	28.9	31.2	22.7	35.3

This type falls into the 25 stress-patterns shown in the table below:

Stress pattern	MC	FQ	FR	ES	Aud	Mur
xx //	23 1.8	16 2.1	30 0.9	25 0.7	90 2.6	10 2.4
xx // x	14 1.1	8 1.1	27 0.8	23 0.6	85 2.4	10 2.4
xx // xx	4 0.3	2 0.3	13 0.4	17 0.5	6 0.2	1 0.2
xx // xxx	-	-	5 0.2	2 0.1	-	-
xx // xxxx	-	-	1 0.03	1 0.03	-	-

Stress pattern	MC	FQ	FR	ES	Aud	Mur
<b>xx /x /</b>	73 5.6	39 5.1	138 4.2	151 4.2	247 7.0	48 11.6
<b>xx /x /x</b>	57 4.4	52 6.8	149 4.6	132 3.7	130 3.7	20 4.8
<b>xx /x /xx</b>	11 0.8	8 1.1	40 1.2	74 2.2	12 0.3	3 0.7
<b>xx /x /xxx</b>	3 0.2	- -	9 0.3	11 0.3	- -	- -
<b>xx /x /xxxx</b>	- -	- -	- -	1 0.03	- -	- -
<b>xx /xx /</b>	48 3.7	28 3.7	137 4.2	186 5.2	146 4.1	22 5.3
<b>xx /xx /x</b>	37 2.8	29 3.8	142 4.4	154 4.3	54 1.5	10 2.4
<b>xx /xx /xx</b>	9 0.7	14 1.8	34 1.0	62 1.7	6 0.2	- -
<b>xx /xx /xxx</b>	- -	- -	4 0.1	8 0.2	1 0.03	- -
<b>xx /xxx /</b>	16 1.2	19 2.5	95 2.9	100 2.8	12 0.3	17 4.1
<b>xx /xxx /x</b>	15 1.1	20 2.6	76 2.3	114 3.2	5 0.1	2 0.5
<b>xx /xxx /xx</b>	1 0.1	3 0.4	22 0.7	25 0.7	2 0.1	- -
<b>xx /xxx /xxx</b>	- -	- -	3 0.1	2 0.1	- -	- -
<b>xx /xxx /xxxx</b>	- -	- -	- -	1 0.03	- -	- -
<b>xx /xxxx /</b>	2 0.2	1 0.1	11 0.3	12 0.3	1 0.03	2 0.5
<b>xx /xxxx /x</b>	2 0.2	2 0.3	3 0.1	6 0.2	3 0.1	1 0.2
<b>xx /xxxx /xx</b>	- -	- -	- -	- -	2 0.1	- -
<b>xx /xxxx /xxx</b>	- -	- -	1 0.03	- -	- -	- -

Stress pattern	MC	FQ	FR	ES	Aud	Mur
<u>xx</u>   / <u>xxxxx</u>   /	1 0.1	- -	- -	4 0.1	- -	- -
<u>xx</u>   / <u>xxxxxx</u>   /	- -	- -	1 0.03	- -	- -	- -

Examples of these patterns:

### III.1      x x | / | /

MC 944-b but the shámed swoón

FQ 92-a In a dímlíght

FR1999-b is the fírsthíng

ES1438-b We're engaged nów

Aud 84-b till the bárs clóse

Mur 12-a To the stróng stéms

### III.2      x x | / | / x

MC 584-b in my sóul's síckness

FQ 192-b while a ván pásses

FR 965-a It is móst véxing

ES1776-a Which your wórdsecho

Aud 564-a And its túrf térrace

Mur 61-b to the bróad chánnel

### III.3      x x | / | / x x

MC 153-b we had líved quietly

FQ 305-b and the wíld stráwberry

FR 670-a Which are túo víolent

ES 389-b A réformed charáctér

Aud1019-a In his lów líbrary

Mur 93-b Thèn they cást óverboard

III.4            x x | / | / x x x

FR 773-b to have hópe táken from you

ES1109-b that you wánt sòmething from him

III.5            x x | / | / x x x x

FR1962-a It was áll óver, I belíeve,

ES1538-b with a déep sílence between us

III.6            x x | / x | /

MC 890-b you must máke nò dóubt

FQ 222-b and anóther dáy

FR 357-b to repróach yourself

ES 209-b for the lífe I've léft

Aud2143-a Sùch a pléasant prínce

Mur 190-a I can sée that líght

III.7            x x | / x | / x

MC 212-b an etérnal pátience

FQ 436-b to the drífting wréckage

FR 109-a To còme báck to Wíshwood

ES1480-b and his lóve will sáve him

Aud 977-b Of his crówing cándle

Mur 180-b Yèt the clíff was pássing

III.8            x x | / x | / x x

MC 952-a By the fínal écstasy  
FQ 486-a Of recórded hístory  
FR1877-a But at léast I wanted to  
ES1945-b for the mán he réally is  
Aud 813-a Unattáched as túmbleweed  
Mur 94-b and a thóusand máckerel

III.9        x x | / x | / x x x

MC 225-b could màke réady Cánterbury  
FR2076-b and he wón't want ánybody  
ES 233-a This would dó for vísiting càrds

III.10    x x | / x | / x x x x

ES1075-b of his rúnníng óver sòmebody

III.11    x x | / x x | /

MC 291-b is as góod as a wínk  
FQ 309-b I shall sáy it agáin  
FR 153-b but a bléssed relíef  
ES1737-b The románce of my lífe  
Aud 850-b where he sínned agáinst kínd  
Mur 149-b to the shádwes they sáw

III.12    x x | / x x | / x

MC 353-b of a cértain submíssíon  
FQ 124-a But absténtíon from móvémént  
FR1099-b that are táken for gránted

ES 441-b Is he úp with his Lórdship  
Aud2176-b So be óff to the gáme, dèar  
Mur 27-a And expérienced bóatsmen

III.13    x x | / x x | / x x

MC 469-b his regárd for your lóyalty  
FQ 249-b the autúmnał serénity  
FR 53-a Are undóubtedly décadent  
ES 507-a I am tóuched by your ínterest  
Aud2269-b Which dísmáyed the illíterate

III.14    x x | / x x | / x x x

FR2072-a That accóunts for what háppens to them  
ES 715-b though she lóoks ràther dómíning  
Aud2309-b was adópted unánímously

III.15    x x | / x x x | /

MC 598-a That the páttérn may subsíst  
FQ 659-a It wóuld álways be the sáme  
FR1148-a Nòt ínténded to be héárd  
ES 181-b Dòn't you récognize this bóok?  
Aud2368-a Who is hóstess to us áll  
Mur 20-b in the céntre of the báy

III.16    x x | / x x x | / x

MC 95-b to detáín him in his kíngdom  
FQ 384-b In my énd is my begínníng  
FR 20-a To the mílítary wídows

ES 649-a Dòn't you wísh you could believé it?

Aud 357-b the enórmos disappóintment

Mur 53-a In the dárk before the móon ròse

III.17    x x | / x x x | / x x

MC 64-a And the stéadfast can manípulate

FQ 273-a Is the wísdóm of humílity

FR 668-b she was fríghtened of the fámily

ES1527-b into sòmething like réalty

Aud2325-b in the Fúnctional Sociéty

III.18    x x | / x x x | / x x x

FR 134-b and it dós not còme for éverybody

ES 179-a You've been véry lóng in cóming, Fàther

III.19    x x | / x x x | / x x x x

ES 634-a And the móre I gèt, the lónger I may stày

III.20    x x | / x x x x | /

MC 81-a That dívided them? Is it péace

FQ 513-b the wáy fórdward is the wáy báck

FR1576-b as idéntified with this hóuse

ES 819-b she'll be bóthering us agáin

Aud1404-a By the críminally ínclined

Mur 187-b Hòw it shárpens into a róck

III.21    x x | / x x x x | / x

MC 838-a Thén in públic I shall refúte them



FQ 476-b but the súdden illumínation  
 FR1711-b and the áwful evacuátion  
 ES 703-a Without knówing that they enjoy it  
 Aud2311-b to gèt nítrogen from the íce-càp  
 Mur 250-a From the víllage of Rossadíllisk

III.22    x x | / x x x x | / x x

Aud2296-b by the cóurtesy of a sháving-crèam

III.23    x x | / x x x x | / x x x

FR 111-b because éverything is irrévocable

III.24    x x | / x x x x x | /

MC 932-a Whàt was cóming to be? It was hère

ES1934-b to perpétuate myself in hím

III.25    x x | / x x x x x x | /

FR1788-a But I cànnòt explàin that to you nów

#### 3.2.4    Type IV: trisyllabic anacrusis

This type includes the half-lines in which the first metrical stress falls on the fourth syllable. The three preceding syllables form the anacrusis of the half-line. There are 647 half-lines included in this type, i.e. about 5 per cent of the total number of half lines, distributed thus:

MC	FQ	FR	ES	Aud	Mur
50	33	268	240	46	10
3.8	4.3	8.2	6.7	1.3	2.4

This type falls into the 22 stress-patterns shown in the table below:

Stress pattern	MC	FQ	FR	ES	Aud	Mur
xxx / /	4 0.3	6 0.8	16 0.5	10 0.3	10 0.3	3 0.7
xxx / /x	3 0.2	1 0.1	20 0.6	13 0.4	7 0.2	- -
xxx / /xx	2 0.2	- -	2 0.1	4 0.1	- -	- -
xxx / /xxx	- -	- -	2 0.1	1 0.03	- -	- -
xxx / /xxxx	- -	- -	1 0.03	- -	- -	- -
xxx /x /	10 0.8	6 0.8	47 1.4	56 1.6	8 0.8	4 1.0
xxx /x /x	15 1.1	8 1.1	51 1.6	60 1.7	10 0.3	1 0.2
xxx /x /xx	- -	3 0.4	9 0.3	11 0.3	1 0.03	- -
xxx /x /xxx	- -	- -	1 0.03	2 0.1	- -	- -
xxx /xx /	5 0.4	2 0.3	30 0.9	20 0.6	6 0.2	2 0.5
xxx /xx /x	5 0.4	3 0.3	31 1.0	30 0.8	3 0.1	- -
xxx /xx /xx	- -	- -	8 0.2	6 0.2	- -	- -
xxx /xx /xxx	2 0.2	- -	1 0.03	- -	- -	- -
xxx /xxx /	1 0.1	1 0.1	18 0.6	14 0.4	- -	- -
xxx /xxx /x	2 0.2	3 0.4	20 0.6	10 0.3	- -	- -
xxx /xxx /xx	1 0.1	- -	3 0.1	1 0.03	- -	- -

	-	-	1	-	-	-
xxx /xxx /xxx	-	-	0.03	-	-	-
	-	-	1	-	-	-
xxx /xxxx /	-	-	0.03	-	-	-
	-	-	2	1	1	-
xxx /xxxx /x	-	-	0.1	0.03	0.03	-
	-	-	1	-	-	-
xxx /xxxx /xx	-	-	0.03	-	-	-
	-	-	1	-	-	-
xxx /xxxx /xx	-	-	0.03	-	-	-
	-	-	2	1	-	-
xxx /xxxxx /	-	-	0.1	0.03	-	-

Examples of these stress-patterns:

#### IV.1      x x x | / | /

MC 678-b    out of the kíng's dísh

FQ 540-a    You can receíve thís:

FR1703-b    Until the cháín bréaks

ES 644-a    We were the sáme áge

Aud 747-a    Of the appróved státe

Mur 69-a    We have enóugh nów

#### IV.2      x x x | / | / x

MC 118-b    upon his ówn vírtues

FQ 542-b    thát is the óne áction

FR 497-a    That are the léast líkely

ES1278-b    must be in gréat tróuble

Aud 857-b    into a déaf náture

IV.3      x x x | / | / x x

MC 559-b    that there was nó mystery

FR 803-a    Which you can change anywhere

ES 311-b    to take a long holiday

IV.4      x x x | / | / x x x

FR 657-a    to have a tame daughter-in-law

ES1965-a    This is your first visit to us

IV.5      x x x | / | / x x x x

FR2018-b    you would be quite happy about it

IV.6      x x x | / x | /

MC 94-b    and with the King of France

FQ 194-b    in the electric heat

FR1151-b    on which the news arrived

ES 152-b    A convalescent home

Aud1596-b    is to create a soul

Mur 259-a    After the prayers were said

IV.7      x x x | / x | / x

MC 93-b    becomes a precious relic

FQ 244-a    A periphrastic study

FR1084-b    being unkind to mother

ES 539-b    of the engrossing business

Aud1887-a    For he ignored the nightmares

Mur 219-b    lay on the floor on boxes

IV.8      x x x | / x | / x x

FQ 314-b    which is the wáy of ígnorance

FR 742-b    in what we cálléd the wílderness

ES1667-b    to gèt a gírl like Mónica

Aud1773-a    Are our dréams indícatíve?

IV.9      x x x | / x | / x x x

FR1390-b    to thínk of éach thínk séparately

ES 124-b    of `any úse to ánybody

IV.10     x x x | / x x | /

MC 94-a    He is at óne with the Pópe

FQ 834-b    where `every wórd is at hóme

FR1969-a    To kèep the tíles on the róof

ES 773-a    Do we addréss her as `Núrse`?

Aud 174-b    that was sò flúent tíll nów

Mur 33-a    He had respéct for the séa

IV.11     x x x | / x x | / x

MC1048-b    that my decísion is táken

FQ 549-b    this is your réal destinátion

FR1119-b    Do you remémber my fáther?

ES 333-b    Who are alréady corrúpted

Aud1595-b    is nòt enóugh for the égo

IV.12     x x x | / x x | / x x

FR1335-a    That you considér apprópríate

ES1763-b    you can't abándon your fámily

IV.13    x x x | / x x | / x x x

MC 311-b I dō not wáit upon céremony

FR2041-a That there is sómething I cóuld understand

IV.14    x x x | / x x x | /

MC 891-b between the shépherd and his fólđ

FQ 189-a In my begínning is my énd

FR 295-b the unimpórtance of événts

ES 950-b it mǐght have énded your caréer

IV.15    x x x | / x x x | / x

MC 74-a To gíve you nóttice of his cóming

FQ 158-b of the discónsolate chiméra

FR1627-b is not a stóry of detéction

ES 668-a Then I supposé he wánted móney?

IV.16    x x x | / x x x | / x x

MC 371-b against intélligent self-ínterest

FR 786-b And in a wáy you contradíct yourself

ES 736-b to hǎve the prívilege of hélping you

IV.17    x x x | / x x x | / x x x

FR1294-b I wóuld not ánsWER for the cónsequences

IV.18    x x x | / x x x x | /

FR 253-b hów can you sáy that nóthing is chánged?

IV.19    x x x | / x x x x | / x

FR1926-b    the resolu<sup>1</sup>tion is in ano<sup>1</sup>ther

ES 970-a    To our mu<sup>1</sup>tual satisf<sup>1</sup>action

Aud2282-a    In what was fo<sup>1</sup>rmerly the muse<sup>1</sup>um

IV.20    x x x | / x x x x | / x x

FR2009-a    Has ne<sup>1</sup>ver ha<sup>1</sup>ppened in our fa<sup>1</sup>mily

IV.21    x x x | / x x x x | / x x x

FR2010-b    that I was go<sup>1</sup>ing to be a mi<sup>1</sup>ssionary

IV.22    x x x | / x x x x x | /

FR1521-a    Because it fe<sup>1</sup>els et<sup>1</sup>ernal while it la<sup>1</sup>sts

ES1217-a    A repre<sup>1</sup>sentative ca<sup>1</sup>rrying o<sup>1</sup>n

3.2.5    Type V: four- to five-syllable anacrusis

This type includes the half-lines in which the first metrical stress falls on the fifth or the sixth syllable, forming an anacrusis of four or five syllables. There are 96 half-lines included in this type, i.e., about 0.7 per cent of the total number of half-lines, distributed thus:

MC	FQ	FR	ES	Aud	Mur
4	1	56	34	1	---
0.3	0.1	1.7	1.0	0.03	---

This type falls into the 16 stress-patterns shown in the table below:

Stress pattern	MC	FQ	FR	ES	Aud	Mur
xxxx //	-	-	4	3	-	-
xxxx //	-	-	0.1	0.1	-	-
xxxx //x	-	-	4	2	-	-
xxxx //x	-	-	0.1	0.1	-	-
xxxx //xx	-	-	-	1	-	-
xxxx //xx	-	-	-	0.03	-	-
xxxx /x	1	-	9	13	-	-
xxxx /x	0.1	-	0.3	0.4	-	-
xxxx /x x	2	-	20	7	-	-
xxxx /x x	0.2	-	0.6	0.2	-	-
xxxx /x xx	-	-	5	-	-	-
xxxx /x xx	-	-	0.2	-	-	-
xxxx /x xxxx	-	-	1	-	-	-
xxxx /x xxxx	-	-	0.03	-	-	-
xxxx /xx	-	1	4	2	-	-
xxxx /xx	-	0.1	0.1	0.1	-	-
xxxx /xx x	-	-	-	2	1	-
xxxx /xx x	-	-	-	0.1	0.03	-
xxxx /xxx	1	-	2	1	-	-
xxxx /xxx	0.1	-	0.1	0.03	-	-
xxxx /xxx x	-	-	3	-	-	-
xxxx /xxx x	-	-	0.1	-	-	-
xxxx /xxxx x	-	-	1	-	-	-
xxxx /xxxx x	-	-	0.03	-	-	-
xxxxxx //	-	-	1	-	-	-
xxxxxx //	-	-	0.03	-	-	-
xxxxxx x	-	-	1	1	-	-
xxxxxx x	-	-	0.03	0.03	-	-
xxxxxx x	-	-	1	-	-	-
xxxxxx x	-	-	0.03	-	-	-
xxxxxx x xx	-	-	-	2	-	-
xxxxxx x xx	-	-	-	0.1	-	-



Examples of these stress-patterns:

V.1        x x x x | / | /

FR 524-a    He was in a r<sup>á</sup>re fr<sup>í</sup>ght

ES1580-a    But we should resp<sup>é</sup>ct l<sup>ó</sup>ve

V.2        x x x x | / | / x

FR1761-a    That you have a l<sup>ó</sup>ng j<sup>ó</sup>urney

ES1853-b    that it is the s<sup>á</sup>me M<sup>í</sup>chael

V.3        x x x x | / | / x x

ES 340-a    Exc<sup>è</sup>pt for a f<sup>á</sup>lse í<sup>í</sup>nference

V.4        x x x x | / x | /

MC 573-b    bey<sup>ò</sup>nd expi<sup>á</sup>tion. N<sup>ó</sup>!

FR 394-b    it would be as b<sup>á</sup>d as th<sup>í</sup>s

ES 393-b    to have been aw<sup>á</sup>y from h<sup>ó</sup>me

V.5        x x x x | / x | / x

MC 589-b    Can I nè<sup>è</sup>ther á<sup>á</sup>ct nor s<sup>ú</sup>ffer?

FR1666-b    that had been imp<sup>ó</sup>sed up<sup>ó</sup>n me

ES 64-b    For I didn't kn<sup>ó</sup>w you l<sup>ó</sup>ved me

V.6        x x x x | / x | / x x

FR 990-b    of m<sup>à</sup>king some gr<sup>é</sup>at disc<sup>ó</sup>very

V.7        x x x x | / x | / x x x x

FR1464-a    There's a l<sup>í</sup>ttle m<sup>ó</sup>re. 'The Pí<sup>í</sup>per F<sup>í</sup>amíly'

V.8        x x x x | / x x | /

FQ 844-a   Or to an illégible stóne

FR1726-b   a communicátion, a scént

ES 717-b   I`m gòing to léave you alóne

V.9        x x x x | / x x | / x

ES1107-b   bèing so políte to `each óther

Aud2295-a   And there was a térrible tússle

V.10       x x x x | / x x x | /

MC 983-a   And I would nò lóngér be deníed

FR 683-b   there is no decísion to be máde

ES 821-a   I`m gòing to prówl about the gróunds

V.11       x x x x | / x x x | / x

FR1224-a   Sò let us resúme the conversátion

V.12       x x x x | / x x x x | / x

FR 332-a   Because the partícular has nò lánquage

V.13       x x x x x | / | /

FR 727-b   that it mùst be my ówn fáult

V.14       x x x x x | / x | /

FR 642-b   because there`s nò one élse to ásk

ES1695-a   And he was sò perplexed, pòor lámbs

V.15       x x x x x | / x x | /

FR1654-a But you are nòt unháppy, júst nów ?

V.16      x x x x x | / x x | / x

ES 404-b of becòmíng a dífferent pérson

### 3.3      Discussion

#### 3.3.1    Half-line Length.

The half-line length varies from two to twelve syllables. The maximum half-line length occurs in FR. The three tables presented below show numerical data for (i) two-stress half-line length; (ii) three-stress half-line length; and (iii) two- and three-stress half-line length together. The higher proportions are underlined.

Table 1.

Two-stress half-line length.

Length in Syllables						
	MC	FQ	FR	ES	Aud	Mur
2	7 0.5	5 0.6	7 0.2	5 0.1	13 0.4	--- ---
3	71 4.8	24 2.9	89 2.5	76 2.0	261 7.2	10 1.9
4	283 19.3	126 15.0	398 11.3	379 10.1	1116 30.7	88 17.0
5	400 <u>27.2</u>	209 <u>24.9</u>	757 21.4	801 21.5	1352 <u>37.1</u>	167 <u>32.2</u>
6	311 21.2	202 24.1	914 <u>25.8</u>	1061 <u>28.4</u>	611 16.8	102 19.7
7	166 11.3	131 15.6	660 18.7	795 21.3	141 3.9	42 8.1
8	53 3.6	55 6.6	318 9.0	360 9.6	22 0.6	4 0.8
9	12 0.8	8 1.0	84 2.4	75 2.0	7 0.2	1 0.2
10	4 0.3	- -	18 0.5	10 0.3	3 0.1	- -
11	- -	- -	6 0.2	1 0.03	- -	- -
12	- -	- -	2 0.1	- -	- -	- -
Total	1307 89.0	760 90.7	3253 92.0	3563 95.4	3526 96.9	414 79.9

Table 2.

Three-stress half-line length.

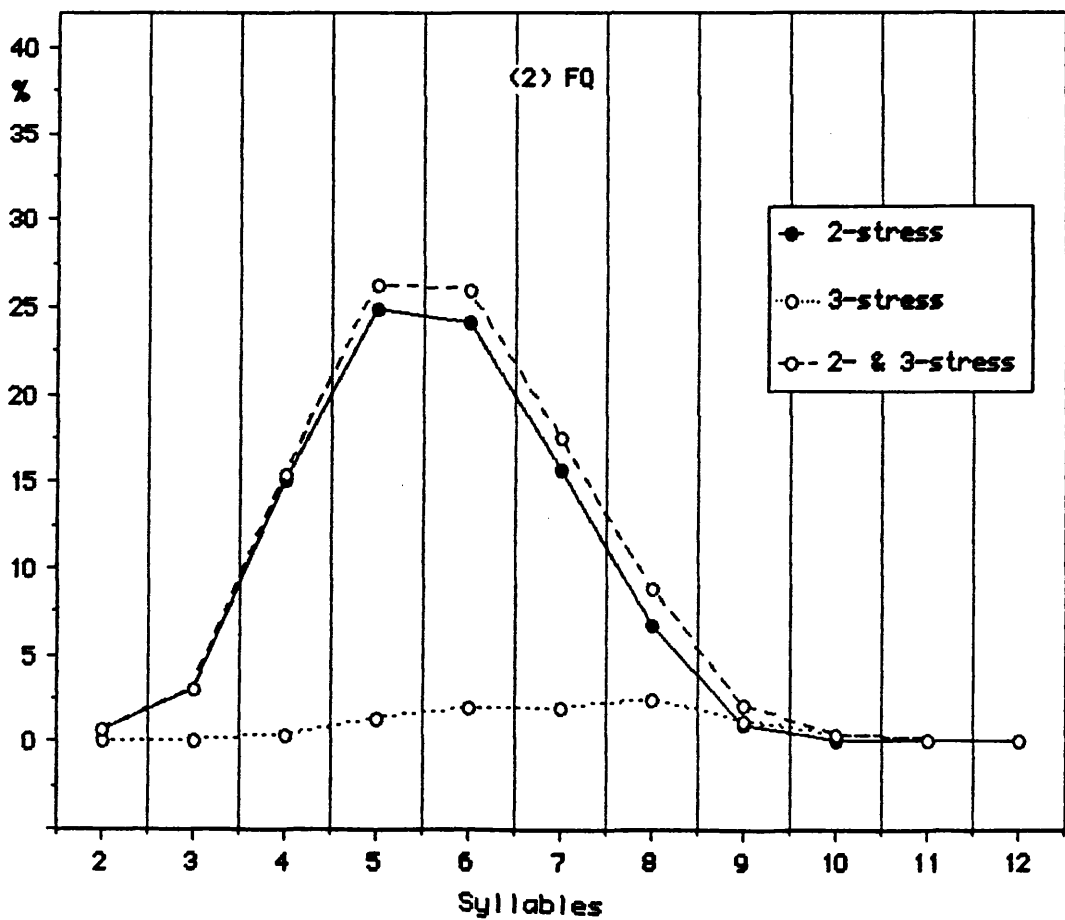
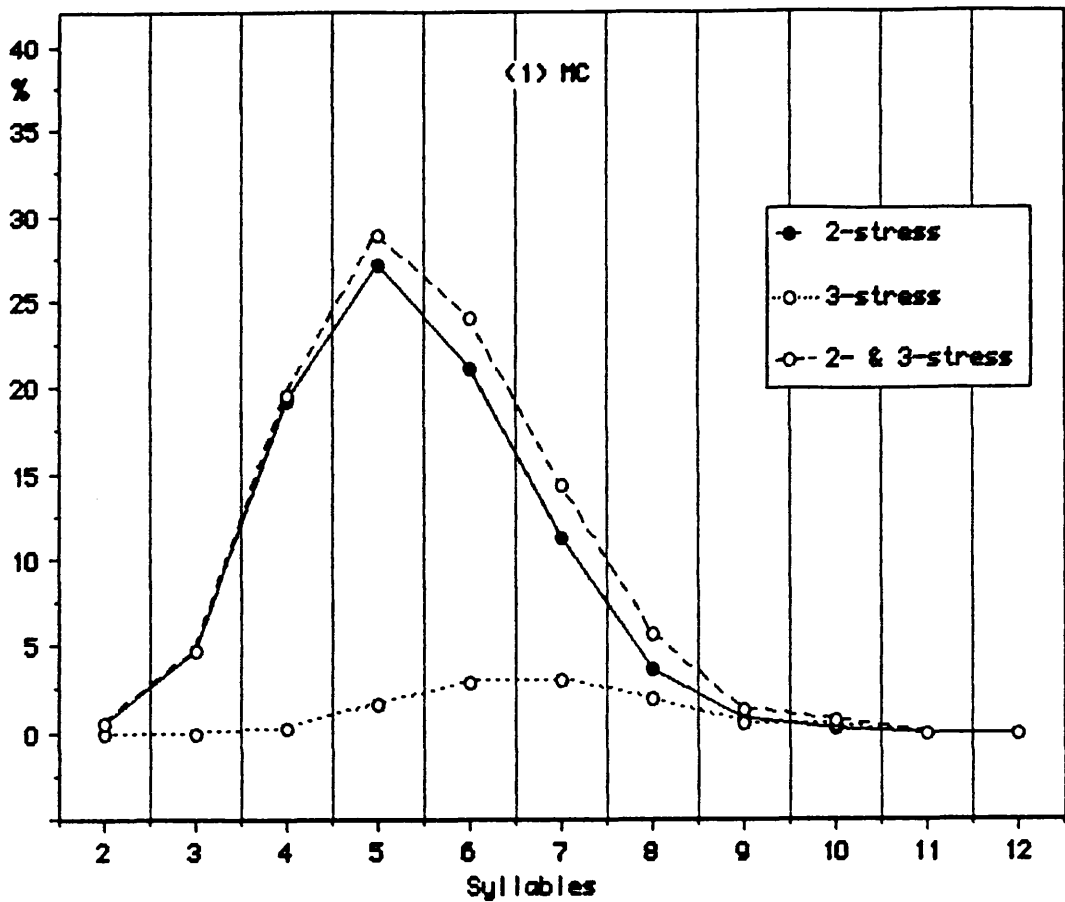
Length in Syllables	MC	FQ	FR	ES	Aud	Mur
2	-	-	-	-	-	-
3	-	-	-	-	2 0.1	-
4	4 0.3	3 0.4	2 0.1	1 0.03	18 0.5	6 1.2
5	24 1.6	11 1.3	22 0.6	9 0.2	46 1.3	31 6.0
6	42 2.9	16 1.9	53 1.5	31 0.8	29 0.8	34 6.6
7	46 3.1	16 1.9	79 2.2	62 1.7	9 0.2	26 5.0
8	30 2.0	19 2.3	61 1.7	47 1.3	6 0.2	6 1.2
9	9 0.6	10 1.2	41 1.2	15 0.4	3 0.1	1 0.2
10	6 0.4	3 0.4	19 0.5	4 0.1	1 0.03	-
11	-	-	5 0.1	2 0.1	-	-
12	-	-	1 0.03	-	-	-
Total	161 11.0	78 9.3	283 8.0	171 4.6	114 3.1	104 20.1

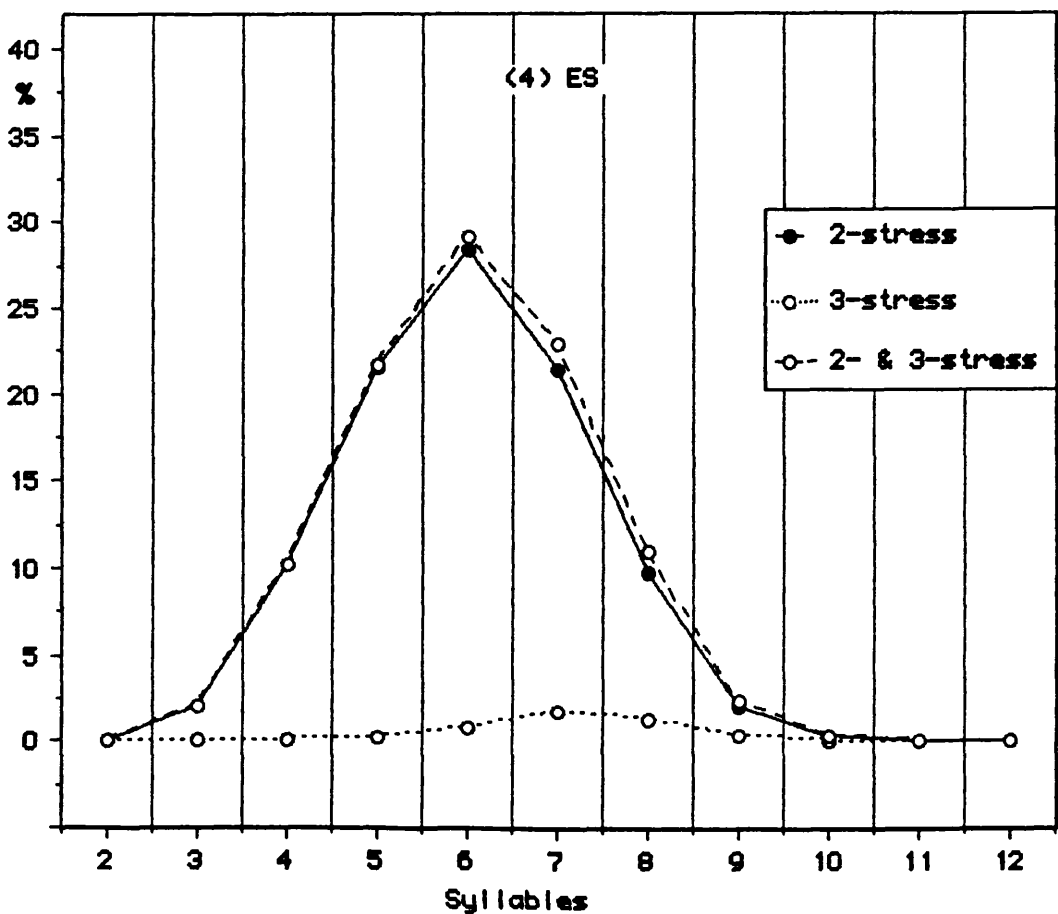
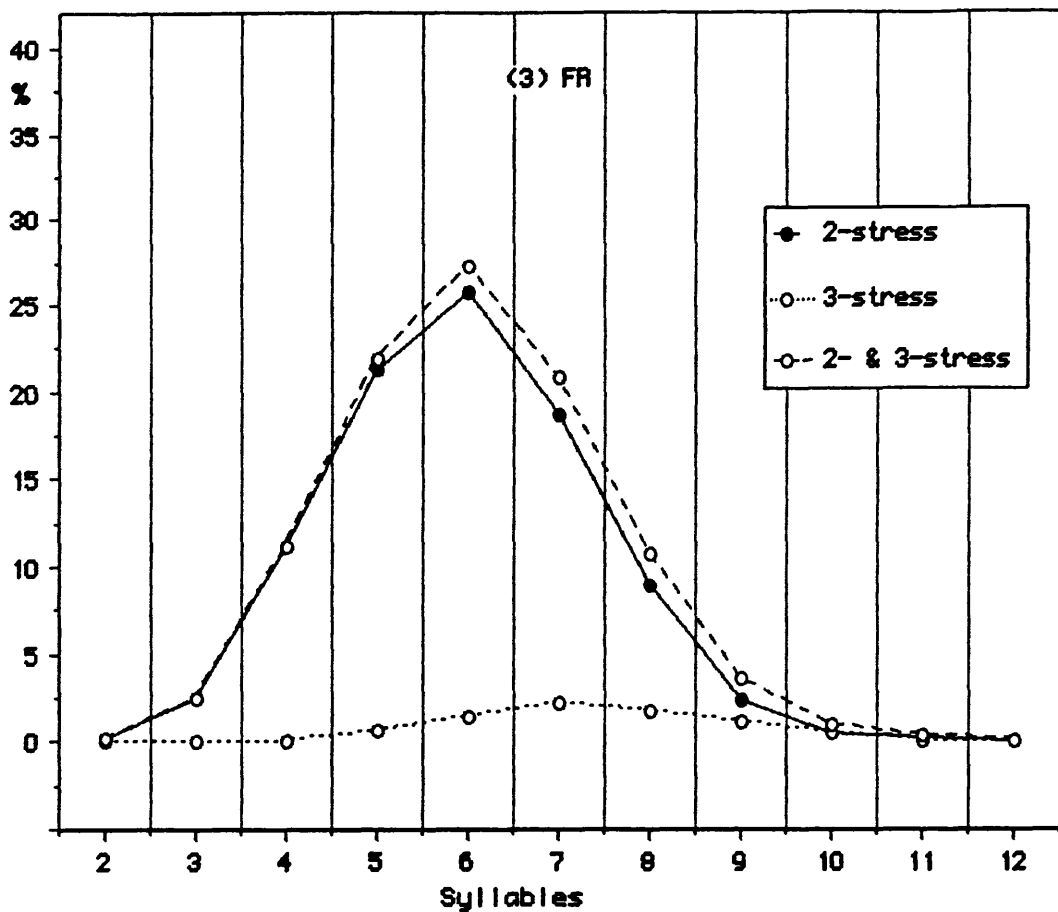
Table 3.

Two- and three-stress half-line length.

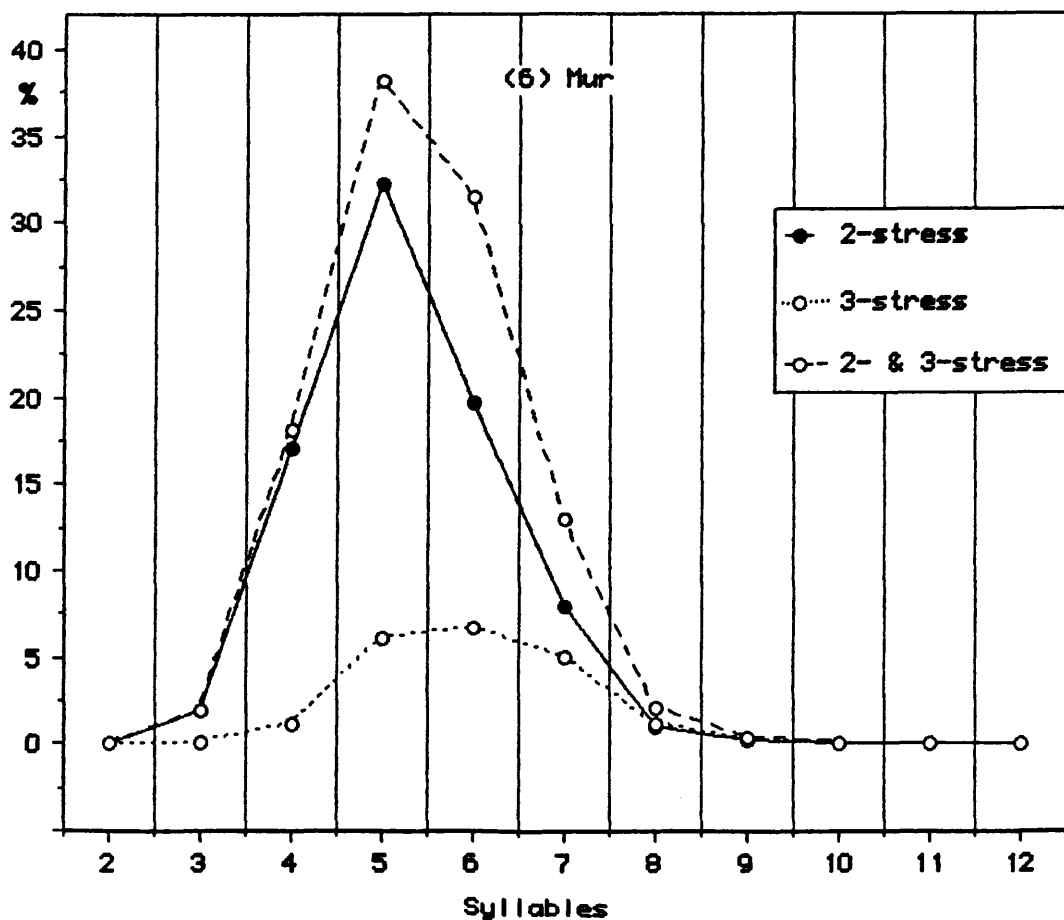
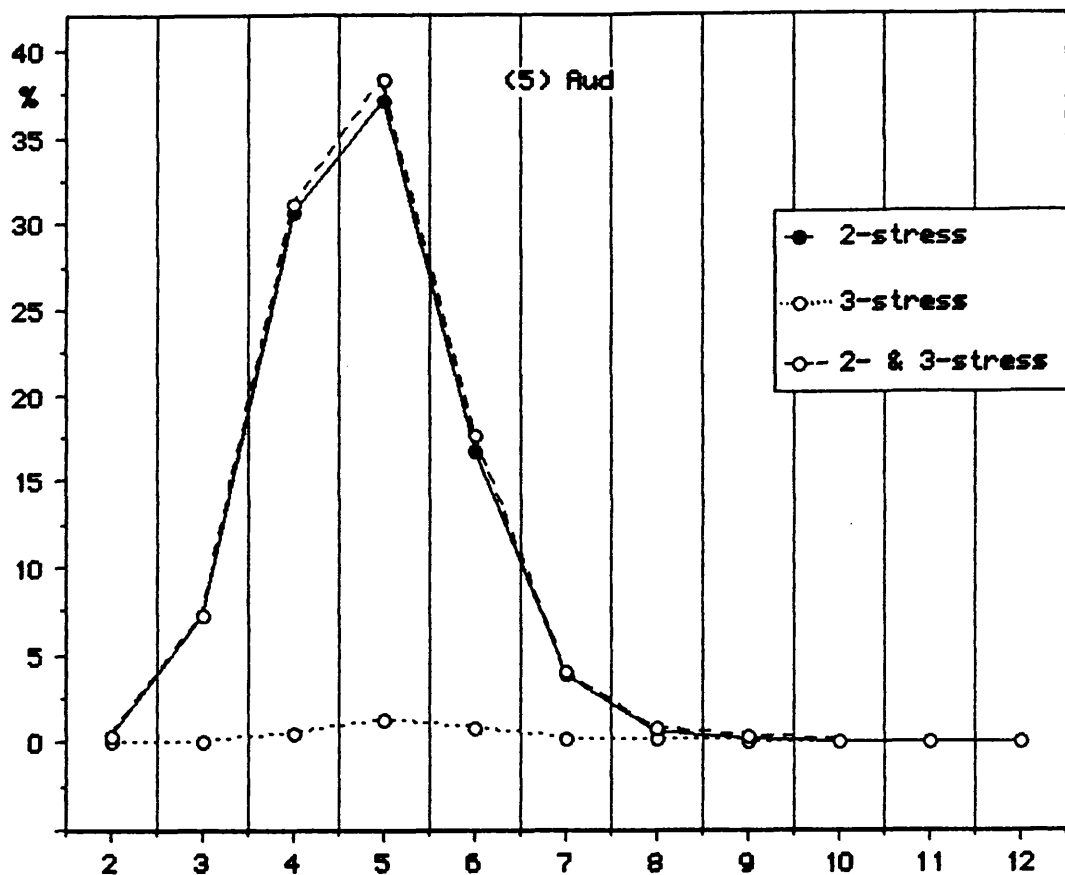
Length in Syllables						
	MC	FQ	FR	ES	Aud	Mur
2	7 0.5	5 0.6	7 0.2	5 0.1	13 0.4	- -
3	71 4.8	24 2.9	89 2.5	76 2.0	263 7.2	10 1.9
4	287 19.6	129 15.4	400 11.3	380 10.2	1134 31.2	94 18.1
5	424 <u>28.9</u>	220 <u>26.3</u>	779 22.0	810 21.7	1398 <u>38.4</u>	198 <u>38.2</u>
6	353 24.0	218 26.0	967 <u>27.3</u>	1092 <u>29.2</u>	640 17.6	136 31.5
7	212 14.4	147 17.5	739 20.9	857 23.0	150 4.1	68 13.1
8	83 5.7	74 8.8	379 10.7	407 10.9	28 0.8	10 1.9
9	21 1.4	18 2.1	125 3.5	90 2.4	10 0.3	2 0.4
10	10 0.7	3 0.4	37 1.0	14 0.4	4 0.1	- -
11	- -	- -	11 0.3	3 0.1	- -	- -
12	- -	- -	3 0.1	- -	- -	- -
Total Half-lines	1468	838	3536	3734	3640	518

The significance of these figures can be shown more clearly from a separate chart for each work, as follows:









### Table One

Table 1 shows that FR and ES have their highest percentages in the six-syllable half-lines, whereas the rest of the works, have them in the five-syllable (i.e. shorter) half-lines. It is worthy of notice that in FQ, there is a high percentage of the six-syllable half-lines too. This variation in length is due to variations in its stylistic norm. The poem contains short as well as long half-line passages (cf. 3.3.3). Examples of the two kinds of passages are:

#### (i) short lines

.....# Other echoes  
18 Inhabit the garden. # Shall we follow?  
19 Quick, said the bird, # find them, find them  
20 Round the corner. # Through the first gate...

#### (ii) long lines

..... # The poetry does not matter.  
247 It was not (to start again) # what one had expected.  
248 What was to be the value # of the long looked forward to  
249 Long hoped for calm, # the autumnal serenity  
250 And the wisdom of age? # ...

It is also noteworthy that although Aud has, like FQ, MC, and Mur, its highest percentage in the five-syllable half-lines, the poem has a very high percentage of four-syllable half-lines (cf. 3.3.2 where Aud has a high proportion of zero-anacrusis half-lines, and 3.3.3 where it has a high proportion of rising rhythm half-lines).

Mur, again, tends to have a high proportion of six-syllable half-lines.

### Table Two

Attention has been drawn above to the particular effects of three-stress half-lines in Mur (cf. 2.2.3). The effects of

three-stress half-lines in the other works are different and much more varied. In Mur, the increase of tempo was important to reinforce the fast-moving dramatic narrative, i.e. the use of three-stress half-lines is semantically motivated in Mur. But in the other five works, the use of such half-lines is either (i) functional, i.e. a deviation from the norm that is brought about by the author's use of a colloquial phrase or clause irrespective of its length; or (ii) poetic, i.e. the effect of crowding more lexically significant units than usual into the half-line unit, the "density" which is so typical of modern poetry.

In ES, and to some extent in FR, the use of these three-stress half-lines is mostly functional (cf. 1.4 above). Most of the poetic usages of three-stress half-lines enhance the emotional effect. This applies to ES, FR, and some cases in MC. Others are, however, used for emphasis especially in FQ and a few cases in MC.

FQ has its highest percentage in eight-syllable half-lines. The majority of these are used for emphasis in

(i) reflective philosophical passages, e.g.

FQ 841 Every phráse and every séntence #is an end and a beginning.

842 Every poem in an epitaph. # And any action.

843 Is a stép to the blóck, to the fíre # down the sea's throat

844 Or to an illegible stone: # and that is where we start

(These lines include poetic repetition: 841-a is a noun phrase pair, and 843-a includes an asyndetic repetition of the prepositional phrase)

and (ii) descriptive passages, e.g.

FQ 110 Driven on the wind # that sweéps the glóomy hílls of  
Lóndon...

500 Like the river with its cargo # of dèad négroes cóws and  
chícken còops

In MC, seven-syllable half-lines form the highest percentage.

The long three-stress half-lines are used here for:

(i) emphasis in:

(a) passages expressing abrupt, final replies, e.g.

Thomas: What shall we give for it?

Tempter                      Preténce of priestly pówer

(The b half-line contains three disyllabic content words, two of which alliterate on the stressed syllable, and the third on the unstressed)

and (b) situations needing some kind of argument, rhetoric and persuasion, and therefore long sentences, e.g.

691 For thóse who sérve the gréater cáuse # may make the cause  
serve them,

692 Still doing right: # and stríving with polítical mén

693 May máke that cáuse polítical # ...

and (ii) emotional effect in:

(a) passages where the effect aimed at is bringing out, through a recollection of the past, a picture of a happy future, the  
springtime fancy, in order to tempt the Archbishop into it, e.g.

277 .... # And of the new season.

278 Spríng has cóme in wínter. # snow in the branches

279 Shall flóat as sweet as blóssom. # Ice along the ditches

280 Mirror the sunlight # Love in the orchard

281 Sénd the sáp shóoting # Mírrh máches mélancholy

(b) passages expressing sorrow and compunction at the loss of loved ones, e.g.

1132 After what journey # through what further dread

1133 Shall we recover your presence? # when inherit

1134 Your strength? The Church # lies bereft,

1135 Alóne, désecrated, désolated, # and the héathen  
shall build on the ruins,

1136 Their world without God. # ...

(In line 1135, sorrow is conveyed, together with pessimism and loss of hope, through the asyndetic repetition of three predicative adjectives, two of which are alliterating quadrisyllables and the third disyllabic)

and (c) a passage of mystic experience where the Archbishop prepares himself for his assassination and decides to face it steadily, e.g.

980 Go to your vespers, # remember me at your prayers.

981 They shall find the shépherd hére; # the flock shall be  
spared.

982 I have had a trémour of blíss, # a wínk of héaven, a  
whisper, ...

In FR and ES, seven-syllable half-lines form the highest proportions. Some of these are used to enhance emotional effects in (i) passages of past recollection, e.g.

FR

2 I have nothing to do # but watch the dáy draw out....

6 O Sun that was once so wárm, # O Light that was taken for  
granted

7 When I was yóung and stróng # and sun and light unsóught  
for

ES

187 Contemplating nothingness. # Just remember:



1525 From the self which persisted # only as an eye seeing...

1527 When I was inside the old dream, # I felt all the same  
emotion...

But the majority of these half-lines in FR and ES are used  
functionally, e.g.

FR

23 That's not Amy's style at all. # We are country bred  
people...

139 .....# Make him feel at home, I say!

596 Ivy! Violet! # has Arthur or John come yet?

ES

1143 Time passes pretty quickly, # when you're in debt

1425 Well, Monica, here I am # I hope you got my message.

1885 .....# Here's my business card

1886 With the full address. # You can always reach him there.

In Aud, the highest percentage of three-stress half-lines is of  
five-syllable length. Most of these long half-lines are used for  
emotional effect in

(i) narrative passages conveying a feeling of sorrow and bitterness,  
e.g.

210 # In the fourth watch

211 A torpedo struck # on the port bow:

212 The blast killed many; # the burning oil

213 Suffocated some; #...

(ii) passages reflecting the wartime feelings of people, e.g.

231 ..... # In a packed hall

232 Two vicious rivals, # two virtuosos

233 Appear on one platform # and play duets

234 To war orphans # and widowed ladies...

238 .....I think too of

239 The conquered condition, # countries where

240 Arrogant officers, # armed in cars

241 Go roaring down roads # on the wrong side

242 Cóurts mártial méet # at midnight with drums;

and (iii) passages conveying endearment and affection, e.g.

1066 Cóme, péregrine nýmph, # display your warm

1067 Euphoric flanks # in their full glory

1068 Of liberal life. #....

Some are used in purely descriptive passages, e.g.

1397 The scéne has all the signs # of a facetious culture, ...

1404 .....# the castlé is open on Súndays;

1405 There are parks for plump # and playgrounds for pásty  
children

1415 Well, here I am but how, # how, asks the visitor

1416 Strolling through the strángo stréets, # can I start to  
discover

1417 The fáshionable fémíne frét, # or the form of insult

1148 Mínded móst by mén? # ...

It has been shown that the effect of three-stress lines is different in the different works. They are mainly used for emphasis (FQ and MC) and emotion (MC, FR, ES and Aud). But many are used merely functionally, especially in FR and ES. Emphasis is achieved in passages of reflection (FQ), nature description (FQ and Aud), and confrontation or argument (MC). Emotional effects are achieved in passages of past recollection (MC, FR and ES), revenge (FR and ES) and mysticism (MC and FR). The media used are poetic repetition and



polysyllabic words (FQ and MC) and alliteration (Aud, Mur and MC).

For the effect of three-stress half-lines in Mur, cf. 2.2.3

### Table Three

If the numerical data in Tables 1 and 2 are added together, they will appear as shown in Table 3. It has been shown in Table 1 that six-syllable half-lines form the highest percentages in FR and ES whereas in the rest of the works five-syllable half-lines occur more frequently. Table 3 shows a similar result to table 1 though here, because of adding the figures of table 2 (three-stress half-lines), half-lines have more stresses whereas in Table 1 they have more unstressed syllables.

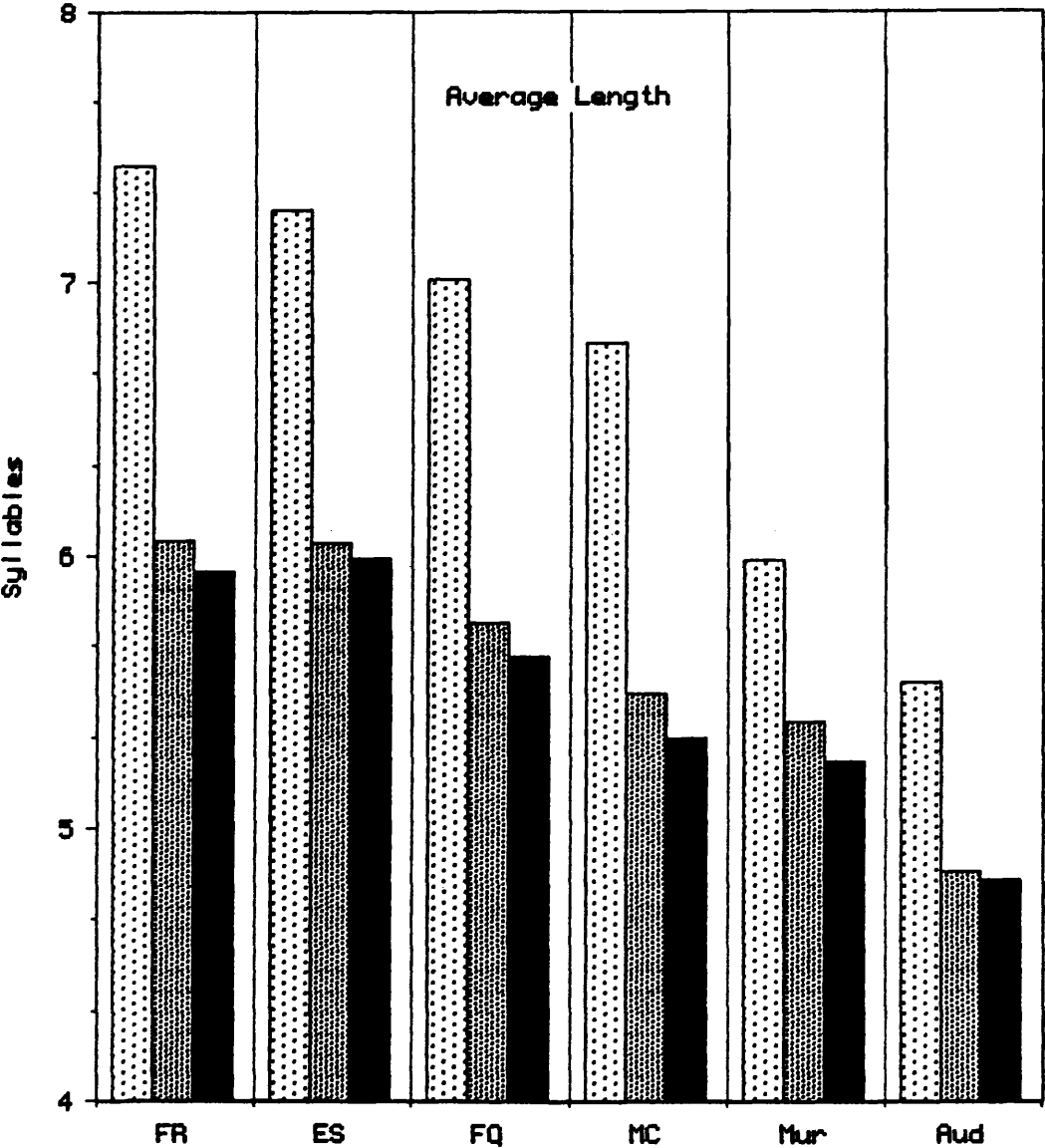
From these tables, the following points can be deduced:

- (i) in stressed metre with a standard norm of stresses, greater length can sometimes mean a higher proportion of unstressed syllables, and, at other times, a higher proportion of stresses.
- (ii) FR and ES consistently show larger proportions of unstressed syllables, and this agrees with their more colloquial style (cf. P.F. Baum 1952:93-5);
- (iii) this last point is borne out by the fact that FR and ES alone have examples of 11- and 12-syllable half-lines, and higher proportions of 8-, 9-, and 10-syllable half-lines, and, in general, stand out from the rest of the works in having rare metrical patterns. e.g. x|/xxxxxx|/xx and xxx|/x|/xxx

Greater accuracy in showing this variation of half-line length in the different works can be achieved through calculating the

average half-line length. In the following chart, it is clear that the averages in FR and ES are longer than those in FQ, MC, Mur and Aud respectively whether in 2 or 3-stress half-lines, or in both types added together.

In the chart, average length for three-stress half-lines is at the top of [dotted]; that of two-stress half lines is at the top of [diagonal lines]; whereas the combined average for the length of both two- and three-stress is at the top of [cross-hatched] .



From the chart, the following can be deduced:

- (i) two-stress half-line average length extends from just under five syllables to almost six syllables. The longest average is in ES, then FR. Aud has the shortest whereas FQ, MC, and Mur stand midway.
- (ii) Three-stress half-line average length extends from under five syllables to over seven syllables. It is over seven in FR and ES, nearly seven in FQ, over six in MC, almost six in Mur, and over five in Aud. This order agrees with that in the two-stress half-line average length.
- (iii) when two and three-stress half-lines are added together, we get the same graduation in (i) above with one slight exception, viz. FR has only a slightly longer average than ES.

The stylistic effects of varying line lengths are often fairly obvious and have already been mentioned above (cf 2.1-2 also). But the length of half-line used will also to some extent affect its grammatical shape, as will be shown at various points in Chapter Five below.

### 3.3.2 Anacrusis

An examination of the incidence of anacrusis shows some distinctions between the six works. The following chart gives a clearer picture of the figures already given in 3.2 above.

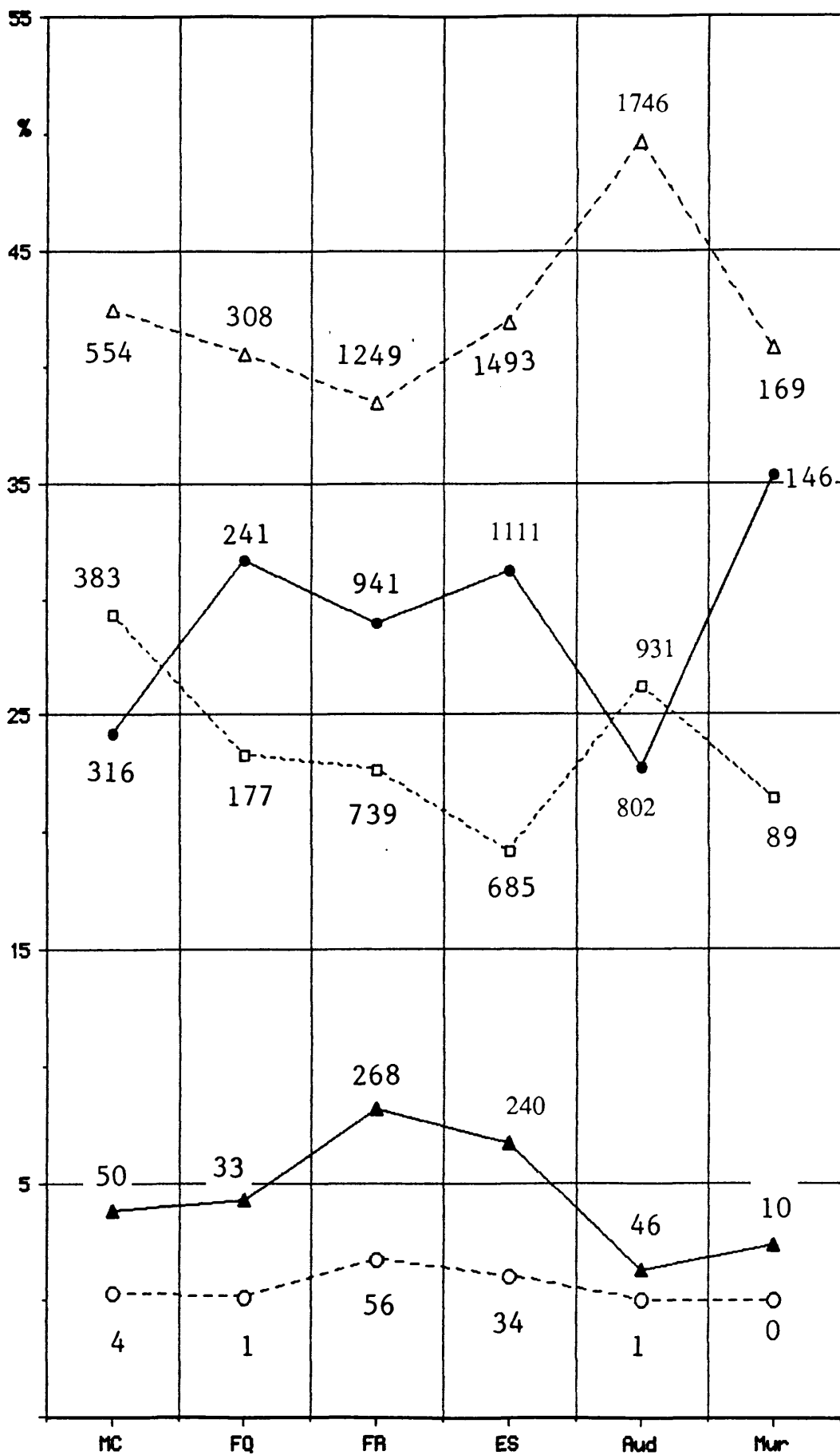
Key to chart: ---□-- zero-anacrusis

--△-- monosyllabic anacrusis

—●— disyllabic anacrusis

—▲— trisyllabic anacrusis

---○- 4- to 5-syllable anacrusis



In Type 1, (zero-anacrusis), MC has the highest percentage and then Aud: 29.3 and 26.4 per cent, respectively. The other works have lower percentages (cf. the table in 3.2 above). Half-lines with no anacrusis are one of the features of the metrical form in both Aud and MC. This is the result of (i) the lines, and consequently the half-lines, being very short in Aud; and (ii) a concentration in MC on using more content words and fewer articles and form words at the beginning of half-lines, as well as the fact that the half-lines in MC are relatively short (cf. 3.3.1).

Since we have two stressed syllables in each half-line the shorter the half-line, the fewer unstressed syllables we can get, and, following from that, the less possible anacrusis. The following two passages show this feature:

#### 1.MC

- 264      Friendship should be more # than biting Time can sever.  
 265      What, my Lord, # now that you recover  
 266      Favour with the King, # shall we say that summer's over  
 <>      Or that the good time cannot last?  
 268      Fluting in the meadows # viols in the hall,  
 269      Laughter and apple-blossom # floating on the water,  
 270      Singing at nightfall # whispering in chambers,  
 271      Fires devouring # the winter season,  
 272      Eating up the darkness, # with wit and wine and wisdom!  
 273      Now that the King # and you are in amity,  
 274      Clergy and laity # may return to gaiety,  
 275      Mirth and sportfulness # need not walk warily.

## 2. Aud

1018 At Wheels Rake,  
1019 In his low library # lóving Gréek  
1020 Bíshop Bóttrel; # he came back from the East  
1021 With a fat notebook # full of antíque  
1022 Líturgies and láws, # lóng-forgóttén  
1023 Chrístian créeds # occluded within a  
1024 Feldspar fórtress. # Fáy was his dáughter;  
1025 A truant mutation, # she took up art,  
1026 Cárvéd in crýstal, # became the friend of  
1027 Gréen-eyéd Gélert # the great dressmaker,  
1028 And died in Rome. # ...

In Type II (monosyllabic anacrusis), Aud has the highest percentage (49.6) and the rest of the works have lower percentages. In Aud there are passages where almost every half-line has a monosyllabic anacrusis. The following short passages are illustrative examples of this type:

996 His last chapter # has little to say  
997 He grows backward # with gradual loss of  
998 Muscular tone # and mental quickness:  
999 He lies down; # he looks through the window...  
1184 .....This stony pass  
1185 Is bad for my back. # My boots are too small  
1186 My haversack too heavy. # I hate my knees  
1187 But like my legs. #

In Type III (disyllabic anacrusis), Mur has the highest percentage (35.3) whereas MC and Aud have the lowest (24.0 and 22.7 per cent respectively). FQ, FR, and ES fall midway. Disyllabic

anacrusis is one of the indications that in Mur, FR, ES and to some extent FQ, the rhythm is polysyllabic, i.e. there is a larger number of unstressed syllables in the half-lines of these works than in Aud and, to some extent, MC (cf. 3.3.1 above). The following short passages from Mur contain many half-lines with disyllabic anacrusis:

(i)

42 Her thole-pins were cut # out of green holly  
 43 And the grapnel was forged # by the Clegg smith  
 44 Since the day she was launched # she had been lucky...

(ii)

54 .....# a floating oil  
 55 Bleeding from the nets # where a blue-shark havocked  
 56 On the quivering tails # of a mackerel shoal.  
 57 So he hauling until he reached # the snarled threshes  
 58 Of the snapping shark # which he stunned across the rail

The polysyllabic rhythm of Mur gives an effect of "galloping" suitable for fast-moving narrative (cf. 6.3.2 below). In ES, on the other hand, a similar rhythm is used in a conversational, almost colloquial style (cf. 1.4.3 above), e.g.

404 So you weren't aware # of becoming a different person:  
 405 But where I changed my name, # there was no social ladder.  
 406 It was jumping a gap - # and you can't jump back again.  
 407 I parted from myself # by a sudden effort,  
 408 You, so slowly and sweetly, # that you've never woken up  
 409 To the fact that Dick Ferry # died long ago....  
 524 But I wonder what brought about # this..stroke;  
 525 And I wonder whether # you're the great economist  
 526 And financial wizard # that you're supposed to be

527      <sup>x</sup>And <sup>x</sup>I've <sup>/</sup>learned <sup>/</sup>something # of other vicissitudes.

If the figures of Types IV and V (the two types that contain polysyllabic anacrusis of 3 to 5 syllables) are added together, the resulting percentages will show that (i) FR and ES have the highest percentages (10.0 and 7.7 per cent respectively); (ii) FQ and MC have lower percentages (4.5 and 3.4 per cent respectively) and (iii) Aud has the lowest percentage (1.3 per cent), whereas Mur, having no cases in Type V, remains with a percentage of 2.4 in Type IV.

These figures show ES and FR as containing the highest proportions of long anacrusis (cf. 3.3.3 below and 3.3.1 above, where FR and ES have high percentages of (i) falling rhythm and (ii) long half-lines).

### 3.3.3      Rising and Falling Rhythms

The stress-patterns can be re-ordered according to (i) whether the half-line ends in a stressed syllable or in an unstressed, and (ii) the number of unstressed syllables at the end of the half-line. According to this, the stress-patterns can be classified into three groups: (i) rising rhythm ending in a stress, (ii) simple falling rhythm, i.e. half-lines ending in one unstressed syllable after the stress, and (iii) polysyllabic falling rhythm i.e. half-lines ending in two or more unstressed syllables after the stress. The table below shows the figures and percentages of these groups, and is followed by three detailed tables showing the different stress-patterns in each group.



Types of Rhythm	MC	FQ	FR	ES	Aud	Mur
1. Rising	649 <b>49.7</b>	284 <b>37.4</b>	1333 <b>41.0</b>	1456 <b>40.9</b>	1879 53.3	262 <b>63.3</b>
2. Simple Falling	504 <b>38.6</b>	387 <b>50.1</b>	1425 <b>43.8</b>	1442 <b>40.5</b>	1459 41.4	137 <b>33.1</b>
3. Polysyll- abic falling	- 154 <b>11.8</b>	89 <b>11.7</b>	495 <b>15.2</b>	665 <b>18.7</b>	188 5.3	15 <b>3.6</b>

Table 1. Rising Rhythm.

	MC	FQ	FR	ES	Aud	Mur
/ / /	7 0.5	5 0.7	7 0.2	5 0.1	13 0.4	—
/ x /	46 3.5	14 1.8	54 1.7	51 1.4	134 3.8	8 1.9
/ xx /	71 5.4	26 3.4	97 3.0	82 2.3	212 6.0	24 5.8
/ xxx /	43 3.3	17 2.2	71 2.2	85 2.4	53 1.5	14 3.4
/ xxxx /	7 0.5	5 0.7	31 1.0	30 0.8	5 0.1	3 0.7
/ xxxxx /	2 0.2	3 0.4	10 0.3	4 0.1	—	2 0.5
/ xxxxxx /	—	—	2 0.1	2 0.1	—	—
x / / /	17 1.3	8 1.1	21 0.6	13 0.4	94 2.7	1 0.2
x / x /	118 9.0	36 8.3	179 5.5	173 4.9	476 13.5	40 9.9
x / xx /	97 7.4	25 3.3	155 4.8	207 5.8	317 9.0	46 11.1
x / xxx /	51 3.9	25 3.3	131 4.0	161 4.5	48 1.4	15 3.6
x / xxxx /	4 0.3	1 0.1	21 0.6	32 0.9	7 0.2	1 0.2

Table 1. Rising Rhythm. (Contd.)

	MC	FQ	FR	ES	Aud	Mur
x /xxxxx /	1 0.1	—	5 0.2	12 0.3	—	—
x /xxxxxx /	—	—	1 0.03	—	—	—
xx / /	23 1.8	16 2.1	30 0.9	25 0.7	90 2.6	10 2.4
xx /x /	73 5.6	39 5.1	138 4.2	151 4.2	247 7.0	48 11.6
xx /xx /	48 3.7	28 3.7	137 4.2	186 5.2	146 4.1	22 5.3
xx /xxx /	16 1.2	19 2.5	95 2.9	100 2.8	12 0.3	17 4.1
xx /xxxx /	2 0.2	1 0.1	11 0.3	12 0.3	1 0.03	2 0.5
xx /xxxxx /	1 0.1	—	—	4 0.1	—	—
xx /xxxxxx /	—	—	1 0.03	—	—	—
xxx / /	4 0.3	6 0.8	16 0.5	10 0.3	10 0.3	3 0.7
xxx /x /	10 0.8	6 0.8	47 1.4	56 1.6	8 0.8	4 1.0
xxx /xx /	5 0.4	2 0.3	30 0.9	20 0.6	6 0.2	2 0.5
xxx /xxx /	1 0.1	1 0.1	18 0.6	14 0.4	—	—
xxx /xxxx /	—	—	1 0.03	—	—	—
xxx /xxxxx /	—	—	2 0.1	1 0.03	—	—
xxxx / /	—	—	4 0.1	3 0.1	—	—
xxxx /x /	1 0.1	—	9 0.3	13 0.4	—	—

Table 1. Rising Rhythm. Contd.

	MC	FQ	FR	ES	Aud	Mur
xxxx /xx /		1 0.1	4 0.1	2 0.1	--	--
xxxx /xxx /	1 0.1	--	2 0.1	1 0.03	--	--
xxxxx / /	--	--	1 0.03	--	--	--
xxxxx /x /	--	--	1 0.03	1 0.03	--	--
xxxxx /xx /	--	--	1 0.03	--	--	--

Table 2. Simple Falling Rhythm.

	MC	FQ	FR	ES	Aud	Mur
/ /x	8 0.6	2 0.3	14 0.1	12 0.3	33 0.9	1 0.2
/x /x	51 3.9	33 4.3	66 2.0	60 1.7	191 5.4	4 1.0
/xx /x	56 4.3	32 4.2	133 4.1	91 2.6	172 4.9	23 5.6
/xxx /x	32 2.4	13 1.7	75 2.3	76 2.1	27 0.8	5 1.2
/xxxx /x	3 0.2	4 0.5	25 0.8	30 0.8	1 0.03	--
/xxxxx /x	--	--	8 0.2	4 0.1	--	--
/xxxxxx /x	--	--	1 0.03	--	--	--
/xxxxxxx /x	--	--	1 0.03	--	--	--
x / /x	18 1.4	15 2.0	22 0.7	29 0.8	137 3.9	10 2.4

Table 2. Simple Falling Rhythm. (Contd.)

	MC	FQ	FR	ES	Aud	Mur
x /x /x	88 6.7	74 9.7	170 5.2	180 5.1	414 11.7	22 5.3
x /xx /x	52 4.0	48 6.3	194 6.0	222 6.2	165 4.7	25 6.0
x /xxx /x	37 2.8	36 4.7	133 4.1	156 4.4	19 0.5	3 0.7
x /xxxx /x	6 0.5	4 0.5	27 0.8	21 0.6	1 0.03	—
x /xxxxx /x	1 0.1	—	7 0.2	5 0.1	—	—
xx / /x	14 1.1	8 1.1	27 0.8	23 0.6	85 2.4	10 2.4
xx /x /x	57 4.4	52 6.8	149 4.6	132 3.7	130 3.7	20 4.8
xx /xx /x	37 2.8	29 3.8	142 4.4	154 4.3	54 1.5	10 2.4
xx /xxx /x	15 1.1	20 2.6	76 2.3	114 3.2	5 0.1	2 0.5
xx /xxxx /x	2 0.2	2 0.3	3 0.1	6 0.2	3 0.1	1 0.2
xxx / /x	3 0.2	1 0.1	20 0.6	13 0.4	7 0.2	—
xxx /x /x	15 1.1	8 1.1	51 1.6	60 1.7	10 0.3	1 0.2
xxx /xx /x	5 0.4	3 0.3	31 1.0	30 0.8	3 0.1	—
xxx /xxx /x	2 0.2	3 0.4	20 0.6	10 0.3	—	—
xxx /xxxx /x	—	—	2 0.1	1 0.03	1 0.03	—
xxxx / /x	—	—	4 0.1	2 0.1	—	—
xxxx /x /x	2 0.2	—	20 0.6	7 0.2	—	—

Table 2. Simple Falling Rhythm. (Contd.)

	MC	FQ	FR	ES	Aud	Mur
xxxx /xx /x	—	—	—	<sup>2</sup> 0.1	<sup>1</sup> 0.03	—
xxxx /xxx /x	—	—	<sup>1</sup> 0.1	—	—	—
xxxx /xxxx /x	—	—	<sup>1</sup> 0.03	—	—	—
xxxxx /xx /x	—	—	—	<sup>2</sup> 0.1	—	—

Table 3. Polysyllabic Falling Rhythm.

	MC	FQ	FR	ES	Aud	Mur
/ /xx	<sup>2</sup> 0.2	—	<sup>4</sup> 0.1	<sup>10</sup> 0.3	<sup>10</sup> 0.3	—
/ /xxx	—	—	<sup>2</sup> 0.1	<sup>2</sup> 0.1	<sup>1</sup> 0.03	—
/ /xxxx	—	—	—	<sup>1</sup> 0.03	—	—
/ /xxxxx	—	—	—	<sup>1</sup> 0.03	—	—
/x /xx	<sup>23</sup> 1.8	<sup>6</sup> 0.8	<sup>35</sup> 1.1	<sup>36</sup> 1.0	<sup>39</sup> 1.1	<sup>1</sup> 0.2
/x /xxx	<sup>2</sup> 0.2	—	<sup>11</sup> 0.3	<sup>7</sup> 0.2	<sup>4</sup> 0.1	—
/x /xxxx	—	—	<sup>1</sup> 0.03	—	<sup>3</sup> 0.1	—
/xx /xx	<sup>15</sup> 1.1	<sup>7</sup> 0.9	<sup>47</sup> 1.4	<sup>51</sup> 1.4	<sup>29</sup> 0.8	<sup>4</sup> 1.0
/xx /xxx	<sup>3</sup> 0.2	<sup>1</sup> 0.1	<sup>6</sup> 0.2	<sup>8</sup> 0.2	<sup>1</sup> 0.03	—
/xx /xxxx	—	—	<sup>2</sup> 0.1	<sup>1</sup> 0.03	—	—
/xx /xxxxx	—	—	<sup>1</sup> 0.03	—	—	—
/xxx /xx	<sup>10</sup> 0.8	<sup>8</sup> 1.1	<sup>20</sup> 0.6	<sup>32</sup> 0.9	<sup>3</sup> 0.1	—

Table 3. Polysyllabic Falling Rhythm.(Contd.)

	MC	FQ	FR	ES	Aud	Mur
/xxx /xxx	—	—	6 0.2	—	—	—
/xxxx /xx	2 0.2	1 0.1	7 0.2	3 0.1	—	—
/xxxx /xxx	—	—	1 0.03	—	—	—
/xxxxx /xx	—	—	1 0.03	—	—	—
/xxxxx /xxx	--	—	—	1 0.03	—	—
x / /xx	2 0.2	2 0.3	10 0.3	16 0.4	14 0.4	—
x / /xxx	1 0.1	—	1 0.03	8 0.2	—	—
x / /xxxx	—	—	1 0.03	2 0.1	—	—
x /x /xx	29 2.2	15 2.0	54 1.7	98 2.8	36 1.0	3 0.7
x /x /xxx	1 0.1	1 0.1	16 0.5	20 0.6	2 0.1	—
x /x /xxxx	—	—	—	2 0.1	—	—
x /x /xxxxx	—	—	—	1 0.03	—	—
x /xx /xx	19 1.5	11 1.4	48 1.5	81 2.3	11 0.3	3 0.7
x /xx /xxx	1 0.1	1 0.1	8 0.2	7 0.2	2 0.1	—
x /xx /xxxxx	—	—	1 0.03	—	—	—
x /xxx /xx	6 0.5	6 0.8	37 1.1	41 1.2	3 0.1	—
x /xxx /xxx	2 0.2	—	2 0.1	4 0.1	—	—

Table 3. Polysyllabic Falling Rhythm. (Contd.)

	MC	FQ	FR	ES	Aud	Mur
x   /xxx   /xxxx	1 0.1	--	--	--	--	--
x   /xxxx   /xx	2 0.2	--	2 0.1	1 0.03	--	--
x   /xxxx   /xxx	--	--	1 0.03	1 0.03	--	--
x   /xxxxx   /xxxx	--	--	1 0.03	--	--	--
x   /xxxxxx   /xx	--	--	1 0.03	--	--	--
xx   /   /xx	4 0.3	2 0.3	13 0.4	17 0.5	6 0.2	1 0.2
xx   /   /xxx	--	--	5 0.2	2 0.1	--	--
xx   /   /xxxx	--	--	1 0.03	1 0.03	--	--
xx   /x   /xx	11 0.8	8 1.1	40 1.2	74 2.2	12 0.3	3 0.7
xx   /x   /xxx	3 0.2	--	9 0.3	11 0.3	--	--
xx   /x   /xxxx	--	--	--	1 0.03	--	--
xx   /xx   /xx	9 0.7	14 1.8	34 1.0	62 1.7	6 0.2	--
xx   /xx   /xxx	--	--	4 0.1	8 0.2	1 0.03	--
xx   /xxx   /xx	1 0.1	3 0.4	22 0.7	25 0.7	2 0.1	--
xx   /xxx   /xxx	--	--	3 0.1	2 0.1	--	--
xx   /xxx   /xxxx	--	--	--	1 0.03	--	--
xx   /xxxx   /xx	--	--	--	--	2 0.1	--

Table 3. Polysyllabic Falling Rhythm. (Contd.)

	MC	FQ	FR	ES	Aud	Mur
xx /xxxx /xxx	--	--	1 0.03	--	--	--
xxx / /xx	2 0.2	--	2 0.1	4 0.1	--	--
xxx / /xxx	--	--	2 0.1	1 0.03	--	--
xxx / /xxxx	--	--	1 0.03	--	--	--
xxx /x /xx	--	3 0.4	9 0.3	11 0.3	1 0.03	--
xxx /x /xxx	--	--	1 0.03	2 0.1	--	--
xxx /xx /xx	--	--	8 0.2	6 0.2	--	--
xxx /xx /xxx	2 0.2	--	1 0.03	--	--	--
xxx /xxx /xx	1 0.1	--	3 0.1	1 0.03	--	--
xxx /xxx /xxx	--	--	1 0.03	--	--	--
xxx /xxxx /xx	--	--	1 0.03	--	--	--
xxx /xxxx /xxx	--	--	1 0.03	--	--	--
xxxx / /xx	--	--	--	1 0.03	--	--
xxxx /x /xx	--	--	5 0.2	--	--	--
xxxx /x /xxxx	--	--	1 0.03	--	--	--

In Group 1, Mur has the highest percentage (63.3) followed by Aud and MC (53.3 and 49.7 per cent. respectively). The stress-patterns of this group can be combined in the following pattern:



(x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) | /

The group includes such short stress-patterns as | / | / . There are some matching constraints on the numbers of anacrusis and the first foot syllables: (i) if the anacrusis contains five syllables, the length of the first foot can vary from one to three syllables: x x x x x | / (x) (x) | / ; (ii) if it contains four syllables, the length of the first foot can vary from one to four syllables: x x x x | / (x) (x) (x) | / ; (iii) if it contains three syllables, the length of the first foot can vary from one to six syllables: x x x | / (x) (x) (x) (x) | / ; (iv) if it contains one or two syllables, the length of the first foot can vary from one to seven syllables: (x) x | / (x) (x) (x) (x) (x) (x) | / ; and (v) if there is no anacrusis, the length of the first foot can vary from one to seven syllables: | / (x) (x) (x) (x) (x) (x) | / . The following passage from Mur is a good example of rising rhythm half-lines:

- 14    The tíde fèll sláck # áll the bréakers were stíll.
- 15    Nòt a flícker of a físh, # ònly the slów fáll
- 16    Of the ócean there dràwing óut # the lást dròps of sléep
- 17    Sóon they could féel # the éffort of the ébb
- 18    Yéarning its yárn, # twitching their mooring-stones
- 19    Stealthily seawards. # two bóats begàn to hául.

Here we find a further linguistic feature which is exploited by Murphy for fast-moving narrative effect. The succession of final monosyllabic stresses gives a "clipped" effect which reinforces what we saw earlier, the effect of "galloping" which is achieved, to some extent, by polysyllabic rhythm. The total effect of "galloping" and "clipped" is characteristic of fast-moving narrative written in stressed metre, and is paralleled in Middle English (cf. 6.3.2-4

In Aud, rising rhythm half-lines result from the shortness of the line, a factor which makes it more likely that there will be fewer unstressed syllables at the beginnings and ends of half-lines. The following is an example:

The serious, impassioned style of MC is well expressed by a rhythm of which about fifty per cent is rising. In the context of his work, a repeated final stress gives an effect of emphasis or finality which contributes to an "impassioned" style. This effect is reinforced by the use of rhymes, which may to some extent have conditioned the high proportion of rising rhythm half-lines in this work.

116

534 Creeping in penance, # frightened of a shade;

535 Think of pilgrims, # standing in line

536 Before the glittering # jewelled shrine,

In group 2, simple falling rhythm, FQ has the highest percentage: 50.1. The patterns of this group can be included in the following pattern: (x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) (x) | / x. The length of anacrusis affects the lengths of the first foot of the half-line as follows: (i) if there is no anacrusis, the length of the first foot can vary from one to eight syllables: | / (x) (x) (x) (x) (x) (x) (x) | / x ; (ii) with monosyllabic anacrusis, the length of the first foot can vary from one to six syllables: x | / (x) (x) (x) (x) (x) | / x ; (iii) with disyllabic and trisyllabic anacrusis, the length of the first foot can vary from one to five syllables: (x) x x | / (x) (x) (x) (x) | / x ; (iv) with anacrusis of four syllables, the length of the first foot can vary from one to four syllables; and (v) with anacrusis of five syllables, the length of the first foot happens to be only three syllables.

The following passage from FQ is a good example of simple falling rhythm half-lines which form 50.1 per cent of the total half-lines, and can therefore be regarded as the norm in this poem:

<> Keeping the rhythm in their dancing

216 Ás in their líving # in the líving séasons

217 The tíme of the séasons # and the cónstellatíons

218 The tíme of mílkíng # and the tíme of hárvest

219 The tíme of the cóuplíng # of mán and wómán

220 And that of beasts # Feet rising and falling.

221 Eátíng and drínkíng. # Dung and death.

In FR where the style is nearest to that of FQ, though the setting and the background are different, there is a high proportion of simple falling rhythm:

- 624 Well, there's something to be said # for háving an outsíder<sup>X</sup>  
 625 For whát is mòre fórmál # than a fámyly dínner?<sup>X</sup>  
 626 An offícíal occásíon # of úncomfórtable peóple<sup>X</sup>  
 627 Who meét vèry séldóm # máking conversátíon.<sup>X</sup>  
 628 I am very glad # if Dè Wárburton is cóming<sup>X</sup>

In group 3, ES and FR have the highest percentages (18.7 and 15.2 per cent respectively), Aud and Mur have the lowest (5.3 and 3.6 per cent respectively), whereas MC and FQ stand midway (11.8 and 11.7 respectively).

This group includes the half-lines ending in two to six unstressed syllables. The stress-patterns of this group can be combined in the following pattern: (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) | / x x (x) (x) (x) (x). Although the half-lines of this group do not amount to more than 12.6 per cent out of the total number of two-stress half-lines, they fall into sixty one stress-patterns as compared with 34 in group 1 and 30 in group 2. The polysyllabic falling rhythm is most fitting to the conversational style of both ES and FR as well as to certain passages in MC and FQ. The table below gives some idea of the constraints on the distribution of anacrusis and unstressed syllables in these stress-patterns:

Syllables in the first foot	No. of unstressed syllables at the end of the half-line				
	A	B	C	D	E
1	2,3,4,5	2,3,4	2,3,4	2,3,4	2
2	2,3,4	2,3,4,6	2,3,4	2,3	2,4
3	2,3,4,5	2,3,5	2,3	2,3	----
4	2,3	2,3,4	2,3,4	2,3	----
5	2,3	2,3	2,3	2,3	----
6	2,3	4	----	----	----
7	----	2	----	----	----

A = zero anacrusis

B = monosyllabic anacrusis

C = disyllabic anacrusis

D = trisyllabic anacrusis

E = four-syllable anacrusis.

## CHAPTER FOUR

### THE SYNTAX OF THE HALF-LINE

#### 4.1 Method, Terminology and Corpus:

The half-lines under scrutiny are classified into three main categories: A. Complete Half-lines, B. Neutral Half-lines, and C. Incomplete Half-lines.

The term "complete" here means that the half-line is a syntactic unit containing a meaning. If the half-line is not a syntactic unit, or gives no full meaning, it is called "incomplete". By "a meaning" here is meant a meaning as complete as can be expected from the syntactic unit involved. Obviously, the meaning to be had from a noun-phrase like the nature of the business or a genitival phrase like of her promising grove is not as complete as that of a clause like Had they deceived us?; but for the purpose of this study, the meaning of any half-line will be regarded as "complete" if the essential elements of the syntactical unit, whether at phrase- or clause-level, are present.

There is a borderline category in which the half-line gives some meaning, but not so full as that in the "complete" half-line. This type of half-line will be termed "neutral". The above distinctions can be demonstrated by the following examples:

#### (1) FQ

247	It was not (to start again) # what one had expected
248	What was to be the value # of the long looked forward to
249	Long hoped for calm, # the autumnal serenity
250	And the wisdom of age? # Had they deceived us
251	Or deceived themselves, # the quiet-voiced elders...

In 247, the b half-line is a noun clause. 249-b consists of a

noun plus modifier. 250-a contains a co-ordinating conjunction plus noun plus a genitival phrase, and 250-b is an interrogative clause. 251-b is a noun plus modifier. All these half-lines are regarded as complete because they all consist of a syntactic group of words containing a meaning.

In 247-a, there is no syntactic group of words that can form a semantic unit. The same applies to 248-b. In 249-a the definite article is absent. These half-lines are therefore regarded as incomplete.

In 248-a the meaning is partially complete because the post-modifier of the noun value is included in the b half-line; but there is still some meaning in the half-line that can qualify it for the neutral section. The same applies to 251-a where the auxiliary verb had is absent.

(ii) FR

1532 I only felt # the repetition of it  
1533 Over and over. # When I was outside  
1534 I could associate # nothing of it with myself,  
1535 Though nothing else was real. # I thought foolishly  
1536 That when I got back to Wishwood, # as I had left it,  
1537 Everything would fall into place. # But they prevent it.  
1538 I still have to find out # what their meaning is

In 1532, the b half-line contains a noun plus a post-modifying genitival phrase. 1533-a contains a word-pair, and 1533-b is a subordinate clause. 1535-a and 1536-b are also subordinate clauses. 1537-a is a main clause, and 1537-b contains a clause introduced by a co-ordinating conjunction. 1538-b is a rank-shifted noun clause. All these half-lines are regarded as complete because, like their counterparts in the previous passage, they all consist of a syntactic group of words containing a meaning.

In 1532-a there is incomplete meaning because of the absence of

the object of the verb, and the same applies to 1534-a. 1534-b is also incomplete without the verb associate.

In 1535-b, the predicate is followed by a rank-shifted clause functioning as an object. The link between the predicate and the rank-shifted noun clause as an object is looser than the link between the verb and the object in such a sentence as I thought this, in which the object is not a rank-shifted clause, but simply a noun or a pronoun functioning as head (cf. 4.4 below). The same applies to 1538-a where the predicate is followed by a rank-shifted noun clause functioning as an object. These two half-lines qualify, like their counterparts in the previous passage, for the neutral section because the meaning is partially expressed.

It is sometimes difficult to establish clear boundaries between "neutral" and "incomplete" categories because of the complexity of the relation of the different semantic elements involved. A typical example of these difficulties is when the half-line contains a noun modified in the next half-line by a restrictive relative clause. Unlike 248-a in the passage from FQ above, 321-a in the following passage is treated as "incomplete" throughout this thesis:

ES 320 Do you mean that you have won respect out there  
321 By the sort of activity # that lost you respect  
322 Here in England?...

The decision to distinguish the above two types was made on the grounds that a noun followed by a genitival phrase in the next half-line is, in general, more meaningful than one followed by a restrictive relative clause.

All two- and three-stress half-lines are subjected to grammatical analysis in the present chapter. The corpus therefore



becomes

	MC	FQ	FR	ES	Aud	Mur
half-lines	1468	838	3536	3734	3640	518

and will be regarded as 100 per cent.

In 4.2.6 below is given a description of the syntactical types in which two- and three-stress half-lines occur. For comment and discussion cf. 4.7 below.

#### 4.2      Numerical Data for the Categories "Complete", "Neutral", and "Incomplete" in the Normative Two-stress Half-lines.

Category	MC	FQ	FR	ES	Aud	Mur
Neutral	178 12.1	95 11.3	453 12.8	495 13.3	298 8.5	30 5.8
Incomplete	258 17.6	123 14.7	654 18.5	799 21.4	889 24.4	66 12.5
Complete	871 59.3	542 64.7	2146 60.7	2269 60.8	2339 64.3	318 61.4

#### 4.3      Complete Half-lines.

These may be classified into the 22 types shown in 4.3.1 below. In each of these types, or sometimes sub-types, the first set of examples is of the basic type or sub-type in question. Complete line references for all the grammatical types are given in Volume II (Appendix C for two-stress half-lines, and Appendix D for three-stress half-lines).

#### 4.3.1 Genitival Phrase

MC	FQ	FR	ES	Aud	Mur
40	34	52	53	82	8
2.7	4.1	1.4	1.4	2.3	1.5

The table shows that FQ has a high percentage of genitival phrases, Mur, FR and ES have low percentages, whereas Aud and MC stand midway.

The type may be further classified into four sub-types according to the units of syntactic construction that follow the genitival "of". The table below shows the figures and percentages of these sub-types, and is followed by representative examples:

Sub-type	MC	FQ	FR	ES	Aud	Mur
<u>A</u>	27 1.8	19 2.3	29 0.8	19 0.5	54 1.5	7 1.4
<u>B</u>	11 0.7	10 1.2	11 0.3	9 0.2	25 0.7	- -
<u>C</u>	1 0.1	3 0.4	4 0.1	9 0.2	2 0.1	- -
<u>D</u>	1 0.1	2 0.2	8 0.2	16 0.4	1 0.03	1 0.2

##### 1A. Of + One or Two Modifiers\* + Noun.

MC 940-b of living worms

FQ 118-b of all property

FR 760-b of older people

ES 139-b of public companies

\* Determiners (the-a-some) are not counted in this thesis as modifiers

Aud 261-a of planned pleasures

Mur 110-b of a heaped wave

This sub-type of genitival phrase also includes

- (i) the half-lines in which the modifier is transposed after the noun, e.g.

FQ 126-a of time past

- (ii) the half-lines in which a noun is used as a modifier of another noun, e.g.

FR 770-b of the iron cataract

- (iii) the half-lines in which a noun is used with the genitive "s" as a modifier of another noun, e.g.

ES 1726-b of Michael's morals

- and (iv) the half-lines in which there are two modifiers, e.g.

MC 78-a Of two proud men

FR 959-a of their elder brother

1B. OF + Noun (+ Noun)

MC 952-b of waste and shame

FQ 8-b of speculation

FR 1561-b of liberation

ES 1200-a Of right and wrong

Aud 602-b of recognition

1C. OF + Noun + either Prepositional Phrase or Further Genitival Phrase.

MC 464-b of a wolf among wolves

FQ 119-b of the world of sense

FR 326-b of suffering without feeling

ES 23-a Of your staying to tea.

Aud 161-a Of tea with toast

#### 1D. OF + Other Forms

MC 846-a Of stirring up trouble

FQ 370-b of one man only

FR1857-a Of something to live upon

ES 440-a Of trusting people

Aud1790-a Of the world they wish

Mur 229-b of a man who was lame

#### 4.3.2 Prepositional Phrase

MC	FQ	FR	ES	Aud	Mur
152	117	276	259	447	74
10.4	14.0	7.8	6.9	12.3	14.3

The table above shows the figures and percentages of prepositional phrases in the works under scrutiny. Mur and FQ have high percentages, FR and ES low percentages, whereas Aud and MC stand midway.

This type is classified into four sub-types according to what follows the preposition. The table below shows the figures and percentages of these four sub-types and is followed by representative examples.

Sub-types	MC	FQ	FR	ES	Aud	Mur
<u>A</u>	83 5.7	63 7.5	138 3.9	132 3.5	350 9.3	47 9.1
<u>B</u>	30 2.0	29 3.5	47 1.3	24 0.6	60 1.6	3 0.6
<u>C</u>	31 2.1	19 2.3	44 1.2	53 1.4	26 0.7	21 4.1
<u>D</u>	8 0.5	6 0.7	47 1.3	50 1.3	11 0.3	3 0.6

2A. Preposition + One or Two Modifiers + Noun

MC 511-b under your heel

FQ 641-b with voluptuary sweetness

FR 87-b as a mild surprise

ES 1638-b from a morbid conscience

Aud 1412-b at crying images

Mur 175-b across tidal shadows

This sub-type also includes

- (i) the half-lines in which a noun is used as a modifier of another noun, e.g.

MC 397-b on the autumn table

- (ii) the half-lines in which the modifier is transposed after the noun it modifies, e.g.

FQ 2-b in time future

- (iii) the half-lines in which a noun is used with the genitival "s" as a modifier of another noun, e.g.

FR 1299-b under Warburton's orders

- and (iv) the half-lines in which there are two modifiers, e.g.

MC 843-a With your former privilege

ES 1554-a In his adopted country

2B. Preposition + Noun or adjective functioning as head (+ noun or adjective functioning as head)

MC 424-b in isolation

FQ 487-a Over the shoulder

FR1024-b for Arthur and John

ES 576-b from the accelerator

Aud1655-a At the poor and the plain

Mur 221-b on shingle and sand

2C Preposition + Noun + Genitival or Prepositional Phrase.

MC 544-b at the angles of stairs

FQ 266-a on the edge of a grimpen

FR1675-b in a war of phantoms

ES1943-b by the wing of happiness

Aud1580-b in battle with time

Mur 148-b by the scurf of salt

2D Preposition + Other Forms.

MC 355-b for him who will wield

FQ 317-b at what you are not

FR 765-b of being superfluous

ES 694-b for a few days more

Aud1046-a Like anyone else

Mur 233-a Of those who survived

4.3.3 Conjunctions and Sentence-Connectives.

This type includes the half-lines beginning with subordinating and co-ordinating conjunctions. It also includes cases where a

co-ordinating conjunction (like but or and) is used at the beginning of a sentence as a sentence-connective.

MC	FQ	FR	ES	Aud	Mur
111	109	435	428	285	38
7.6	13.0	12.3	11.5	7.8	7.3

The table above shows that FQ, FR and ES have high percentages whereas Mur, MC and Aud have low percentages.

This type may be further classified into the six sub-types shown in the table below:

Sub-type	MC	FQ	FR	ES	Aud	Mur
A	42 2.9	17 2.0	178 5.0	167 4.5	102 2.8	18 3.5
B	16 1.1	8 1.0	115 3.3	115 3.1	28 0.8	2 0.4
C	5 0.3	11 1.3	18 0.5	16 0.4	24 0.7	9 1.7
D	33 2.2	72 8.6	96 2.7	85 2.3	121 3.3	8 1.5
E	7 0.5	1 0.1	15 0.4	29 0.8	10 0.3	1 0.2
F	8 0.5	- -	13 0.4	16 0.4	- -	- -

### 3A. Subordinating Conjunction + Clause.

These subordinating conjunctions include: that, if, when, as, before, because, though, for, since, after, while, until, and whether.

(i) That : I include here "that" which introduces the noun clause as in the following examples from ES:

27 On the plain understanding... # That you should stop to  
tea..

83 Please let his Lordship know # that tea is waiting..

..... I'm very glad, Charles,

85 That you can stay to tea. #

95 Aren't we? We're agreed # that we're in love with each  
other

98 Aren't you sure # that you want to marry me?

(ii) As: There are cases where "as" is a normal subordinating conjunction used in exactly the same way as other subordinators, for example:

ES 379 I use the term # as experience has taught me

There are also other cases in which "as" is used comparatively in the combination "as + adjective + as":

ES 451 I was just about as different # as anyone could be..

.....is as much of your company,

633 So long as I stay, # as I can get

(iii) Examples of the rest of subordinating conjunctions are:

MC 102-a If you ask my opinion

794-a When it arrives

19-b since the Archbishop left us

FQ 429-a When time stops

537-a While time is withdrawn

637-b if you came this way

206-a For the pattern is new

FR 1207-b Whether you've been sleeping

2066-b though you'd hardly credit it

281-b as if nothing had happened



ES 1347-b When we first became friends

196-b since I entered Parliament

290-b Whenever you can come

Aud 717-b When none shall sleep

2009-a When you're bored

350-b since we wake up

2254-a If we're not all there

Mur 73-b though no one was listening

82-b while the lightning flaked

2254-a when she nudged the steps

3B. Co-ordinating Conjunction or Sentence Connective + Clause, e.g.

(i) Co-ordinating conjunctions

FQ 498-b but the agony abides

846-b and we go with them

MC 61-b or barons rule

664-b and we are destroyed

FR 1774-b and now I feel dull again

549-b but I was sure it was him

1253-b or I'd have been sooner

ES 219-a And the porters have gone

Aud 2295-a And there was a terrible tussle

394-b but our thoughts are free

Mur 249-a But most were carried away

(ii) Sentence connectives

MC 21-a But it would not be well

FR 1141-a But now I do remember

ES 1711-a And he offered me a job

3C. Co-ordinating Conjunction + Verb + Object, Complement, or Adverbial.

The half-lines in this sub-type differ from those included in 3B above in that they have no subject expressed, e.g.

MC 89-b and throwing down their capes

556-b or to execrate you

FQ 209-b or joined in circles

848-b and bring us with them

FR 479-a And to tell the truth

774-a Or to fling it away

ES 1838-a And tossed it into the fire

1272-b but was no one in particular

Aud 668-b and wept much

224-b or cruise the nights

Mur 74-b and heaped the fish

3D Co-ordinating Conjunction or Sentence Connective + Phrase or Rank-shifted Clause, e.g.

MC 587-b and future torment

701-a But for every evil

396-b or for my present purpose

FQ 1-b and time past

265-a But all the way

524-a or who will arrive

FR 720-a And at the same time

517-a But what struck me

ES 1689-b and very important

1610-a Or why you were lonely

855-a But such a good lunch

Aud 2268-a And the ambiances of heaven

2358-b but to primitive totems

Mur 135-b and hands like claws

25-b But so far, nothing

3E. Co-ordinating Conjunction + Imperative or Interrogative.

MC 1068-b and join in the feast

561-a But what is there to do?

FQ 15-b but to what purpose....?

FR 740-b But what was the design?

1226-a And have a glass of port.

ES 731-b But I hope you're happy?

1119-a But come to the point

Aud 2185-a And take up your cues.

Mur 70-b and return in the daylight

There is only one instance here (ES 1479-b as who has not?) where the conjunction is a subordinator.

3F. Co-ordinating Conjunction + Subordinating Conjunction + Clause.

MC 473-a But if I break

FR 759-a But when I was a child

ES 12-b And when you're with me

374-b But when I say 'trust'...

#### 4.3.4 Verb + Object, Complement or Adverbial:

MC	FQ	FR	ES	Aud	Mur
112	74	212	204	343	47
<b>7.6</b>	<b>8.8</b>	<b>6.0</b>	<b>5.5</b>	<b>9.4</b>	<b>9.1</b>

These include predicates, infinitive clauses, and gerunds.

This type can be further classified into the four sub-types shown in the table below:

Sub-type	MC	FQ	FR	ES	Aud	Mur
A	49 <b>3.3</b>	28 <b>3.3</b>	89 <b>2.5</b>	85 <b>2.3</b>	156 <b>4.3</b>	9 <b>1.7</b>
B	28 <b>1.9</b>	18 <b>2.1</b>	46 <b>1.3</b>	35 <b>0.9</b>	104 <b>2.9</b>	24 <b>4.6</b>
C	33 <b>2.2</b>	21 <b>2.5</b>	74 <b>2.1</b>	81 <b>2.2</b>	69 <b>1.9</b>	13 <b>2.5</b>
D	2 <b>0.1</b>	7 <b>0.8</b>	3 <b>0.1</b>	3 <b>0.1</b>	14 <b>0.4</b>	1 <b>0.2</b>

#### 4A. Finite Verb + Object, Complement, or Adverbial:

MC 1119-a had its definition

1034-b respect the sanctuary

FQ 416-a Are all sea voices

478-b restores the experience

FR 2114-b is getting on nicely

1941-a have a different meaning

ES 161-a Will never take place

362-a Find themselves in gaol

Aud 14-a Enjoys my jokes

2073-b shall rein their horses

Mur 236-b was rusting the headlands

235-b calmed the seas.

4B. Finite or Non-Finite Verb + Prepositional Phrase.

There are two kinds of verb phrase included in this sub-type:(i) that in which the verb is finite and which can therefore be regarded as parallel to 4A above; and (ii) that in which the verb is non-finite.

(i) Finite Verb + prepositional phrase

MC 532-b rule from the tomb

FQ 10-a Point to one end

FR 1230-b agrees with my rheumatism

ES 157-b may persist for a long time

Aud 2352-a Staggers to the bathroom

Mur 114-a Steamed from his hands

(ii) Non-finite Verb + Prepositional phrase.

MC 962-b droning by the fire

FQ 657-b starting from anywhere

FR 81-b to stop in the dark

ES 357-a To go into politics

Aud 556-a Leaning on leather

Mur 152-a Shouting for help

4C. Non-finite Verb + Object, Complement, or Adverbial.

MC 815-a Saving my order

248-b circling lower

FQ 424-a lying awake

835-b to support the others

FR 1704-b dragging my feet  
 386-b to declare what you do  
ES 751-b to think of themselves as ill  
 1263-b waiting there to greet you  
Aud 517-a Following a fox  
 993-b to fashion his tomb  
Mur 59-b bursting its blood  
 99-b to ride the water

4D Verb (+Verb)

MC 494-b broken and crushed  
FQ 154-a Scolding, mocking  
 76-b understood  
FR 1564-a Reading, sketching  
 2113-b going and coming  
ES 132-a Managing, manoeuvring  
 727-b to apologise and explain  
Aud 397-b curled up and died  
 183-b unmotivated  
Mur 183-b lifted and hurled

4.3.5 Sentence or Main Clause

MC	FQ	FR	ES	Aud	Mur
121	47	545	632	287	73
8.2	5.6	15.4	16.9	7.9	14.1

These are independent meaningful sentences or main clauses that consist of a subject plus a predicate plus other optional elements,

e.g.

MC 470-b this thought has come before  
548-a The nest is rifled  
FQ 410-a The fog is in the fir-trees  
504-b it is merely a monument  
FR 1887-b Success is relative  
121-a Nothing has changed  
ES 1568-a Freddy admired me  
1914-a I'm sure he loves us  
Aud 498-b they twisted my arms  
965-a Right the ritual  
Mur 207-b The boatsmen rowed  
216-b she had left him blind

4.3.6 Modifier(s) + Noun.

MC	FQ	FR	ES	Aud	Mur
76	38	91	102	386	13
5.2	4.5	2.6	2.7	10.6	2.5

This type includes:

(i) the half-lines consisting of one modifier plus noun, e.g.

MC 515-a new conspiracies  
FQ 17-b Other echoes  
FR 1566-b public duties  
ES 1459-a Reckless surrenders  
Aud 476-a Secret meetings  
Mur 236-a Dead bracken

(ii) the half lines in which a noun is used with the genitive "`s"

as a modifier of another noun, e.g.

MC 892-b the King's majesty

FQ 403-b the whale's backbone

FR 76-a Harry's return

ES 1409-b our doctor's orders

Aud 695-a The clowns' cosmos

Mur 170-a The charger's lances

(iii) the half-lines in which a noun is used as a modifier of another, e.g.

MC 1069-b the Cheapside brat;

(iv) The half-lines such as FR 1762-b a children's treasure hunt where the NP modified by a children's is not simply a noun but a compound noun phrase, and ES 659-a Your telephone pal where your modifies a compound noun phrase telephone pal

(v) the half-lines in which there are two modifiers of the noun, e.g.

MC 392-b his better reason

FR 900-a All other worlds

ES 708-b this silent observer

Aud 1581-a These old-world hamlets

Mur 191-b such piercing brightness

(vi) half-lines containing more than two modifiers, e.g.

FR 1526-a All this last year

ES 202-a That very charming girl

(vii) the half-lines in which the modifier is transposed after the noun: e.g.

FQ 44-a Time past

(viii) the half-lines in which there is a title prefixed to the name



of a person, e.g.

FR 968-b Dr. Warburton

ES 785-b Miss Claverton-Ferry

(ix) the half-lines which consist of a forename plus a surname, e.g.

ES1810-b Fred Culverwell

1561-b Maisie Montjoy

and (x) the half-lines in which a title is prefixed to a forename plus a surname, e.g.

ES1345-b Mrs. John Carghill

Aud1013-a Sir William Wand

#### 4.3.7 Nouns.

These fall into two types: the first (type 7) includes half-lines containing two nouns, pronouns or adjectives functioning as head, and these may or may not be linked by a conjunction, and the second (type 7A) includes half-lines occupied by one noun or adjective functioning as head:

Type	MC	FQ	FR	ES	Aud	Mur
7A	4 0.3	1 0.1	3 0.1	7 0.2	19 0.5	- -
7	25 1.7	20 2.4	27 0.8	22 0.6	75 2.1	2 0.4

Examples of type 7 are:

MC 514-a War, plague

FQ 221-b Dung and death

FR 889-a Sunlight and singing

ES 2010-a Age and decrepitude

Aud 1070-b youth, money  
 1843-a The honset and holy  
Mur 41-a Her ribs and her keel

As stated above, this type also includes the half-lines which consist of a pronoun plus a pronoun or a noun, e.g.

MC 431-a You and I  
FR 2082-b Miss Mary and I  
ES 1265-a You and Monica

Examples of type 7A:

MC 393-b exhalation  
FQ 74-b concentration  
FR 1586-a An undergraduate  
ES 493-b responsibility  
Aud 1848-a The washerwoman

#### 4.3.8 (Modifier +) Noun + Prepositional or Genitival Phrase.

MC	FQ	FR	ES	Aud	Mur
56	19	41	47	80	17
3.8	2.3	1.2	1.3	2.2	3.3

Examples are:

MC 280-b love in the orchard  
FQ 306-a The laughter in the garden  
FR 1891-b Your fury for possession  
ES 555-a The worst kind of failure  
Aud 897-a The tears of parting  
Mur 13-a The men in the boats

#### 4.3.9 Relative Clause.

MC	FQ	FR	ES	Aud	Mur
22	21	56	66	30	5
1.5	2.5	1.6	1.9	0.9	1.2

This type includes the half-lines consisting of a relative clause. It is classified in the table below according to the relative pronoun used:

Relative Pronoun	MC	FQ	FR	ES	Aud	Mur
A who	9 0.6	2 0.2	4 0.1	16 0.4	14 0.4	1 0.2
B that	6 0.4	5 0.6	28 0.8	25 0.7	8 0.2	2 0.4
C which	5 0.3	14 1.7	22 0.6	22 0.6	5 0.1	2 0.4
D whom or whose	2 0.1	- -	2 0.1	3 0.1	3 0.1	- -

#### 9A. Relative Clauses with "who".

MC 378-a Who bind and loose

FQ 523-b who left that station

FR 665-b who ever met her

ES 494-b who made the mistake

Aud 2030-a Who gives gladly

Mur 46-a Who needed the money

#### 9B. Relative Clauses with "that".

MC 672-a That lead to pleasure

FQ 527-b that widens behind you

FR1123-b that I know already

ES 695-b that's hardly seasonable

Aud 603-b that midnight hears

Mur 150-a That looked like men

9C      Relative Clauses with "which".

MC 310-a Which will have to be paid for

FQ 255-b into which they peered

FR 685-a Which now and then emerge

ES 474-b Which your father found for me

Aud 144-a Which instantly hatched

Mur 23-b Which stretched from the cork-line

9D      Relative Clauses with "whose" or "whom".

MC 706-b whom God appoints

FR 302-a To whom nothing has happened

ES1525-a Whose ghosts tormented me

Aud 771-a Whose value varies

4.3.10    Imperative Clause:

Figures and percentages for imperative clauses are as follows:

MC	FQ	FR	ES	Aud	Mur
44	4	36	44	55	7
3.0	0.5	1.0	1.2	1.5	1.4

MC 485-a Say what you come to say

FQ 114-a Descend lower

FR 11-a Put on the lights

ES1507-b forgive the suspicion

Aud2028-a Cherish his childishness

Mur 28-b Sharpen your knife.

4.3.11 Interrogative Clauses Other than those Included in 4.3.3  
(sub-type 3E)

MC	FQ	FR	ES	Aud	Mur
31	6	89	116	22	5
2.1	0.7	2.5	3.1	0.6	1.0

Some of these interrogatives begin with an interrogative adverb or pronoun such as when, what, how, why...etc., and others are "yes-no" questions beginning with auxiliary verbs.

MC1061-a Where is Becket?..

347-b can man do more?

FQ 636-a Where is the summer..?

250-b had they deceived us,...?

FR 622-b Why did she ask him?

160-a Had she been drinking?

ES 107-a How long will you be imprisoned....?

860-a Don't you remember?

Aud 326-a What shall we will?

2139-b Did you lose your nerve?

Mur 192-a Where has it gone?

160-b were the men inside?

This type also includes the half-lines which form interrogatives without the presence of interrogative adverbs or auxiliaries at the beginning, e.g.

FR2022-a You're taking Downing with you?

ES 373-a You really trust me?

4.3.12    The Rest of the Types:

The rest of the types of complete half-lines are relatively rarer than the previous eleven types. Numerical data for these types are given in the following table, and are followed by illustrative examples:

Types	MC	FQ	FR	ES	Aud	Mur
12	6 0.4	13 1.6	59 1.7	52 1.4	36 1.0	5 1.0
13	15 1.0	9 1.1	34 1.0	19 0.5	46 1.3	1 0.2
14	4 0.3	5 0.6	16 0.5	11 0.3	37 1.0	2 0.4
15	7 0.5	2 0.2	25 0.7	19 0.5	10 0.3	2 0.4
16	4 0.3	1 0.1	11 0.3	7 0.2	30 0.8	6 1.2
17	3 0.2	7 0.8	14 0.4	27 0.7	14 0.4	2 0.4
18	4 0.3	- -	24 0.7	29 0.8	- -	- -
19	2 0.2	2 0.2	7 0.2	7 0.2	5 0.1	- -
20	6 0.4	4 0.5	14 0.4	24 0.6	5 0.1	2 0.4
21	5 0.3	2 0.2	13 0.4	18 0.5	2 0.1	- -
22	- -	2 0.2	4 0.1	5 0.1	- -	2 0.4
Residue of the complete half- lines	21 1.4	5 0.6	62 1.8	71 1.9	43 1.2	7 1.4

12 Relative Adverb or Pronoun Clauses and Exclamatory Clauses.

MC 835-b what you have to say

FQ 187-b Where the field-mouse trots

FR1187-a Why you had to know

ES 19-b where he's utterly unknown

Aud 806-a Where gusts grumble

Mur 194-b What a lonely life.

13. Word-, Phrase-, and Clause-Pairs other than those included in 4D and 7 above.

MC1136-b I see it. I see it

673-b in learning and in thought

FQ 459-b unchanging and erosionless

FR1693-a In and out

ES 351-b sooner or later

Aud1882-a Laundered it, lighted it,

14. Half-Lines Where verb "to be" or the Subject is absent but understood.

MC 342-b holiness hereafter

FQ 842-a Every poem an epitaph

FR1265-b Says he'll come round

ES1379-b Went back to San Marco

Aud 127-b Cruiser sunk

Mur 163-a No help for them now

15. Adverb + Prepositional Phrase.

MC 589-a Only by more sinful

FQ 89-a Only through time

FR1105-b not with the past

ES 730-b directly after breakfast

Aud 707-a East towards oil fields

Mur 102-a Down in the deep

16. (Adverb +) Adjective + Prepositional Phrase.

MC 20-b kind to his people

FQ 191-b dark in the afternoon

FR 45-b so bad for the young

ES1616-b unsuited to each other

Aud1137-a Tense against twilight

Mur 140-b tight in the meshes

17. (i) A Noun modified by a Relative Clause, and (ii) A Noun modified by an Adjectival Phrase:

(i) MC1086-b the money you appropriated

FQ 309-a Something I have said before

FR 128-a The boy who left

Mur 162-a The one who had warned him

(ii) ES 791-b something worse than Mrs. Piggot

18. Independent Phrase (Greetings...etc.) + Vocative:

MC 474-a Well done, Thomas

311-a Farewell, my Lord

FR1220-b Good evening, Doctor

ES 808-a Thank you, Mrs. Piggot

1949-b Yes, my dear



19. Adverb + Adjective.

MC 678-b equally desirable

FQ 210-a Rustically solemn

FR 482-a Quite natural

ES 1770-a Highly confidential

Aud 596-a Uniquely near

20. A Phrase or Rank-Shifted Clause introduced by an Adverb.

MC 243-a Only John

FQ 551-b not farewell

FR 735-a Even the nice things

ES 896-b Just what I needed

Aud 112-a Now the news

Mur 124-b then a crash of thunder

21. Two Grammatically Different Clauses or Phrases.

MC 338-b What gladness? Sadness

FQ 846-a See, they depart

FR 903-a Come out! Where are you?

ES 754-b Or Ferry: it's shorter

Aud 1523-a Let them call; I don't care.

22. Adverb + Subordinate Clause.

FQ 649-b only when it is fulfilled

FR 659-a Even when he married

ES 627-a Just as it used to be

Mur 153-a Yet when he hollowed

#### 4.3.13 Residue of "Complete" Half-Lines.

The remaining cases show a variety of constructions but are too few to be classified.

Examples are:

MC 784-a Dinner before business

616-a From grandeur to grandeur

671-a Thirty years ago

FQ 19-a Quick, said the bird

310-b In order to arrive there

FR2016-a As little fuss as possible

471-b so abruptly

ES 326-b pretty heavily

1188-a Almost anywhere

Aud2297-a Blow by blow

883-b once again

1011-a Violent-tempered

Mur 101-a Each wave as it comes.

#### 4.4 Neutral Half-Lines.

MC	FQ	FR	ES	Aud	Mur
178	95	453	495	298	30
12.1	11.3	12.8	13.3	8.2	7.2

The table above shows the figures and percentages of the lines defined as "neutral" in 4.1 above. This category is divided into the eight types shown in the following table, which is followed by illustrative examples:

Type	MC	FQ	FR	ES	Aud	Mur
23	20 1.4	5 0.6	116 3.3	122 3.3	24 0.7	6 1.2
24	36 2.5	38 4.5	50 1.4	55 1.5	79 2.2	8 1.5
25	55 3.7	34 4.1	113 3.2	136 3.6	112 3.1	12 2.3
26	10 0.7	- -	31 0.9	47 1.3	3 0.1	- -
27	7 0.5	- -	30 0.8	40 1.1	- -	- -
28	34 2.3	7 0.8	59 1.7	49 1.3	53 1.5	3 0.6
29	7 0.5	2 0.2	26 0.7	18 0.5	9 0.2	- -
Residue of the neutral half lines	9 0.6	9 1.1	28 0.8	28 0.7	18 0.5	1 0.2

23. Predicate followed by a "Wh-" or a "That" Clause in the  
Next Half-Line:

MC 71 I am here to inform you, # without circumlocution:

The Archbishop is in England.....

208 They know and do not know # what it is to act or suffer

FQ 315 In order to possess # what you do not possess

FR 646 You only want to know # whether I understand

ES 6 But I couldn't say # what I wanted to say to you

Aud 23 I'll make you confess # how much you know / Who view my  
vices

Mur 151 One of the crew said # he heard his brother / Shouting  
for help,.....

The first half-line in each of the above lines is regarded as

neutral. Some of them are followed by a noun clause introduced by the subordinating conjunction that. Others are followed by noun clauses introduced by what, whether, or how.

The link between the predicate and the rank-shifted noun clause as an object is looser than the link between the verb and the object in such a sentence as You know the way, in which the object is not a rank-shifted clause, but simply a noun or a pronoun (cf. 4.1).

Also included here are the noun clauses which function as modifiers to adjectives like anxious and sure, e.g.

FR 166 And is why I was so anxious # you should all be here

1788..... # Only be sure

That I know what I am doing

ES 99 Yes, Charles I'm sure # that I want to marry you.

24.     A Half-Line containing a Noun Phrase modified by a  
          Genitival Phrase in the Next Half-Line:

MC 30 Now I fear disturbance # of the quiet seasons

88 Who receive him with scenes # of frenzied enthusiasm

FQ 8 Only in a world # of speculation

78 The resolution # of its partial horror

FR 769 The sudden extinction # of every alternative

1693 In and out, # in an endless drift / Of shrieking forms...

ES 210 Only fear # of the emptiness before me

240 To be at the disposal # of the Government in power

Aud1498 Cold are the clays # of Kibroth-Hattaavah,

1363 And underpaid agents # of underground powers

Mur 57 ..... # the snarled threshes

58 Of the snapping shark, #

229 The walking-stick # of a man who was lame

The underlined half-lines in each of the above examples are included in the neutral section of half-lines because the meaning is only partially complete. The head of the NP occurring in any of these half-lines is modified by the genitival phrase included in the next half-line.

25.     A Half-Line containing a Noun Phrase modified by (or a  
          Predicate amplified by) a Prepositional Phrase in the  
          Following Half-Line.

MC 122 Wishing subjection # to God alone

369 Whom I have laid # under excommunication

FQ 81 Protects mankind # from heaven damnation

94 Turning shadow # into transient beauty

ES 3 There's really no point # in my staying for tea

174 Are unaware or unashamed # of being envious

FR1717 We do not pass twice # through the same door

1149 That brings death # into the heart of a child

Aud1640 Reminds me too much # of my mother's grief

584.....# I strode the night

Through wicked dreams:

Mur 149 Straining to give shape # to the shadows they saw

11.....# and warps were hitched

To the strong stems,

The underlined half-lines in the above examples are treated as neutral because the meaning implied is only partially complete, and is completed in the prepositional phrase that follows in the next half-line.

26.        The First Part of the Anticipatory "it" Cleft Sentence.

MC 104 It is common knowledge # that when the Archbishop...

FR 925 Well, it's natural # that you...

ES 160 It's almost certain # that the winter in Jamaica

Aud1520.....# How nice it feels / To be out ahead.

This type includes the half-lines that contain the first half of the anticipatory it cleft sentence. The meaning of the underlined half-lines in the above examples is only partially complete and is completed in the following half-line(s).

27.        Non-independent Phrase + Vocative.

The difference between these half-lines and those included in type 18 is that the nouns in this type are not independent like the phrases in 18, e.g.

FR 13    Wishwood was always # a cold place, Amy.

28.        A half-line containing a Main Verb separated from its Auxiliary or Infinitive "to".

MC 870 To deprive my people of me # and keep me from my own

660 ..... # You are not here to verify

Instruct yourself # or inform curiosity

FR 1352 We must carry on # as if nothing had happened

And have the cake and presents. #

ES 853 I declare, I've utterly # forgotten their names

Aud1784 Does the moon's message # mean what it says:

Mur 259 After the prayers were said # and the graveyard closed

In the first two examples above, the verbs keep, instruct, and inform are separated from the infinitive to, and in the rest of

the examples, the verbs have, forgotten mean, and closed are separated from the auxiliaries must, 've, Does, and were respectively. The underlined half-lines include the main verbs which are separated from either the infinitive to or the auxiliary. These half-lines are regarded as neutral because the meaning of the verb depends partially on its auxiliary or infinitive to.

29. A Half-Line containing the First Part of Constructions like:

"nothing...but",..."too...to", "so...as", "-er...than", etc.

MC 944 Nothing is possible # but the shamed swoon...

FQ 663 ..... # and prayer is more

Than an order of words. #

FR 159 Yes it's odd to think of her # as permanently missing

ES1178 Perhaps it had gone further # than you're willing to  
admit

Aud 700 As wholly oral # as the avid creatures

In these examples, the underlined half-lines convey the meaning partially. They are treated here as neutral because the meaning depends on the adjacent half-lines.

There remain a few half-lines of types too rare to be classified. Examples are:

MC 215 .....# for the pattern is the action

And the suffering, that the wheel # ...

FQ .....The sea howl

And the sea yelp # are different voices

Often together heard.

FR 607 The gardener had no garden-flowers # to give me for this evening

ES 97 Isn't that enough # to constitute an engagement

Aud1063 ..... # should blow their horns

Louder and longer,

Mur 2 After dark. It was cold # and late October.

In MC 215 above, the underlined half-line includes one part of the complement the action / And the suffering. This makes the underlined half-line less independent. The full meaning can only be seen when the half-line includes the whole complement.

The rest of the cases may, for various different reasons, be regarded as similarly "neutral".

#### 4.5 Incomplete Half-Lines.

This third main category includes the half-lines which convey incomplete meaning or, in some cases, convey a different meaning from that understood in the light of the context.

MC	FQ	FR	ES	Aud	Mur
258	123	654	799	889	66
17.6	14.7	18.5	21.4	24.4	14.7

Examples are:

(i)

MC 20 He who was always # kind to his people

26 We try to keep # our households in order

107 Whom in this life # I shall not see again

The absence of the predicative adjective in 20-a makes the half-line incomplete. In 26-a the absence of the object, and in b



the lack of syntactic unity make the two half-lines incomplete. The same applies to 107-a, where the relative clause is not complete, and to 107-b, where the object is missing.

(ii)

FQ 400 The sea is the land's edge # also, the granite

401 Into which it reaches, # the beaches where it tosses

402 Its hints of earlier # and other creation:

In 400-b also belongs with the preceding half-line and the granite belongs with line 401. This makes half-line 400-b, incomplete. The same applies to 401-b where the object is absent and to 402-a, where the noun modified by earlier is absent.

(iii)

FR 112 Because the past # is irremediable

113 Because the future # can only be built

114 Upon the real past.

Line 112 is a subordinate clause split by the caesura. The first half-line includes the subordinate conjunction plus the subject, a group of words lacking any syntactic unity. The same applies to 113-b where the word only belongs with the next half-line.

#### 4.6 Three-Stress Half-Lines.

##### 4.6.1 "Complete", "Neutral", and "Incomplete" Categories.

Numerical data for "complete", "neutral", and "incomplete" three-stress half-lines are as shown in the following table:

	MC	FQ	FR	ES	Aud	Mur
Complete	127 8.7	72 8.6	221 6.3	130 3.5	78 2.1	86 16.6
Neutral	11 0.7	2 0.2	30 0.8	14 0.4	10 0.3	10 1.9
Incomplete	23 1.6	4 0.5	32 0.9	27 0.7	26 0.7	8 1.5
Total	161 11.0	78 9.3	283 8.0	171 4.6	114 3.1	104 20.1

#### 4.6.2 Complete Three-stress Half-lines.

The figures for complete three-stress half-lines are shown in the following table:

Type	MC	FQ	FR	ES	Aud	Mur
1. Gen phrase	- -	1 0.1	2 0.1	- -	1 0.03	1 0.2
2. Prep. phrase	6 0.4	6 0.7	8 0.2	5 0.2	6 0.2	5 1.0
3. Conj.or sen-14 tence-connective	14 1.0	16 1.9	32 0.9	18 0.5	5 0.1	7 1.4
4. Verb + Obj. compl., or adv.	33 2.2	13 1.6	24 0.7	16 0.4	15 0.4	12 2.3
5. Main clause	30 2.0	11 1.3	74 2.1	43 1.2	17 0.5	34 6.6
6. Two or more modifiers+noun	2 0.1	- -	3 0.1	2 0.1	11 0.3	1 0.2
7. (mod+)Noun+ (mod+)noun	- -	4 0.5	2 0.1	- -	- -	1 0.2
8. Noun+prep. phrase	8 0.5	8 1.0	8 0.2	4 0.1	7 0.2	8 1.5
9. Relative clause	5 0.3	2 0.2	5 0.1	1 0.03	4 0.1	1 0.2
10. Imperative	8 0.5	- -	7 0.2	6 0.2	4 0.1	1 0.2

11. Interr- ogative	4 0.3	- -	12 0.3	5 0.1	3 0.1	1 0.2
12. Relative adv. or pron. clause	2 0.1	- -	4 0.1	7 0.2	1 0.03	2 0.4
13. Pairs	1 0.1	1 0.1	2 0.1	- -	- -	1 0.2
14. Verb or subj. missing but understood	1 0.1	2 0.2	2 0.1	1 0.03	- -	2 0.4
15. Adverb + prep. phrase	1 0.1	1 0.1	2 0.1	- -	- -	- -
16. Adj+prep. phrase	1 0.1	- -	2 0.1	- -	- -	1 0.2
17. NP+post- modifier	- -	2 0.2	5 0.1	2 0.1	1 0.03	1 0.2
18. Independent phrase + vocative	- -	- -	1 0.03	1 0.03	- -	- -
20. A Phrase introduced by an adv.	- -	3 0.4	2 0.1	- -	- -	1 0.2
21. Two different clauses or phrases	1 0.1	- -	5 0.1	2 0.1	1 0.03	2 0.4
22. Adv. + sub- ord. clause	- -	- -	- -	2 0.1	- -	- -
Residue of complete half- lines	10 0.7	2 0.2	19 0.5	15 0.4	2 0.1	4 0.8

In contradistinction to the treatment of two-stress half-lines (in 4.3-5), scansion for three-stress half-lines is here given to distinguish (i) the half-lines with three full stresses from those with an optional stress \;/; and (ii) the two full stresses from the one marked \;/ in the half-lines which have this stress mark.

Illustrative examples of these types are as follows:

### Type 1. Genitival Phrase:

FQ 500-b of dèad nègroes, còws, and chíchken-còops

FR1502-b of nòrmal lífe at Wíshwood

Aud1412-a Of cóarse pecúniary cláws

Mur 185-a Of a swéll's slów héave

### Type 2. Prepositional phrase:

MC 272-b with wít and wíne and wísdóm

FQ 423-b by ánxious wórried wómen

FR 18-b by a gás-fíre còunting shíllings

ES 86-b with his cálm posséssive áir

Aud1424-a After thóusands of thánkless yéars

Mur 184-a At the áching sóckets of his éyes

This type includes one four-stress half-line:

FR 234-a In the swéet síckly trópical níght.

### Type 3. Conjunctions and Sentence-Connectives.

Sub-type	MC	FQ	FR	ES	Aud	Mur
A	4 0.3	6 0.7	13 0.4	6 0.2	2 0.1	4 0.8
B	2 0.1	3 0.8	12 0.3	3 0.1	-	-
C	1 0.1	2 0.2	-	3 0.1	-	2 0.4
D	6 0.4	5 0.6	6 0.2	4 0.1	3 0.1	1 0.2
E	1 0.1	-	1 0.03	2 0.1	-	-

### 3A. Subordinating Conjunction + Clause:

MC 835-a Before the òld fòx is óff and áwáy

FQ 40-b for the léaves were fúll of chídren

FR1820-b when one has júst recóvered sánity

ES 628-a When you táught me expénsive tástes

Aud2242-b When the dóll néver cáme

Mur 263-a When he'd mástered this dárk róad

3B. Co-ordinating Conjunction or Sentence Connective + Clause:

MC 852-b and áll díspúte énded

FQ 513-a And the wáy úp is the wáy dówn

FR1501-a And éverything will go ón as befóre

ES 127-a But you spóke of séveral réasons

3C. Co-ordinating Conjunction + Verb + Object, Complement, or Adverbial:

MC 483-b but have néver séen my fáce

FQ 188-a And to sháke the táttéred árras

ES 687-a Or óffering pícture pápers

Mur 267-b and cóvered the desérted stránd

3D. Co-ordinating Conjunction + Phrase or Rank-Shifted Clause:

MC 901-a But the láw of Chríst's Chúrch

FQ 665-b or the sóund of the vóice práying

FR 323-b but róund and róund in that vápour

Aud1405-a And pláygrounds for pásty chýldren

Mur 63-a And the gréen máckerel ríver

3E. Co-ordinating Conjunction or Sentence Connective + Imperative or Interrogative:

MC 97-a But ágain, is it war or péace?

FR 11-b But lēave the cūrtaíns undrāwn

ES1528-a But w<sup>h</sup>at do the gh<sup>o</sup>sts méan?

Type 4. Verb + Object, Complement, or Adverbial.

Sub-type	MC	FQ	FR	ES	Aud	Mur
4A	12 0.8	3 0.4	8 0.2	6 0.2	9 0.2	4 0.8
4B	8 0.5	5 0.6	6 0.2	2 0.1	3 0.1	5 1.0
4C	13 0.9	5 0.6	10 0.3	8 0.2	3 0.1	3 0.6

4A. Finite Verb + Object, Complement or Adverbial:

MC 279-a Shall flōat as s<sup>w</sup>eet as blōssom

FQ 420-a Measures tíme not óur tíme

FR2026-a Will be cáre of the bānk in Lōndon

ES1509-b cláim a véry lōng acquáintance

Aud1047-b réached his jōurney's énd

Mur 13-b drēw their pípes and résted

4B. Finite or Non-Finite Verb + Prepositional Phrase:

MC 866-a To áns<sup>w</sup>er in the Kíng's présence

FQ 212-a lífted in cōuntry mírth

FR 606-b clíngs to the sōuth wāll

ES 969-b énded in the ónly wāy pōssible

Aud1416-a Strólling through the strānge stréets

Mur 120-a Frínged with fríends' hóuses

4C. Non-Finite Verb + Object, Complement, or Adverbial:

- MC 90-a Stréwing the wáy with léaves  
FQ 186-b to bréak the lóosened páne  
FR1702-b pássing bárréd wíndows  
ES1721-b rehéarsing áncient hístory  
Aud1039-b wéaring clóthes like míne  
Mur 242-b fácing the hídden sún

Type 5. Main Clause:

- MC 384-a Your sín sóars súnward  
FQ 498-a Péople chángé and smíle  
FR1764-b Lóve compéls cruélty  
ES 402-a You've chánged your náme twíce  
Aud1404-b the Cástle is ópen on Sún-days  
Mur 124-a Twíce the líghtning blínked

Type 6. Two or More Modifiers + Noun:

- MC 326-b these nó't tòò pléasant mémories  
FR1386-b the úsual fámlý ínquest  
ES 783-a This éarly wárm wéather  
Aud 516-a Her lárge róund létters  
Mur 244-b the twó róund tówers

Type 7. Two Nouns with Modifier(s):

- FQ 104-a Mén and bíts of páper  
82-b Tíme pást and tíme fúture  
FR1006-a The lúmp, the dúll páin  
Mur 45-b thrée mén and a bóy

Type 8. (Modifier +) Noun + Prepositional or Genitival Phrase:

- MC 358-b Pretence of priestly power  
FQ 532-a The murmuring shell of time  
FR 308-a The unspoken voice of sorrow  
ES1779-b This return of past kindness  
Aud 300-a The hopes of young hearts  
Mur 260-b the fifty steps to his house

Type 9. Relative Clause:

There are six half-lines introduced by who (sub-type 9A), five half-lines by that (sub-type 9B), 6 half-lines by which (sub-type 9C), and one half-line introduced by whose (sub-type 9D).

- 9A: ES1993-a Who is you and me together  
9B: FQ 110-b that sweeps the gloomy hills of London  
FR 853-b that excites us with lying voices  
9C: Aud2382-b Which is the same at all times  
Mur 97-a Which he held with scorching hands  
9D: MC 686-b whose manners matched their finger-nails

Type 10. Imperative:

- MC 527-a Save what you know already  
FR1290-b Order the car at once  
ES 784-b Don't let him stay out late  
Aud1066-a Come, peregrine nymph  
Mur 98-b Keep her stem to the storm



Type 11. Interrogative:

- MC 266-b Shall we sáy that súnmer's óver..?  
FR2109-a Whý do you áll lòok so pecúliar?  
ES 1-a Is your fáther at hóme todáy?  
Aud1421-a Hów, above áll, will they énd?  
Mur 26-a Whý had those óthers háuled?

Type 12. Relative Adverb or Pronoun Clause:

- MC 591-b What it ís to áct or súffer  
FR2067-b whatever háppened to his Lórdship  
ES1589-a What ís knówn so wéll to those who háte you  
Aud 613-b where óld swáins lay wrécked  
Mur 241-a Where hót harpóons are plúnged

Type 13. Pairs.

- MC 982-b a wínk of héaven, a whísper  
FQ 265-b in a dárk wóod, in a brámble  
FR 253-a Chánged? nóthing chánged?

Type 14. Half-Lines where the Verb or the Subject is absent but understood:

- MC 497-b Kings have public policy # bárons prívate prófit  
FQ 471-b the látter a pártial fállacy  
FR 7-b and sún and líght unsóught for  
ES 288-a And lòok fórdward to séeing you bóth  
Mur 208-b her stém stíll to the stórm.

Type 15. Adverb + Prepositional Phrase:

MC 1161-b <sup>∇</sup>now in the síght of Gód

FQ 140-b <sup>∇</sup>Only by the fóm, the páttérn

FR 652-a <sup>∇</sup>Even against a wíll líke hêrs.

Type 16. (Adverb) Adjective + Prepositional Phrase:

MC 978-b <sup>∇</sup>only néar to déath

FR 895-b déepeer than <sup>∇</sup>all sênsê

Mur 246-b <sup>∇</sup>full of scréeching cóughs

Type 17. NP + Post-Modifier:

FQ 73-b a whíte líght stíll and móvìng

FR 1540-a A míserý lóng forgóttén

ES 849-a That dáy we spênt on the ríver

Aud 558-b <sup>∇</sup>All the públic could sêe

Mur 235-a A sléep, córdoned by mémories

Type 18. Independent Phrase + Vocative.

FR 241-b <sup>∇</sup>Mány hàppy retúrns of the dáy, Mòther.

ES 1412-a Fátther, those <sup>∇</sup>áwful péople

Type 20. A Phrase introduced by an Adverb:

FQ 144-a Nót the stíllness of the víolín

FR 502-b <sup>∇</sup>álways úp and dówn

Mur 15-b <sup>∇</sup>only the slów fáll

Type 21. Two Grammatically Different Clauses or Phrases:

FR 1626-b <sup>∇</sup>So I had supposéed. What óf it?

ES 72-a From véry fàr away. Yet very néar  
Aud2045-a Dánce, a wíld déer

Type 22.      Adverb + Subordinate Clause:

ES1581-a Èven when it's váin and sélfish

Residue of Complete Three-Stress Half-Lines

In the residue, there is a number of half-lines containing triplets which are parallel to the word-pairs in the two-stress half-lines, e.g.

MC 909-a Priést! mónk! and sérvant!

1135-a Alóne, désecrated, désolated

FQ 151-b slíp, slíde, pérish

FR 806-a Hére and hère and hère

ES 425-b sò cósy, wàrm and pádded.

The remaining half-lines include various different constructions which are too rare to be further classified, e.g.

MC 377-b Supréme alóne in Éngland

FQ 220-b Féet rísing and fálling

FR1687-b Ónly féet wàlking

1583-a For thrée yéars childless

892-a Ónly so as nót to stày stíll

41-a Péople with móney from héaven knòws whére-

ES 192-a Twénty yéars agò, todáy

188-a Èvery dáy, yéar after yéar

1922-b Yóu and Mónica combíned

248-a In tén yéars' tíme, a páragraph

Aud1215-a Hére a fáce from a fárm

2391-b our léast máttér déar to him

Mur 81-b the shríll wínd píping

142-a And the pláńks gápíng wíde

152-b two óars awáy

#### 4.6.3 Neutral Three-stress Half-Lines.

Numerical data for neutral three-stress half-lines are as follows:

Type	MC	FQ	FR	ES	Aud	Mur
23	1 0.1	- -	4 0.1	3 0.1	- -	- -
24	- -	- -	7 0.2	- -	4 0.1	1 0.2
25	2 0.1	1 0.1	6 0.2	2 0.1	3 0.1	7 1.4
26	- -	- -	1 0.1	3 0.1	- -	- -
28	4 0.3	- -	10 0.3	4 0.1	2 0.1	2 0.4
29	- -	- -	1 0.03	1 0.03	1 0.03	- -
Residue of neutral half- lines	4 0.3	1 0.1	1 0.03	1 0.03	- -	- -

Examples are as follows:

Type 23. A Half-Line containing a Predicate preceding "wh-" or "that" clause:

MC 931-b Háve I not knówn, not knówn / What..

FR 748-b But at léast they néver knéw / Where...

ES 83-a Pléase lèt his Lórdship knów # that...

Type 24. A Half-Line containing a NP modified in the Following Half-Line by a Genitival Phrase:

FR1856-b you would have léft me at léast a mémory / Of  
Aud1397-a The scéne has \all the sígns / of...  
Mur 78-b A shíver rípped the spíne / Of...

Type 25. A Half-Line containing a NP modified, or a Predicate amplified, in the Following Half-Line by a Prepositional Phrase:

MC 121-a Lóathing pówer gíven # by  
FQ 139-b Wórd's, after spéech, réach / Into...  
FR1777-a But I knów there is \only óne wáy # out of..  
ES1804-a He's been wáiting \all this tíme # for...  
Aud1608-a By a dýing mán dréaming # of...  
Mur 192-b Spéars in húndreds are húrting / Against..

Type 26. A Half-Line containing the First Part of Anticipatory "it" Cleft Sentence:

FR1165-a It's abóut your móther's héalth # that I..  
ES 929-b It's bóth páin and pléasure / To talk about..

Type 28. A Half-Line containing a Main Verb separated from its Auxiliary or Infinitive "to":

MC 964 ..... that has often been told  
965 And \often been chánged in the télling #..  
FR1969 To keep the tiles on the roof, # combat the éndless  
wéather  
ES1258 To suffer the monotonous # sun of the tropics

1259 Or shíver in the nóthern níght

Mur 264 To be oarsmen in a boat # and mēnd the néts on lánd

Type 29. Half-Lines containing the First Part of Constructions like

"nothing..but", "too..to", "such..that", "so..as",

"er...than", ..etc:

FR 932-b have yóu such dúll sēnses / That...

ES 408-a Yóu, sò slówly and swēetly # that...

Residue of Neutral Half-Lines:

MC 593-b Néither does the ágent súffer / Nor...

689-b has chānce of grēater sín / And sorrow

FQ 626-b than bláze of brānch, or brázier

FR 459-a We had bētter léave Chárlēs # to talk to Downing

ES 311-a And I thóught, nów's the tíme # to take...

#### 4.6.4 Incomplete Three-Stress Half-Lines:

For various reasons similar to those given in 4.5 above, the underlined half-lines here may be treated as incomplete:

MC 691-a For thóse who sērvē the grēater cáuse # may

263-a When the Kíng and yóu and Í # were...

229-a Your Lórdship will fínd your róoms # in order...

1160-a The glóry of whose nēw státe # is...

966-a Húman kínd cānot bēar # very much reality

FQ 261 And every moment # is a new and shocking

262 Valuation of áll we have bēen # ...

473-a Which becómes in the pópular mínd # a means of....

FR 89-a Only Ágatha sēems to díscóver # some meaning in...

1341-b to leáve Hárry to estáblish / Some...

1940-b Hárry has cróssed the fróntier / Beyond which...

ES 693-b I hópe this benígnant súnshine

1643-a It's hárdér to conféss the sín # that ...

1793-a And I can téll you, Mícheál's héad # is..

Aud1423-b Wherebý Gód's rebéllious ímage

2367-a The póor múddled máddened # mundane animal

765-b Teach sciénce for lífe to / Progressive girls

Mur 51-a Thát níght the bést of bóatsmen # were

183-a that seemed to blaze like red / Fíres in the píts of  
wáves

#### 4.7 Discussion: "Complete", "Neutral", and "Incomplete".

If the numerical data for two- and three-stress half-lines in the categories "complete", "neutral" and "incomplete" (given in 4.2 and 4.6.1 above) are now added together, the result will be as follows:

Category	MC	FQ	FR	ES	Aud	Mur
Complete	998 68.0	614 73.3	2367 66.9	2399 64.2	2417 66.4	404 78.0
Neutral	189 12.9	97 11.6	483 13.7	509 13.6	308 8.5	40 7.7
Incomplete	281 19.1	127 15.2	686 19.4	826 22.1	915 25.1	74 14.3

The highest proportions of "complete" half-lines occur in Mur (78.0) and FQ (73.3), whereas the lowest proportion occurs in ES (64.2). The proportions of "complete" half-lines in MC, FR, and Aud

stand midway (68.0, 66.9, 66.4 respectively).

This shows that the half-line in Mur and in FQ is more independent of the surrounding half-lines. The ideas are expressed in independent phrases or small groups of words; and this very fact distances the style in both works from that of prose. In ES, on the other hand, the conversational, mundane nature of the verse gives rise to more long, complex sentences that contain half-lines closely related to each other. Once these sentences are broken into metrical half-lines, the semantic groups are disturbed, thus resulting in a high proportion of incomplete half-lines.

#### 4.7.1 Complete half-lines: Numerical Data

The figures for the different syntactical types of complete half-lines, including both two and three-stress, are as follows:

Type	MC	FQ	FR	ES	Aud	Mur
1	40 2.7	35 4.2	54 1.5	53 1.4	83 2.3	9 1.7
2	158 10.8	123 14.7	284 8.0	264 7.1	453 12.4	79 15.3
3	125 8.5	125 14.9	467 13.2	446 11.9	290 8.0	45 8.7
4	145 9.9	87 10.4	236 6.7	220 5.9	358 9.8	59 11.4
5	151 10.3	58 6.9	619 17.5	675 18.1	304 8.4	107 20.7
6	78 5.3	38 4.5	94 2.7	104 2.8	397 10.9	14 2.7
7	25 1.7	24 2.9	29 0.8	22 0.6	75 2.1	3 0.6
7A	4 0.3	1 0.1	3 0.1	7 0.2	19 0.5	- -



Type	MC	FQ	FR	ES	Aud	Mur
8	64 4.4	27 3.2	49 1.4	51 1.4	87 2.4	25 4.8
9	27 1.8	23 2.7	61 1.7	67 1.8	34 0.9	6 1.2
10	52 3.5	4 0.5	43 1.2	50 1.3	59 1.6	8 1.5
11	35 2.4	6 0.7	101 2.9	121 3.2	25 0.7	6 1.2
12	8 0.5	13 1.6	63 1.8	59 1.6	37 1.0	7 1.4
13	16 1.1	10 1.2	36 1.0	19 0.5	46 1.3	2 0.4
14	5 0.3	7 0.8	18 0.5	12 0.3	37 1.0	4 0.8
15	8 0.5	3 0.4	27 0.8	19 0.5	10 0.3	2 0.4
16	5 0.3	1 0.1	13 0.4	7 0.2	30 0.8	7 1.4
17	3 0.2	9 1.1	19 0.5	29 0.8	15 0.4	3 0.6
18	4 0.3	— —	25 0.7	30 0.8	— —	— —
19	2 0.1	2 0.2	7 0.2	7 0.2	5 0.1	— —
20	6 0.4	7 0.8	16 0.5	24 0.6	5 0.1	3 0.6
21	6 0.4	2 0.2	18 0.5	20 0.5	3 0.1	2 0.4
22	— —	2 0.2	4 0.1	7 0.2	— —	2 0.4
Residue of complete half-lines	31 2.1	7 0.8	81 2.3	86 2.3	45 1.2	11 2.1

We can divide the works under scrutiny into two main groups: (i) Poetic works, which include MC, FQ, Aud, and Mur, and (ii)

Colloquial works, which include FR and ES. The "complete" types can accordingly be divided into two groups: those which are more frequent in poetic works, and those which are more frequent in the colloquial works. The first group is shown in Table 1 and the second in Table 2 below. In Table 1, we can see FR and ES having low percentages in most of the types contrasting with the poetic works:

Table 1

Type	MC	FQ	FR	ES	Aud	Mur
1 Genitival phrase	40 2.7	35 4.2	54 1.5	53 1.4	83 2.3	9 1.7
2 Prep. phrase	158 10.8	123 14.7	284 8.0	264 7.1	453 12.4	79 15.3
4 Verb+obj., compl.or adv.	145 9.9	87 10.4	236 6.7	220 5.9	358 9.8	59 11.4
6 Modifier + noun	78 5.3	38 4.5	94 2.7	104 2.8	397 10.9	14 2.7
7 Noun + noun	25 1.7	24 2.9	29 0.8	22 0.6	75 2.1	3 0.6
7A Noun	4 0.3	1 0.1	3 0.1	7 0.2	19 0.5	- -
8 Noun + prep.phrase	64 4.4	27 3.2	49 1.4	51 1.4	87 2.4	25 4.8
9 Relative clause	27 1.8	23 2.7	61 1.7	67 1.8	34 0.9	6 1.2
10 Imperative	52 3.5	4 0.5	43 1.2	50 1.3	59 1.6	8 1.5
13 Pairs	16 1.1	10 1.2	36 1.0	19 0.5	46 1.3	2 0.4
14 Verb or subj.absent but understood	5 0.3	7 0.8	18 0.5	12 0.3	37 1.0	4 0.8
16 Adj.+prep. phrase	5 0.3	1 0.1	13 0.4	7 0.2	30 0.8	7 1.4
Total	619 42.2	380 45.3	920 26.0	876 23.5	1678 46.1	210 41.7

In Table 2, on the other hand, there is a tendency for the colloquial works, FR and ES, to have higher percentages in most of the types shown:

Type	MC	FQ	FR	<u>Table 2</u> ES	Aud	Mur
3	125	125	467	446	290	45
Conjunctions	8.5	14.9	13.2	11.9	8.0	8.7
5 Main clause	151 10.3	58 6.9	619 17.5	675 18.1	304 8.4	107 20.7
11	35	6	101	121	25	6
Interrogative	2.4	0.7	2.9	3.2	0.7	1.2
12 Rel.adv. or pron.clause	8 0.5	13 1.6	63 1.8	59 1.6	37 1.0	7 1.4
15,19,20,22 Adv.+phrase or clause	16 1.1	14 1.7	54 1.5	57 1.5	20 0.5	7 1.4
17 NP+post- modifier	3 0.2	9 1.1	19 0.5	29 0.8	15 0.4	3 0.6
18Independent phrase+voc.	4 0.3	- -	25 0.7	30 0.8	- -	- -
21.Two Different clauses or phrases	6 0.4	2 0.2	18 0.5	20 0.5	3 0.1	2 0.4
Total	348 23.7	227 27.1	1366 38.6	1437 38.5	694 19.1	177 34.2

#### 4.7.2 Poetic Works.

In Table 1 the percentages of types 1 (Genitival phrase) and 2 (Prepositional phrase) show the difference between the works with more colloquial style, FR and ES, which have lower percentages, and the poetic works MC, FQ, Aud, and Mur. If we add the percentages of both types (1 and 2) the result is as follows: (i) FQ and Mur have the highest percentages, 18.9 and 17 respectively, (ii) FR and ES have the lowest percentages, 9.6 and 8.5 respectively, and (iii) MC and Aud stand midway, 13.5 and 14.7 respectively.

This shows one of the poetic features in FQ: phrase repetition. In FQ, there are passages in which almost every line contains a genitival or a prepositional phrase (cf. 1.4 above). The following two passages illustrate this:

(FQ)

19 Quick, said the bird, # find them, find them,  
 20 Round the corner. # Through the first gate,  
 21 Into our first world, # shall we follow  
 22 The deception of the thrush? # Into our first world.  
 23 There they were, # dignified, invisible  
 24 Moving without pressure, # over the dead leaves,  
 25 In the autumn heat, # through the vibrant air...

114 Descend lower, # descend only  
 115 Into the world # of perpetual solitude  
 116 World not world # but that which is not world,  
 117 Internal darkness, # deprivation  
 118 And destitution # of all property  
 119 Desiccation # of the world of sense  
 120 Evacuation # of the world of fancy,  
 121 Inoperancy # of the world of spirit.

In the first passage, the repeated use of the prepositional phrase is effective in describing the varied possibilities involved in recalling and visualising the what might have been with which the poem is concerned. In the second passage, the repeated use of the genitival phrase together with the polysyllabic nouns contributes to the incantational effect of the lines describing a world of fantasy and dreams.

The following is a similar passage from Aud:

911 ... # but we started out  
 912 In carpet-slippers # by candlelight  
 913 Through Wastewood # in the wane of the year,  
 914 Past Torture tower # and twisting ovens,  
 915 Their ruins ruled # by the arrested insect  
 916 And abortive bird # In the bleak dawn  
 917 We reached Red River # on Wrynose Weir....

Here the repeated use of the prepositional and genitival phrases,

with its accumulation of detail, contributes to the poetic effect of the description of the journey.

Mur has many such cases in the following passage:

224 As the day dawned, # gap after gap was filled.  
225 One of the boats was found # on the beach at Letter  
226 And floated off # on the morning tide.  
227 Only one body was got, # the skull fractured:  
228 Above high-water mark # he had crawled and died.  
229 The walking-stick # of a man who was lame  
230 Was thrown on a heap of rods # on a silver strand.  
<> There was a king # of the Mayo fishermen  
232 Drawn from the sea # in the chain of his own nets  
233 Of those who survived, # a young one was seen  
234 Walking....

In these poetic works, MC, FQ, Aud, and Mur, the genitival and the prepositional phrases are typical half-lines. In MC, which has a lower proportion of prepositional phrases, the effect is often rhetorical (i.e. reinforcing persuasive argument or oratory) rather than poetic, e.g.

419 Thomas: ..... # For a countryman  
420 You wrap your meaning # in as dark generality  
421 As any courtier. #  
Tempter: This is the simple fact!  
422 You have no hope # of reconciliation  
423 With Henry the King # You look only  
424 To blind assertion # in isolation.  
425 That is a mistake.  
Thomas: O Henry, O my King!  
Tempter: Other friends  
426 May be found # in the present situation.

The percentages of prepositional and genitival phrases in FR, and ES are much lower than those in the poetic works. The colloquial, prosaic verse in ES and FR gives rise to other types of half-line which can be longer than the short half-line containing a preposition (+ Modifier) + Noun. Since conversational style allows for a good deal of demotions in the stresses, these long half-lines

can in many cases include three words capable of receiving primary stress, one of which can be demoted.

Type 4 (Verb + (object) (complement) (adverbial)) is more frequent in the poetic works. This is shown in the following table which includes both two- and three-stress half-lines:

Type	MC	FQ	FR	ES	Aud	Mur
4A	61 4.2	31 3.7	97 2.7	91 2.4	165 4.5	13 2.5
4B	36 2.5	23 2.7	52 1.5	37 1.0	107 2.9	29 5.6
4C	46 3.1	26 3.1	84 2.4	89 2.4	72 2.0	16 3.1
4D	2 0.1	7 0.8	3 0.1	3 0.1	14 0.4	1 0.2

In sub-type 4A (Finite verb + object, complement, or adverbial), Aud, MC and FQ have the highest percentages. In the following two passages from Aud, the use of this sub-type is frequent:

(1)

815 ..... # The captain sober  
 816 Gulps her beer # as the galley-boy drunk  
 817 Gives away his water; # William East  
 818 Is entering Olive # as Alfred West  
 819 Is leaving Elaine; # Lucky McGuire  
 820 Divides the spoils # as Vacuous Molly  
 821 Joins the joke; # .....

(2)

1594 The figure I prefer # is far away  
 1595 To know nature # is not enough for the ego;  
 1596 The aim of its eros # is to create a soul,  
 1597 The start of its magic # is stolen flesh.

In FQ and MC this sub-type is less frequent:

(1) FQ

319 And what you do not know # is the only thing you know  
 320 And what you own # is what you do not own  
 321 And where you are # is where you are not....

831 What we call the beginning # is often the end  
832 And to make an end # is to make a beginning  
(2) MC  
387 Those who put their faith # in worldly order  
388 Not controlled # by the order of God,  
389 In confident ignorance, # but arrest disorder  
390 Make it fast, # breed fatal disease,  
391 Degrade what they exalt. #

In FR, ES and Mur, the percentages of this sub-type are low.

In sub-type 4B (finite or non-finite verb + prepositional Phrase), Mur has the highest percentage (5.6), MC, FQ, and Aud have lower percentages and FR and ES have the lowest percentages. This is one of the typical half-lines in Mur, e.g.

63 And the green mackerel river # raced through the water,  
64 Crossed over the gunwales, # and jettied fire  
65 In the black braziers # of the rolling bilges

There are similar passages in Aud:

2197 ..... # for we are His Chosen  
2198 His ragged remnant # with our ripe flesh  
2199 And our hats on, # sent out of the room  
2200 By their dying grandees # and doleful slaves,  
2201 Kicked in corridors # and cold-shouldered  
2202 At toll-bridges, # teased upon the stage,  
2203 Snubbed at sea, # to seep through boundaries,  
2204 Diffuse like firearms # through frightened lands....

MC has a slightly lower percentage than Aud. The following passage shows some examples of this type of half-line:

531 King is forgotten, # when another shall come:  
532 Saint and Martyr # rule from the tomb.  
533 Think, Thomas, think # of enemies dismayed,  
534 Creeping in penance, # frightened of a shade;  
535 Think of pilgrims, # standing in line  
536 Before the glittering # jewelled shrine,

The use of a verb + prepositional (or genitival) phrase is typical of the style of FQ, and its repeated occurrence contributes to the poetic effect of the work:

24 Moving without pressure # over the dead leaves....

38 And they were behind us, # reflected in the pool...

102 Filled with fancies, # and empty of meaning...

In sub-type 4C (non-finite verb + object, complement, or adverbial) the percentages in all the works are approximately the same, though Mur and FQ are slightly higher than the rest of the works.

Sub-type 4D contains the half-lines consisting of one or two verbs. FQ has 0.8 per cent in this sub-type, and Aud 0.4. The following lines from FQ show examples of this sub-type:

30 There they were as our guests, # accepted and accepting...

76 And the old made explicit, # understood...

154 Scolding, mocking, # or merely chattering

In line 30-b, the derivative repetition is joined with and, whereas in line 154-a, the word-pair is asyndetic, but the two verbs are of the same inflexion. In line 76-b, the metrical feature is that the verb takes up the whole half-line.

In Aud, most of the half-lines in this sub-type are word-pairs with a conjunction - and, or or - whereas there are only three cases similar to half-line 76-b mentioned above. These are examples from Aud:

183 Male no longer, # unmotivated  
184 have-beens without hopes # ...

733 ..... In peace or war  
734 Married or single, # he muddles on  
735 Offending, fumbling, # falling over,...

What we see now is that the type in question fits well into the length of the half-line unit in stressed verse. This type, most commonly, contains a verb + object, complement, or adverbial, in





(FQ)

403 The starfish, the horseshoe crab, # the whale's backbone;  
404 The pool where it offers # to our curiosity  
405 The more delicate algae # and the sea anemone  
406 It tosses up our losses # the torn seine  
407 The shattered lobsterpot, # the broken oar....

In Mur, the percentage of this type is much lower than in Aud because (i) the half-line in Mur is longer than that in Aud, and, as stated earlier, the long half-line is less suitable than the short half-line for this type (cf. 3.4.5); and (ii) this type of half-line is not used frequently in Mur since it is a less suitable medium for a fast-moving dramatic narrative (like Mur) than for a descriptive work (like Aud).

Table 1 also shows us that type 8 (noun + prepositional or genitival phrase) occurs most frequently in MC and Mur. This type is less common in Aud because it tends to be longer than the normal length of, say, a modifier + noun. The half-line in MC and to some extent in Mur is longer than that in Aud (cf. 3.3.1). Yet this type is a stylistic feature of all these poetic works, e.g.

MC 278 ..... # Snow in the branches  
279 Shall float as sweet as blossom. # Ice along the ditches  
280 Mirror the sunlight. # Love in the orchard  
281 Send the sap shooting.

Mur 219 Bodies of fishermen # lay on the floor on boxes,  
220 Blood on their faces.

FQ 217 The time of the seasons # and the constellations  
218 The time of milking # and the time of harvest.

But in FR and ES, the colloquial style does not allow for many cases of this type, and where they exist they are used mostly functionally, e.g.

ES  
1129 Several of my friends # gave me excellent tips

1130 They always came off- # the tips I didn't take.

1877 .....# Sometimes an outsider,  
1878 A friend of the family, # can see more clearly.  
1879 Not that I deserve # any credit for it

FR

91 -- I am only certain # of Arthur and John  
92 Arthur in London, # John in Leicestershire...

1115 How did we get onto # the subject of cancer?  
1116 I really don't know. # - But now you're all grown up  
1117 I haven't a patient # left at Wishwood  
1118 Wishwood was always # a cold place, but healthy  
1119 It's only when I get # an invitation to dinner  
1120 That I ever see your mother.

There are a few cases where this type of half-line is used in passages describing mystic experience, e.g.

FR 1827 Where does one go # from a world of insanity?

1829 To the worship in the desert,.....

1831 The heat of the sun # and the icy vigil,  
1832 A care over lives # of humble people  
1833 The lesson of ignorance, # of incurable diseases  
1834 Such things are possible.

In ES, this type is sometimes used in passages expressing hopelessness and helplessness:

212 ..... # But waiting, simply waiting,  
213 With no desire to act, # yet a loathing of inaction.  
214 A fear of the vacuum, # and no desire to fill it.

In the table also, we see types 7 (noun + noun) and 7A (noun) as types which are used more frequently in the poetic works than in the colloquial works. The only exception is Mur where type 7A does not occur at all.

Aud has the highest percentage in type 7A where one noun (or adjective functioning as Head) occupies the whole half-line. Some of these nouns are polysyllabic as in

85 The malcontented # who might have been....  
328 The celebrations # are suddenly hushed

whereas others are hyphenated compounds as in:  
 1833 The battle-axe # and the bosomed war-horse  
 2012 Funnybone, Faucet, # face-in-the-wall,  
 2013 Head-overheels # and Upsy-daisy  
 2227 The landing-curtains, # or the lawn-mower

In type 7, Aud and FQ have the highest percentages. Some of these noun-pairs are asyndetic whereas in others a conjunction like and or or is used:

Aud

343 Nocturnal trivia, # torts and dramas,  
 344 Wrecks, arrivals, # rose-bushes, armies,  
 345 Leopards and laughs, # alarming growths of  
 346 Moulds and monsters # on memories stuffed  
 347 With dead men's doodles, # ...

(FQ)

111 Hampstead and Clerkenwell, # Campden and Putney  
 112 Highgate, Primrose # and Ludgate. Not here...  
 182 Which is already flesh # fur and faeces,  
 183 Bone of man and beast # cornstalk and leaf.

In type 9 (Relative clause) FQ has a high proportion, and these are used in passages expressing religious experience and in Biblical language:

314 You must go by a way # which is the way of ignorance...  
 318 You must go through the way # in which you are not...

The dramas (ES, FR, and MC) naturally contain relative clauses though the effect is different in each one: (i) abruptness and finality in MC (cf. 5.1.2), (ii) conversational style in FR and ES. The long half-lines in ES and FR (cf. 3.3.1) are suitable for the accommodation of such clauses.

Aud has the lowest proportion of relative clauses because of the shortness of the half-line (cf. 3.3.1 and 5.1.2).

In type 10 (Imperative Clause) MC has the highest percentage. The reasons are that the play is serious and rather impassioned, and that the content is full of action, which leads to commands (MC also has a high percentage in sub-type 3E (Co-ordinating conjunction + Imperative or Interrogative)), e.g.

295 Look to your behaviour # You were safer  
 296 Think of penitence # and follow your master...

980 Go to vespers, # remember me at your prayers..

1053 Unbar the door! # Unbar the door!

Type 13 contains the phrase-, clause-, and word-pairs which are not included in type 7 (noun + noun), or in sub-type 4D (verb(+ verb)). If we add the three groups together, the figures and percentages are:

Pairs	MC	FQ	FR	ES	Aud	Mur
Type 13	16	10	36	19	46	2
Type 7	25	24	29	22	75	3
Sub-type 4D	2	6	3	3	11	1
Total	43	40	68	44	132	6
	2.9	4.8	1.9	1.2	3.6	1.2

The percentages in FQ, Aud and MC are high. This is one of the features of poetic style in modern stressed verse.

In FQ and MC, these half-lines are used in poetic passages and include

(i) repetition of the same word, e.g.

FQ 36 And the lotus rose, # quietly, quietly...

(ii) derivative repetition with a conjunction (cf. sub-type 4D

above), e.g.

FQ 30 There they were as our guests, # accepted and accepting..

and (iii) asyndetic repetition, e.g.

MC 250 End will be simple, # sudden, God-given.

There are other cases where the use of word-pairs is rhetorical,  
e.g.

MC 510 ..... # bind, Thomas, bind  
511 King and bishop # under your heel...

531 King is forgotten, # when another shall come:

532 Saint and Martyr # rule from the tomb...

In Aud, these pairs are mostly poetic and, again, the majority  
here are asyndetic:

1834 ..... # Graven on all things  
1835 Inscribed on skies, # escarpments, trees  
1836 Notepaper, neckties, # napkin rings,  
1837 Brickwalls and barns, # or branded into  
1838 The livid limbs # of lambs and men  
1839 Is the same symbol, # the signature  
1840 Of reluctant allegiance # to a lost cause.

In ES, most of these pairs are colloquial:

119 Someone to make a remark to # now and then...

351 Is certain to be found # sooner or later

Other pairs are used functionally:

1212 ..... # Oh, I've no doubt  
1213 That the thought of passing on # your name and title  
1214 To a son, was gratifying.

There are very few cases that carry an emotional note, and could be  
considered to give poetic effect. The asyndetic repetitions of the  
prepositional phrase in line 221 and of the predicate in line 1414  
below are notable features of those passages in ES where the style  
is fairly distanced from colloquialism:

219 ..... # What am I waiting for  
220 In a cold and empty room # before an empty grate?  
221 For no one. For nothing. #....

1413..... # What I want to escape from  
1414 Is myself, is the past. #

In FR the majority of these pairs occur in highly emotional passages. The following lines describe Harry's feelings when he was about to see the Eumenides:

1725 Do you feel a kind of stirring # underneath the air?  
1726 Do you? Don't you? # a communication, a scent  
1727 Direct to the brain # .. but not just as before,  
1728 Not quite like, not the same # ...

The pairs in this passage can be described as illustrating the disturbed soul of the hero of the play in a moment of mystic experience.

In type 14 (half-lines where verb to be or the subject are absent but understood), Aud has the highest percentage. This form of half-line occurs in Aud in passages where such features as deviation from normal word-order and omission of the copula is appear to bring the style nearer to poetic language:

964 ..... # It foils my magic:  
965 Right the ritual # but wrong the time,  
966 The place improper.

This type of half-line is also used for various purposes in Aud.

One of these is the language of headlines in the news passage: very abruptly introduced and so well-timed that it began, "by compelling them to pay attention to a common world of great slaughter and much sorrow", "to draw these four strangers closer to each other" (Auden 1948:17):

113 ..... # Fires started  
114 Pressure applied # by pincer movement

115 In threatening thrust. # Third division  
 116 Enlarges beachhead. # Lucky charm  
 117 Saves sniper. # Sabotage hinted  
 118 In steel-mill stoppage # Strong point held  
 119 By fanatical Nazis. # Canal crossed  
 120 by heroic marines. # .....

Another passage, in the language of commercials, is full of half-lines of this type, and is used by the poet to make the characters, after falling silent, immediately "conscious again of the radio" so that, after the commercial, "matter and manner set their teeth on edge" (Auden 1948:26):

382 Lasts a lifetime. # Leaves no odour....  
 385 Patriotic to own. # Is on its way  
 386 In a patent package. # Pays to investigate  
 387 Serves through science. # Has something added  
 388 By skilled Scotchmen.

This type is also used in a song passage:

651 Gone the gold, # my golden ball.....  
 656 ..... # Tears fall. 0  
 657 Fair my far # when far ago.....

In FQ, the majority of half-lines in this type occur in poetic passages:

427 Between midnight and dawn, # when the past is all  
       deception,  
 428 The future futureless, #.....  
 841 Every phrase and every sentence # is an end and a  
       beginning,  
 842 Every poem an epitaph. #

In FR the majority of these occur in colloquial passages, e.g.

351 Of course we know what really happened, # we read it in the  
       papers  
 352 No need to revert to it # ...  
 521 But he seemed very anxious # about my lady.  
 522 Tried to keep her in # when the weather was rough.



Some of these half-lines occur in passages where there is  
recollection of past memories:

7 When I was young and strong, # and sun and light unsought  
for,  
8 And the night unfeared # and the day expected  
9 And clocks could be trusted, # tomorrow assured...

Others occur in emotional passages where Harry is trying to  
achieve a kind of compromise between his experience and that of the  
members of his old family and neighbours:

834 Even if, as you say, # Wishwood is a cheat,  
835 Your family a delusion - # then it's all a delusion, ...  
1011 ..... # He cannot realise  
1012 That everything is irrevocable,  
1013 The past unredeemable. #

In ES, similarly, the majority of these cases occur in  
colloquial passages:

265 Lambert: ..... # He said that when you read it  
266 You would want to see him. # Said you'd be very angry  
267 If you heard that he'd gone away # without your  
seeing him.  
268 Lord Claverton: What sort of person? #  
Lambert: A foreign person  
269 By the looks of him. # But talks good English..  
1153 Michael: Said he couldn't retain # any man on his staff  
1154 Who'd taken to gambling. # Called me a gambler!

Type 16 (adjective + prepositional phrase) is one of the typical  
half-lines in Aud where it is used in passages full of apposition  
and premodification (so typical of poetic language - cf. Margaret  
Schlauch 1956:54-6) to reinforce an effect of abruptness, e.g.

255 Till, suddenly entering # through a side-door,  
256 Quick, quiet, # unquestionable as death,  
257 Grief or guilt, # he greets them and sits down,  
258 Lord of this life.

In Mur, it is used in passages full of dramatic tension, e.g.

75 The moon was kindling. # The sky smouldered like soot.  
76 Warm gusts of air floated by, # moist with dew.

#### 4.7.3 Colloquial works.

When we come to Table 2, we find that FR and ES have the highest percentages.

The colloquial, conversational tone of these dramas gives rise to a large number of interrogatives (type 11) as one of the requirements of conversation. These works also have high percentages in sub-type 3E (Co-ordinating conjunction + Imperative or Interrogative). Examples:

ES

1277 Father! What has happened? # Why do you look so angry?  
1278 I know that Michael # must be in great trouble,  
1279 So can't you help him? #...

FR

1724 ..... # Why is it so quiet?  
1725 Do you feel a kind of stirring # underneath the air?  
1726 Do you? Don't you # .....

1849 What did I take? # Nothing that you ever had.  
1850 What did I get? # Thirty years of solitude,

MC has a slightly lower percentage in this type than in ES and FR. The dramatic conversation in MC certainly involves some interrogatives, but there is a difference of style between MC and the other dramas, FR and ES. The following passage from MC is characteristic of the impassioned, serious nature of the play, as contrasted with the two passages quoted above from ES and FR which show a slower action especially in ES:

(MC 356-59)

Thomas: Who shall have it? #  
Tempter: He who will come.  
Thomas: What shall be the month? #  
Tempter: The last from the first.

Thomas: What shall we give for it? #  
 Tempter: Pretence of Priestly power.  
 Thomas: Why should we give it? #  
 Tempter: For the power and the glory.

Table 2 also shows that FR and ES, together with FQ this time, have high proportions of type 3 (Conjunctions and sentence-connectives). The figures for the various sub-types here in both two- and three-stress half-lines are:

Sub-type	MC	FQ	FR	ES	Aud	Mur
A	46 3.1	23 2.7	191 5.4	173 4.6	104 2.9	22 4.2
B	18 1.2	11 1.3	127 3.6	118 3.2	28 0.8	2 0.4
C	6 0.4	13 1.6	18 0.5	19 0.5	24 0.7	11 2.1
D	39 2.7	77 9.2	102 2.9	89 2.4	124 3.4	9 1.7
E	8 0.5	1 0.1	16 0.5	31 0.8	10 0.3	1 0.2
F	8 0.5	- -	13 0.4	16 0.4	- -	- -

These sub-types can be reordered into two main sections: according to whether the conjunction introducing the half-line is co-ordinating or subordinating:

	MC	FQ	FR	ES	Aud	Mur
Subordinating conjunctions	46 3.1	23 2.7	191 5.4	173 4.6	104 2.9	22 4.2
Co-ordinating conjunctions or sentence-connectives	79 5.4	102 12.2	276 7.8	273 7.3	186 5.1	23 4.4

In the half-lines beginning with a subordinating conjunction, FR, ES, Mur and to some extent MC have high percentages. The presence of subordinating conjunctions marks one of the features of a style where long sentences are used. These long sentences in many cases either include one of those anticipatory verbs (cf. type 23) which are always followed by a that clause, or start with a subordinating conjunction like if, when, while,...etc. Examples:

(ES)

Monica:.....

1109 And Father knows # that you want something from him

1110 Perhaps you'll get to the point # if I leave you  
together.

1111 Michael: You know it's awfully hard # to explain things to you

1112            You've always made up your mind # that I was to  
  blame

1113 Before you knew the facts. #

(FR)

1610 Something that should have been mine, # as I felt then

1611 Most people would not have felt that compunction

1612 If they felt no other. # But I wanted you!

1613 If that had happened, # I knew I should have carried

1614 Death in life,...

(Mur)

135 ..... # and hands like claws

136 Flaying his eyes, # as they clinched and swung.

137 He was holding the rope # as the dance subsided

138 While he lay there stunned, he remembered the sea.

(MC)

546 When the bird cries, # have thought of further scorning.

547 That nothing lasts, # but the wheels turn

548 The nest is rifled, # and the bird mourns;

549 That the shrine shall be pillaged, #...

In the half-lines beginning with a co-ordinating conjunction or sentence-connective, FQ has the highest percentage together with FR and ES. A philosophical and mystical poem like FQ naturally contains and's or or's:

319 And what you know # is the only thing you know

320 And what you own # is what you do not own

321 And where you are # is where you are not

The colloquial works show a conversational style with some co-ordinating conjunctions and sentence connectives too:

- FR
- 1873 Amy: You may be close # but I always saw through him  
 1874 And now it is my son..#  
 Agatha: I know one thing, Amy:  
 1875 That you have never changed. # And perhaps I have not.  
 1876 I thought that I had, # until this evening.  
 1877 But at least I wanted to. # Now I must begin.  
 1878 There is nothing more difficult. # But you are just  
the same:

The sub-types mentioned above can be re-ordered in a different way, into clausal and phrasal half-lines.

	MC	FQ	FR	ES	Aud	Mur
Clausal	86 5.9	48 5.7	365 10.3	357 9.6	166 4.6	36 6.9
Phrasal	39 2.7	77 9.2	102 2.9	89 2.4	123 3.4	9 1.7

In the half-lines where the conjunction is followed by a clause, ES, FR and to some extent Mur have high percentages. The line in these works, and consequently the half-line, is longer than that in the other works. This long half-line is more likely to contain a clause than a phrase. Examples:

- FR
- 1981 Harry: I have my course to pursue, # and I am safe from  
normal dangers  
 1982 If I pursue it. # I cannot account for this  
 1983 But it is so, mother, # Until I come again.  
 1984 Amy: If you go now, I shall never see you again.

- Mur
- 72 The night was like a shell # with long sea surges  
 73 Loudening from afar, # though no one was listening.  
 74 Quickly they folded the nets # and heaped the fish.

FQ has a remarkably high percentage of phrasal half-lines. None

of the other works has such a large number of co-ordinating conjunctions followed by a phrase as FQ:

- 217 The time of seasons # and the constellations  
218 The time of milking # and the time of harvest  
219 The time of the coupling # of man and woman  
220 And that of beasts. # Feet rising and falling.  
221 Eating and drinking # Dung and death.  
222 Dawn points, # and another day....

In sub-type 3E (co-ordinating conjunction + Imperative or Interrogative) the dramas, FR, ES and MC, have high percentages because the continuity of a dialogue between the characters of the play requires interrogatives to make the conversation more lively. It is noticeable that, whereas MC has the highest percentage in type 10 (Imperative), FR, ES and then MC have high percentages in type 11 (Interrogative).

In sub-type 3F (co-ordinating conjunction + subordinate clause) the dramas, again, have some cases, though very few, whereas FQ, Aud, and Mur have none.

In type 5 (Main clause or sentence), FR, ES and Mur have remarkably high percentages, whereas MC, FQ and Aud have low percentages. The reason is that the long half-line in FR, ES, and to some extent Mur allows the poet to fit a whole sentence in, especially in FR and ES by theoretically subordinating the less thematically important stress to the degree of a metrical slack (x). The following passage from ES (lines 1402-1413) illustrates this:

- Pigott: ..... # Taking a holiday?  
          You're in business in London, aren't you?  
Michael: Not a holiday, no. # I've been in business in London,  
          But I think of cutting loose, # and going abroad.  
Pigott: You must tell me all about it. # Perhaps I could  
          advise you.  
          We'll leave you now, Richard. # Au revoir, Monica.

And Senor Gomez, # I shall hold you to your promise!  
 Gomez: Well, Dick, we've got to obey # our doctors' orders.  
 But while we're here, # we must have some good talks  
 About old times. # Bye bye for the present.  
 Monica: Father, those awful people. # We mustn't stay here.  
I want to escape from them. #....

In half-lines 1404-b, 1406-a, 1407-a, 1410-b and 1412-b, the words business, all, now, good, and stay respectively have been theoretically, though not necessarily in performance, demoted to the degree of a metrically unstressed syllable because they are of less thematic importance than the other words in the same half-lines.

In Mur there are fewer subordinations (cf. 2.2.3 above).

However, there are some examples of this type:

90 ..... # Then sickness surged,  
 91 And against their will # they were griped with terror.  
 92 He told them to bail. # When they lost the bailer  
 93 They bailed with their boots. # ...

There are high proportions of three-stress half-lines in this type and in type 4 (verb + object, complement, or adverbial) in Mur. This is suitable for the fast-moving narrative style of the poem since the reader has to speed the reading up (cf. 2.2.3).

In type 12 (relative adverb or pronoun clause including exclamatories), FR, FQ and ES have high percentages. This type of half-line is one of the characteristics of prosaic style of modern stressed verse. In Mur and Aud, this type is less frequent. In Mur, the use of these clauses is functional:

112 Down in the deep # where the storm could not go

like the following example from Aud:

1512 ..... # I'm always lucky  
 1513 But must remember # how modest to look

But in Aud, the majority of these, because of the use of similes and

other figures of speech, are poetic:

2 Is it lively there, # that land of glass  
3 Where song is a grimace, # sound logic  
4 A suite of gestures? # .....

289 ..... # One knows from them  
290 What a leaf must feel. # .....

In FQ, this type is mostly used poetically. In the following example, it refers to unrecapturable experiences in a world of mysticism:

312 You must go by a way # wherein there is no ecstasy  
but in MC the majority of the cases are used functionally and so also in FR. ES is the most colloquial of all.

Type 15 (Adverb + prepositional phrase) is relatively frequent in FR, and to some extent in ES. It is used in colloquial passages in ES, e.g.

107 How long will you be imprisoned # alone with your father...

163 But Badgley Court's # so near your constituency...

729 And I thought `Lord Claverton # will understand  
730 My not coming in # directly after breakfast.

In FR, similarly, the majority are used in colloquial passages, e.g.

175 She never wanted # to fit herself to Harry  
176 But only to bring Harry # down to her own level

The same applies to types 19, 20, and 22 which are included with type 15 in Table 2. All of these types can broadly be said to be more suitable for long half-lines (FR, ES and FQ) than for short.

In type 17 (NP + post-modifier) the percentages of ES and FQ are to some extent higher than those of the rest of the works. This type is one of those which fit better into long half-lines.



FQ

308 ..... # You say I am repeating  
 309 Something I have said before. # I shall say it again.

ES

880 Please, Richard, just repeat # my name - just once:  
 881 The name by which you knew me.

Type 18 (an independent phrase + vocative) occurs only in the dramas. The conversational note as well as the action depending on the conversation gives rise to the appearance of many names in the vocative case, e.g.

ES

1893 Well, good-bye, Dick. # And good-bye, Monica  
 1894 Good-bye, Mr. Hemington. # Good-bye, Michael.

Type 21 (Two grammatically different clauses or phrases) is typical of the dramas where exchange of speech and long half-lines naturally involve some of these, e.g. FR 903-a Come out! Where are you?, ES 754-b Or Ferry: it's shorter, and MC

343 Thomas: Who then?  
 344 Tempter: The Chancellor. # King and Chancellor...  
 829 Thomas: Loyal? to whom? #  
       First Knight: To the King!  
       Second Knight: The King!

The residue of complete half-lines includes various types of half-line (cf. 4.3.13 above). They agree with the general trend seen in the types discussed earlier: colloquial and conversational in ES and FR, and more poetic in MC, FQ, Mur and Aud. In Mur, a high proportion of these are absolute participles:

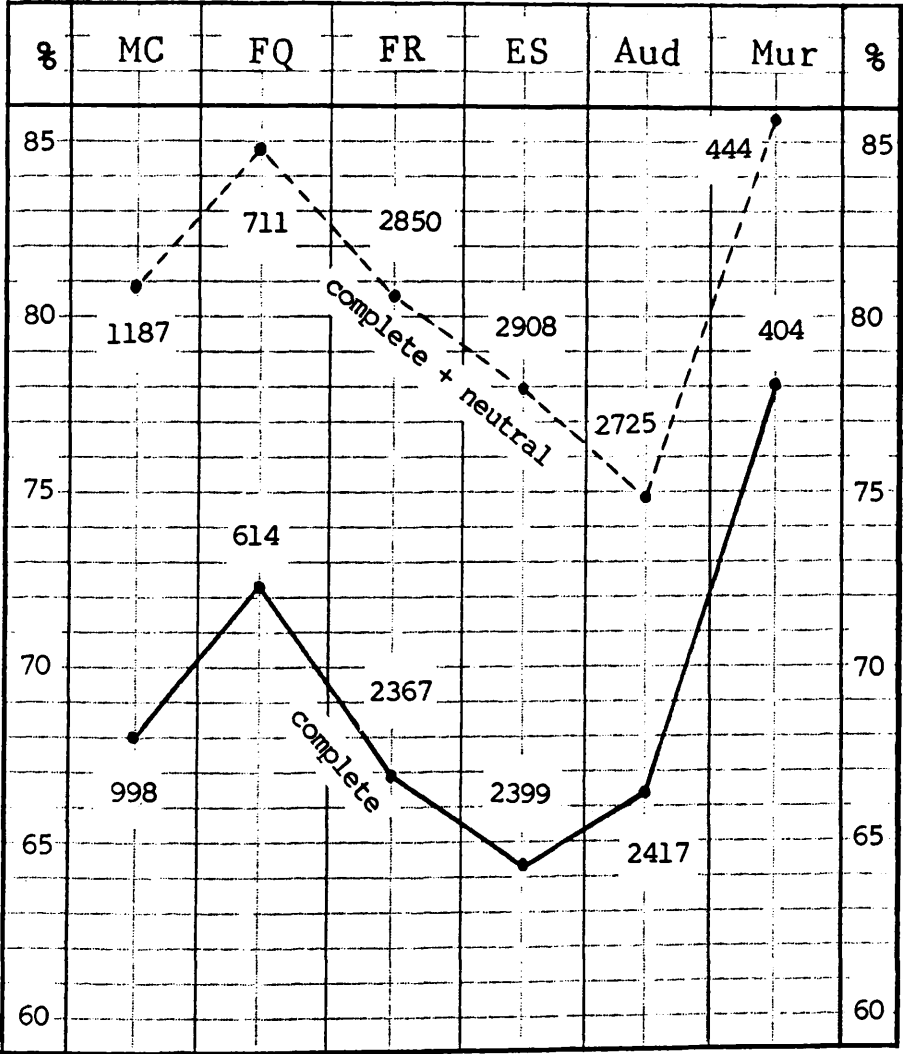
178 ..... Rolled under horses  
 179 With manes in their mouths, # their bones smashed.  
 180 Their blood washed away # ..

4.7.4 Complete and Neutral Half-Lines:

As previously stated (in 4.6) the percentages of the complete half-lines show that Mur and FQ have high percentages, then MC, Aud, and FR in the middle, and ES as having the lowest of all.

If we regard the neutral half-lines as complete, we still obtain approximately the same result, Mur having the highest percentage, and then FQ (85.7 and 84.8 respectively) and then MC with 80.9. There is a slight change in the percentage of Aud, which has the lowest percentage now, because of a low percentage in the neutral category.

The chart below shows these percentages more clearly:



#### 4.7.5 Neutral Half-Lines.

The figures of the neutral section (cf. 4.2) show that Aud and Mur have the lowest percentages: 8.6 and 7.2 respectively. They also show that the four works of Eliot have more or less the same percentages, and might be taken to show some kind of continuity in his style or his approach to writing stressed metre. However, when the different types are examined, certain differences appear:

Type	MC	FQ	FR	ES	Aud	Mur
23	21 1.4	5 0.6	120 3.4	125 3.3	24 0.7	6 1.2
24	36 2.5	38 4.5	57 1.6	55 1.5	83 2.3	9 1.7
25	57 3.9	35 4.2	119 3.4	138 3.7	115 3.2	19 3.7
26	10 0.7	- -	32 0.9	50 1.3	3 0.1	- -
27	7 0.5	- -	30 0.8	40 1.1	- -	- -
28	38 2.6	7 0.8	69 2.0	53 1.4	55 1.5	5 1.0
29	7 0.5	2 0.2	27 0.8	19 0.5	10 0.3	- -
Residue of neutral half-lines	13 0.9	10 1.2	29 0.8	29 0.8	18 0.5	1 0.2

23= Predicate preceding a wh- or a that clause.

24= The head of a NP modified in the next half-line by a genitival phrase.

25= A half-line containing a NP modified (or a predicate amplified) by a prepositional phrase in the following half-lines.

26= The first part of anticipatory it cleft sentence.

27= A non-independent phrase + vocative.

28= A half-line containing a main verb separated from its auxiliary or infinitive to.

29= A half-line containing the first part of forms like: "too.. to", "so.. as",..etc.



119 Desiccation # of the world of sense  
120 Evacuation # of the world of fancy,..  
121 Inoperancy # of the world of spirit..

MC has fewer examples of these:

940 Is woven like a pattern # of living worms  
941 In the guts of the women # of Canterbury

Mur has some of these half-lines:

55 ..... # where a blue-shark havocked  
56 On the quivering tails # of a mackerel shoal.  
57 So he hauled until he reached # the snarled threshes  
58 Of the snapping shark, #.....

Aud has some half-lines in this type too:

1508 I have watched through a window a world that is fallen,  
1509 The mating and malice # of men and beasts  
1510 The corporate greed # of quiet vegetation....

In type 25 (a half-line containing a NP modified - or predicate amplified - by a prepositional phrase in the following half-line) FQ and MC have high percentages: 4.2 and 3.9 per cent respectively. ES and Mur have 3.7, and Aud and FR have 3.2 and 3.4 per cent respectively. Yet these percentages do not correspond with those of prepositional phrases because the half-lines in question happen, in more than half of the cases, to be incomplete.

In type 26 (a half-line containing the first part of the anticipatory it cleft sentence), ES has the highest percentage and then FR. The two works, being dramatic as well as prosaic, naturally contain this type. MC, being more poetic (cf. 1.4 above) has a slightly lower percentage than FR or ES. But in all these works, the construction arises naturally from the logical emphasis required in discursive argument. Aud, which contains short lines, though long, complex sentences, has only 0.1 per cent of half-lines containing the first part of an it cleft sentence. The poetic style of FQ and Mur does not admit this type of half-line.

Type 27 (a non-independent phrase + a vocative) occurs only in MC, FR and ES. Conversation forms the basis of these works, which consequently show a high proportion of nouns in the vocative case. Examples from ES are:

- 1740 Some day, Monica, # I'll tell you all about it.
- 1741 I am satisfied with what I know # already, Mrs. Carghill...
- 1875 You'll be grateful to me # in the end, Dick.
- 1876 A parent isn't always # the right person, Richard...

Type 28 (a half-line containing a verb separated from its auxiliary or infinitive to) occurs in all the works in varying percentages though without much differentiation. MC has the highest percentage (2.3) and then FR (1.8). FQ and Mur have low percentages of this type, and this is connected with the fact that the half-lines in both are more self-contained.

Type 29 and the residue of neutral half-lines call for no special comment. A point of interest is that although the percentages of the neutral category in both Aud (8.5) and Mur (7.7) are much lower than those of the works of Eliot, they are low not because of a similarity in methods of composition but for different reasons in each work. The following is an extract from the table given above:

Type	23	24	25	26	27	28	29
Aud	24 0.7	83 2.3	115 3.2	3 0.1	- -	55 1.5	10 0.3
Mur	6 1.2	9 1.7	19 3.7	- -	- -	5 1.0	- -

Mur has a higher percentage in type 23 because the half-line

there gives an opportunity for predicates followed by wh- or that clause, whereas the shortness of the half-line in Aud makes the occurrence of such half-lines less frequent in spite of the fact that the sentences in Aud are long and complex.

In types 24, 25, 26, and 27 the percentages are almost the same. In type 28, the percentage of Aud is higher than that of Mur because the half-lines in Aud, being very short, would in many cases accommodate only an auxiliary verb, the main verb of which is included in the next half-line (cf. 3.3.1). This is, again, a natural result of long, complex sentences spread over very short lines. This type occurs on a smaller scale in Mur, and, here again, this is connected with the fact that the half-line unit in Mur is less dependent, whether in syntax or in meaning, on the neighbouring half-lines.

#### 4.8 Conclusion to Chapter Four.

(i) There is an overall consistency in the types of grammatical constructions that occur in the half-line unit. This is borne out by the fact that most of the types except for the very rare ones (types 7A, 18, and 27 for example) occur in all the works.

(ii) However, there are, within that consistency, differences of frequency in certain types between the works:

A. The most striking of these differences is between "poetic" works (MC, FQ, Aud and Mur) and "colloquial" works (FR and ES) (cf. 1.4 above). In the "poetic" works, the frequent types are:

2. Prepositional phrase; 4. Verb + object, complement, or adverbial,

especially sub-type 4B (verb + prepositional phrase); 6. Modifier + noun; 25. a half-line containing a NP modified - or a predicate amplified-in the following half-line by a prepositional phrase; 8. Noun + prepositional or genitival phrase; 24. A half-line containing a NP modified in the following half-line by a genitival phrase; 1. Genitival phrase; 9. Relative clause; 10. Imperative; 7. Noun + noun; 13. Pairs; 14. Half-lines where v. to be or the subject are missing but understood; 16. Adjective + prepositional phrase; and 7A. Noun .

The exceptions to these are that (1) Mur has low proportions of types 6, 7 and 13 which are less suitable for the fast-moving narrative style of the poem; (2) Mur and Aud have low proportions of type 9 which can fit better into long half-lines than short (cf. 3.3.1 and 5.1.2); (3) Mur has no instances of type 7A (a noun occupying the whole half-line), and the reasons are the same as in (1) above; and (4) FQ has a low proportion of type 10 (imperative) which is less suitable for the reflective, philosophical nature of this poem.

In colloquial works, the frequent types are:

5. Sentence or main clause; 3. Conjunctions and sentence-connectives; 23. A half-line containing a predicate preceding wh- or that clause; 11. Interrogative; 28. A half-line containing a main verb separated from its auxiliary or infinitive to; 12. Relative adverb or pronoun clause; 26. The first part of anticipatory it cleft sentence; 17. NP + post modifier; 27. Non-independent phrase + vocative; 29. Half-lines containing the first part of forms like "too..to", "-er than", "so..as", ..etc.; 18. Independent phrase + vocative; 21. Two grammatically different clauses or phrases; and



15., 19., 20. and 22. adverb + phrase or clause.

The exceptions to these are that (1) FQ has a high proportion of type 3, and this is most suitable for the religious, philosophical issues of the work (cf. Gross 1968:173); and (2) Mur has a high proportion in type 5, the use of which, unlike in FR and ES, contributes to, and is semantically motivated by, the subject matter (cf. 2.2.3).

The difference between "poetic" and "colloquial" is more clearly shown on the following two charts, where the types are placed on the vertical axis in descending order of frequency, and the works on the horizontal axis:

1. <u>Poetic</u>						
Type	More Frequent			Less Frequent		
2	Mur	FQ	Aud	MC	FR	ES
4	Mur	FQ	MC	Aud	FR	ES
6	Aud	MC	FQ	ES	Mur	FR
25	FQ	MC	ES	Mur	FR	Aud
8	Mur	MC	FQ	Aud	FR	ES
24	FQ	MC	Aud	Mur	FR	ES
1	FQ	MC	Aud	Mur	FR	ES
9	FQ	MC	ES	FR	Mur	Aud
10	MC	Aud	Mur	ES	FR	FQ
7	FQ	Aud	MC	FR	ES	Mur
13	Aud	FQ	MC	FR	ES	Mur
14	Aud	FQ	Mur	FR	MC	ES
16	Mur	Aud	FR	MC	ES	FQ
7A	Aud	MC	ES	FQ	FR	—

## 2. Colloquial

Type	More frequent			Less frequent		
5	Mur	ES	FR	MC	Aud	FQ
3	FQ	FR	ES	Mur	MC	Aud
23	FR	ES	MC	Mur	Aud	FQ
11	ES	FR	MC	Mur	FQ	Aud
28	MC	FR	ES	Aud	FQ	---
12	FR	ES	FQ	Mur	Aud	MC
26	ES	FR	MC	Aud	---	---
17	FQ	ES	Mur	FR	Aud	MC
27	ES	FR	MC	---	---	---
15, 19, 20 and 22	FQ	FR	ES	Mur	MC	Aud
29	FR	ES	MC	Aud	FQ	---
18	ES	FR	MC	---	---	---
21	ES	FR	MC	Mur	FQ	Aud

B. Other differences result from the different norms for line length:

- 1) The short half-lines of Aud result in high proportions of types 6, 7, 7A, 10 and 13 which have short averages (cf. 5.1.2); and
- 2) The long half-lines together with the conversational style in FR and ES gives rise to higher proportions of clausal half-lines than phrasal, especially in types 22, 9, 3, 5, 29, 21, and 12, which have long averages (cf. 5.1.2).

C. A few differences appear to be due to stylistic preferences by the author, especially the high proportion of genitival phrases in FQ.

D. Some differences result ultimately from the subject matter: (1) the high proportion of imperatives in MC which is due to the

confrontational nature of the play; and (2) the occurrence of types 18 and 27 (A phrase + vocative) only in the dramas FR, ES, and MC.

(iii) A majority of the above differences are due to stylistic or metrical norms, stylistic preferences, and different registers used, but the fact that they can be explained in these ways supports the view (stated in i above) of a grammatical norm for the half-line unit in stressed verse.

CORRELATION BETWEEN SYNTAX AND METRE

The aim of the present chapter is to examine the relation between the particular syntactic type and the metrical form of that type.

Examined in 5.1 is the relation between syntax and half-line length, in 5.2 the relation between syntax and incidence of anacrusis, and in 5.3 the relation between syntax and rising and falling rhythms.

5.0 Size of the Corpus for Comparison.

Before proceeding to these comparisons, it is necessary to consider the size of the corpus available for valid and significant comparisons. Since the small residues of both "complete" (cf. 4.3 and 4.6.2) and "neutral" (cf. 4.4 and 4.6.3) types are merely a collection of diverse grammatical types that occur too rarely to be counted on their own, a comparison with the total figures for their metre cannot be expected to yield a result of any significance. The same applies to the incomplete half-lines (cf. 4.5 and 4.6.4). These will be excluded from the comparisons made in the present chapter. The following table shows the figures of these exclusions:

Excluded half-lines		MC	FQ	FR	ES	Aud	Mur
Residue of complete half-lines	//	21	5	62	71	43	7
		1.4	0.6	1.8	1.9	1.2	1.4
Residue of neutral half-lines	///	10	2	19	15	2	4
		0.7	0.2	0.5	0.4	0.1	0.8
Incomplete half-lines	//	9	9	28	28	18	1
		0.6	1.1	0.8	0.7	0.5	0.2
Total	///	4	1	1	1	-	-
		0.3	0.1	0.03	0.03	-	-
Total	//	258	123	654	799	889	66
		17.6	14.7	18.5	21.4	24.4	12.7
Total	///	23	4	32	27	26	8
		1.6	0.5	0.9	0.7	0.7	1.5
Total		325	144	796	941	978	86
		22.1	17.2	22.5	25.2	26.9	16.6

// = Two-stress half-lines

/// = Three-stress half-lines

The exclusions mentioned above are of some interest only in that the two-stress half-lines show consistency with the main trend in 5.2 and with the stylistic differences described in 5.3 below.

(i) Incidence of Anacrusis in the excluded Half-lines.

	MC		FQ		FR		ES		Aud		Mur	
	O	X	O	X	O	X	O	X	O	X	O	X
C	14	7	3	2	37	25	34	37	22	21	-	7
	1.0	0.5	0.4	0.2	1.0	0.7	0.9	1.0	0.6	0.6	-	1.4
N	3	6	2	7	3	25	6	22	1	17	-	1
	0.2	0.4	0.2	0.8	0.1	0.7	0.2	0.6	0.03	0.5	-	0.2
I	71	187	38	85	151	503	150	649	268	621	17	49
	4.8	12.7	4.5	10.1	4.3	14.2	4.0	17.4	7.4	17.1	3.3	9.5
T	88	200	43	94	191	553	190	708	291	659	17	57
	6.0	13.6	5.1	11.2	5.4	15.6	5.1	19.0	8.0	18.1	3.3	11.0

O = Half-lines without anacrusis      X = Half-lines with anacrusis

C = Residue of complete half-lines      N = Residue of neutral half-lines

I = Incomplete half-lines      T = Total

(ii) Rising and Falling Rhythms in the excluded Half-lines.

	MC		FQ		FR		ES		Aud		Mur	
	R	F	R	F	R	F	R	F	R	F	R	F
C	9 <u>0.6</u>	12 <u>0.8</u>	4 <u>0.5</u>	1 <u>0.1</u>	27 <u>0.8</u>	35 <u>1.0</u>	27 <u>0.7</u>	44 <u>1.2</u>	30 <u>0.8</u>	13 <u>0.4</u>	3 <u>0.6</u>	4 <u>0.8</u>
N	2 <u>0.1</u>	7 <u>0.5</u>	1 <u>0.1</u>	8 <u>1.0</u>	8 <u>0.2</u>	20 <u>0.6</u>	14 <u>0.4</u>	14 <u>0.4</u>	10 <u>0.3</u>	8 <u>0.2</u>	-	1 <u>0.2</u>
I	132 <u>9.0</u>	126 <u>8.6</u>	48 <u>5.7</u>	75 <u>8.9</u>	301 <u>8.5</u>	353 <u>10.0</u>	354 <u>9.5</u>	445 <u>11.9</u>	425 <u>11.7</u>	464 <u>12.7</u>	41 <u>7.9</u>	25 <u>4.8</u>
T	143 <u>9.7</u>	145 <u>9.9</u>	53 <u>6.3</u>	84 <u>10.0</u>	336 <u>9.5</u>	408 <u>11.5</u>	395 <u>10.6</u>	503 <u>13.5</u>	465 <u>12.8</u>	485 <u>13.3</u>	44 <u>8.5</u>	30 <u>5.8</u>

R = Rising rhythm

F = Falling rhythm

C = Residue of complete half-lines N = Residue of neutral half-lines

I = Incomplete half-lines

T = Total

In table (i) there is a tendency towards more anacrusis (cf. 3.3.2 and 5.2) and in table (ii) there is a tendency towards more falling rhythm in FQ, FR and ES, and more rising rhythm in Mur (cf. 3.3.3 and 5.3).

After these exclusions the corpus remaining for comparison with metre is 10464 half-lines (76.2 per cent) distributed as follows:

	MC	FQ	FR	ES	Aud	Mur
Two-stress half-lines	1019 <b>69.4</b>	623 <b>74.3</b>	2509 <b>71.0</b>	2665 <b>71.4</b>	2576 <b>70.8</b>	340 <b>65.6</b>
Three-stress half-lines	124 <b>8.4</b>	71 <b>8.5</b>	231 <b>6.5</b>	128 <b>3.4</b>	86 <b>2.4</b>	92 <b>17.8</b>
Total	1143 <b>77.9</b>	694 <b>82.8</b>	2740 <b>77.5</b>	2793 <b>74.8</b>	2662 <b>73.1</b>	432 <b>83.4</b>

This new corpus will be regarded as 100 per cent in 5.1.

## 5.1 Syntax and Half-Line Length.

### 5.1.1 Numerical Data and Charts.

As has previously been mentioned in 3.3.1 above, FR and ES have the longest average of half-line length and are followed by FQ, MC, Mur and Aud respectively.

Below are given (i) six tables showing numerical data for the correlation between the particular syntactic type and the number of syllables in that type; and (ii) thirty charts for the twenty three complete types and the seven neutral types described in 4.3-4 and 4.6.1-2 above. In the charts, the figures show the number of half-lines occurring in the particular length, and the percentages for these figures are given on the the left side margin. The charts are not intended to be mutually comparable because the scales are different; their purpose is to enable comparison of the separate works within each chart.

## Key to tables

### Complete types

- 1 Genitival phrase
- 2 Prepositional phrase
- 3 Conjunctions and sentence-connectives
- 4 Verb + object, complement or adverbial
- 5 Main clause
- 6 Modifier + noun
- 7 Noun (+noun)
- 7A Noun
- 8 Noun + prepositional phrase
- 9 Relative clause
- 10 Imperative
- 11 Interrogative
- 12 Relative adverb or pronoun clause-including exclamatory clauses.
- 13 Pairs
- 14 Verb or subject absent but understood
- 15 Adverb + prepositional phrase
- 16 Adjective + prepositional phrase
- 17 NP + post-modifier
- 18 Independent phrase + vocative
- 19 Adverb + adjective
- 20 A phrase introduced by an adverb
- 21 Two grammatically different phrases or clauses
- 22 Adverb + subordinate clause

### Neutral types

- 23 Predicate preceding wh or that clause
- 24 NP modified by a genitival phrase in the following half-line
- 25 NP modified or predicate amplified by prepositional phrase in the following half-line
- 26 The first part of anticipatory it cleft sentence
- 27 A non-independent phrase + vocative
- 28 A main verb separated from its auxiliary or infinitive to
- 29 The first part of forms like "too...to", "so...as", "er...than", ...etc.



Table 1: FR

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	1	-	-	-	-	-
	-	-	-	-	0.04	-	-	-	-	-
3	-	4	3	1	9	4	3	1	-	-
	-	0.1	0.1	0.04	0.3	0.1	0.1	0.04	-	-
4	4	24	30	21	41	20	9	-	1	3
	0.1	0.9	1.1	0.8	1.5	0.7	0.3	-	0.04	.1
5	16	72	79	50	125	27	7	-	7	8
	0.6	2.6	2.9	1.8	4.6	1.0	0.3	-	0.3	0.3
6	10	68	144	75	169	21	2	2	11	24
	0.4	2.5	5.3	2.7	6.2	0.8	0.1	0.1	0.4	0.9
7	12	73	104	47	145	18	5	-	14	16
	0.4	2.7	3.8	1.7	5.3	0.7	0.2	-	0.5	0.6
8	11	30	69	33	87	2	2	-	12	4
	0.4	1.1	2.5	1.2	3.2	0.1	0.1	-	0.4	0.1
9	1	12	22	7	29	1	1	-	2	5
	0.04	0.4	0.8	0.3	1.1	0.04	0.04	-	0.1	0.2
10	-	1	11	1	11	-	-	-	1	1
	-	0.04	0.4	0.04	0.4	-	-	-	0.04	0.04
11	-	-	4	1	3	-	-	-	-	-
	-	-	0.1	0.04	0.1	-	-	-	-	-
12	-	-	1	-	-	-	-	-	1	-
	-	-	0.04	-	-	-	-	-	0.04	-

\* LS = Length in syllables.

Table 1: FR (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	1	-	-	-	-	-	-	-	-
	-	0.04	-	-	-	-	-	-	-	-
3	3	4	1	6	1	1	-	-	5	-
	0.1	0.1	0.04	0.2	0.04	0.04	-	-	0.2	-
4	7	14	5	9	3	6	-	1	7	1
	0.3	0.5	0.2	0.3	0.1	0.2	-	0.04	0.3	0.04
5	12	20	21	7	5	11	5	4	8	2
	0.4	0.7	0.8	0.3	0.2	0.4	0.2	0.1	0.3	0.1
6	10	28	20	5	4	5	2	3	4	3
	0.4	1.0	0.7	0.2	0.1	0.2	0.1	0.1	0.1	0.1
7	7	20	9	4	4	-	5	5	-	1
	0.3	0.7	0.3	0.1	0.1	-	0.2	0.2	-	0.04
8	3	9	6	4	1	3	1	4	-	-
	0.1	0.3	0.2	0.1	0.04	0.1	0.04	0.1	-	-
9	-	4	1	-	-	1	-	2	-	-
	-	0.1	0.04	-	-	0.04	-	0.1	-	-
10	1	1	-	1	-	-	-	-	-	-
	0.04	0.04	-	0.04	-	-	-	-	-	-
11	-	-	-	-	-	-	-	-	1	-
	-	-	-	-	-	-	-	-	0.04	-
12	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 1: FR (Contd.)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	1 0.04	-	-	-	-	-	-	-	-	-
3	3 0.1	1 0.04	-	7 0.3	-	2 0.1	-	1 0.04	3 0.1	1 0.04
4	2 0.1	1 0.04	-	29 1.1	8 0.3	15 0.5	1 0.04	3 0.1	9 0.3	3 0.1
5	5 0.2	3 0.1	-	33 1.2	8 0.3	31 1.1	8 0.3	9 0.3	10 0.4	4 0.1
6	2 0.1	5 0.2	3 0.1	28 1.0	18 0.7	33 1.2	12 0.4	14 0.5	16 0.6	10 0.4
7	1 0.04	3 0.1	1 0.04	17 0.6	16 0.6	22 0.8	9 0.3	2 0.1	18 0.7	8 0.3
8	1 0.04	1 0.04	-	6 0.2	4 0.1	7 0.3	2 0.1	1 0.04	10 0.4	1 0.04
9	1 0.04	3 0.1	-	-	2 0.1	8 0.3	-	-	2 0.1	-
10	-	1 0.04	-	-	-	1 0.04	-	-	1 0.04	-
11	-	-	-	1 0.04	-	-	-	-	-	-
12	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 2: ES

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	-	1	-	-	-	-
	-	-	-	-	-	0.04	-	-	-	-
3	-	-	1	1	7	8	1	2	1	-
	-	-	0.04	0.04	0.3	0.3	0.04	0.1	0.04	-
4	9	26	34	17	48	19	3	1	2	1
	0.3	0.9	1.2	0.6	1.7	0.7	0.1	0.04	0.1	0.04
5	12	54	81	47	130	26	6	2	10	6
	0.4	1.9	2.9	1.7	4.7	0.9	0.2	0.1	0.4	0.2
6	15	71	131	59	215	25	8	2	17	29
	0.5	2.5	4.7	2.1	7.7	0.9	0.3	0.1	0.6	1.0
7	7	70	122	55	159	16	1	-	12	23
	0.3	2.5	4.4	2.0	5.7	0.6	0.04	-	0.4	0.8
8	8	33	58	29	95	8	3	-	7	7
	0.3	1.2	2.1	1.0	3.4	0.3	0.1	-	0.3	0.3
9	2	8	16	9	20	1	-	-	2	1
	0.1	0.3	0.6	0.3	0.7	0.04	-	-	0.1	0.04
10	-	2	2	2	1	-	-	-	-	-
	-	0.1	0.1	0.1	0.04	-	-	-	-	-
11	-	-	1	1	-	-	-	-	-	-
	-	-	0.04	0.04	-	-	-	-	-	-

\* LS = Length in syllables.

Table 2: ES (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	1 0.04	- -	- -	- -	- -	- -	- -	- -	1 0.04	- -
3	2 0.1	1 0.04	4 0.1	2 0.1	1 0.04	1 0.04	1 0.04	2 0.1	4 0.1	- -
4	7 0.3	16 0.6	2 0.1	5 0.2	1 0.1	3 0.1	1 0.04	4 0.1	6 0.2	- -
5	17 1.7	34 1.2	10 0.4	2 0.1	3 0.1	6 0.2	2 0.1	3 0.1	5 0.2	4 0.1
6	12 0.4	38 1.4	16 0.6	8 0.3	3 0.1	7 0.3	- -	8 0.3	6 0.2	3 0.1
7	7 0.3	16 0.6	21 0.8	2 0.1	3 0.1	1 0.04	2 0.1	6 0.2	7 0.3	- -
8	3 0.1	12 0.4	2 0.1	- -	- -	1 0.04	1 0.04	6 0.2	- -	- -
9	1 0.04	4 0.1	3 0.1	- -	1 0.04	- -	- -	- -	1 0.04	- -
10	- -	- -	1 0.04	- -	- -	- -	- -	- -	- -	- -
11	- -	- -	- -	- -	- -	- -	- -	- -	- -	- -

\* LS = Length in syllables.

Table 2: ES (Contd.)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	1	-	-	-	-
	-	-	-	-	-	0.04	-	-	-	-
3	1	4	-	6	2	-	-	2	2	-
	0.04	0.1	-	0.2	0.1	-	-	0.1	0.1	-
4	3	2	-	21	7	18	2	5	10	3
	0.1	0.1	-	0.8	0.3	0.6	0.1	0.2	0.4	0.1
5	7	4	-	43	8	28	12	9	11	3
	0.3	0.1	-	1.5	0.3	1.0	0.4	0.3	0.4	0.1
6	8	4	4	27	13	38	17	15	14	4
	0.3	0.1	0.1	1.0	0.5	1.4	0.6	0.5	0.5	0.1
7	4	3	1	19	15	37	14	6	10	5
	0.1	0.1	0.04	0.7	0.5	1.3	0.5	0.2	0.4	0.2
8	1	-	2	9	9	12	5	1	6	3
	0.04	-	0.1	0.3	0.3	0.4	0.2	0.04	0.2	0.1
9	-	-	-	-	1	3	-	2	-	1
	-	-	-	-	0.04	0.1	-	0.1	-	0.04
10	-	2	-	-	-	1	-	-	-	-
	-	0.1	-	-	-	0.04	-	-	-	-
11	-	1	-	-	-	-	-	-	-	-
	-	0.04	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 3: FQ

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	3	2	-	-	-	-
	-	-	-	-	0.4	0.3	-	-	-	-
3	1	1	2	3	2	6	2	-	-	-
	0.1	0.1	0.3	0.4	0.3	0.9	0.3	-	-	-
4	2	11	18	12	6	7	5	1	-	-
	0.3	1.6	2.6	1.7	0.9	1.0	0.7	0.1	-	-
5	18	35	31	25	16	12	3	-	6	7
	2.6	5.0	4.5	3.6	2.3	1.7	0.4	-	0.9	1.0
6	7	39	35	25	6	4	6	-	9	8
	1.0	5.6	5.0	3.6	0.9	0.6	0.9	-	1.3	1.2
7	1	25	21	17	11	5	3	-	9	4
	0.1	3.6	3.0	2.4	1.6	0.7	0.4	-	1.3	0.6
8	4	9	14	3	14	2	3	-	2	3
	0.6	1.3	2.0	0.4	2.0	0.3	0.4	-	0.3	0.4
9	2	2	4	1	-	-	2	-	-	1
	0.3	0.3	0.6	0.1	-	-	0.3	-	-	0.1
10	-	1	-	1	-	-	-	-	1	-
	-	0.1	-	0.1	-	-	-	-	0.1	-

\* LS = Length in syllables.

Table 3: FQ (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	-	-	-	-	-	-	-	-	-
3	1 0.1	-	-	1 0.1	-	-	-	-	-	-
4	2 0.3	1 0.1	3 0.4	1 0.1	-	2 0.3	-	-	-	-
5	-	2 0.3	2 0.3	2 0.3	1 0.1	-	-	3 0.4	-	1 0.1
6	1 0.1	2 0.3	3 0.4	1 0.1	2 0.3	-	1 0.1	4 0.6	-	1 0.1
7	-	1 0.1	4 0.6	2 0.3	1 0.1	-	-	2 0.3	-	-
8	-	-	1 0.1	2 0.3	2 0.3	1 0.1	-	-	-	-
9	-	-	-	1 0.1	1 0.1	-	-	-	-	-
10	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.



Table 3: FQ (Contd.)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	1	-	-	-	-	2	-	-	-	-
	0.1	-	-	-	-	0.3	-	-	-	-
4	1	2	-	2	9	11	-	-	1	1
	0.1	0.3	-	0.3	1.3	1.6	-	-	0.1	0.1
5	1	-	1	1	9	5	-	-	4	1
	0.1	-	0.1	0.1	1.3	0.7	-	-	0.6	0.1
6	1	-	-	1	11	12	-	-	1	-
	0.1	-	-	0.1	1.6	1.7	-	-	0.1	-
7	1	-	1	1	7	3	-	-	-	-
	0.1	-	0.1	0.1	1.0	0.4	-	-	-	-
8	1	-	-	-	2	2	-	-	1	-
	0.1	-	-	-	0.3	0.3	-	-	0.1	-
9	1	-	-	-	-	-	-	-	-	-
	0.1	-	-	-	-	-	-	-	-	-
10	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 4: MC

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	2	1	1	-	-	-
	-	-	-	-	0.2	0.1	0.1	-	-	-
3	2	3	1	8	5	14	4	-	1	-
	0.2	0.3	0.1	0.7	0.4	1.2	0.3	-	0.1	-
4	4	17	19	26	19	13	6	3	11	6
	0.3	1.5	1.7	2.3	1.7	1.1	0.5	0.3	1.0	0.5
5	10	57	24	40	44	29	5	1	20	8
	0.9	5.0	2.1	3.5	3.8	2.5	0.4	0.1	1.7	0.7
6	16	35	36	40	43	13	5	-	18	6
	1.4	3.1	3.1	3.5	3.8	1.1	0.4	-	1.6	0.5
7	6	30	32	16	23	6	3	-	8	4
	0.5	2.6	2.8	1.4	2.0	0.5	0.3	-	0.7	0.3
8	2	12	9	13	7	2	1	-	3	3
	0.2	1.0	0.8	1.1	0.6	0.2	0.1	-	0.3	0.3
9	-	1	3	2	4	-	-	-	3	-
	-	0.1	0.3	0.2	0.3	-	-	-	0.3	-
10	-	3	1	-	4	-	-	-	-	-
	-	0.3	0.1	-	0.3	-	-	-	-	-

\* LS = Length in syllables.

Table 4: MC (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	1	-	1	-	-	-	-	-	-
	-	0.1	-	0.1	-	-	-	-	-	-
3	1	-	-	-	-	-	-	-	1	-
	0.1	-	-	-	-	-	-	-	0.1	-
4	21	10	-	3	1	2	-	2	3	-
	1.8	0.9	-	0.3	0.1	0.2	-	0.2	0.3	-
5	12	14	5	3	-	2	4	-	-	1
	1.0	1.2	0.4	0.3	-	0.2	0.3	-	-	0.1
6	13	4	-	5	4	4	-	-	-	-
	1.1	0.3	-	0.4	0.3	0.3	-	-	-	-
7	3	2	-	-	-	-	1	-	-	1
	0.3	0.2	-	-	-	-	0.1	-	-	0.1
8	1	4	3	3	-	-	-	-	-	-
	0.1	0.3	0.3	0.3	-	-	-	-	-	-
9	1	-	-	1	-	-	-	1	-	-
	0.1	-	-	0.1	-	-	-	0.1	-	-
10	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables

Table 4: MC (Contd.)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	1	-	-	-	-	-	-	-	-
	-	0.1	-	-	-	-	-	-	-	-
3	2	-	-	3	-	9	-	3	-	-
	0.2	-	-	0.3	-	0.8	-	0.3	-	-
4	1	1	-	6	11	15	2	2	12	-
	0.1	0.1	-	0.5	1.0	1.3	0.2	0.2	1.0	-
5	3	2	-	5	9	19	5	2	12	2
	0.3	0.2	-	0.4	0.8	1.7	0.4	0.2	1.0	0.2
6	-	2	-	5	5	9	3	-	7	2
	-	0.2	-	0.4	0.4	0.8	0.3	-	0.6	0.2
7	-	-	-	1	9	5	-	-	6	1
	-	-	-	0.1	0.8	0.4	-	-	0.5	0.1
8	-	-	-	1	2	-	-	-	-	2
	-	-	-	0.1	0.2	-	-	-	-	0.2
9	-	-	-	-	-	-	-	-	1	-
	-	-	-	-	-	-	-	-	0.1	-
10	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 5: Mur

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	2	1	1	-	-	-	-
	-	-	-	0.5	0.2	0.2	-	-	-	-
4	2	14	6	13	20	7	-	-	6	1
	0.5	3.2	1.4	3.0	4.6	1.6	-	-	1.4	0.2
5	3	37	20	27	37	5	3	-	8	-
	0.7	8.6	4.6	6.3	8.6	1.2	0.7	-	1.9	-
6	4	14	7	13	34	1	-	-	8	2
	0.9	3.2	1.6	3.0	7.9	0.2	-	-	1.9	0.5
7	-	11	10	4	13	-	-	-	2	3
	-	2.5	2.3	0.9	3.0	-	-	-	0.5	0.7
8	-	1	2	-	2	-	-	-	1	-
	-	0.2	0.5	-	0.5	-	-	-	0.2	-
9	-	2	-	-	-	-	-	-	-	-
	-	0.5	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 5: Mur (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	-	-	-	-	-	-	-	-	-
3	1 0.2	-	-	-	-	-	1 0.2	1 0.2	-	-
4	3 0.7	1 0.2	-	-	1 0.2	1 0.2	-	-	-	-
5	1 0.2	3 0.7	2 0.5	1 0.2	1 0.2	1 0.2	3 0.7	-	-	-
6	2 0.5	1 0.2	4 0.9	-	1 0.2	-	3 0.7	1 0.2	-	-
7	1 0.2	1 0.2	-	-	1 0.2	-	-	-	-	-
8	-	-	1 0.2	1 0.2	-	-	-	1 0.2	-	-
9	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 5: Mur (Contd.)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	1 0.1	-	-	-	-	-
	-	-	-	-	0.1	-	-	-	-	-
4	-	-	-	2 0.5	2 0.5	3 0.7	-	-	-	-
	-	-	-	0.5	0.5	0.7	-	-	-	-
5	1 0.2	-	1 0.2	4 0.9	1 0.2	6 1.4	-	-	2 0.5	-
	0.2	-	0.2	0.9	0.2	1.4	-	-	0.5	-
6	1 0.2	-	1 0.2	-	2 0.5	8 1.9	-	-	3 0.7	-
	0.2	-	0.2	-	0.5	1.9	-	-	0.7	-
7	1 0.2	2 0.5	-	-	3 0.7	2 0.5	-	-	-	-
	0.2	0.5	-	-	0.7	0.5	-	-	-	-
8	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
9	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 6: Aud

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	2	5	-	-	-	-	-
	-	-	-	0.1	0.2	-	-	-	-	-
3	2	17	22	22	30	43	6	4	1	-
	0.1	0.6	0.8	0.8	1.1	1.6	0.2	0.2	0.04	-
4	21	133	80	118	93	152	27	7	20	11
	0.8	0.5	3.0	4.4	3.5	5.7	1.0	0.3	0.8	0.4
5	35	180	117	145	95	144	26	7	36	14
	1.3	6.8	4.4	5.4	3.6	5.4	1.0	0.3	1.4	0.5
6	18	95	58	57	65	52	11	1	24	3
	0.7	3.6	2.2	2.1	2.4	2.0	0.4	0.04	0.9	0.1
7	7	22	10	8	14	3	5	-	4	4
	0.3	0.8	0.4	0.3	0.5	0.1	0.2	-	0.2	0.2
8	-	3	1	4	1	2	-	-	1	2
	-	0.1	0.04	0.2	0.04	0.1	-	-	0.04	0.1
9	-	2	2	2	1	1	-	-	-	-
	-	0.1	0.1	0.1	0.04	0.04	-	-	-	-
10	-	1	-	-	-	-	-	-	1	-
	-	0.04	-	-	-	-	-	-	0.04	-

\* LS = Length in syllables.



Table 6: Aud (Contd.)

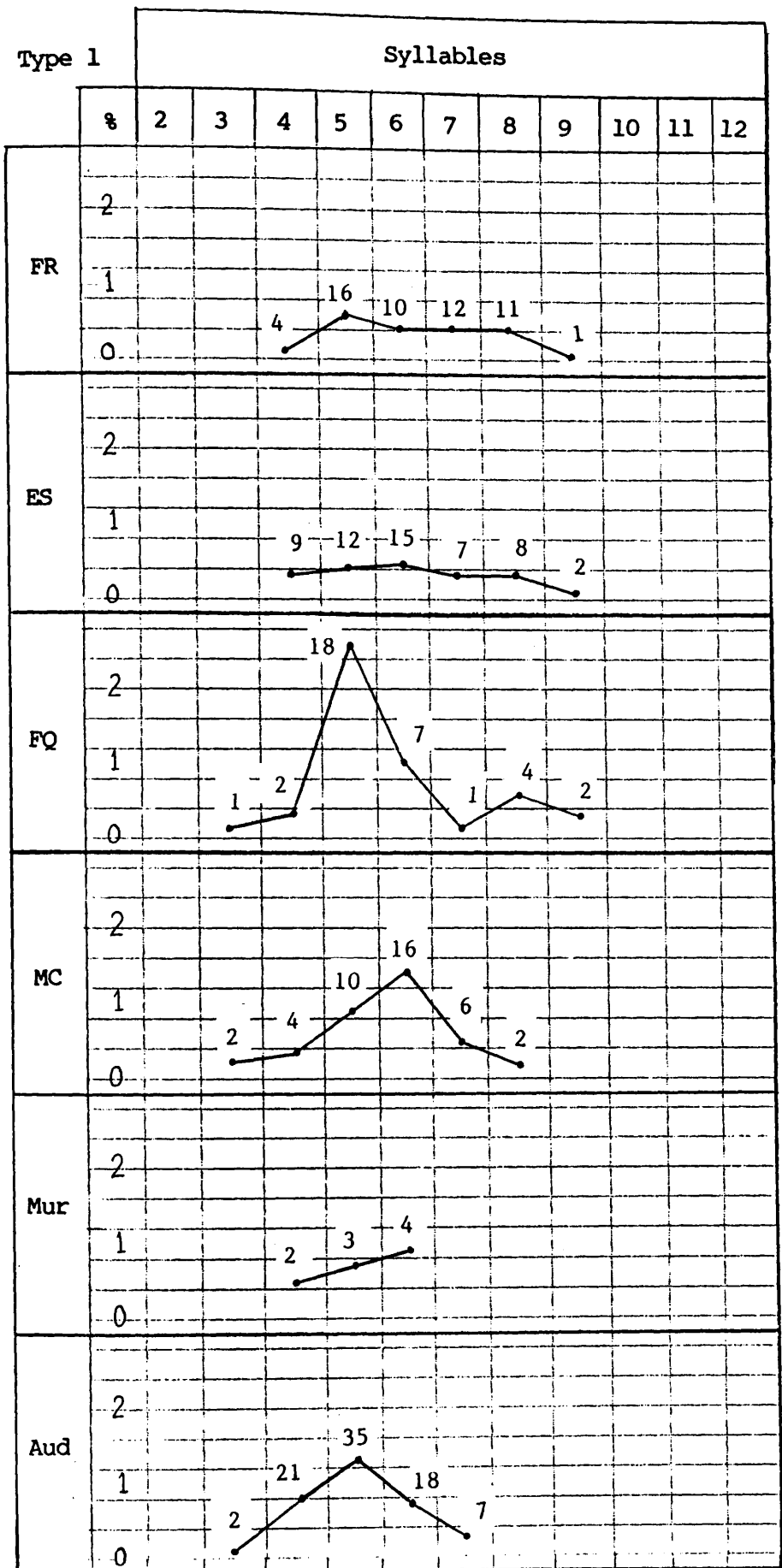
LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	-	-	1	-	-	-	-	-	-
	-	-	-	0.04	-	-	-	-	-	-
3	8	-	2	5	6	-	4	-	-	1
	0.3	-	0.1	0.2	0.2	-	0.2	-	-	0.04
4	21	8	7	17	14	4	7	5	-	2
	0.8	0.3	0.3	0.6	0.5	0.2	0.3	0.2	-	0.1
5	20	9	21	17	10	5	12	5	-	1
	0.8	0.3	0.8	0.6	0.4	0.2	0.5	0.2	-	0.04
6	6	2	4	2	4	-	3	5	-	-
	0.2	0.1	0.2	0.1	0.2	-	0.1	0.2	-	-
7	3	5	3	3	2	1	4	-	-	1
	0.1	0.2	0.1	0.1	0.1	0.04	0.2	-	-	0.04
8	1	1	-	1	1	-	-	-	-	-
	0.04	0.04	-	0.04	0.04	-	-	-	-	-
9	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
10	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

\* LS = Length in syllables.

Table 6: Aud (Contd.)

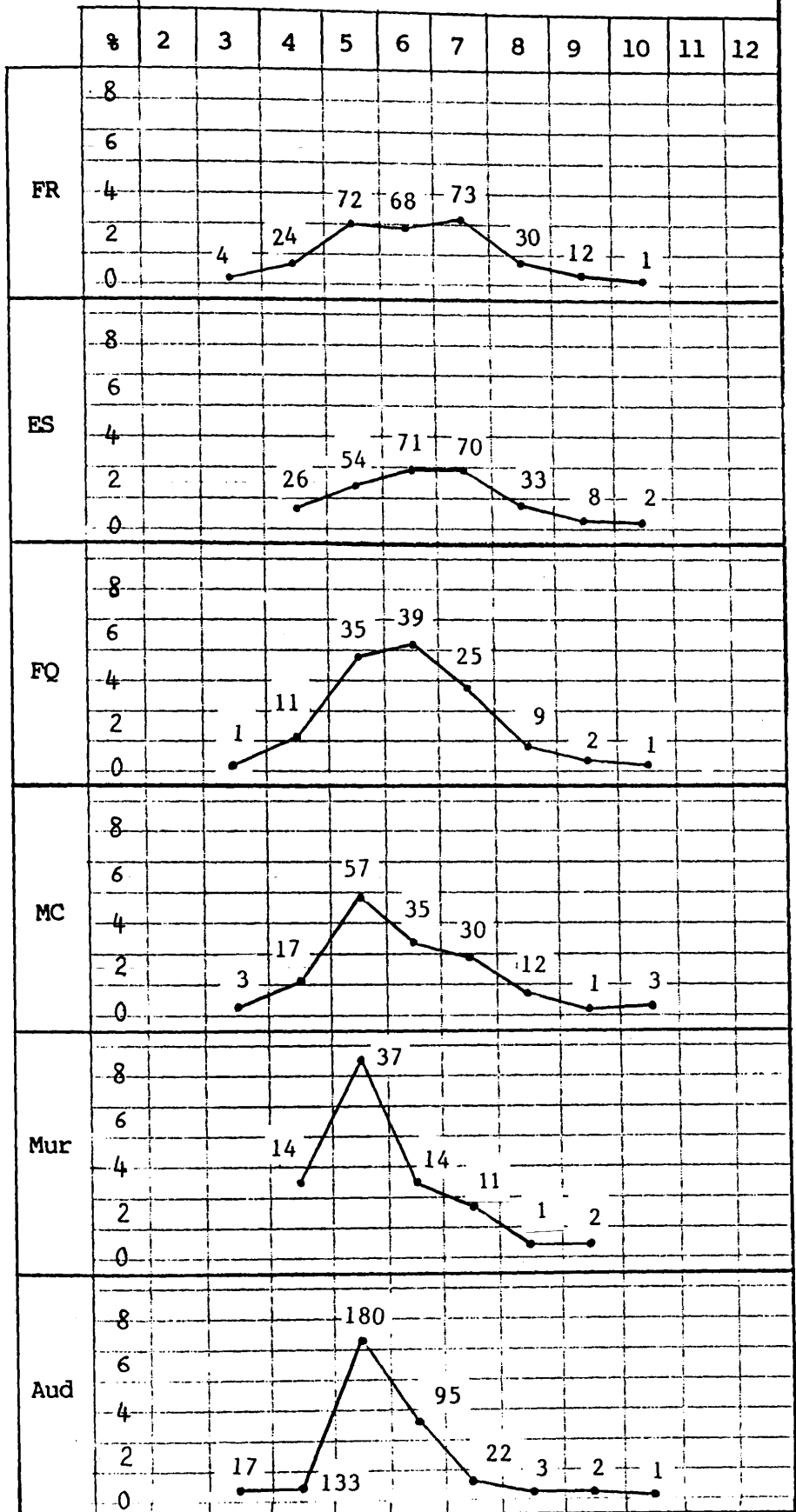
LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	1	-	-	-	-
	-	-	-	-	-	0.04	-	-	-	-
3	2	-	-	3	3	3	-	-	2	1
	0.1	-	-	0.1	0.1	0.1	-	-	0.1	0.04
4	3	2	-	10	21	42	1	-	21	1
	0.1	0.1	-	0.4	0.8	1.6	0.04	-	0.8	0.04
5	-	-	-	9	30	48	1	-	20	6
	-	-	-	0.3	1.1	1.8	0.04	-	0.8	0.2
6	-	1	-	2	23	14	-	-	9	2
	-	0.04	-	0.1	0.9	0.5	-	-	0.3	0.1
7	-	-	-	-	4	6	1	-	2	-
	-	-	-	-	0.2	0.2	0.04	-	0.1	-
8	-	-	-	-	-	1	-	-	1	-
	-	-	-	-	-	0.04	-	-	0.04	-
9	-	-	-	-	1	-	-	-	-	-
	-	-	-	-	0.04	-	-	-	-	-
10	-	-	-	-	1	-	-	-	-	-
	-	-	-	-	0.04	-	-	-	-	-

\* LS = Length in syllables.



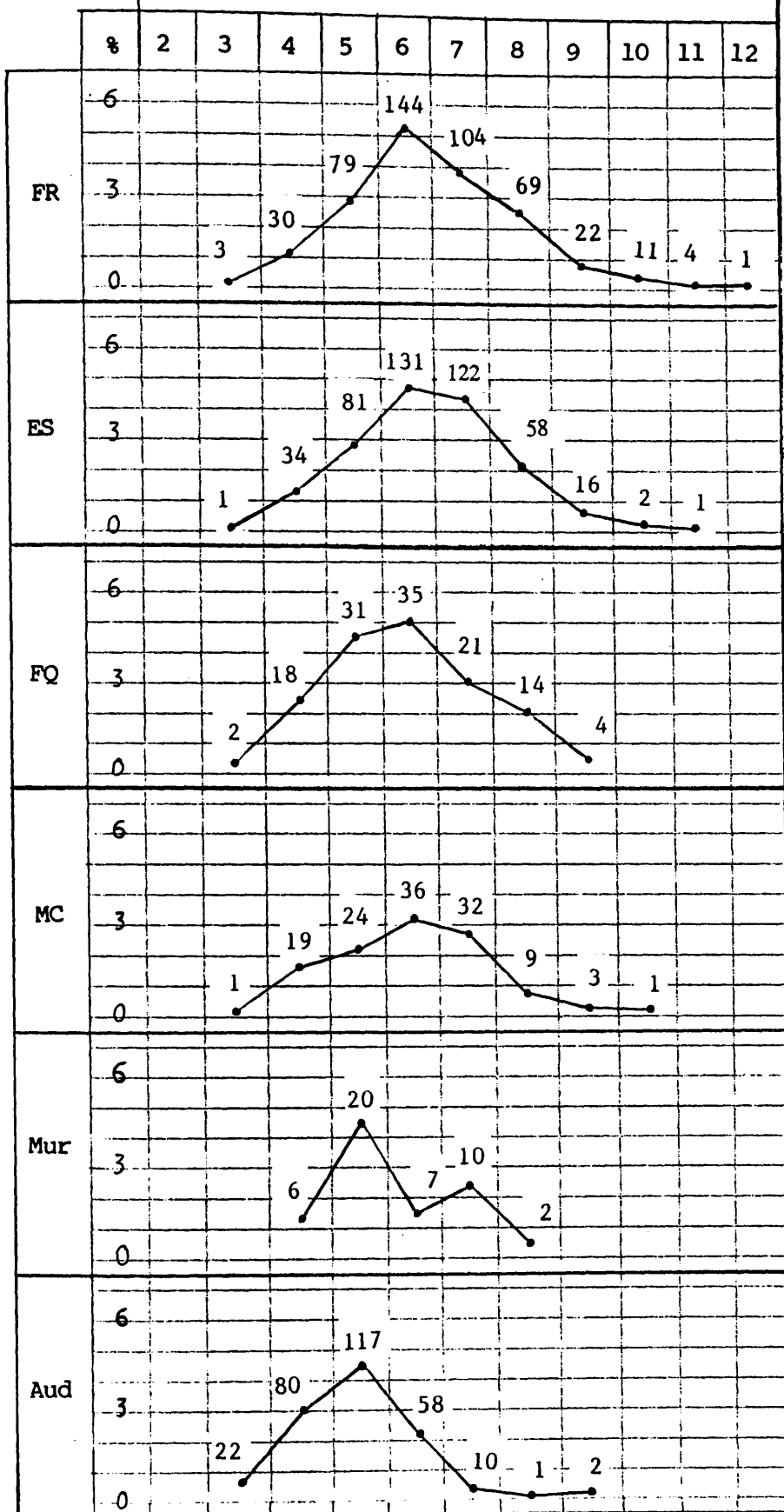
Type 2

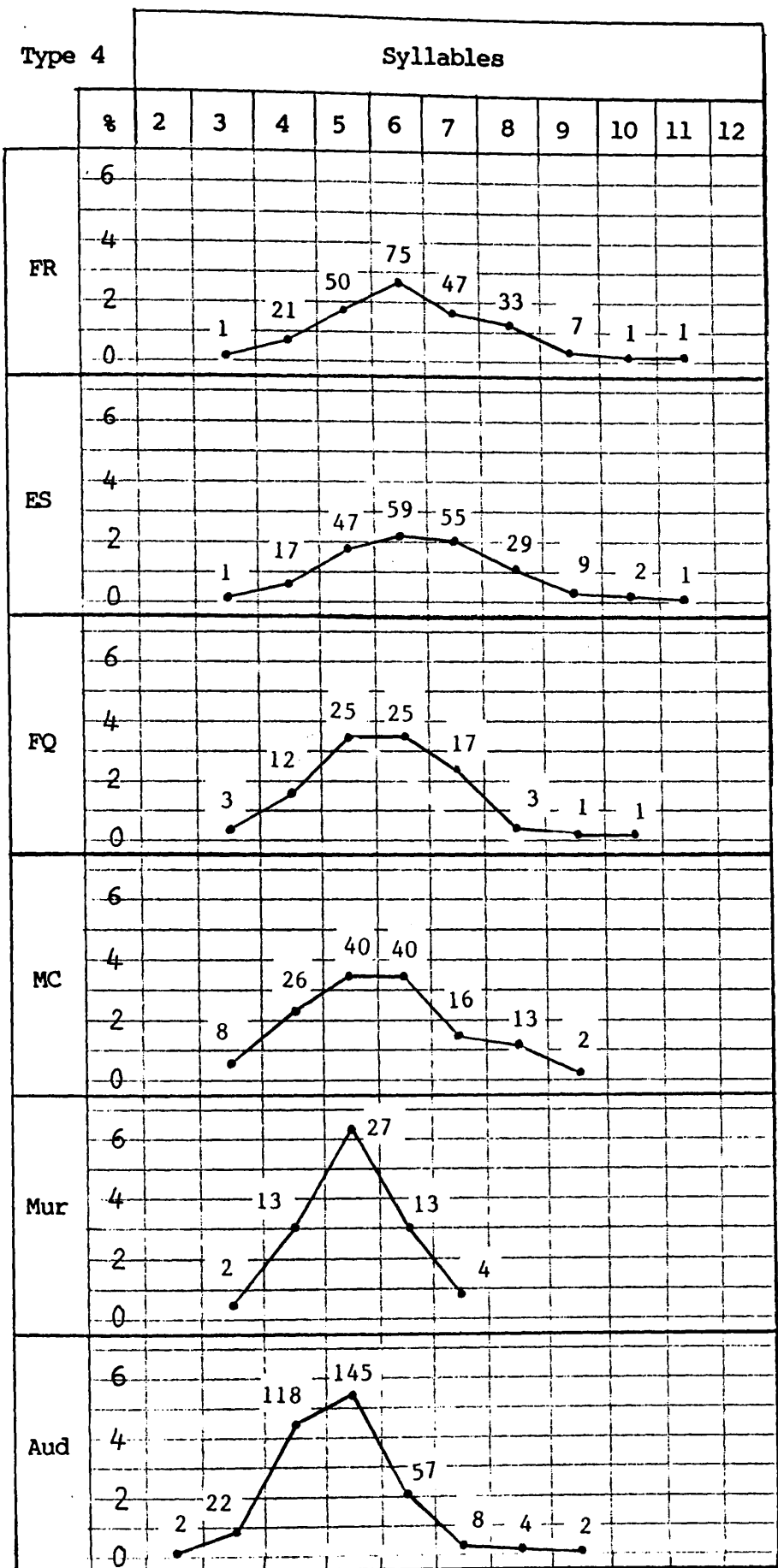
Syllables



Type 3

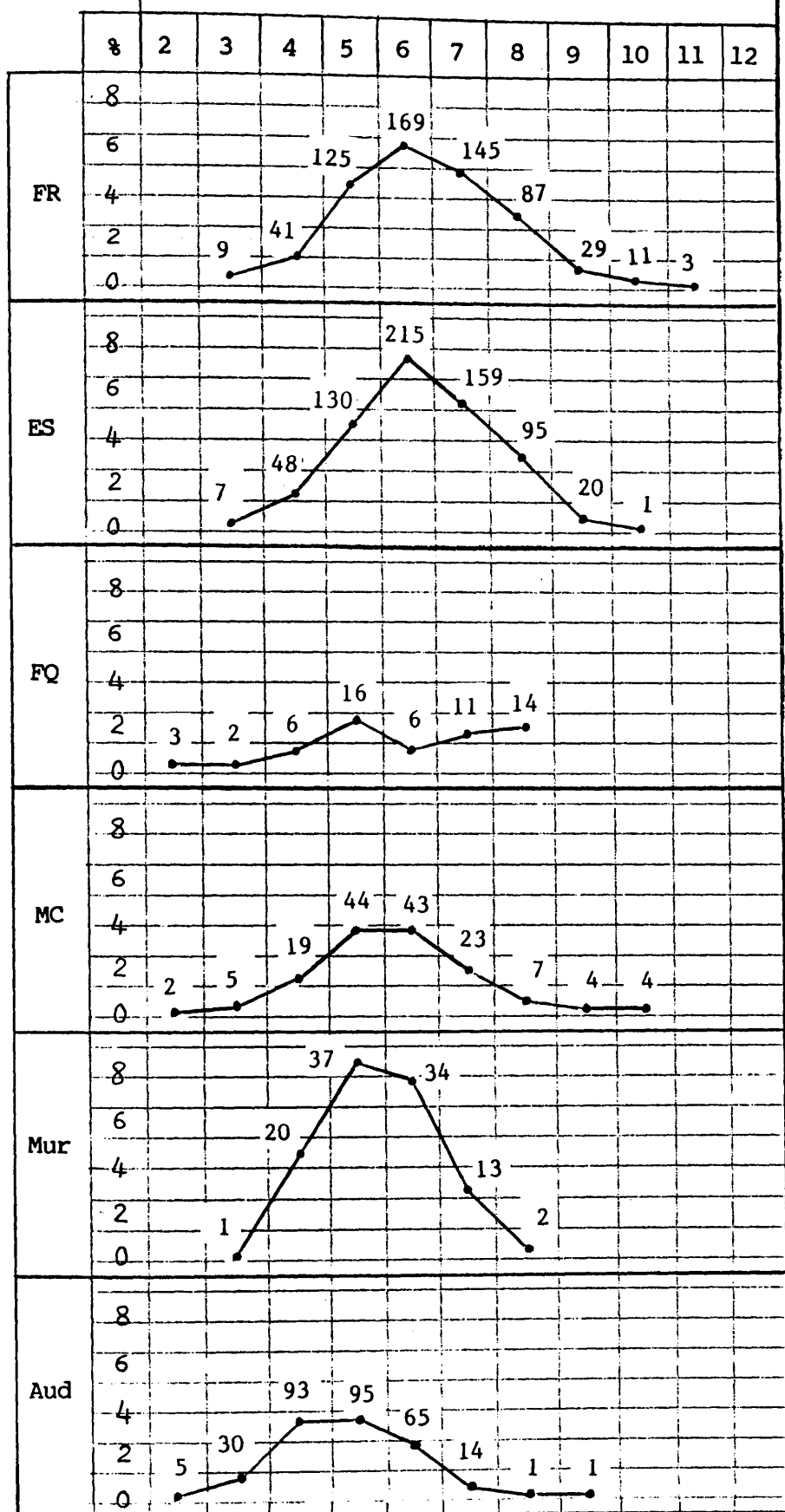
Syllables

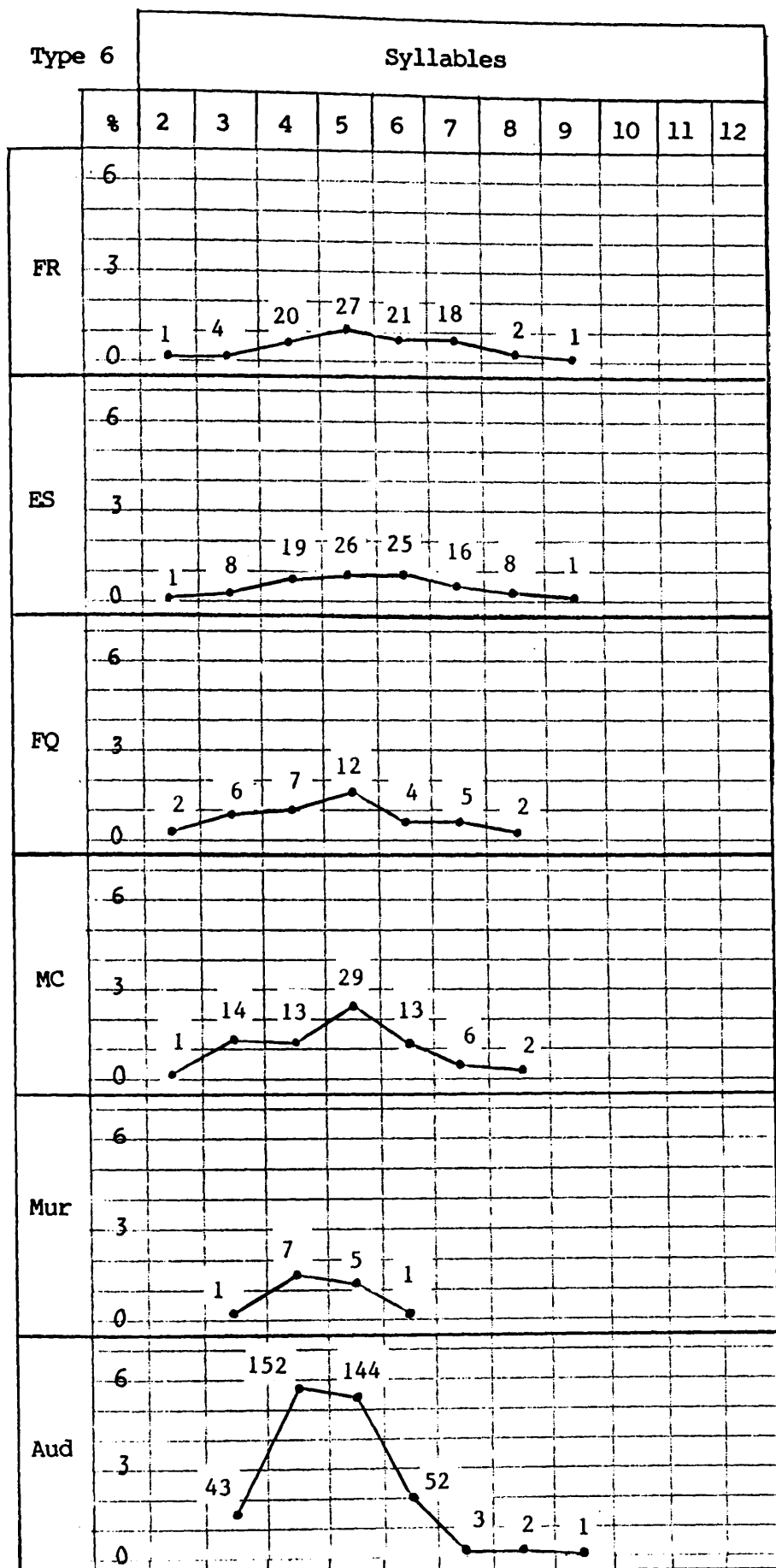




Type 5

Syllables

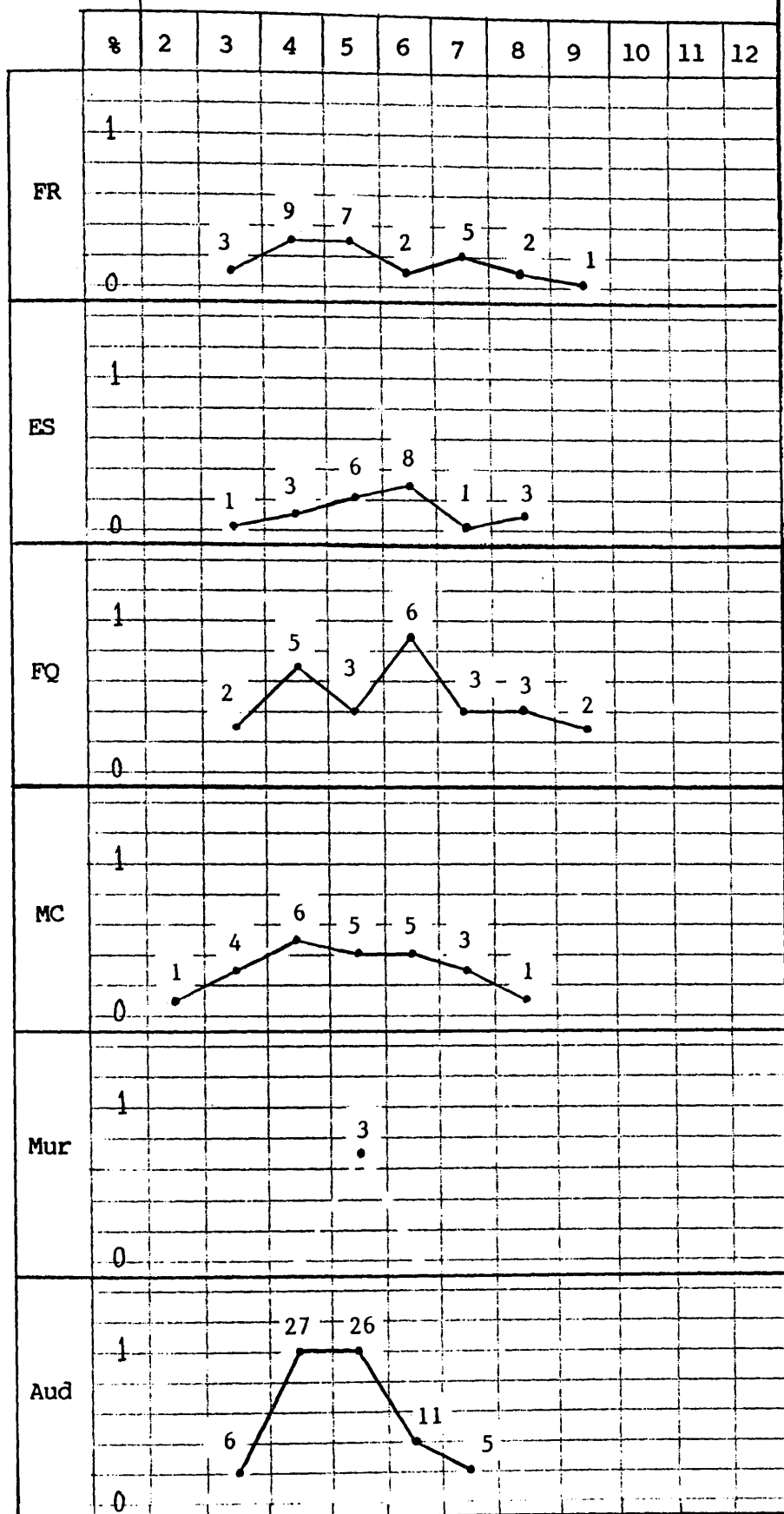






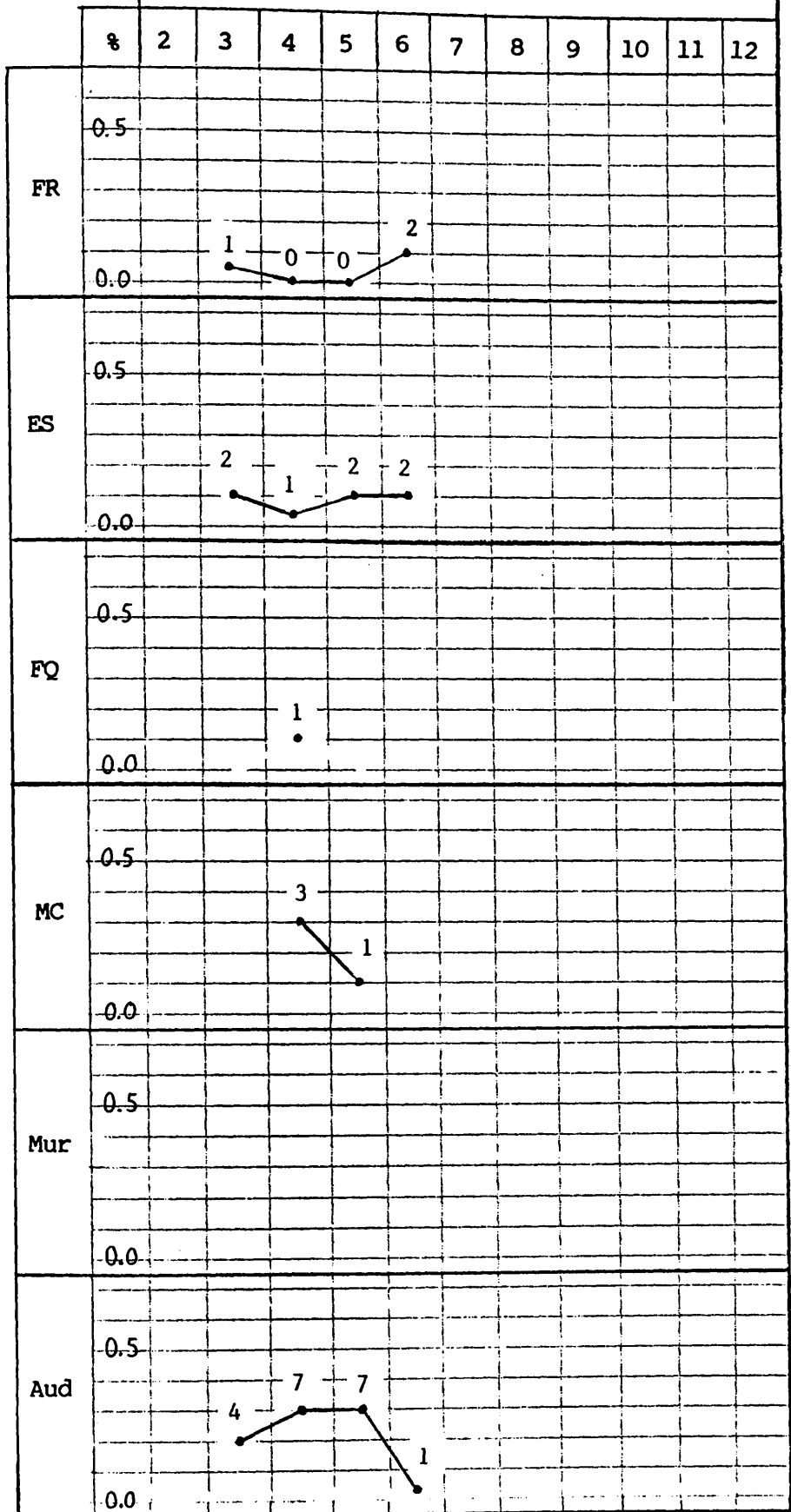
Type 7

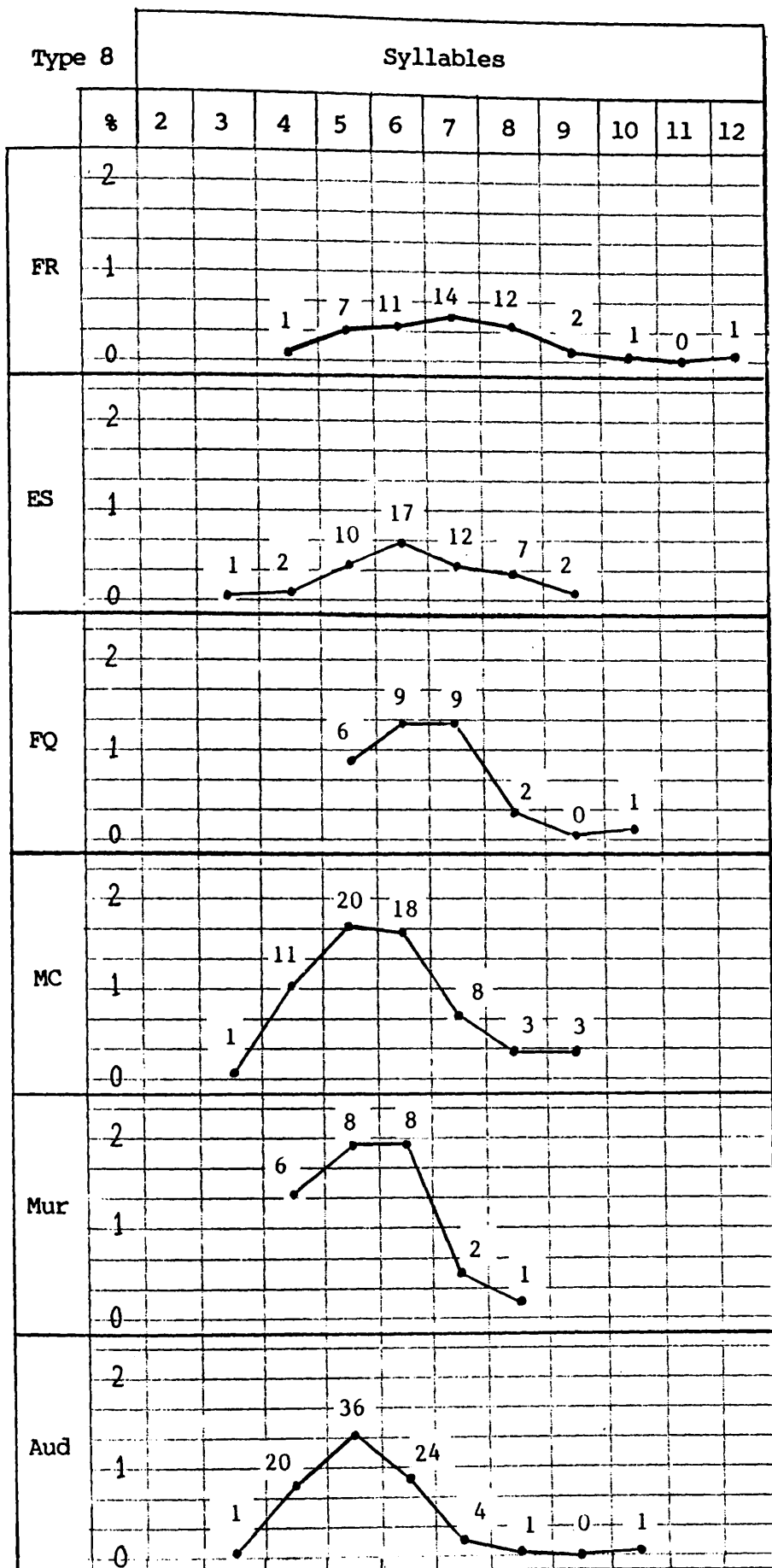
Syllables



Type 7A

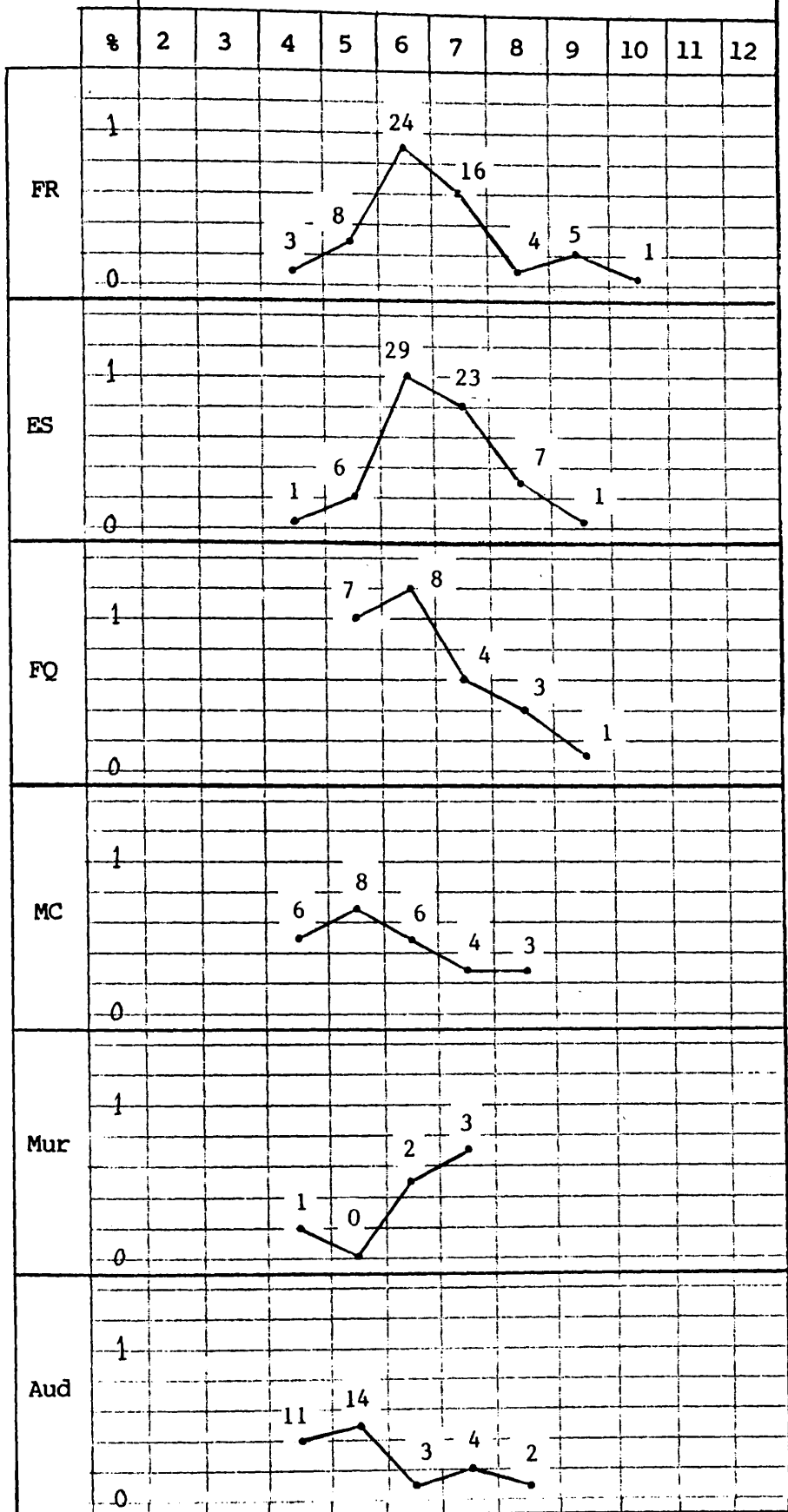
Syllables





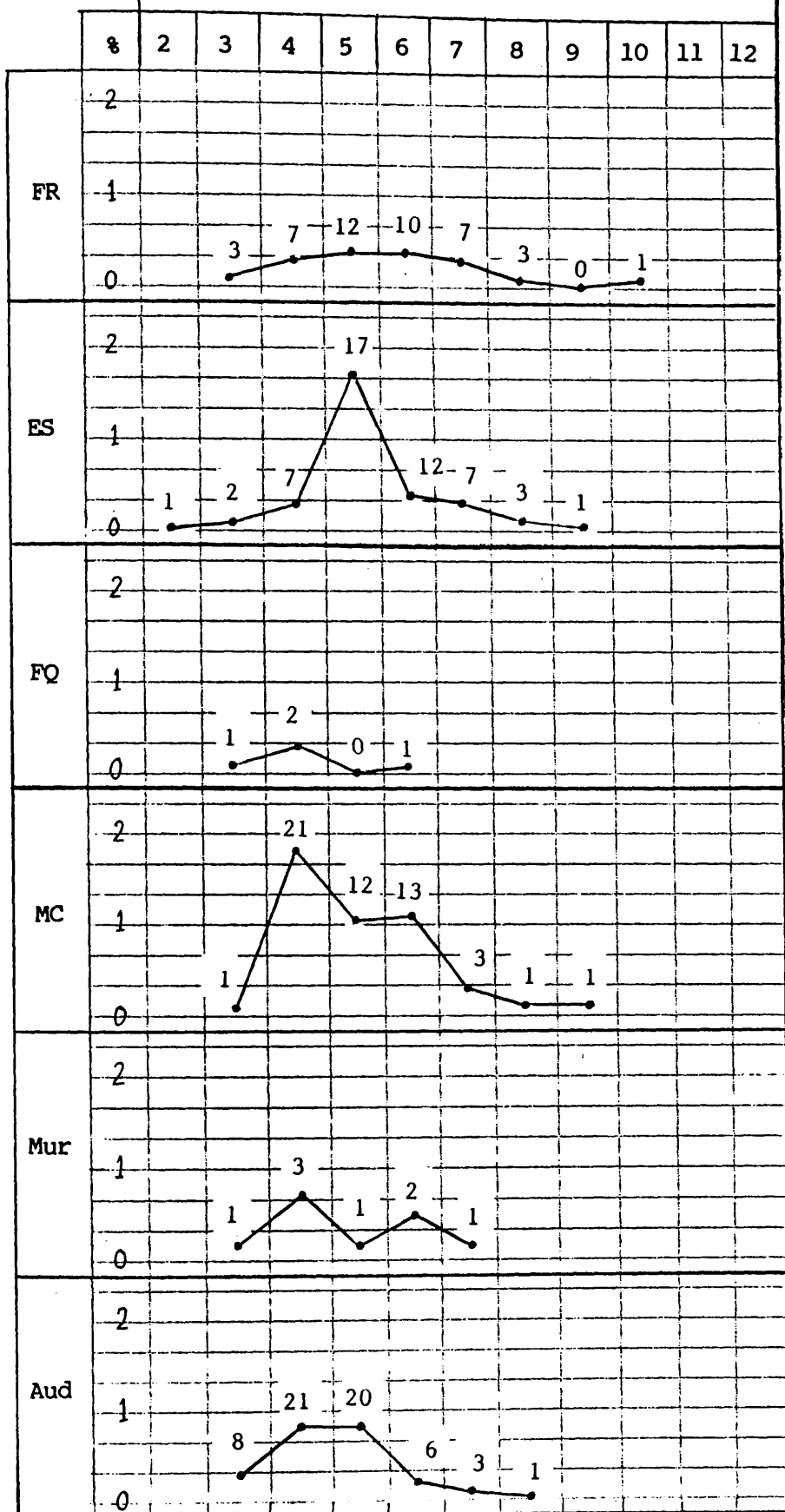
Type 9

Syllables



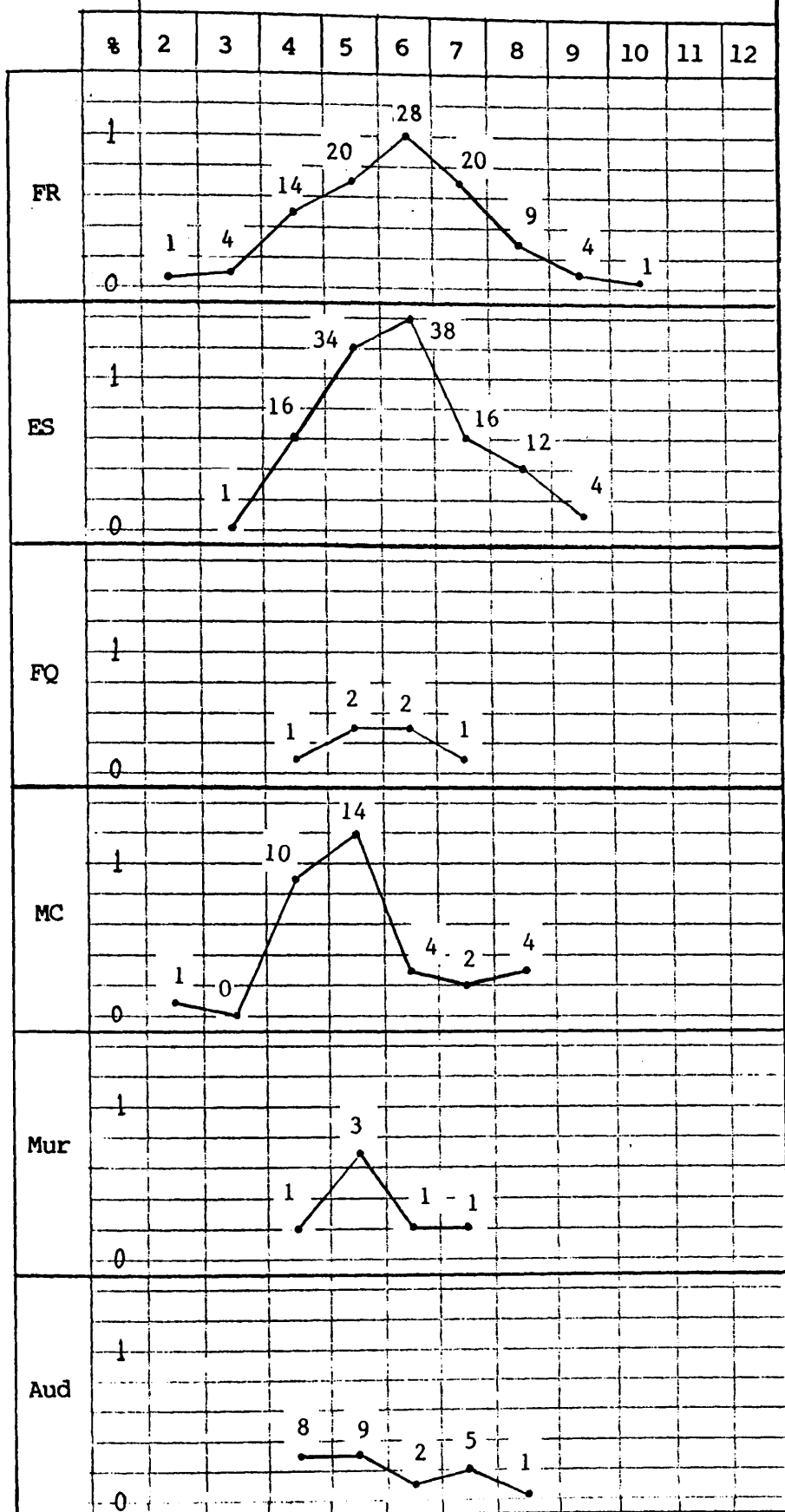
Type 10

Syllables



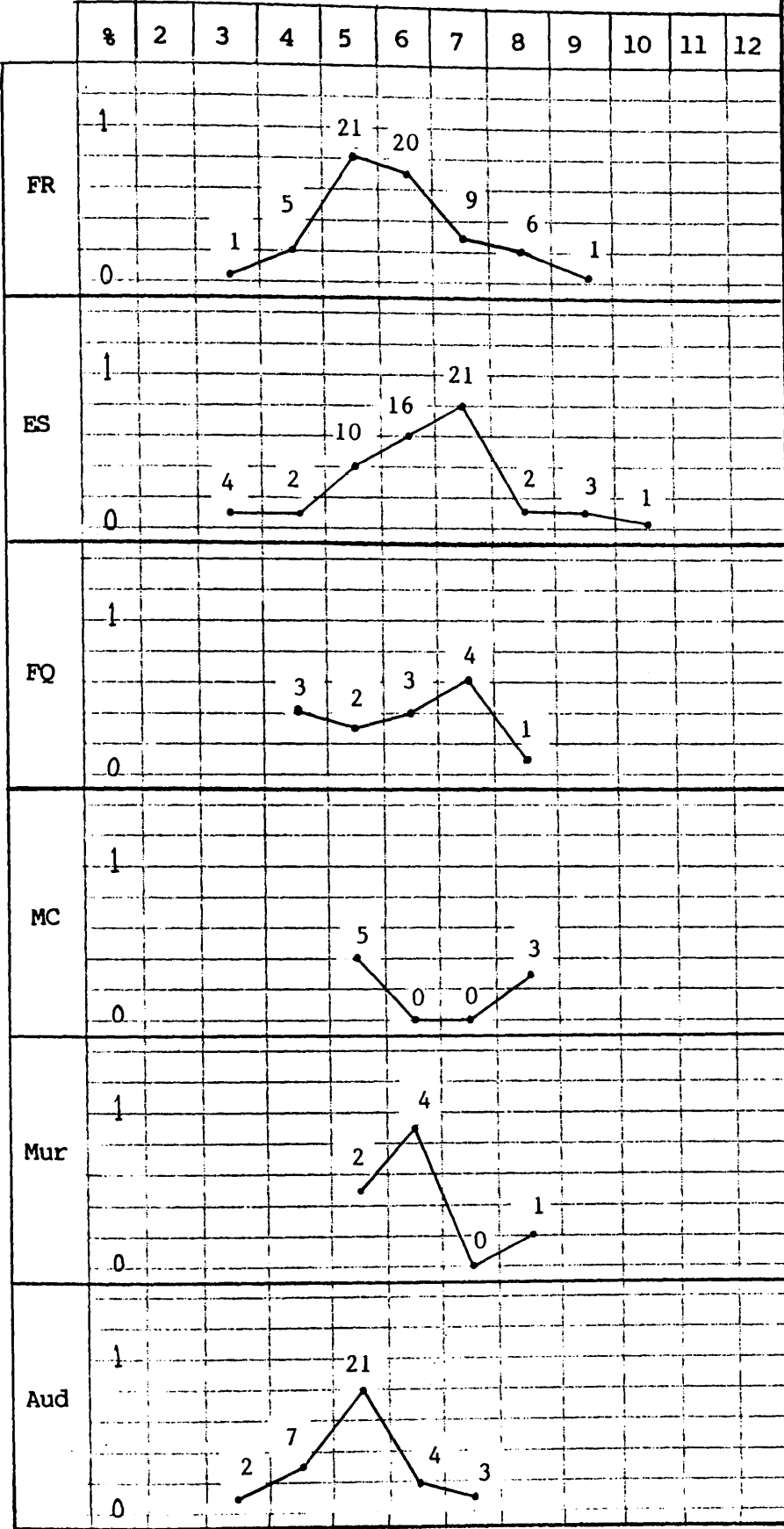
Type 11

Syllables



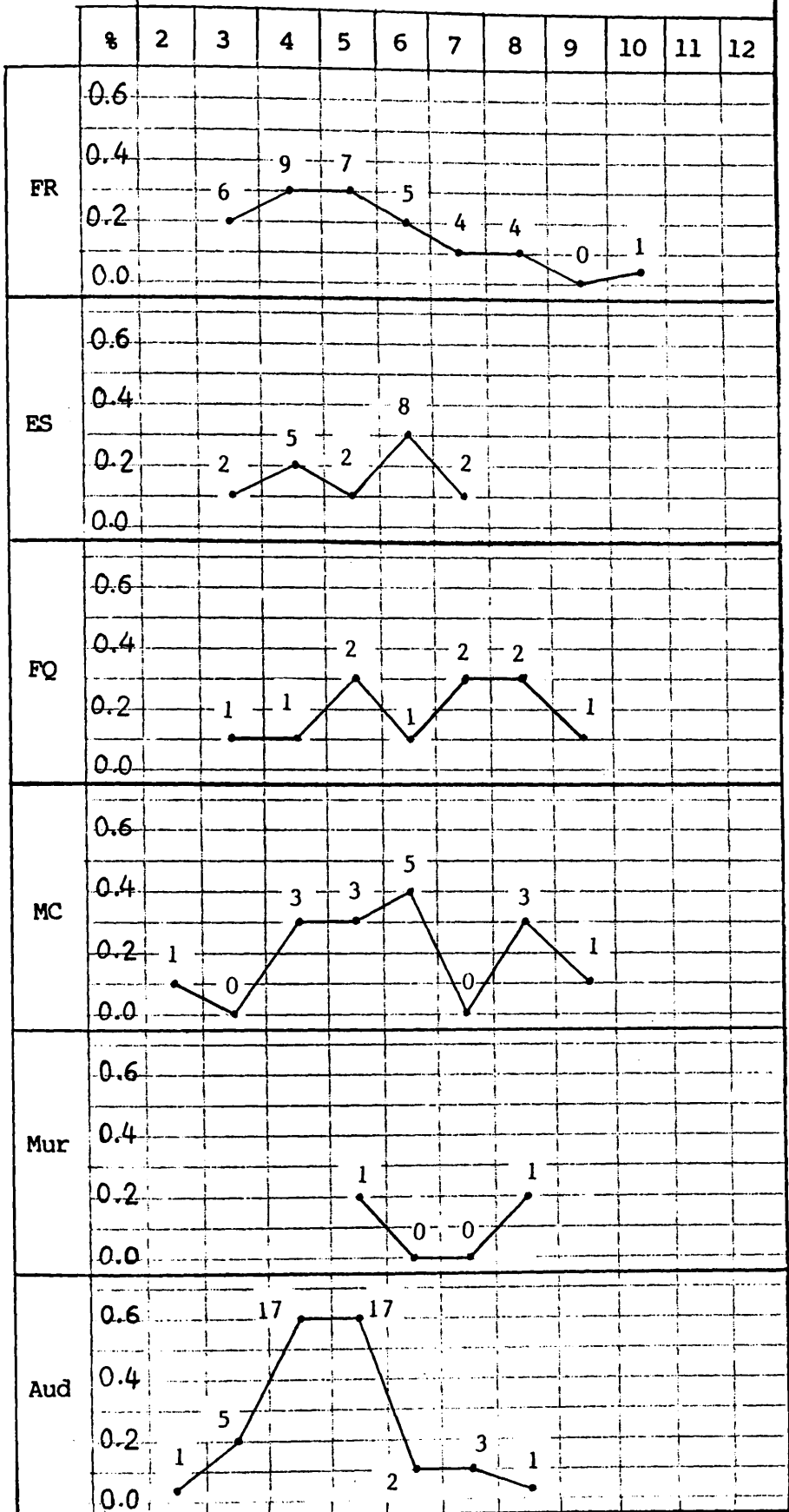
Type 12

Syllables



Type 13

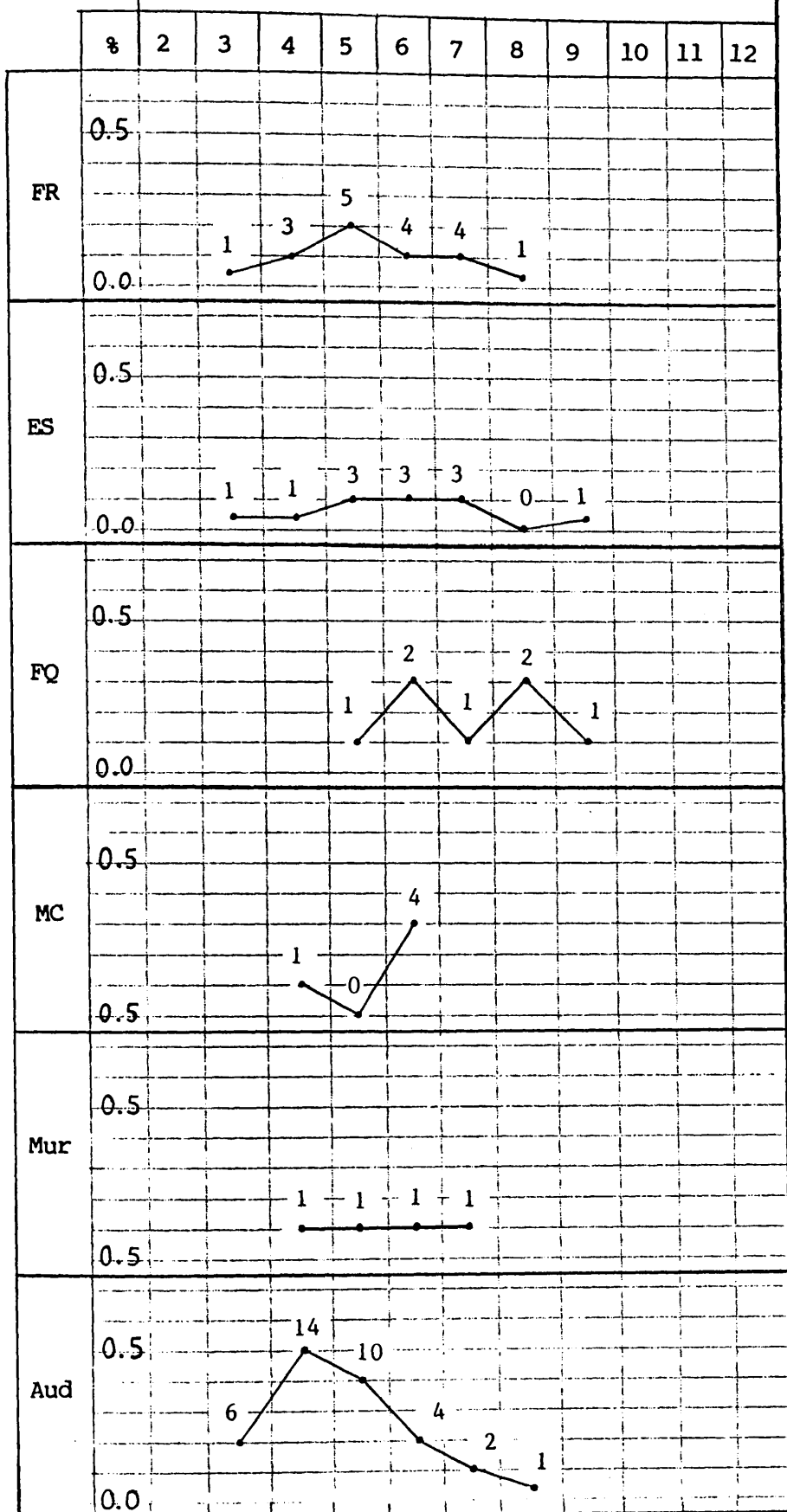
Syllables





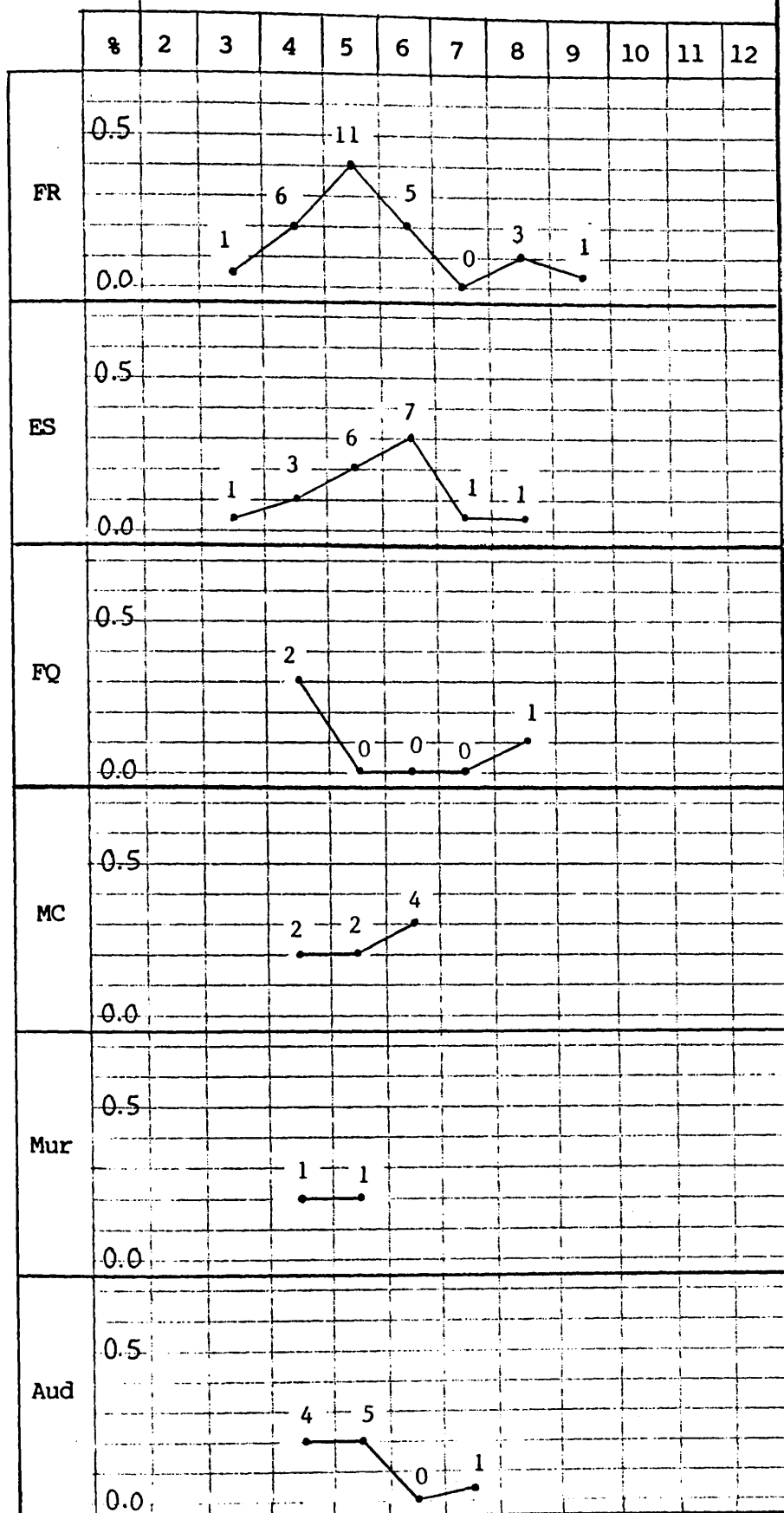
Type 14

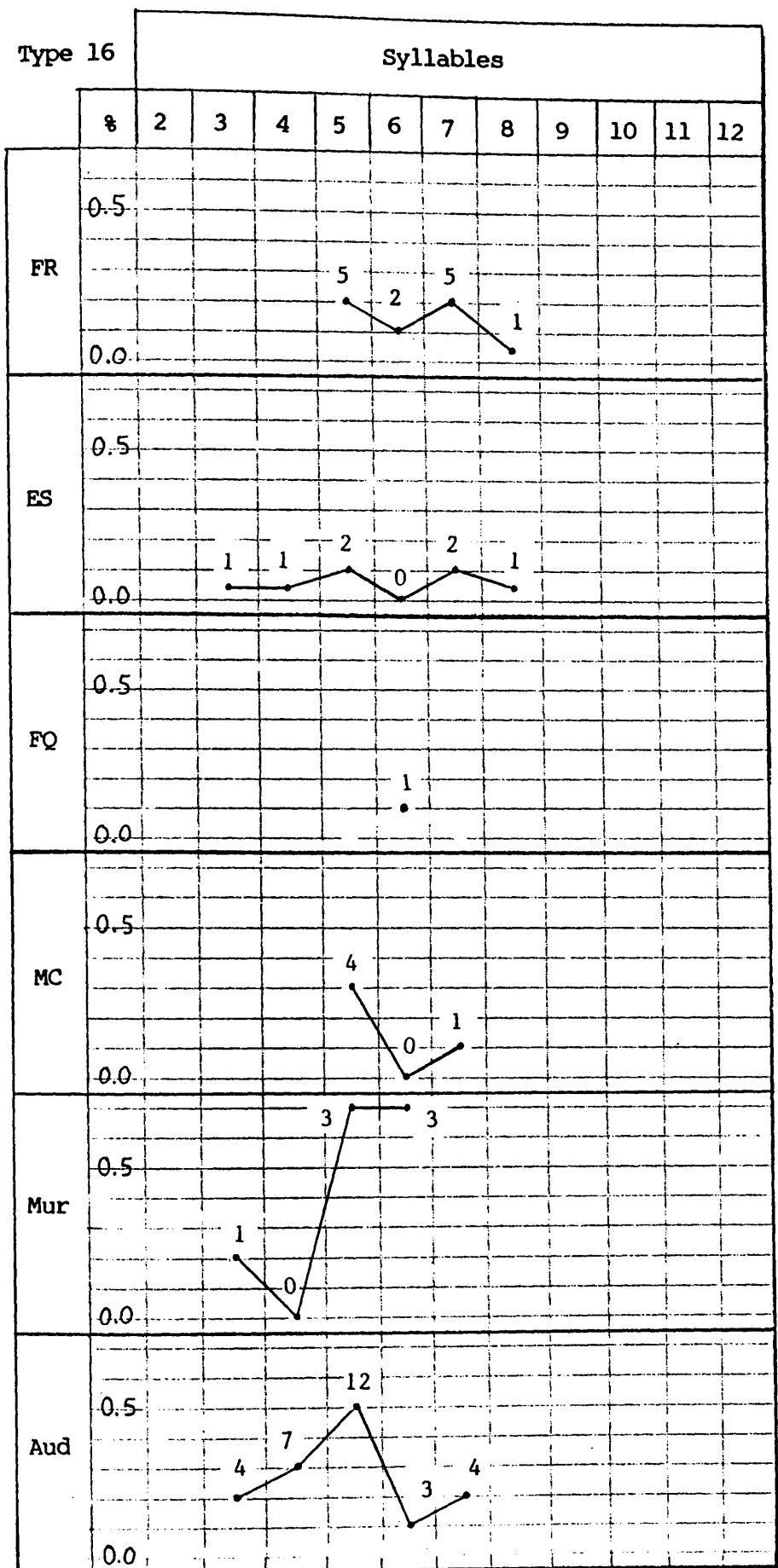
Syllables



Type 15

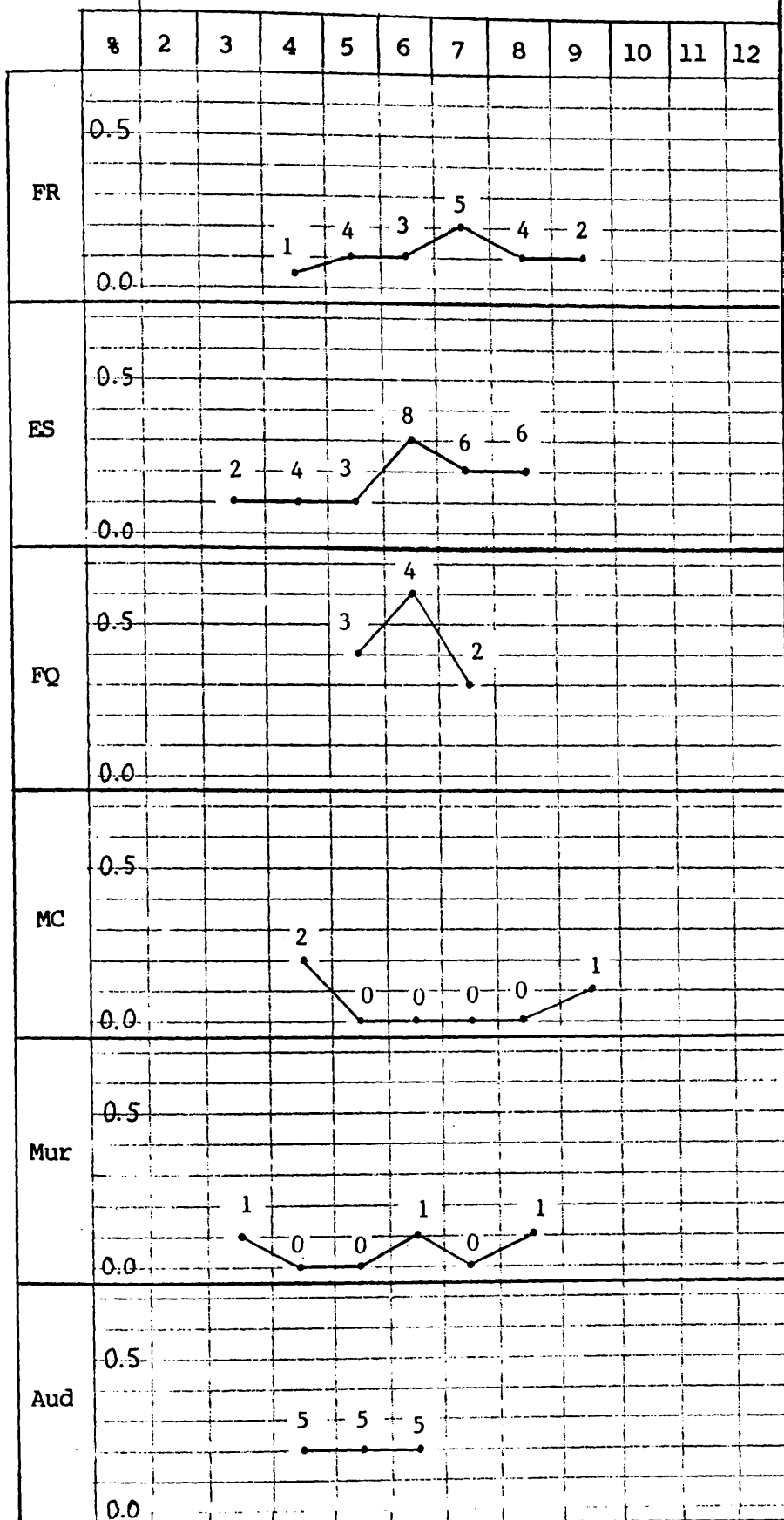
Syllables





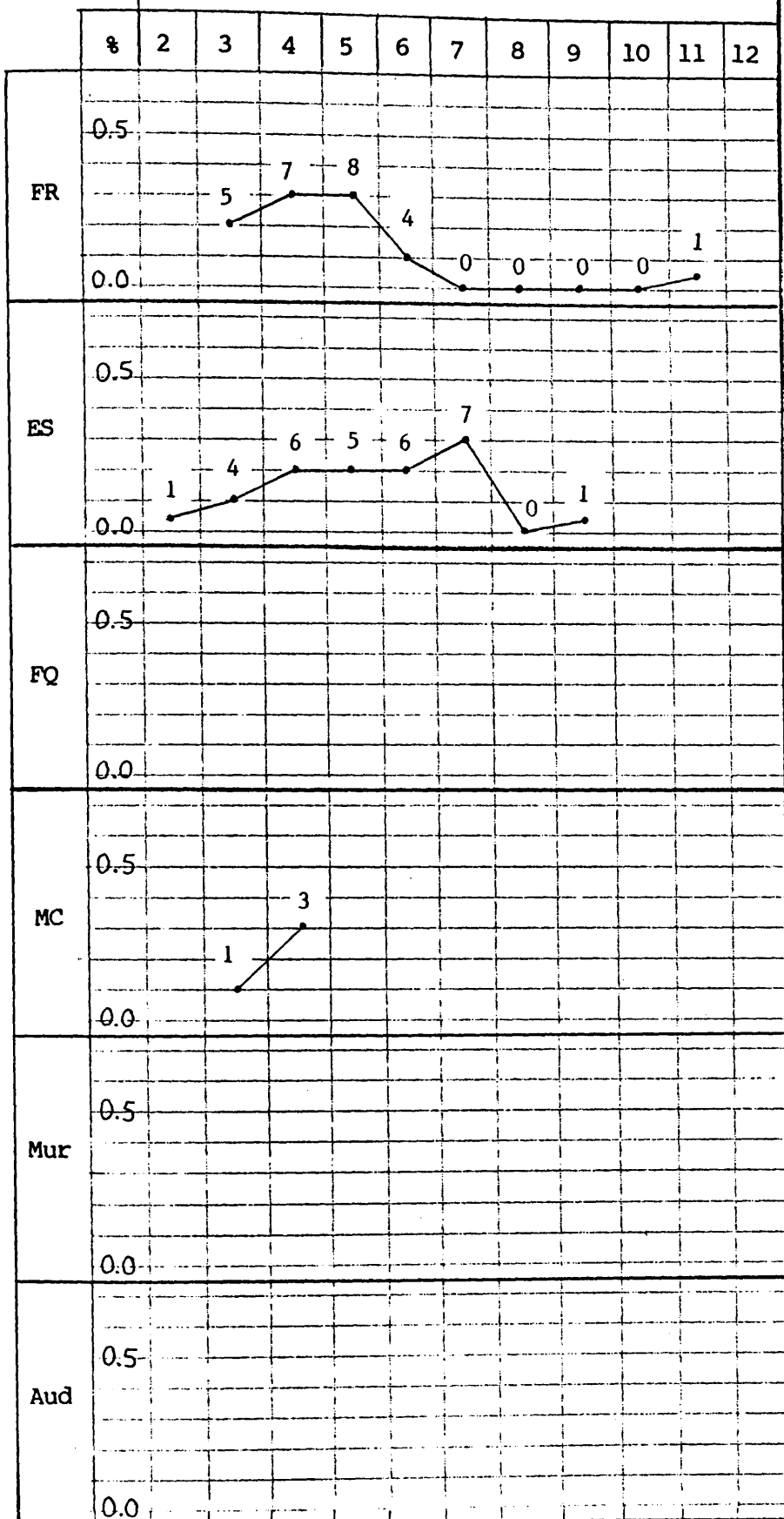
Type 17

Syllables



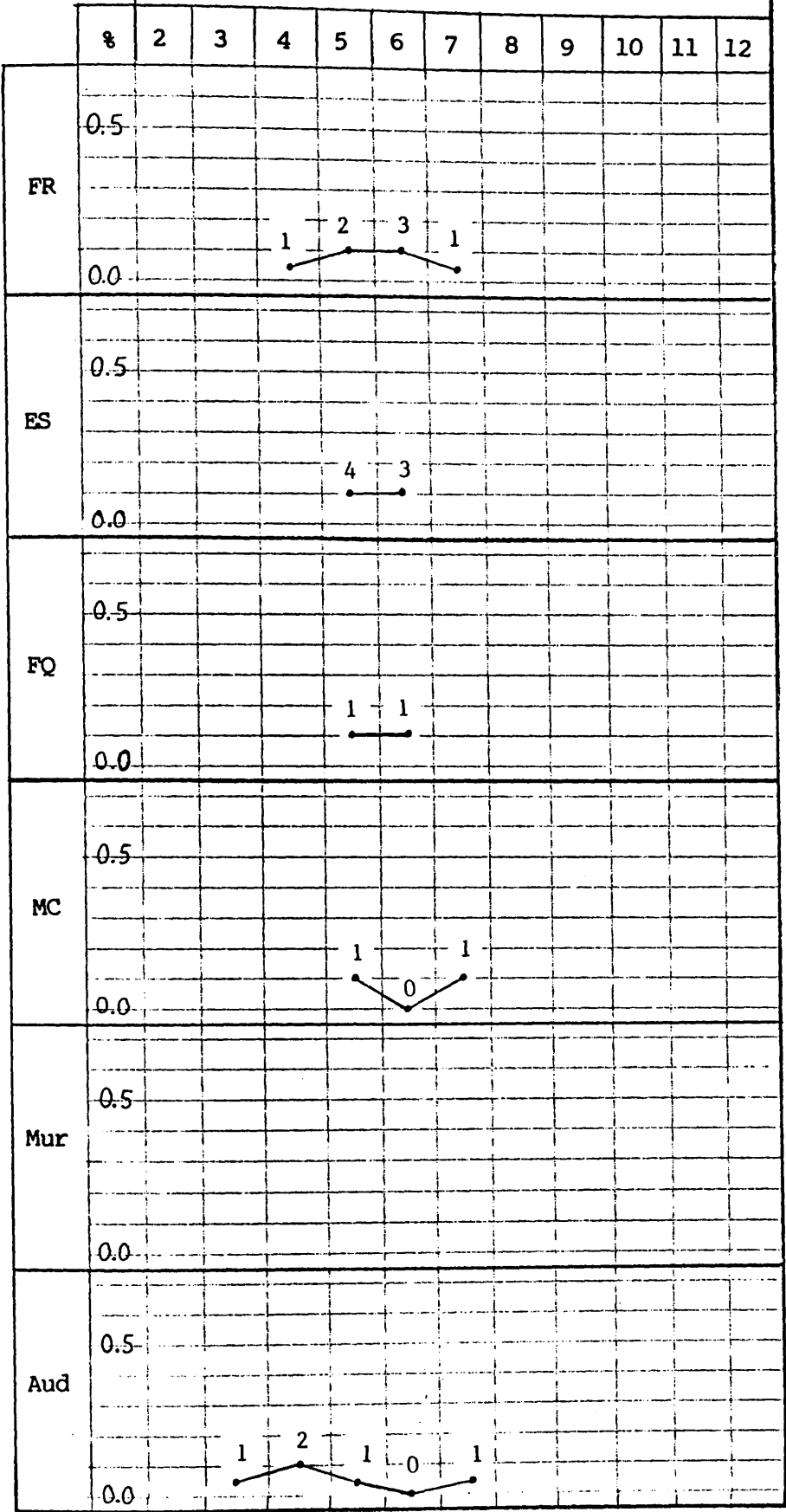
Type 18

Syllables



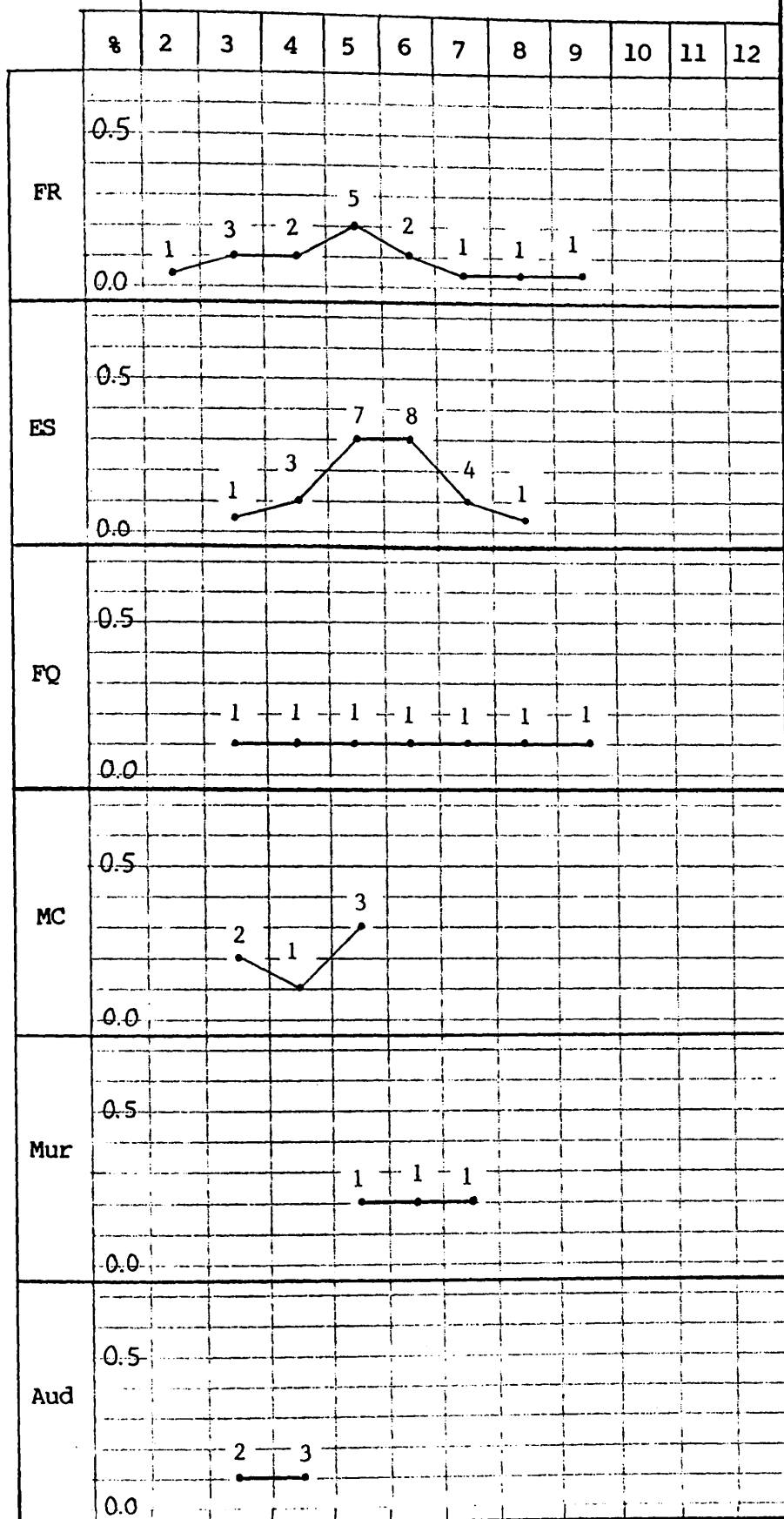
Type 19

Syllables



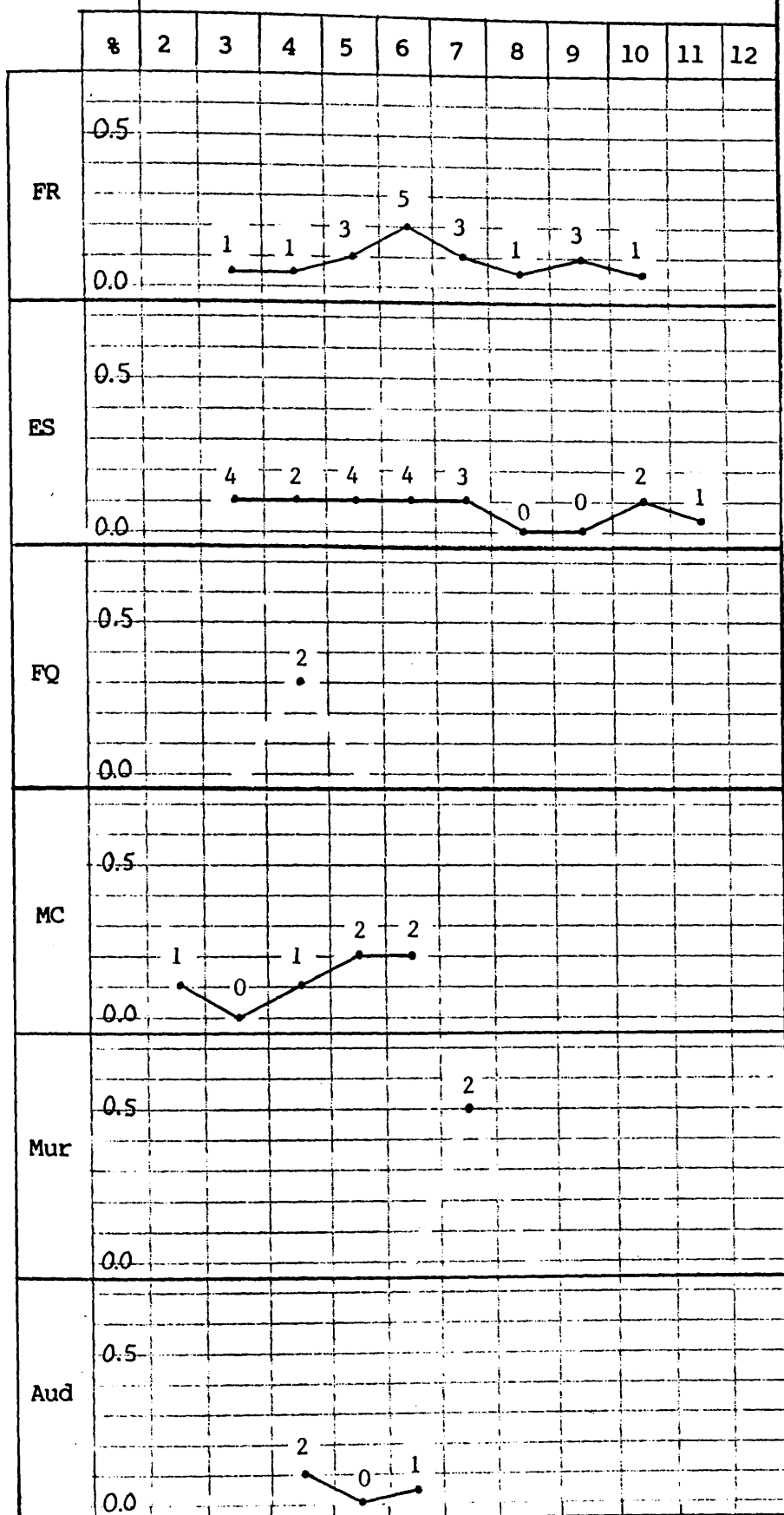
Type 20

Syllables



Type 21

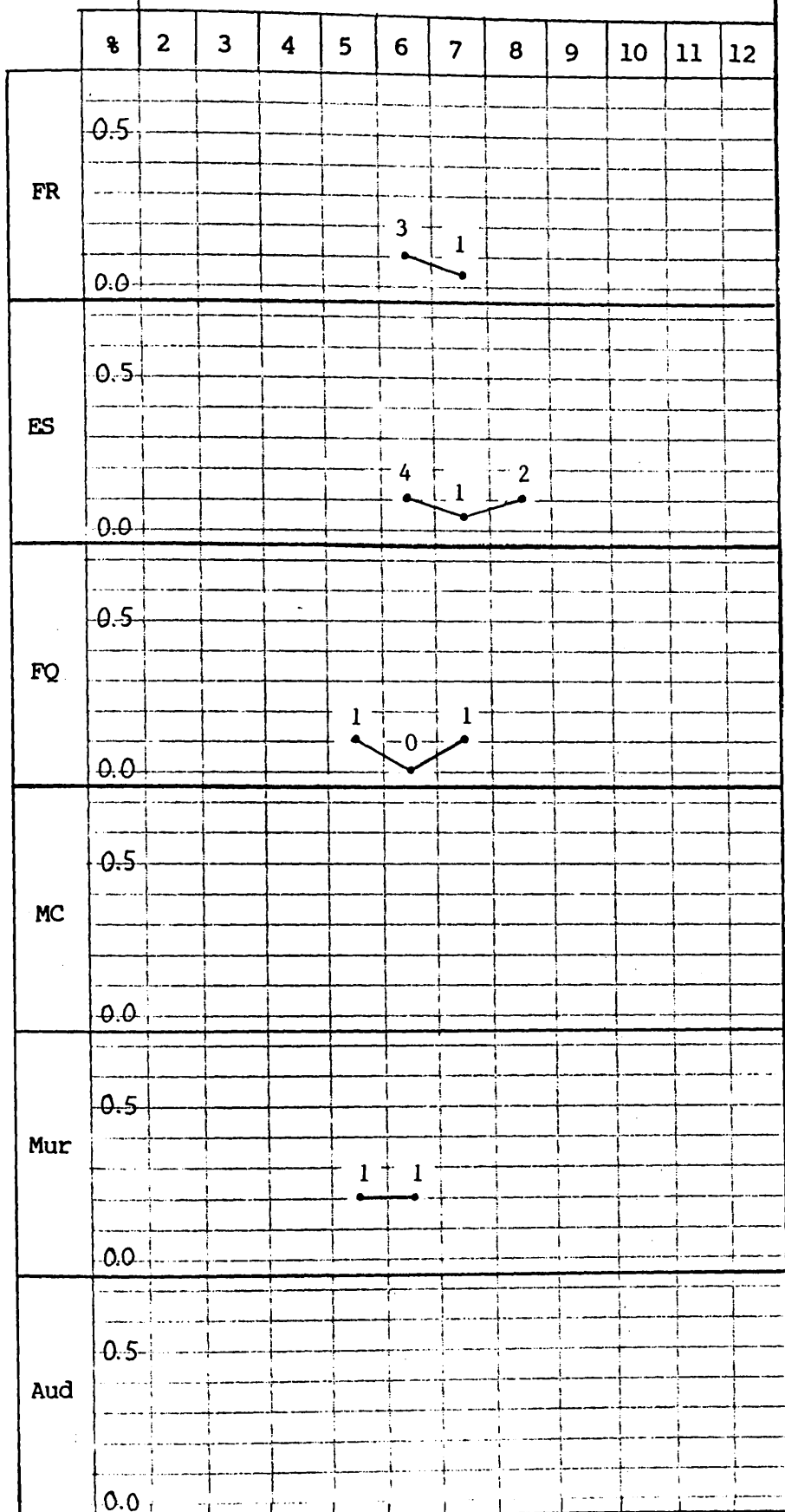
Syllables





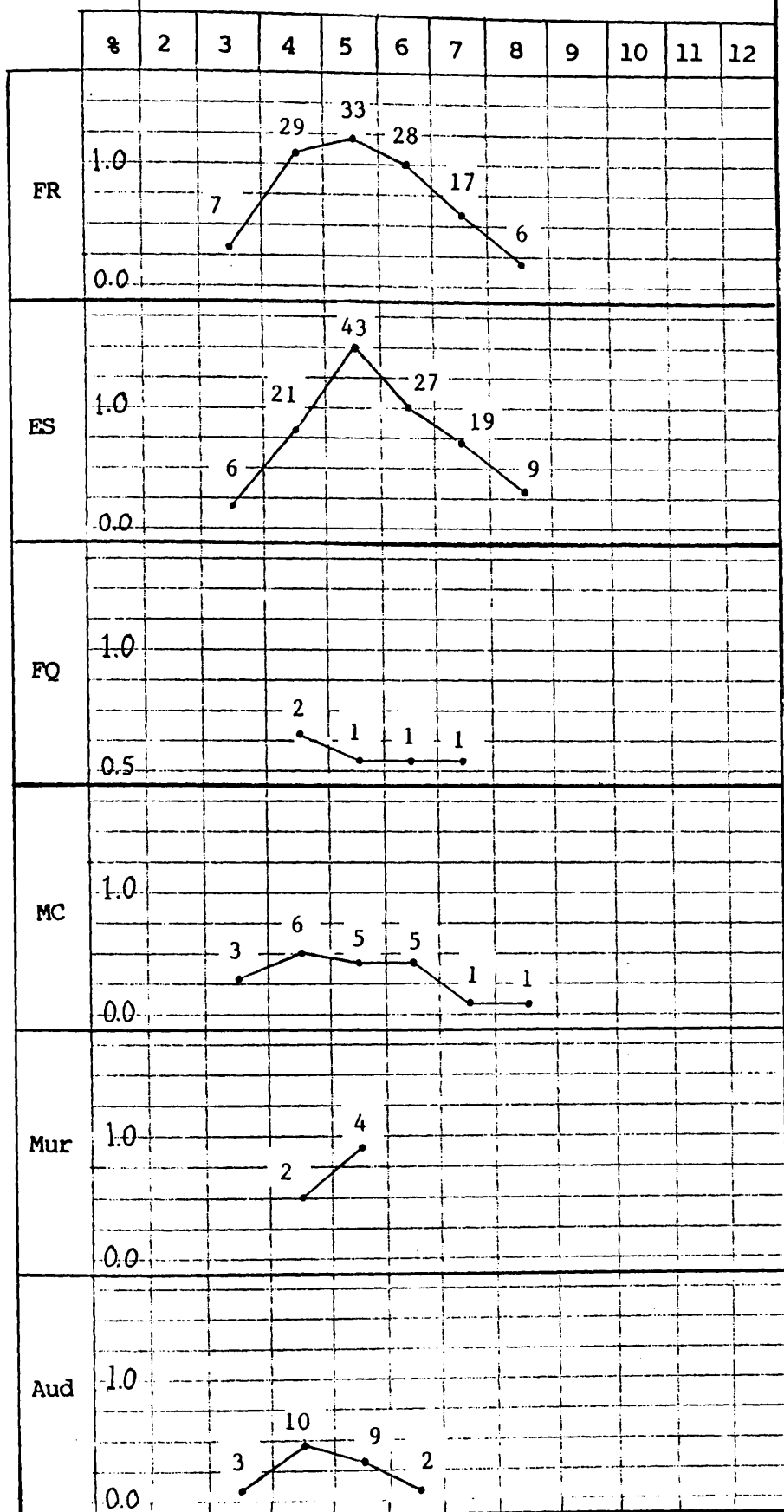
Type 22

Syllables



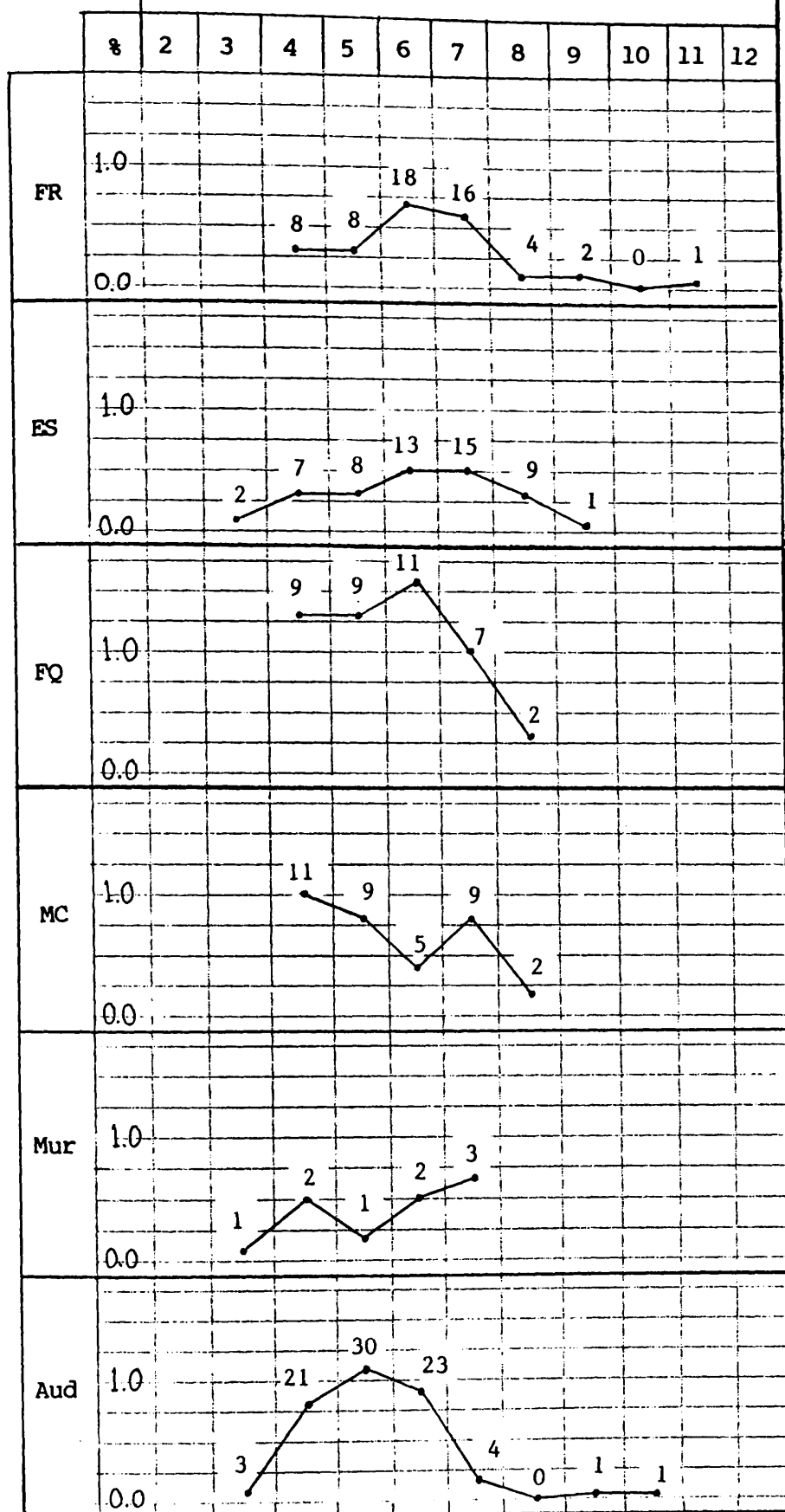
Type 23

Syllables



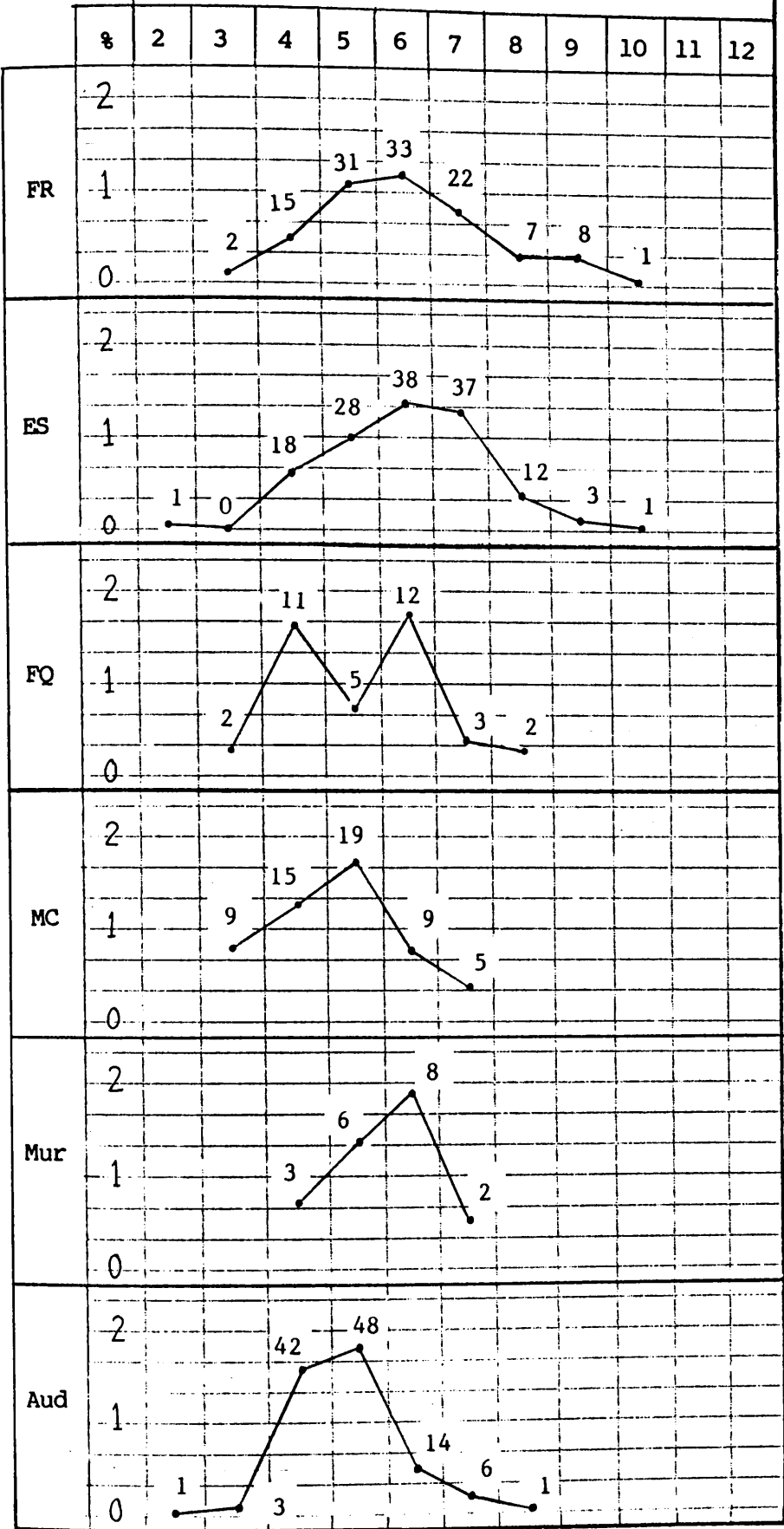
Type 24

Syllables



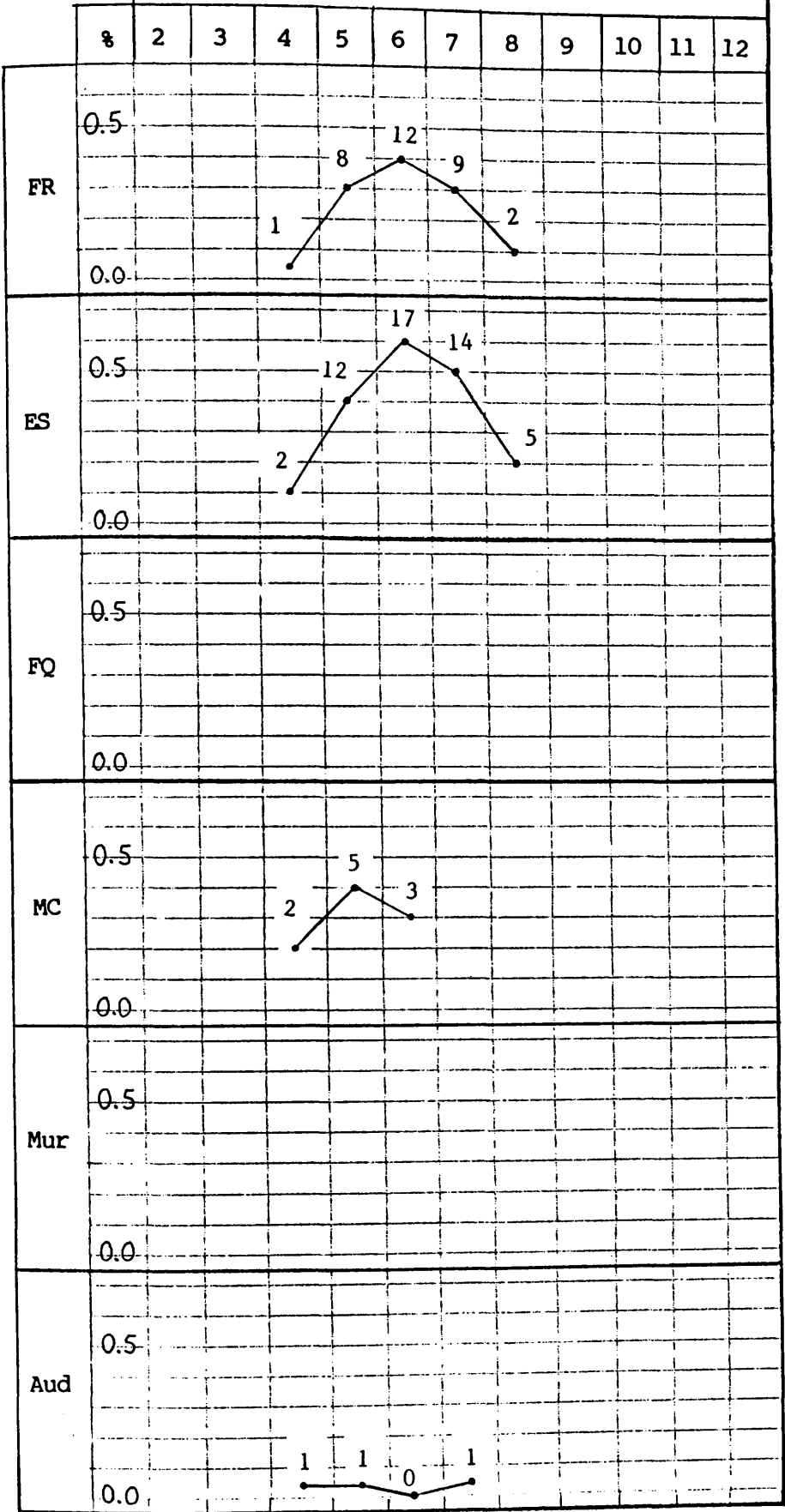
Type 25

Syllables



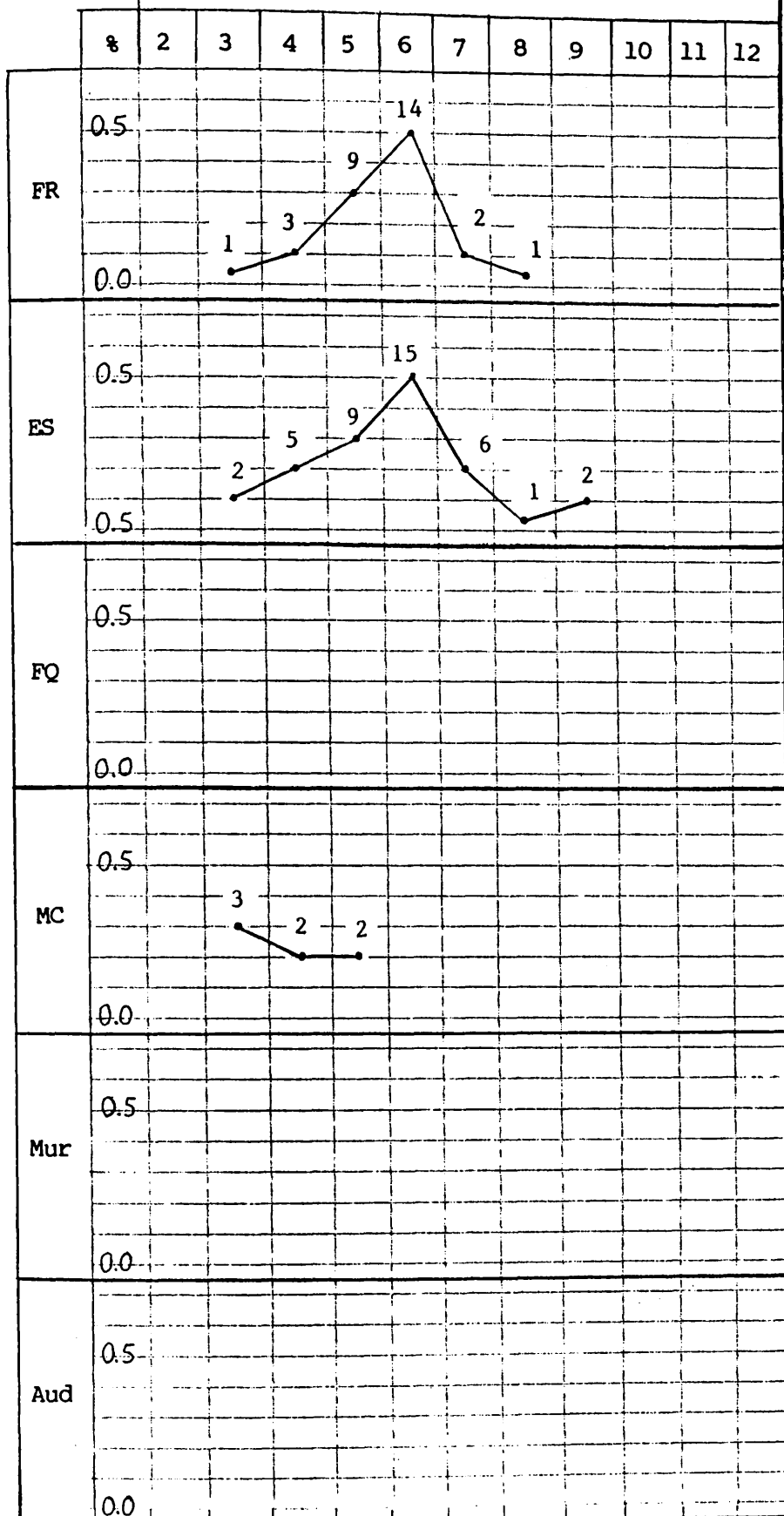
Type 26

Syllables



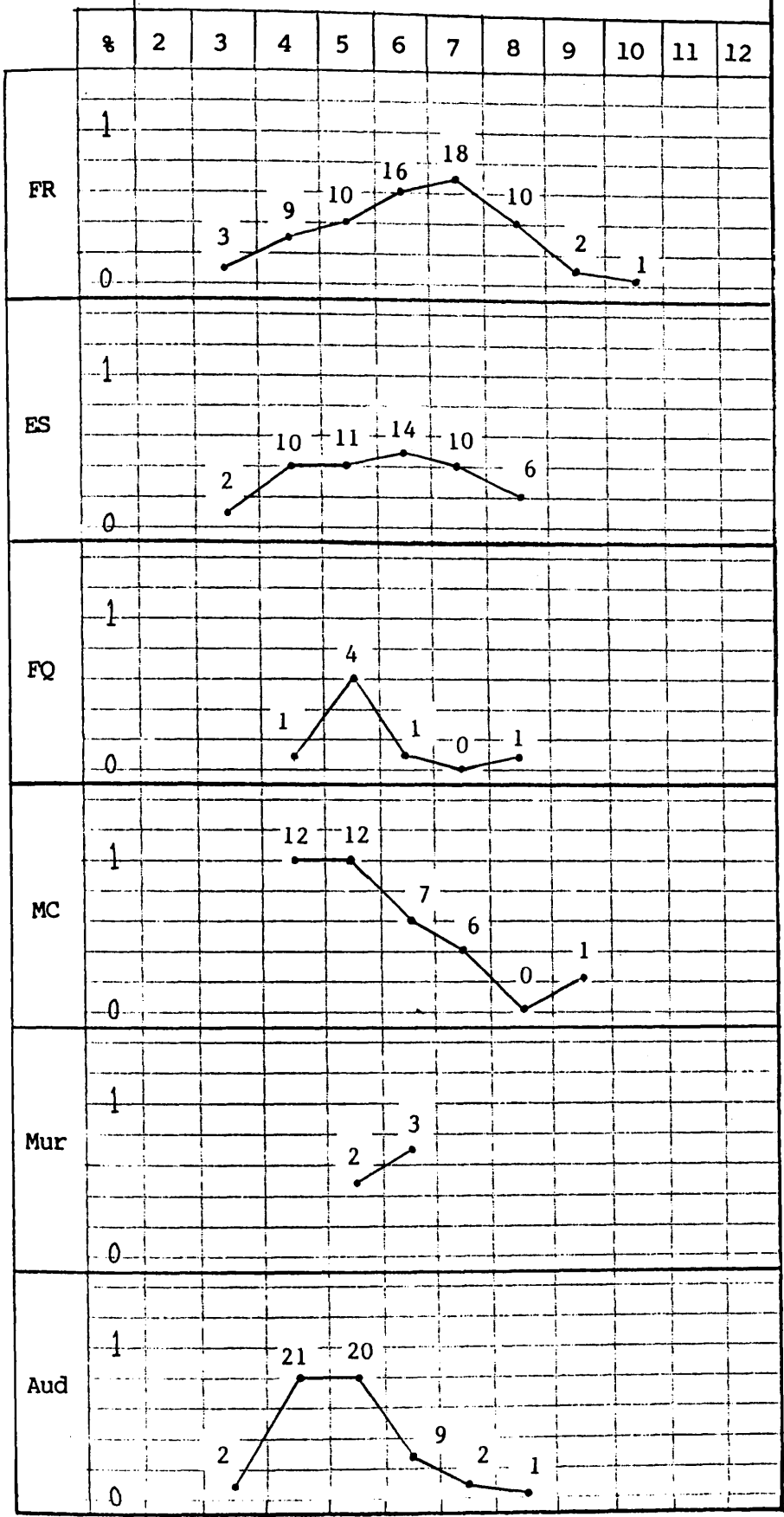
Type 27

Syllables



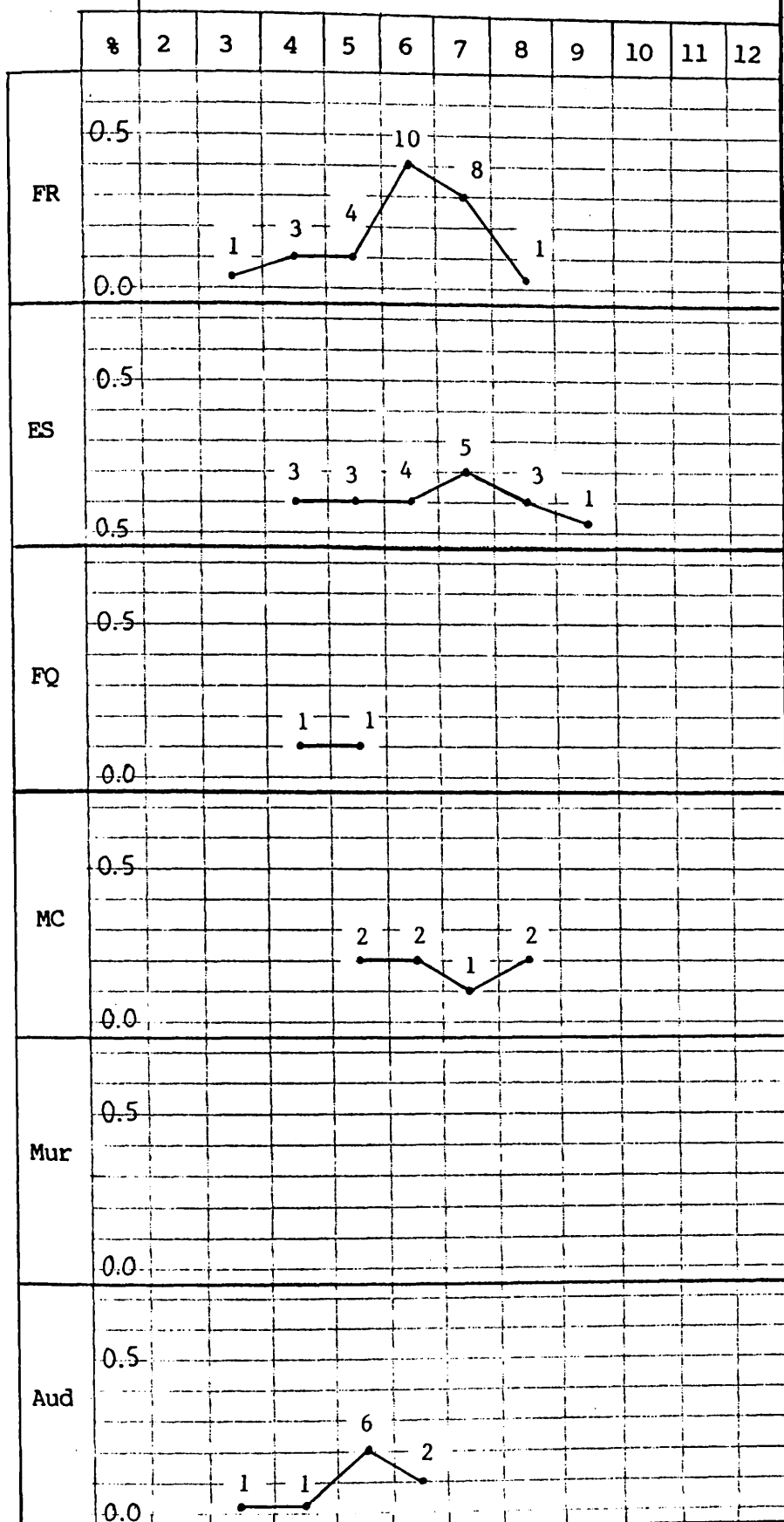
Type 28

Syllables



Type 29

Syllables





### 5.1.2 Order of the Types According to Average Length.

The numerical data given in the tables and charts in 5.1.1 show some differences in the half-line length between the types in the different works. Some of the types have high proportions of short half-lines (cf. types 6 and 7 for example), while others have more long half-lines (cf. types 3 and 5). A clearer idea of these differences can be obtained by calculating the average lengths for the different types. Given below are (i) a table and chart showing the crude average lengths of the syntactic types in the six works together, and (ii) a table and six charts showing the average lengths for the types in each work individually. The tables give (i) the frequency of occurrence of the syntactic types, and (ii) the average lengths in descending order. In the charts, differences of frequency in the types will be shown by different degrees of shading as follows:





	for types including between 7.9 and 24.8 per cent
	for types including between 2.6 and 7.8 per cent
	for types including between 1.6 and 2.5 per cent
	for types including less than 1.6 per cent

Table 1

Type	Percentage of Frequency	Average Length	Type	Percentage of Frequency	Average Length
7A	0.3	4.382	4	10.6	5.577
6	6.9	4.844	1	2.6	5.653
18	0.6	4.915	11	2.8	5.659
7	1.7	5.106	24	2.7	5.676
10	2.1	5.125	2	13.0	5.677
13	1.2	5.155	12	1.8	5.77
20	0.6	5.196	21	0.5	5.843
15	0.7	5.246	29	0.6	5.861
23	2.9	5.262	8	2.9	5.881
14	0.8	5.289	17	0.7	5.897
16	0.6	5.301	5	18.3	5.95
19	0.2	5.347	26	0.9	6.0
25	4.6	5.443	3	14.3	6.032
27	0.7	5.48	9	2.1	6.091
28	2.2	5.555	22	0.1	6.333

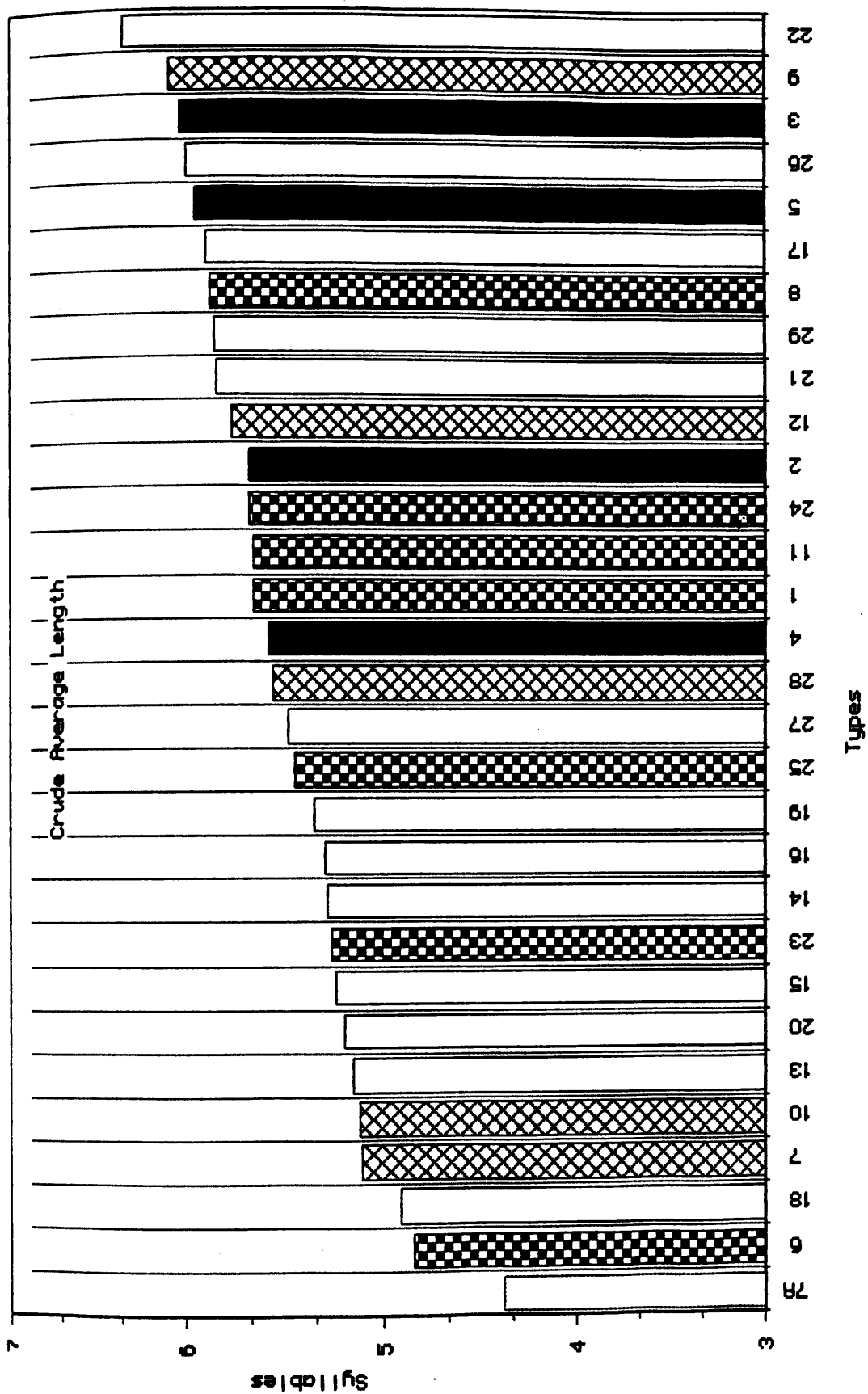


Table 2.

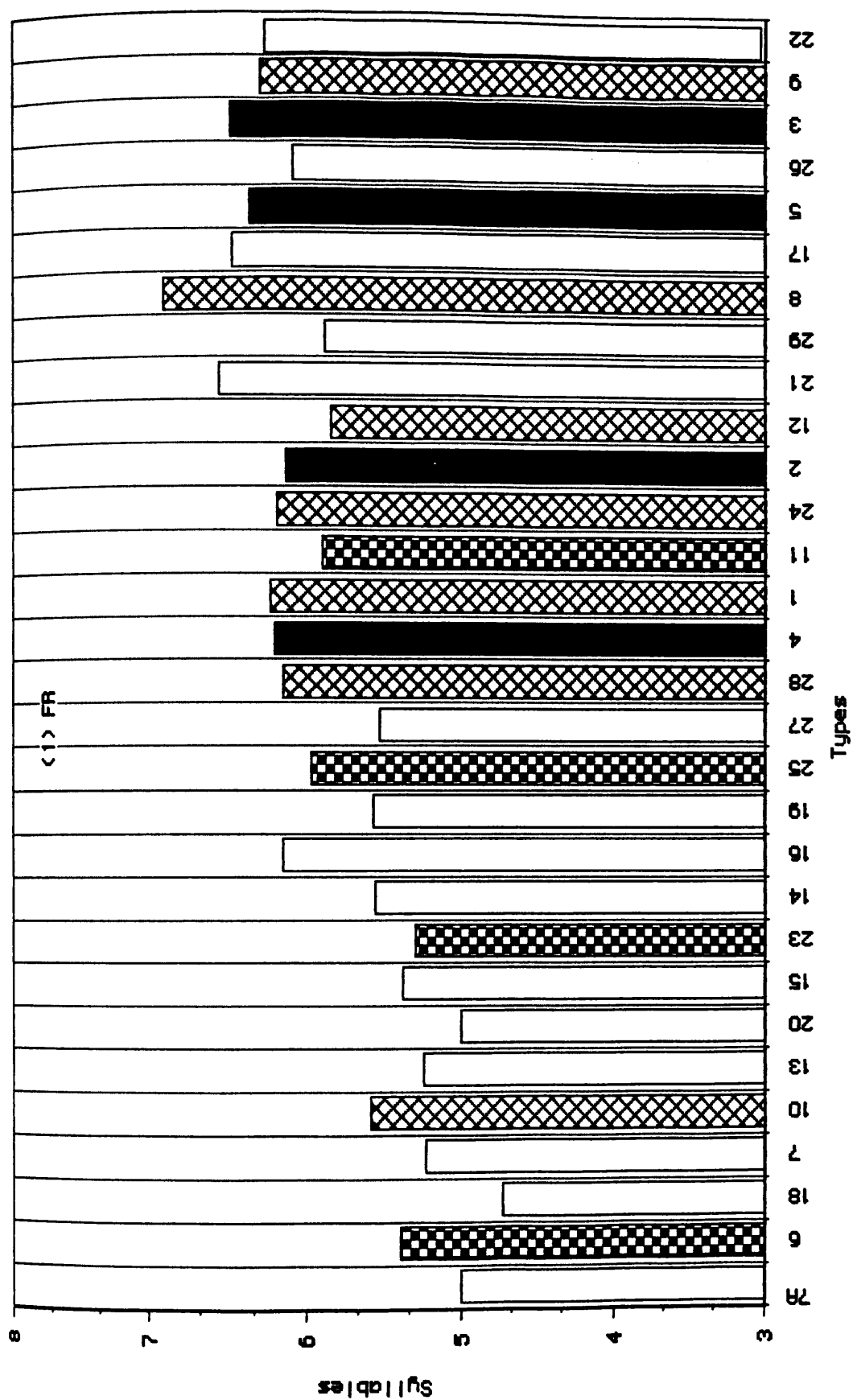
Type	FR	ES	FQ	MC	Mur	Aud
1 %	2.0	1.9	5.0	3.5	2.1	3.1
AL	6.24	5.98	5.714	5.65	5.222	5.084
2 %	10.4	9.5	17.7	13.8	18.3	17.0
AL	6.144	6.234	5.943	5.803	5.430	4.986
3 %	17.0	16.0	18.0	10.9	10.4	10.9
AL	6.492	6.392	5.904	5.984	5.6	4.879
4 %	9.6	7.9	12.5	12.7	13.7	13.4
AL	6.203	6.313	5.678	5.531	5.411	4.79
5 %	22.6	24.2	8.4	13.2	24.8	11.4
AL	6.373	6.245	5.879	5.675	5.411	4.776
6 %	3.4	3.7	5.5	6.8	3.2	14.9
AL	5.382	5.451	4.868	4.833	4.428	4.571
7 %	1.1	0.8	3.5	2.2	0.7	2.8
AL	5.241	5.636	5.791	4.88	5.0	4.76
7A %	0.1	0.3	0.1	0.3	---	0.7
AL	5.0	4.571	4.0	4.25	---	4.263
8 %	1.8	1.8	3.9	5.6	5.8	3.3
AL	6.918	6.294	6.407	5.656	5.36	5.206
9 %	2.2	2.4	3.3	2.4	1.4	1.3
AL	6.311	6.477	6.26	5.629	6.166	5.176
10 %	1.6	1.8	0.6	4.5	1.9	2.2
AL	5.581	5.5	4.25	5.057	4.875	4.627
11 %	3.7	4.3	0.9	3.1	1.4	0.9
AL	5.9	5.859	5.5	4.628	5.333	5.28
12 %	2.3	2.1	1.9	0.7	1.6	1.4
AL	5.841	6.101	5.846	6.125	6.0	4.972
13 %	1.3	0.7	1.4	1.4	0.5	1.7
AL	5.25	5.157	6.2	5.75	6.5	4.586
14 %	0.7	0.4	1.0	0.4	0.9	1.4
AL	5.555	5.833	7.0	5.6	5.5	4.594
15 %	1.0	0.7	0.4	0.7	0.5	0.4
AL	5.37	5.368	5.333	5.25	4.5	4.8
16 %	0.5	0.3	0.1	0.4	1.6	1.1
AL	6.153	5.571	6.0	5.4	5.142	4.866

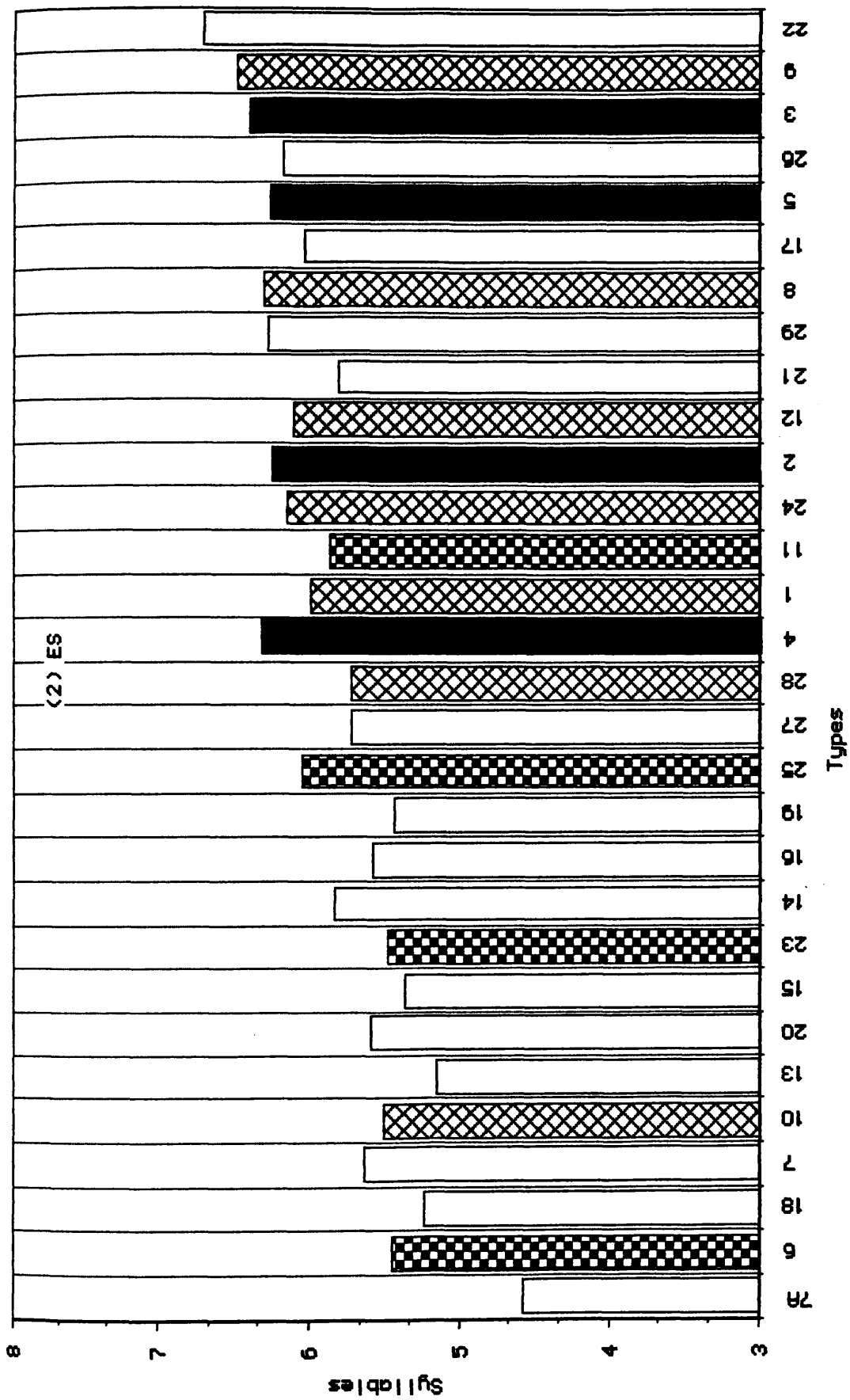
AL = Average Length

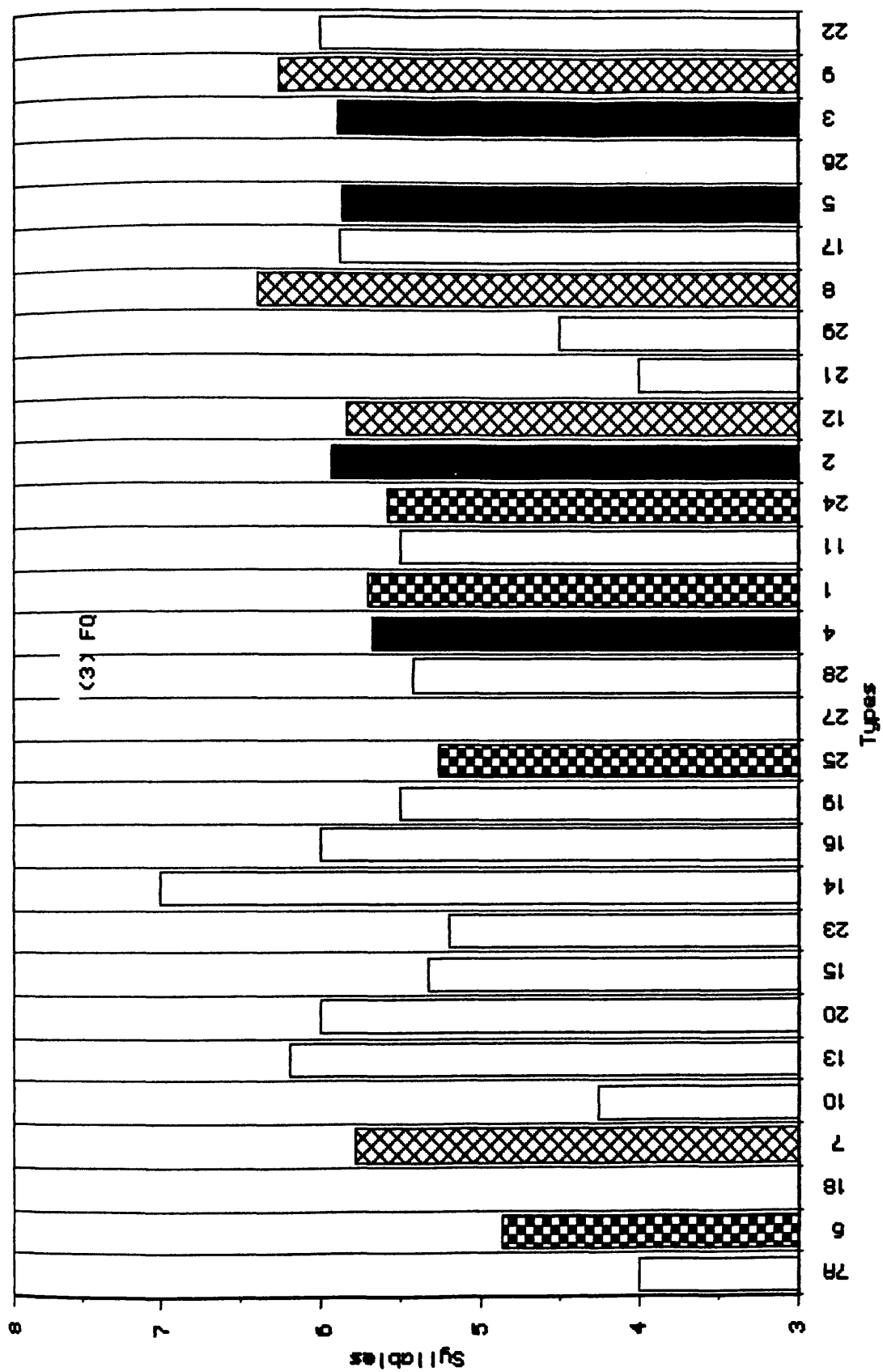
Table 2 continued.

Type	FR	ES	FQ	MC	Mur	Aud
17 %	0.7	1.0	1.3	0.3	0.7	0.6
AL	6.473	6.034	5.888	5.666	5.666	5.0
18 %	0.9	1.1	---	0.3	---	---
AL	4.72	5.233		3.75	---	
19 %	0.3	0.3	0.3	0.2	---	0.2
AL	5.571	5.428	5.5	6.0	---	4.6
20 %	0.6	0.9	1.0	0.5	0.7	0.2
AL	5.0	5.583	6.0	4.166	6.0	3.6
21 %	0.7	0.7	0.3	0.5	0.5	0.1
AL	6.555	5.8	4.0	4.666	7.0	4.666
22 %	0.1	0.3	0.3	---	0.5	---
AL	6.25	6.714	6.0	---	5.5	---
23 %	4.4	4.5	0.7	1.8	1.4	0.9
AL	5.308	5.472	5.2	4.9	4.666	4.416
24 %	2.1	2.0	5.5	3.1	2.1	3.1
AL	6.192	6.145	5.578	5.5	5.444	5.156
25 %	4.3	4.9	5.0	5.0	4.4	4.3
AL	5.974	6.043	5.257	4.754	5.473	4.565
26 %	1.2	1.8	---	0.9	---	0.1
AL	6.093	6.16	---	5.1	---	5.333
27 %	1.1	1.4	---	0.6	---	---
AL	5.533	5.725	---	3.857	---	---
28 %	2.5	1.9	1.0	3.3	1.2	2.1
AL	6.159	5.716	5.428	5.289	5.6	4.836
29 %	1.0	0.7	0.3	0.6	---	0.4
AL	5.888	6.263	4.5	6.428	---	4.9

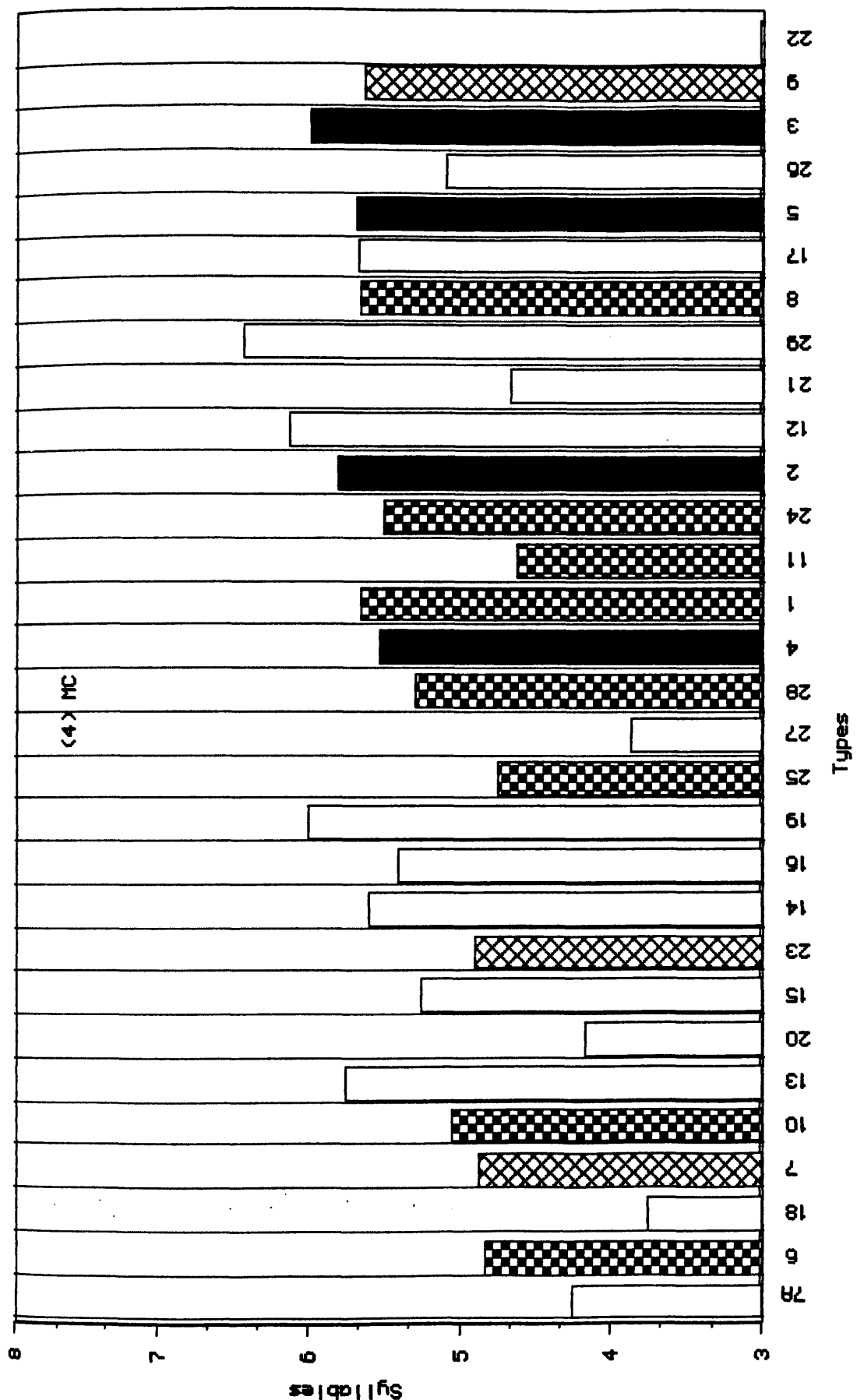
AL = Average Length

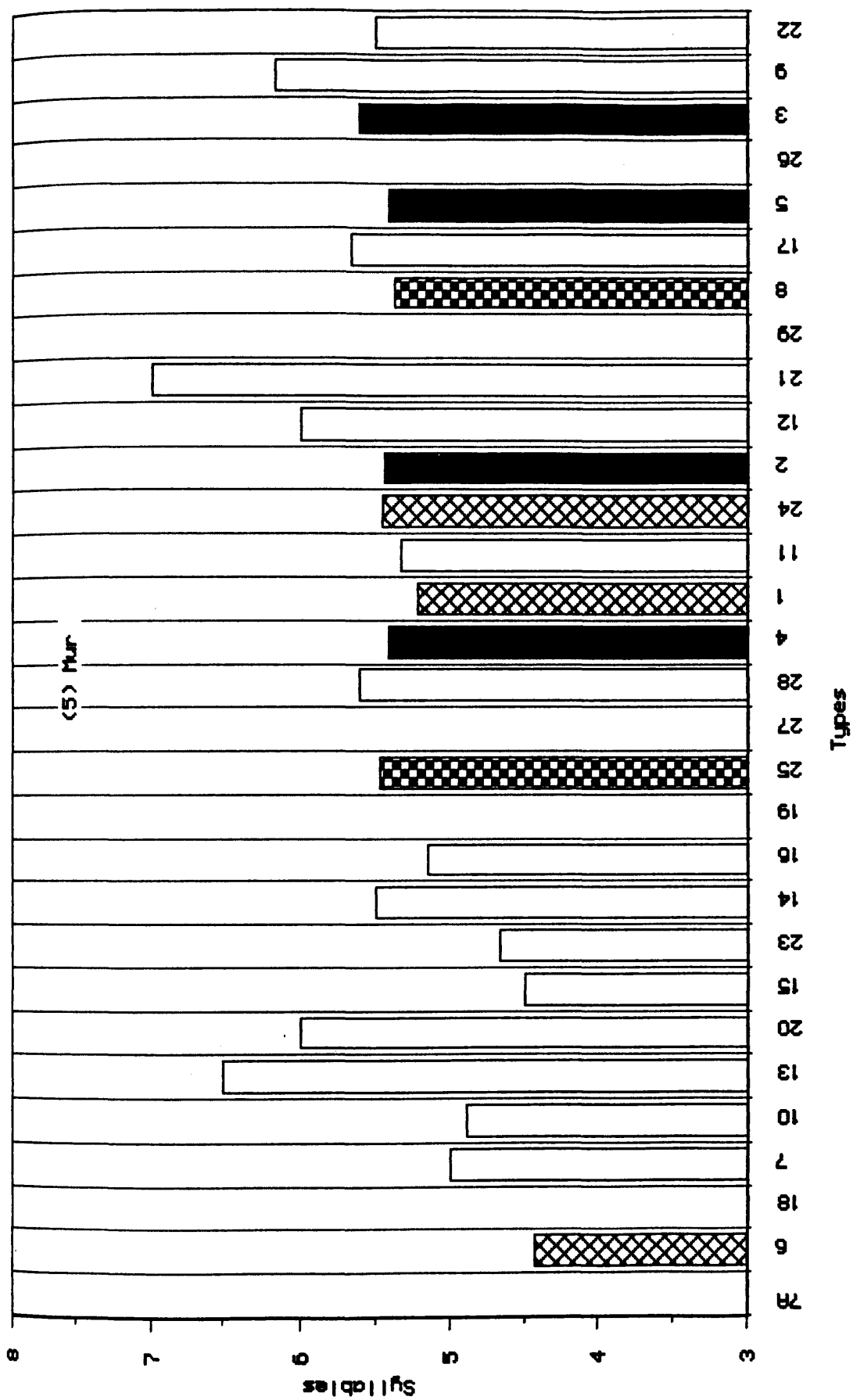












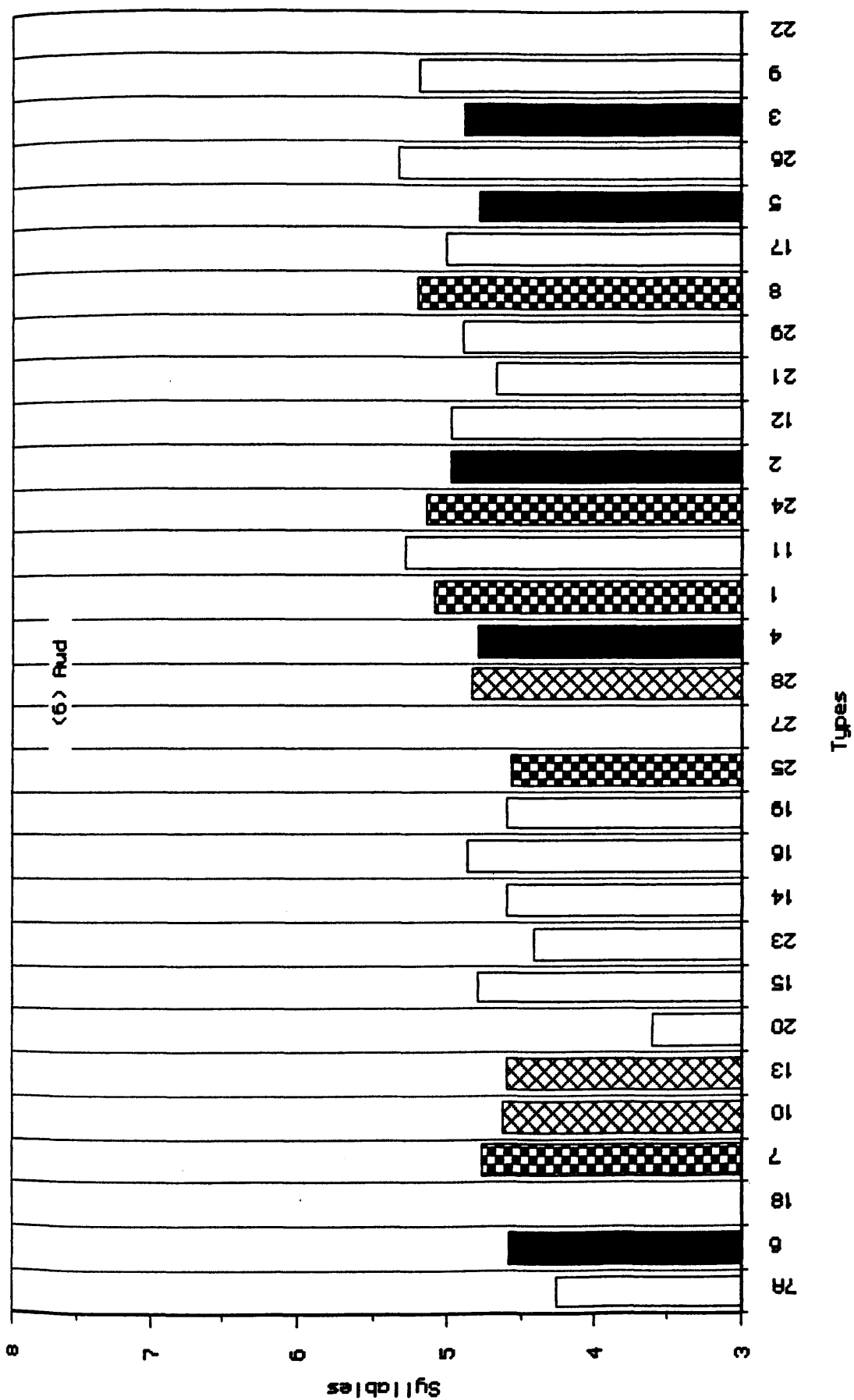


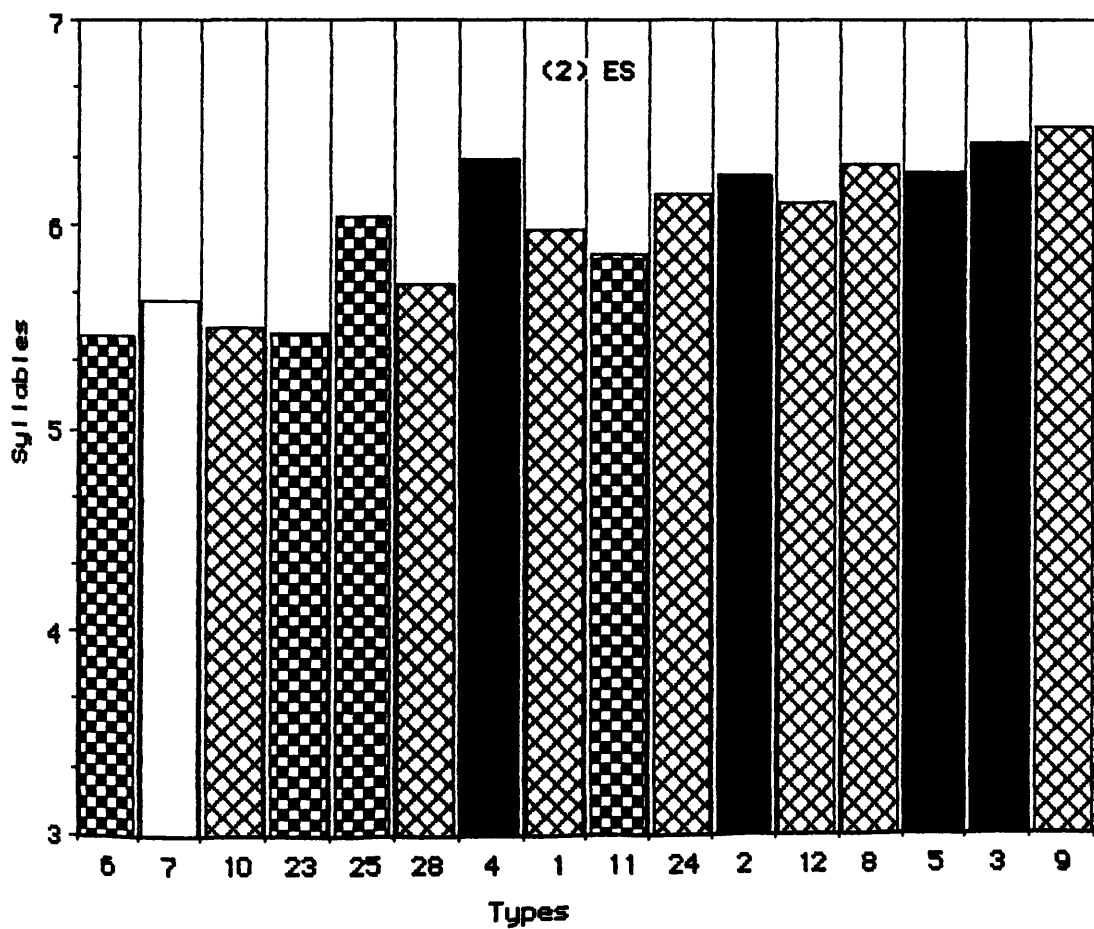
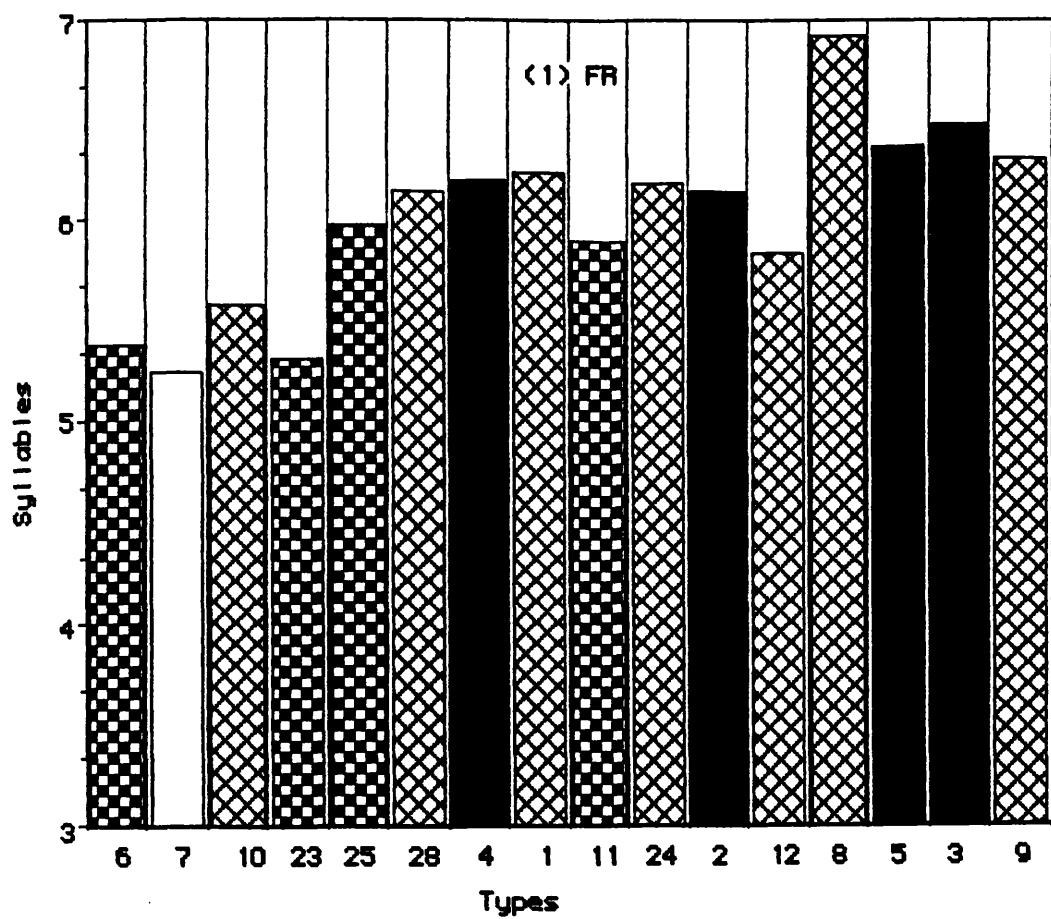
Table 1 above shows that there is a clear correlation between the length of the half-line and its grammatical structure. To take some of the commoner types, the average lengths decrease at the same rate as the components of the structure decrease. Thus, in descending order of length:

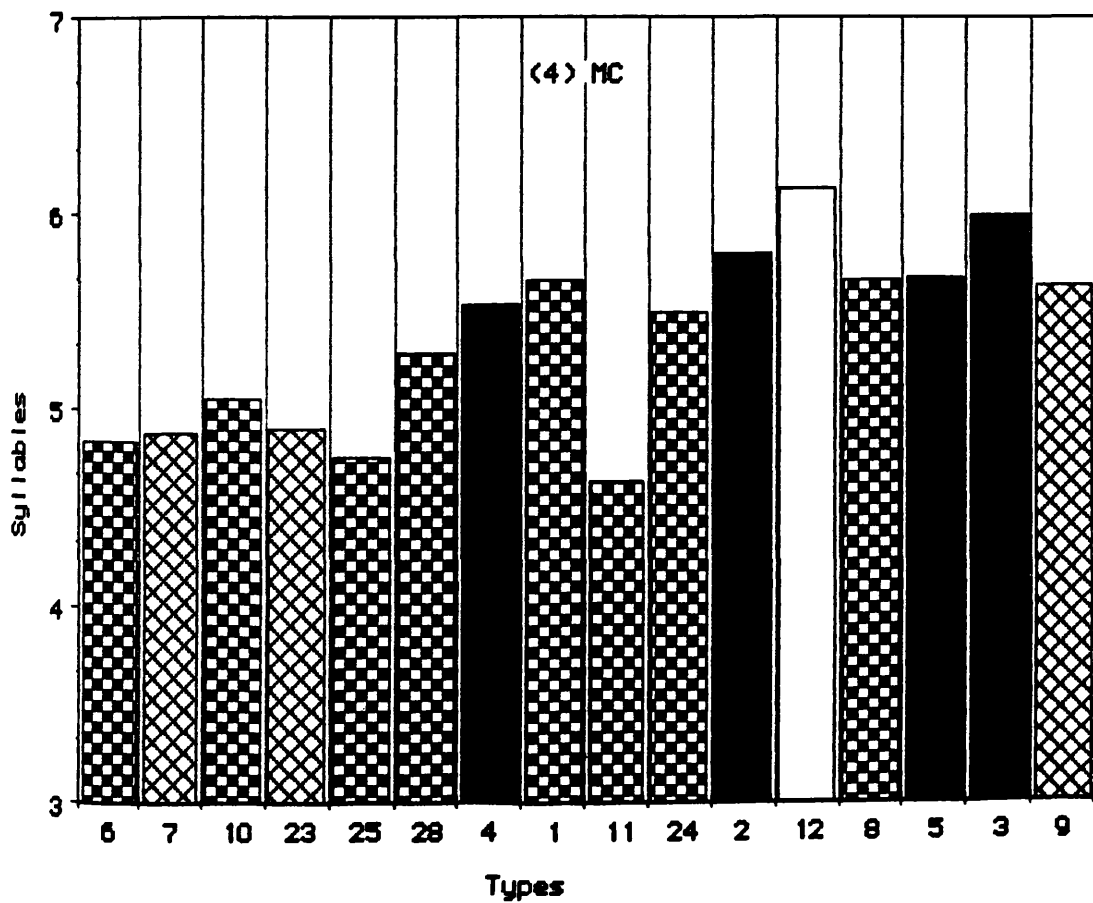
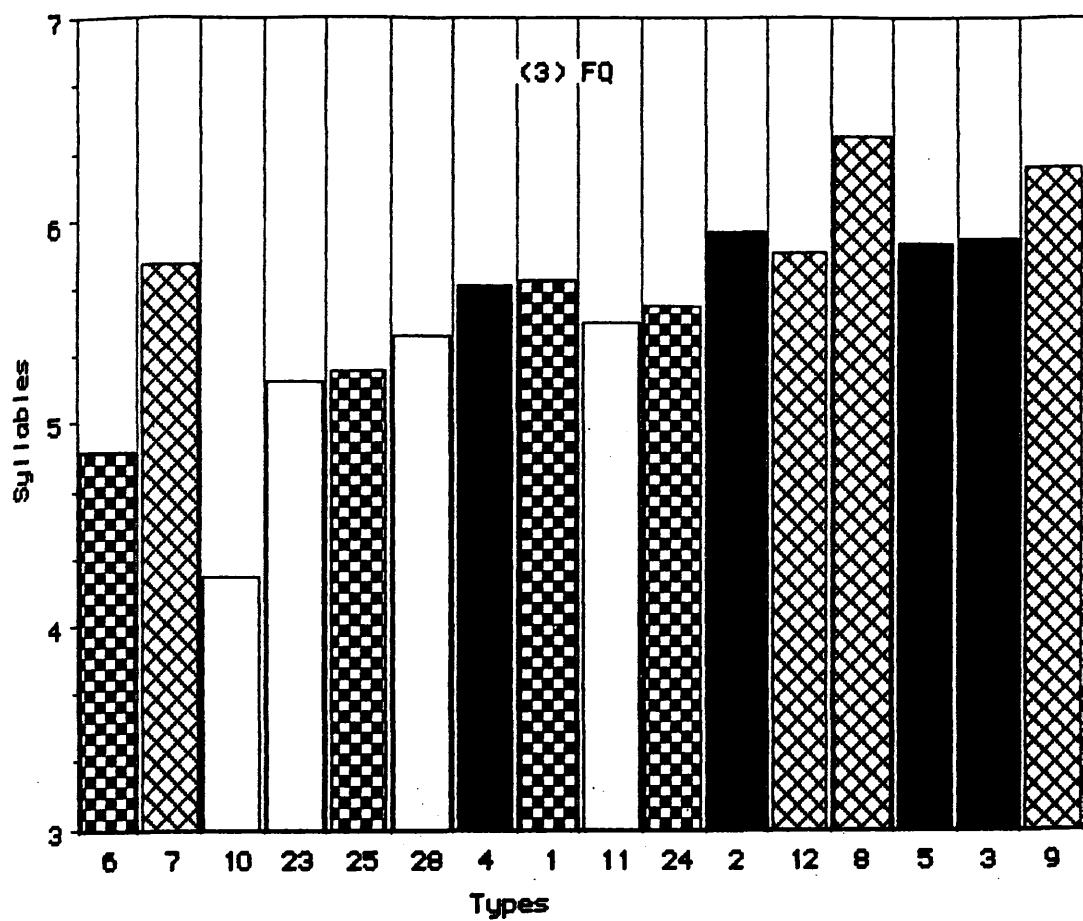
- Type 9 Relative Pronoun + clause: Subject Predicate (Object) (Complement) (Adverbial).
- 3 Conjunction + Phrase or Clause.
- 5 Main Clause: Subject Predicate (Object) (Complement) (Adverbial).
- 8 Noun + Prepositional Phrase
- 12 Relative Adverb or Pronoun Clause, but of a type shorter than 9 above.
- 2 Prepositional Phrase.
- 11 Interrogative Clause.
- 1 Genitival Phrase.
- 4 Predicate (Object) (Complement) (Adverbial): (Auxiliary or Infinitive to) Verb (Object) (Complement) (Adverbial).
- 28 Predicate (Object) (Complement) (Adverbial): Auxiliary or Infinitive to # Verb (Object) (Complement) (Adverbial)
- 10 Imperative Clause: Verb (Object) (Complement) (Adverbial).
- 7 Noun + Noun.
- 6 Modifier + Noun.

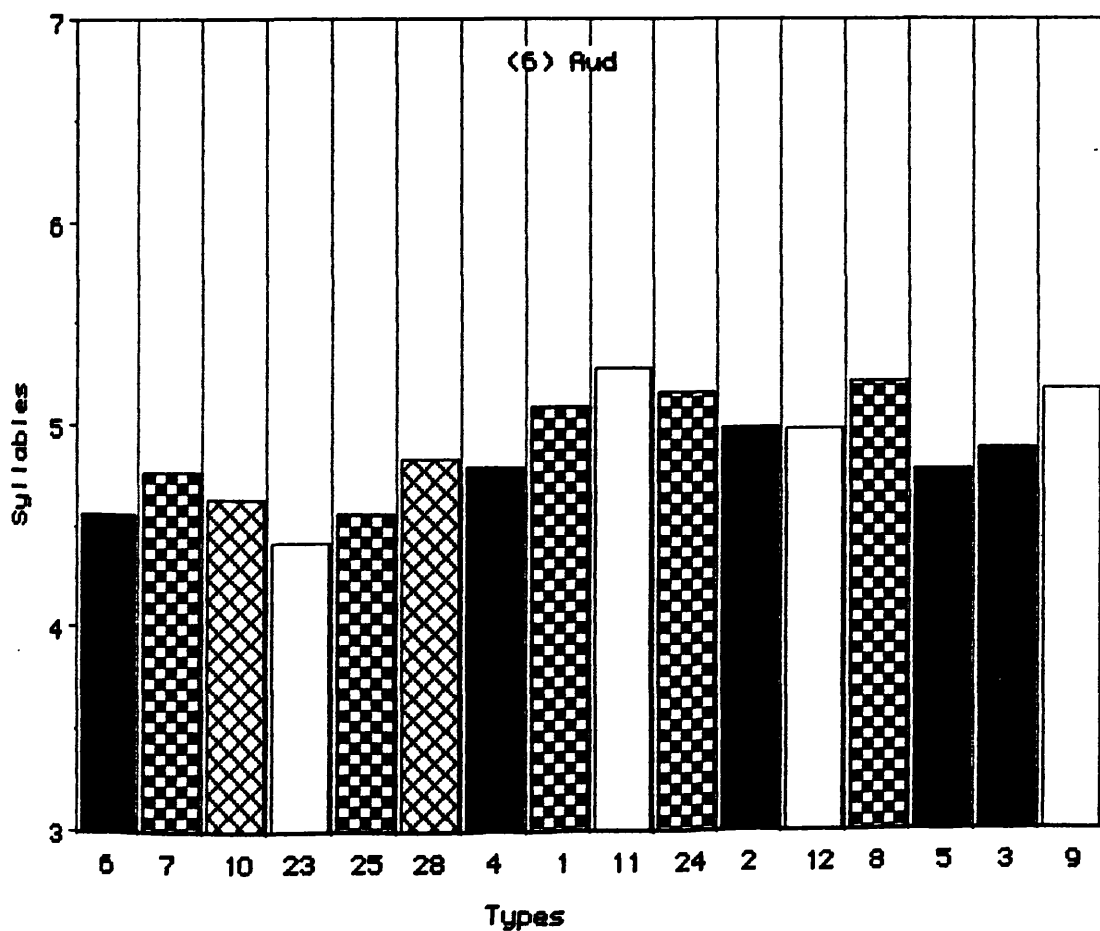
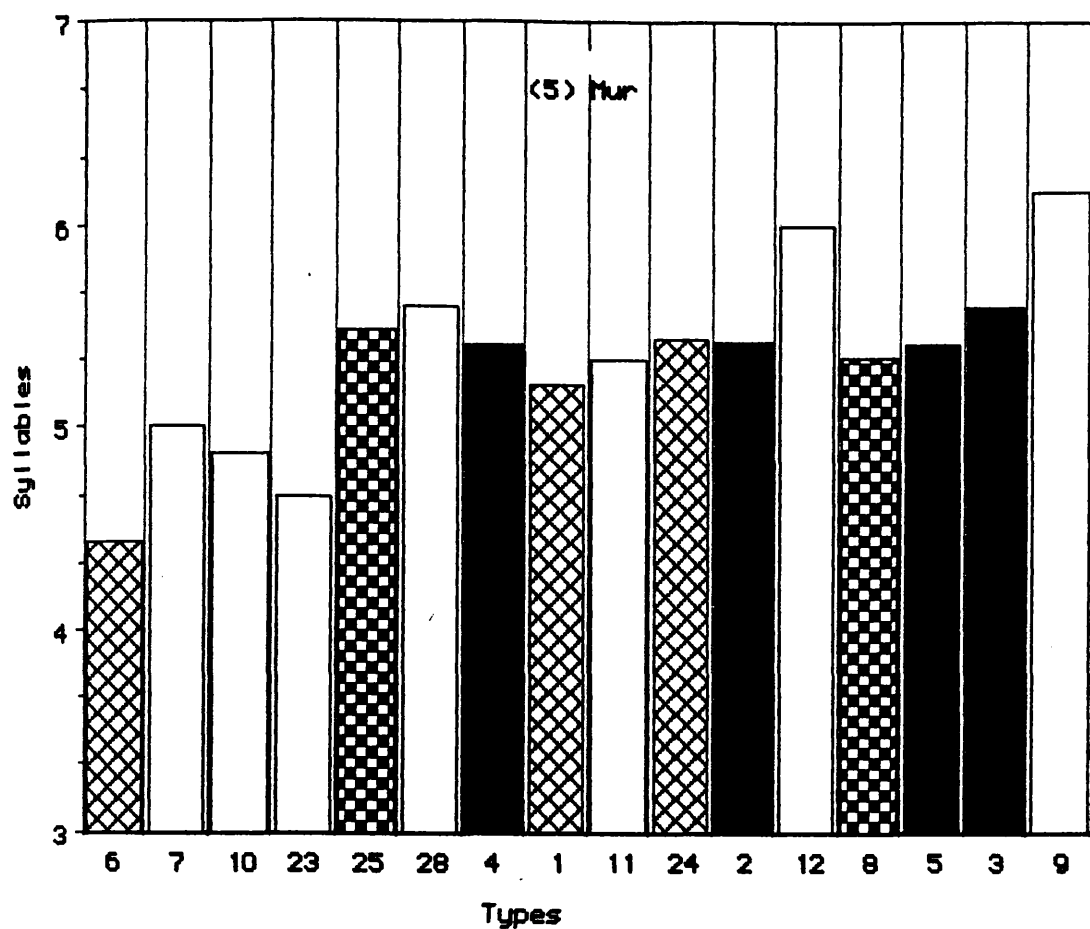
This shows that clausal half-lines generally have longer averages than phrasal half-lines, but this overall result does not necessarily apply in detail if the averages for each work are shown on a separate chart.

Table 2 and the ensuing six charts for the works show, in

varying degrees, a kind of similarity to the main chart. The differences are due to (i) differences in the norms of each work; and (ii) the rarity of certain types, especially in the short works (Mur and, on a smaller scale, FQ). A more revealing picture can be obtained by excluding these rare types from the charts and comparing the remaining more frequent types in each work. Given below are six charts of these more frequent types. These include the thirteen types mentioned earlier, with types 23, 24, and 25 added.









These six charts of commoner types show a closer similarity to the main chart than the previous six charts, and suggest that line-length is grammatically conditioned irrespective of type. However, there are differences between the works which must also be considered.

### I. MC.

A. The use of short half-lines in types 9, 23 and 25 in MC is often conditioned by the subject matter treated. The serious nature of the play often leads to the frequent use of short statements to reinforce the effects of finality, abruptness or contempt, e.g.

412 Tempter: Endurance of friendship # does not depend

413           Upon circumstance .... #

439 Tempter: (interrupting the Archbishop) For a powerful party

440           Which has turned its eyes # in your direction..

450 Archbishop: Which I helped to found? #

          Tempter:                   Which you helped to found.

451           But time past # is time forgotten..

465 Archbishop: No one shall say # that I betrayed a King....

1114 Chorus: The terror by day # that ends in sleep.

The use of these short half-lines is often due to stylistic reasons. Attention has already been drawn (cf. 3.3.3) to the fact that rising rhythm contributes to "impassioned" style and is partly conditioned or reinforced by the use of rhyme, e.g.

290 Thomas: He can turn the wheel # on which he turns

(turns rhymes with spurns in line 292)

1065 Knight: Are you washed # in the blood of the Lamb?

1066 Knight: Are you marked # with the mark of the beast?

(beast rhymes with feast in line 1068)

Cf. 5.3 where MC has high proportions of rising rhythm in types 9, 23, and 25.

B. Short interrogatives (type 11) in MC can be considered as potential contributors to special effects. Some suggestions have already been made on the use of these in 4.6.3. Cf. 5.2 and 5.3 where MC has in this type high proportions of rising rhythm and of lines without anacrusis.

C. MC has a short average in type 7 (noun + noun) because of Eliot's concentration in this work on content rather than form words. Most of these half-lines do not include articles, e.g. 241-a Bróc, Warénne; 514-a Wár, plágue; 532-a Sáint and Mártýr; and 905-a Priést! tráitor. Another reason for the shortness of these noun-pairs is that many of them are asyndetic. Cf. 5.2 where MC has in this type more half-lines without anacrusis than with.

D. In types 1 (genitival phrase), 2 (prepositional phrase) and 3 (conjunctions and sentence-connectives) MC has long averages. Although articles and other form words are frequently absent in MC (cf. C above), this does not apply in the three types in question since they begin, in the great majority of the cases, with unstressed syllables (genitival of, prepositions, and conjunctions), and this leads naturally to longer half-lines. Cf. 5.1.1 (where types 1 and 3 have high proportions of six-syllable half-lines), 4.6.3 (where MC has a high proportion of clausal half-lines in type 3), 5.2 (where MC has a high proportion of anacrusis in types 1-3), and 5.3 (where MC has more falling than rising rhythm in types 1 and 3, and this, again, is a further reason for long averages).

## II. FQ.

A. Type 24 (a half-line containing a NP modified in the following half-line by a genitival phrase) has a short average because (i) three-stress half-lines are absent in this type; (ii) in many cases the half-line is occupied by one latinate word with or without a conjunction, e.g. 108-a Éructáti<sup>1</sup>on # of..., and 118-a And déstitúti<sup>1</sup>on # of; and (iii) in the majority of half-lines here fewer constituents are used, e.g. 442-b am<sup>1</sup>ong the bréakage # of, 219-a The ti<sup>1</sup>me of the cóupl<sup>1</sup>ing # of... Cf. 5.2-3 where this type has more anacrusis and more falling rhythm.

B. Type 8 (noun + prepositional or genitival phrase) has a long average because of the use of (i) three-stress half-lines, e.g. 71-a The releáse from ácti<sup>1</sup>on and súffering, and 473-b a méáns of dis<sup>1</sup>owning the pást; (ii) articles, conjunctions, modifiers before the noun or within the prepositional or genitival phrase, polysyllabic nouns, and disyllabic prepositions like without, e.g. 850-b a pé<sup>1</sup>ople with<sup>1</sup>out hístory, 306-a The láught<sup>1</sup>er in the gárd<sup>1</sup>en, and 270-b thei<sup>1</sup>r féá<sup>1</sup>r of posséssi<sup>1</sup>on. Cf. 5.2 where almost all the half-lines in this type have anacrusis, and 5.3 where a majority are falling rhythm.

C. In type 3 (half-lines beginning with conjunctions and sentence-connectives), the average length is short because a majority are phrasal half-lines (cf. sub-type 3D in 4.6.3 above).

D. Type 10 (Imperative) is rare and happens to occur only in short half-lines.

E. Type 7 (noun + noun) has a long average in FQ because of the use of (i) modifiers, e.g. 82-b Ti<sup>1</sup>me pást and ti<sup>1</sup>me fúture; (ii) polysyllabic nouns, e.g. 475 Fruíti<sup>1</sup>on, fulfílment, # secúri<sup>1</sup>ty or

affection; and (iii) conjunctions, e.g. 99-a Nèither plénitude nor  
vácancy. Cf. 5.3 where FQ has the highest percentage of falling  
rhythm in this type.

### III. FR and ES

A. In type 7 (noun + noun) ES has a long average because, as in FQ  
above, of the use of conjunctions, modifiers and polysyllabic nouns,  
e.g. 478-a Defalcátion and fòrgery, and 1849-b your fátther and your  
fámily. FR, on the other hand, because of the less frequent use of  
these words, has a short average. Cf. 5.2 where FR has more  
half-lines without anacrusis than ES in this type, and 5.3 where FR  
has, again, more rising rhythm compared with ES.

B. Type 23 (a half-line containing a predicate preceding wh- or  
that clause) has a short average in FR. The use of short half-lines  
in this type is in many cases semantically motivated and therefore  
stylistic in origin. They are used to reinforce (i) an effect of  
abruptness, e.g.

110 Gérald! you know # what Agatha means.....

1320 Really, Harry! # how can you be so callous?

1321 I álways thóught # you were so fond of John...

and (ii) an effect of relief from a burden, e.g.

[The EUMENIDES appear]

1728 ..... and this time

You cánnót thínk # that I am surprised to see you.

And you sháll nót thínk # that I am afraid to see you.

Cf. 5.3 where FR has the highest proportion of rising rhythm.

C. ES has a long average in type 25 (a half-line containing a NP  
modified, or a predicate amplified, in the following half-line by a

prepositional phrase). The reasons are the use of (i) many constituents, e.g. 1782-b Can you réally fèel cónfidence # in..; and (ii) polysyllabic words, e.g. 744-b My fáther was a spécialist # in.., and 174-a Are unawáre or unashámed # of.. Cf. 5.2-3 where ES has high proportions of anacrusis and falling rhythm in this type.

D. In type 4 (verb + object, complement, or adverbial) FR and ES have long averages. The reasons are (i) the use of three-stress half-lines, e.g. ES 459-b tickled your lóve of pówer, and FR 1131-a surróunded by whispering áunts; (ii) that FR and ES have high proportions of sub-types 4A and 4C where the half-lines are introduced in many cases by auxiliaries or by infinitive to (cf. 4.3.4); and (iii) that the half-lines include more than two content words, e.g. FR 2008-9 Such a thing / Has nèver háppened in our fá mily, and 1390-91 You go on trying # to thènk of éach thèng sèparately / Making smáll thèngs impórtant. This is a natural consequence of the freer, more prosaic style of these two works. Cf. 5.2 and 5.3 where FR and ES have high proportions of anacrusis and falling rhythm.

E. In type 11 (interrogative) FR and ES have short averages. The reasons are (i) that there are only a few three-stress half-lines in both FR and ES in this type; and (ii) that the interrogative adverb or auxiliary verb introducing the half-line frequently takes the main stress because there is no other more thematically important word to take it, and this means fewer words and, consequently, short half-lines, e.g. FR 1132-b whère was my fáther?, 940-b áren't you dréssed yèt?, and ES 579-b (whát were their námes?...) Cf. 5.2 where FR and, on a smaller scale, ES have high proportions of half-lines without anacrusis, and 5.3 where they have, again,

relatively high proportions of rising rhythm.

F. Type 24 (a half-line containing a NP modified in the following half-line by a genitival phrase) in FR is relatively rare and has, as it happens, a long average, and that is why it does not conform to the order shown in the main chart. Cf. 5.2-3 where FR has in this type high proportions of anacrusis and falling rhythm. For illustrative examples, cf. 4.4. above.

G. Type 1 (genitival phrase) is also relatively rare and happens to have many long half-lines in FR compared with shorter ones in ES (cf. type 24 in FR above).

H. Type 12 (relative adverb or pronoun clause) has a short average in FR and to a lesser extent in ES. The reasons are (i) use of fewer constituents so that in many cases the adverb or pronoun introducing the half-line takes the main stress; and (ii) less use of three-stress half-lines in this type especially in FR. For examples cf. 4.3.12. Cf. 5.3 where FR has many half-lines without anacrusis, and 5.2 where FR and ES have equal proportions of rising and falling rhythms.

J. Type 8 (noun + prepositional or genitival phrase) has a long average in FR. The reasons are the same as mentioned for type 8 in FQ above. Cf. 5.2-3 where FR has a high proportion of anacrusis and falling rhythm. For illustrative examples cf. 4.3.8. However, it is to be noted that this type is also rare (cf. F above).

K. Type 9 (relative clause) has a slightly short average in FR. Some of these short relative clauses are used in dramatic passages, e.g.

354 There's a lot in my own past life # that présses on my  
heart...

359 ..... it is just the cancer

360 That éats away the sélf. # ....

1169 It is only the force # of her personality

1170 Her indomitable will # that kéeps her alive.

It is noteworthy that this type is also rare (cf. F above). Cf. 5.2-3 where FR, compared with ES, has less anacrusis and less falling rhythm.

#### IV. Aud.

A. Type 24 (a half-line containing a NP modified in the following half-line by a genitival phrase) has a long average in Aud. The reasons are (i) that the nouns ending these lines are mostly disyllabic or polysyllabic; and (ii) that these nouns are in many cases preceded by disyllabic modifiers, e.g. 700-b As wholly oral # as the ávid créatures / Of the celibate sea, and 1813-b Rain ruins # on the róuted frágments / Of all the armies; and (iii) the half-lines are introduced in many cases by conjunctions, prepositions, articles, or relative pronouns, e.g. 2383-b The Always-Opposite # which is the w<sup>h</sup>ole s<sup>u</sup>bject / Of our not-knowing. Cf. 5.2 where Aud has a high proportion of anacrusis, and 5.3 where it has an unusually high proportion of falling rhythm.

B. Type 8 (noun + genitival or prepositional phrase) has a long average because, for a work with short half-lines as Aud, two nouns preceded in many cases by articles or unstressed modifiers (his, her, our, this) with a preposition between would naturally lead to the occurrence of many syllables in the half-lines, e.g. 462-a The effect of a frówn, 862-a The wít of this wórl<sup>d</sup>, and 300-a The hópes of yóung héarts.

C. Type 1 (genitival phrase) has a longer average than type 2. The reason is that in type 2 some prepositions can take the main stress (and this means the absence of other content words), whereas in type 1 the genitival of does not take the stress, and this means that there are two content words in the half-line. Cf. 5.2 where type 1 always has anacrusis but type 2 has some, though few, half-lines without anacrusis, and 5.3 where type 1 has more falling rhythm than type 2.

D. Type 5 (sentence or main clause) has a short average in Aud because the half-line in this type does not include many constituents. Half-lines including Subject + verb + object + complement or adverbial are rare. Typical examples of the half-lines with few constituents are: 1062-b Worse will follow (subject + auxiliary + verb), 1644-a My groin groans (subject + verb). One further reason for the shortness of the half-lines of this type is the rare use of polysyllabic words. Even the three-stress half-lines of this type are generally short, e.g. 267-b Blood saves lives, 1009-a There his case rests, and 212-a The blast killed many. Cf. 5.2 where Aud has a relatively low proportion of anacrusis, and 5.3 where it has a high proportion of rising rhythm.

E. Type 3 (half-lines beginning with conjunctions or sentence-connectives) has a short average. This is due to two facts: the first is that Aud, in this respect similar to FQ, has a relatively high proportion of phrasal half-lines in this type, and the second is that even clausal half-lines here contain a small number of syllables. The consequence is that the subordinate conjunction receives the primary stress because there are no other words within the half-line to receive it. A good example of this is



the passage containing lines 1990-2009 where there are, in twenty lines, twenty subordinate clauses nineteen of which occur in 3- or 4-syllable half-lines. Cf. 5.3 where this type has more rising rhythm in Aud.

F. Type 23 (a half-line containing a predicate preceding wh- or that clause) is rare in Aud and happens to occur in short half-lines. Aud is fairly similar to MC in this type (cf. MC above). Type 11 (Interrogative) is also rare and happens to have long half-lines. Cf. 5.3 where type 11 has more falling rhythm, and type 23 more rising rhythm.

#### V. Mur.

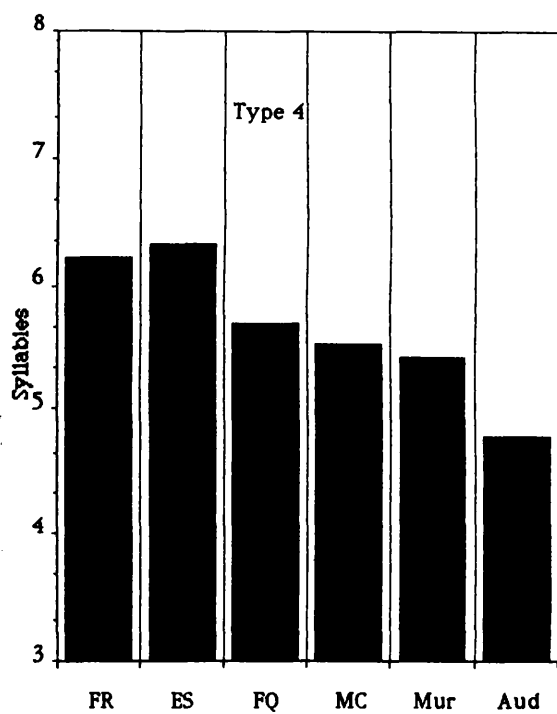
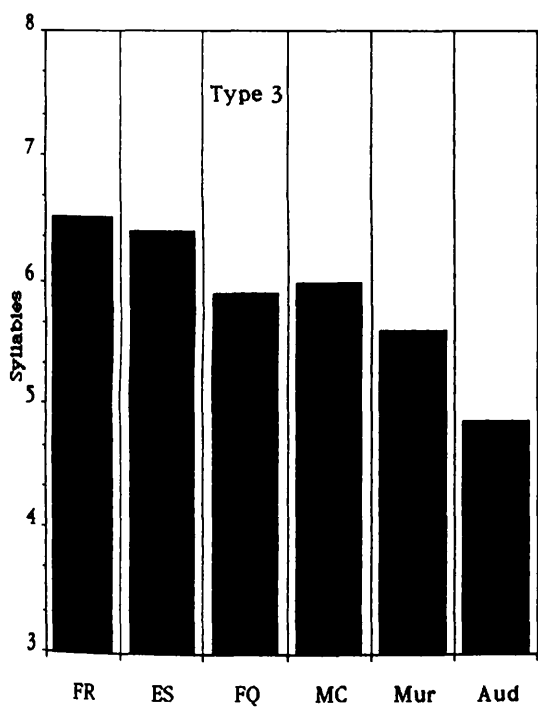
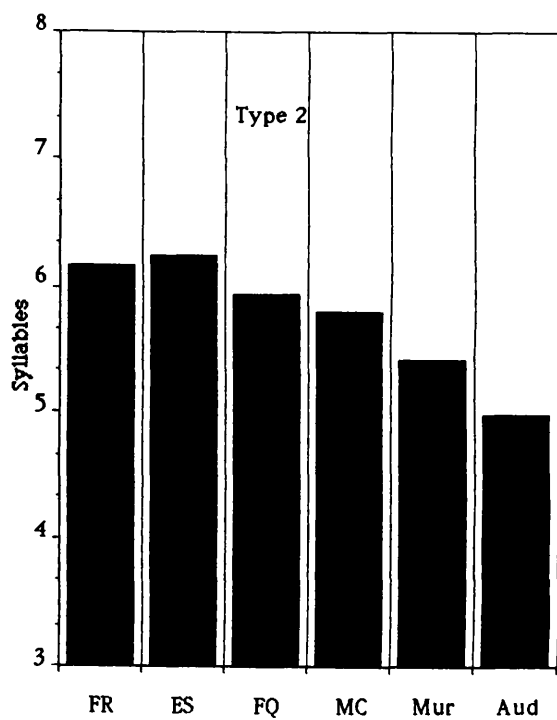
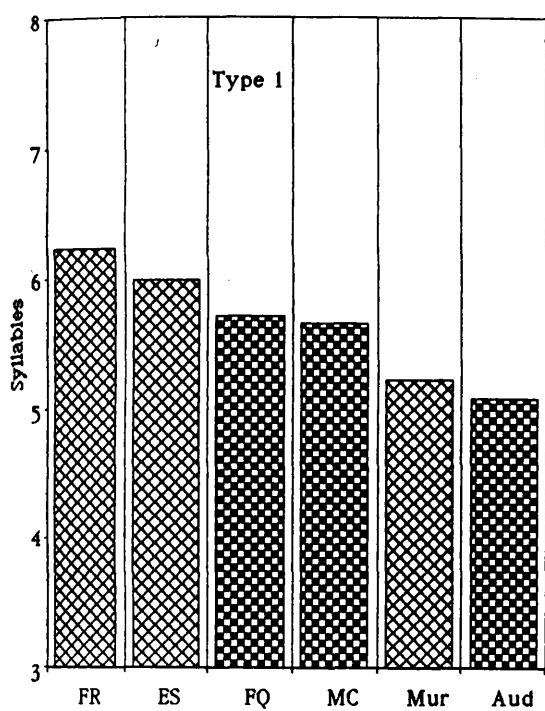
Type 25 (a half-line containing a NP modified, or predicate amplified, in the following half-line by a prepositional phrase) has a long average because the half-lines contain (i) many constituents (three stresses), e.g. 175-a Lumps of wáter lícked # across..., 106-a Sáfelý túgging the bóat # off..., and 210-a That léð across cálm wáters # to...; (ii) many compounds and consequently secondary stresses, e.g. 42-a Her thóle-pìns were cúť # out of..., and 95-b her móoring-stòne lífted / By...; (iii) polysyllabic words, e.g. 256-a Which whísperingly slíd; and (iv) conjunctions and pronouns, e.g. 47-a But they had nó héart # for... Cf. 5.2 where anacrusis occurs in the majority of half-lines in this type.

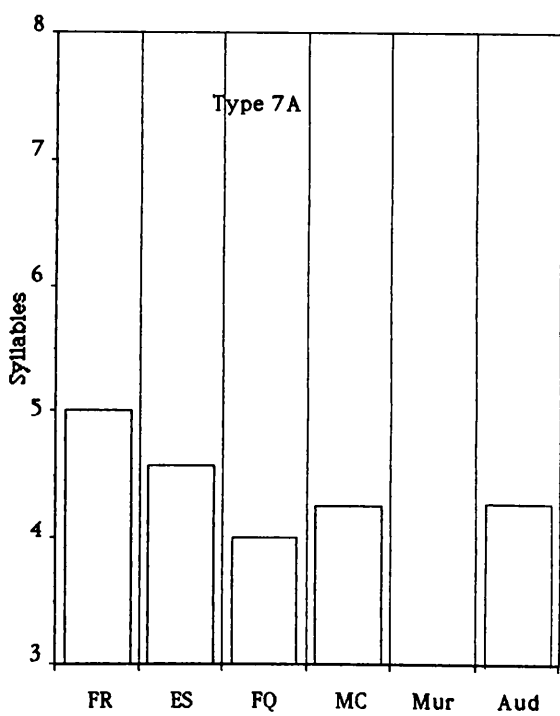
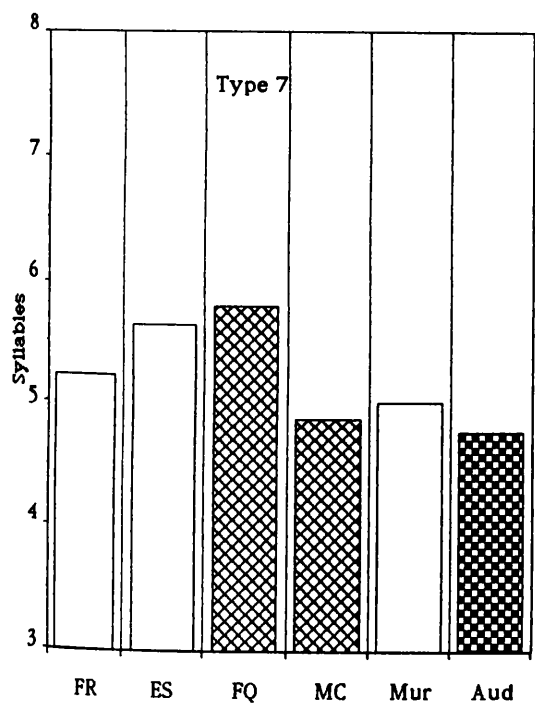
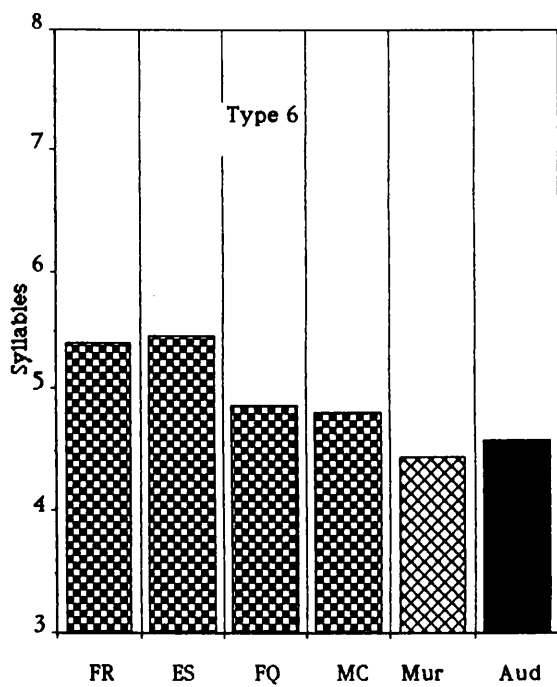
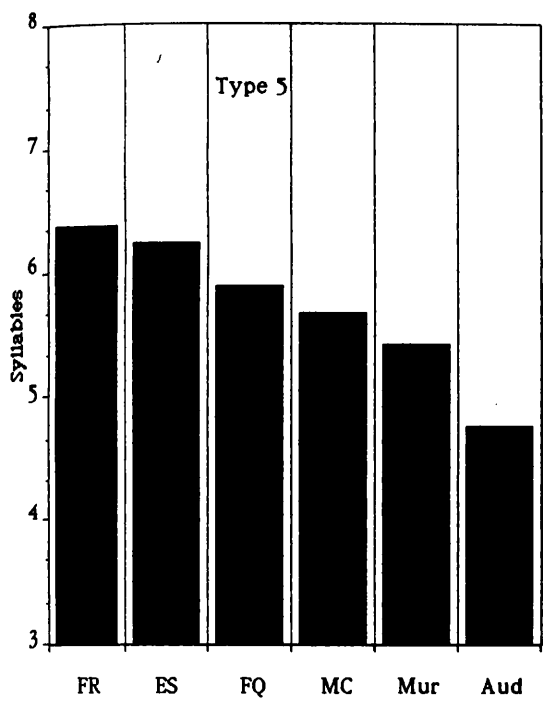
A majority of the above differences, though stated in grammatical terms, can be clearly seen as peculiarities of the separate works which are ultimately due not to grammatical conditioning but to other factors - the stylistic norm of the work,

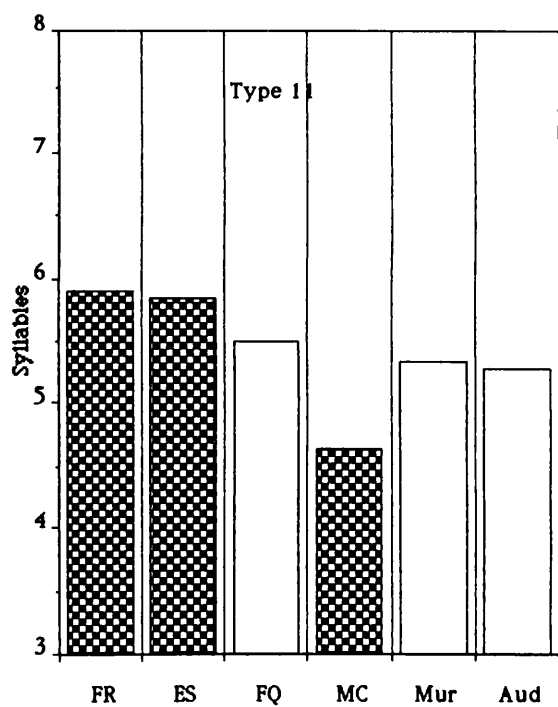
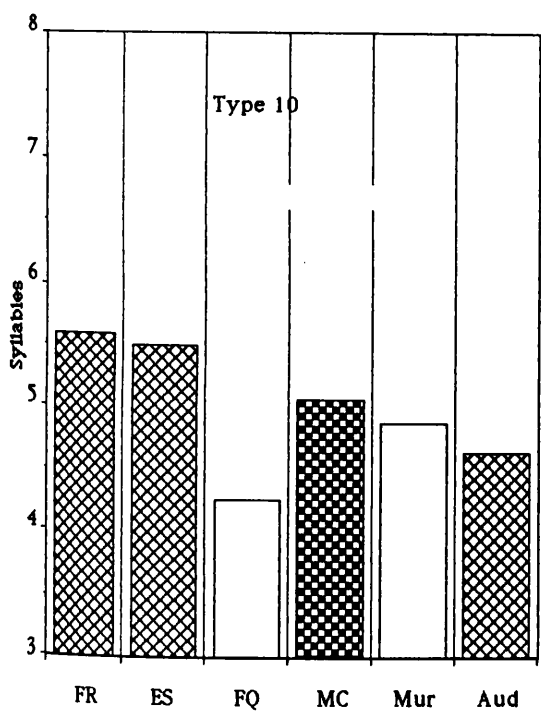
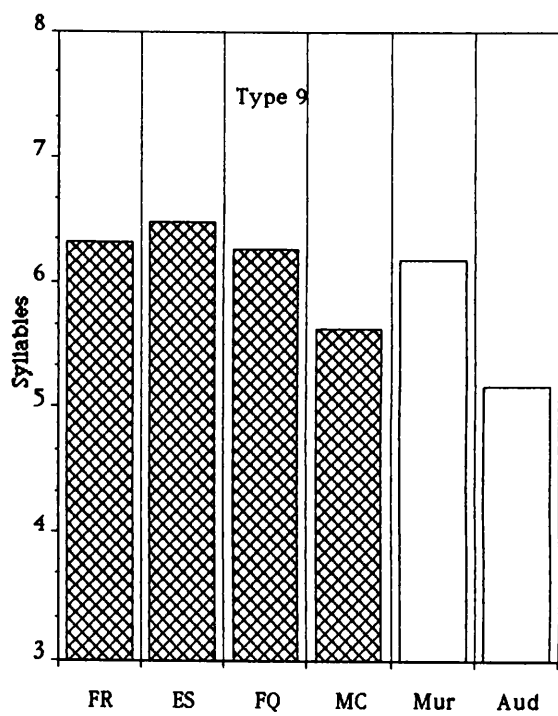
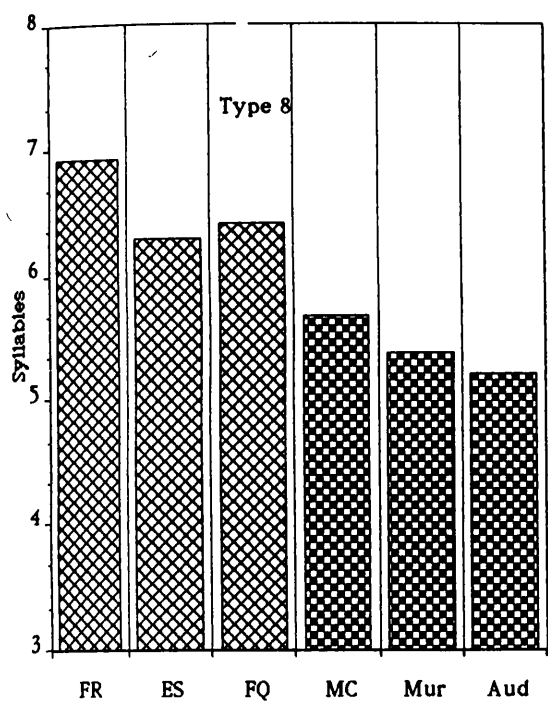
its metrical norm, differences of register, and special stylistic effects. They do not disprove the hypothesis that stressed metre shows an overall consistency which is grammatically conditioned, but merely that there are liable to be variations and fluctuations within that consistency that result from the differing stylistic norms of the various works.

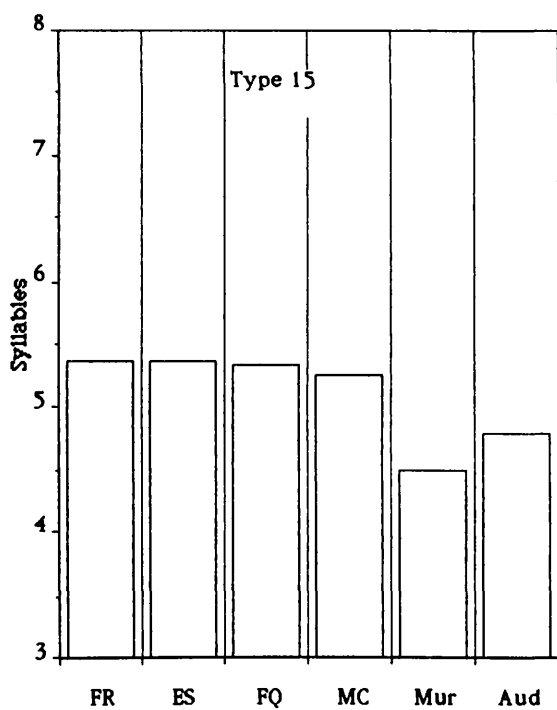
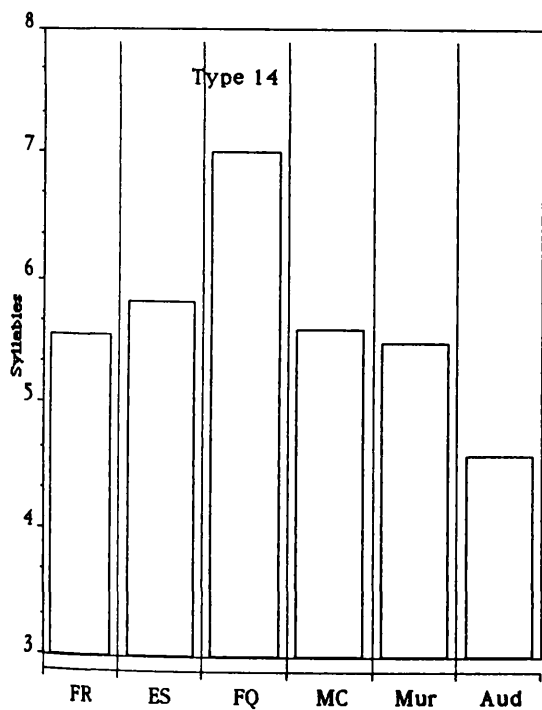
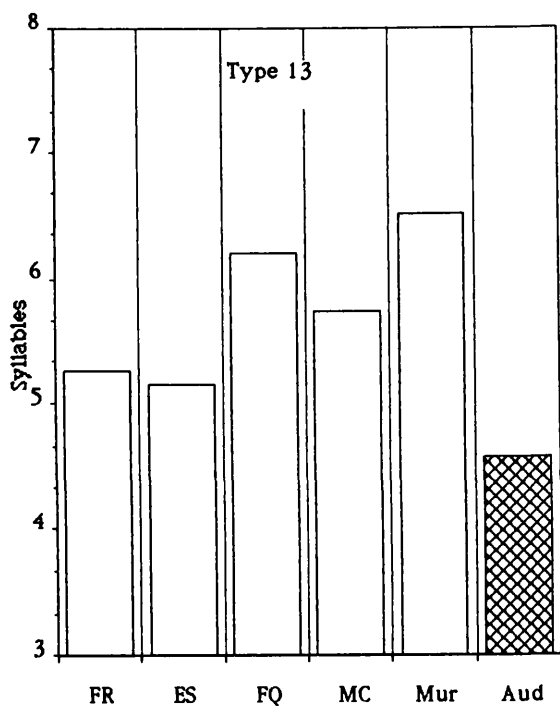
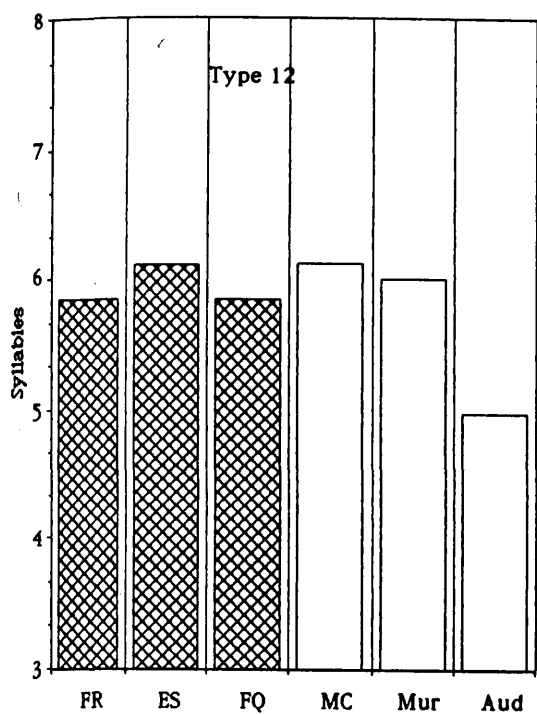
### 5.1.3 Comparison of the Figures for the Separate Works.

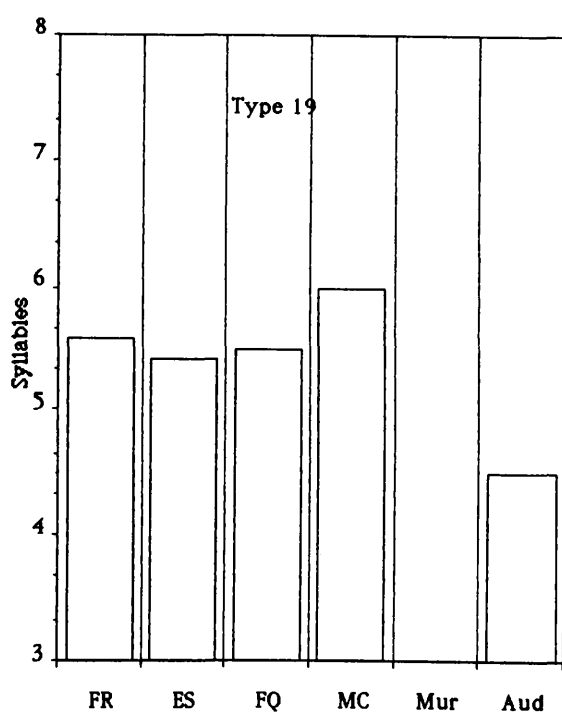
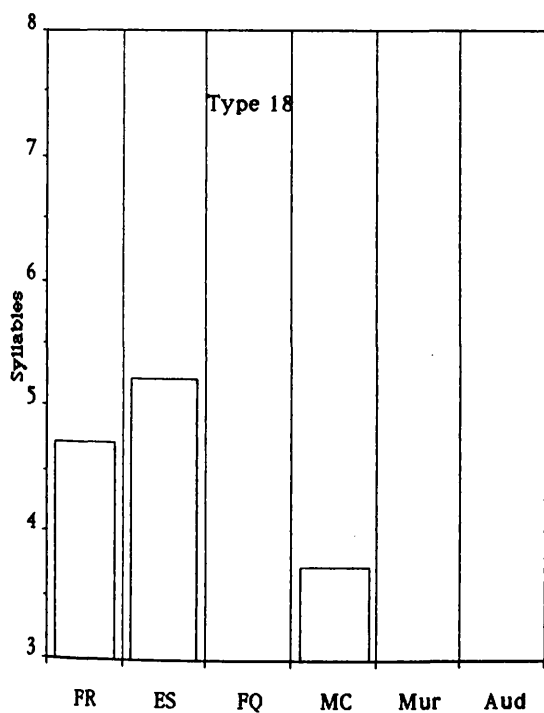
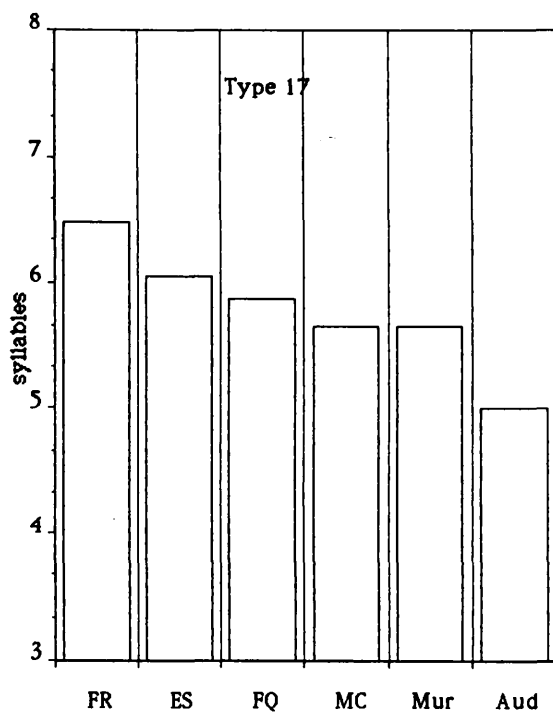
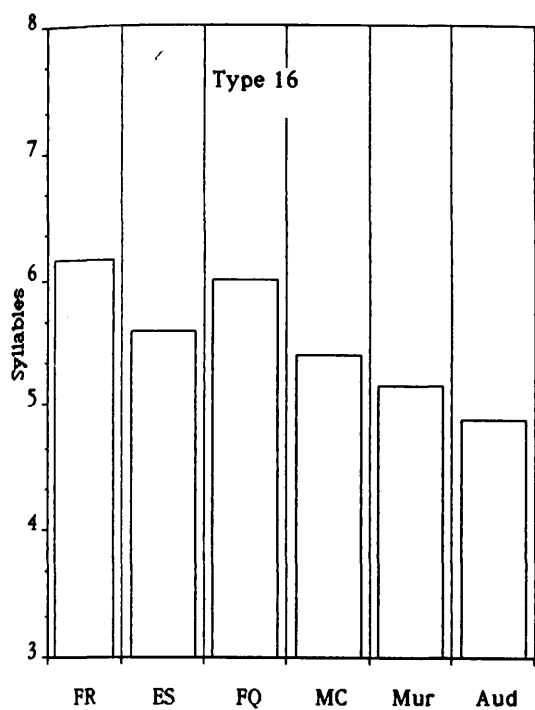
From the above, it would appear that there is a balance between the linguistic constraints that apply to all stressed metre and the stylistic norm of each individual work. This balance can be to some extent encapsulated diagrammatically by a comparison of the figures for each text when placed in the descending order of their norms for line-length: FR, ES, FQ, MC Mur, Aud (cf. 3.3.1). When the average lengths shown in the six charts in 5.1.2 above are re-ordered into thirty charts on this model, one for each syntactic type, the result is as shown in the following 30 charts. The different degrees of shading used in 5.1.2 above are also used here to show differences of frequency (cf. Key to shading in 5.1.2).

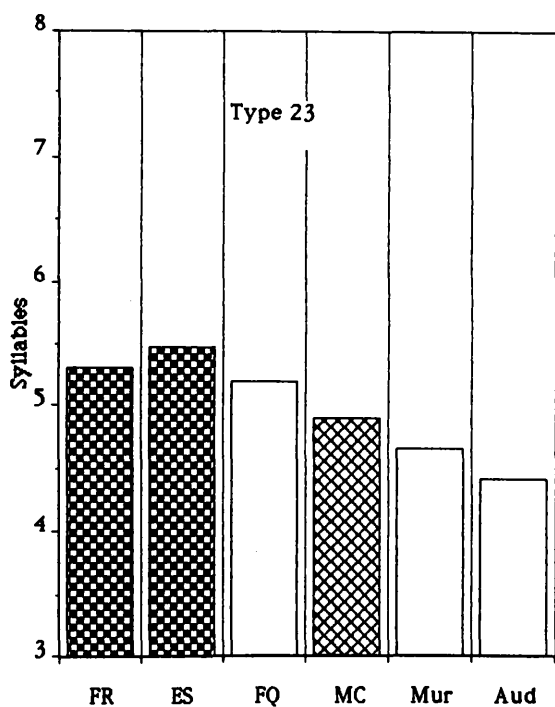
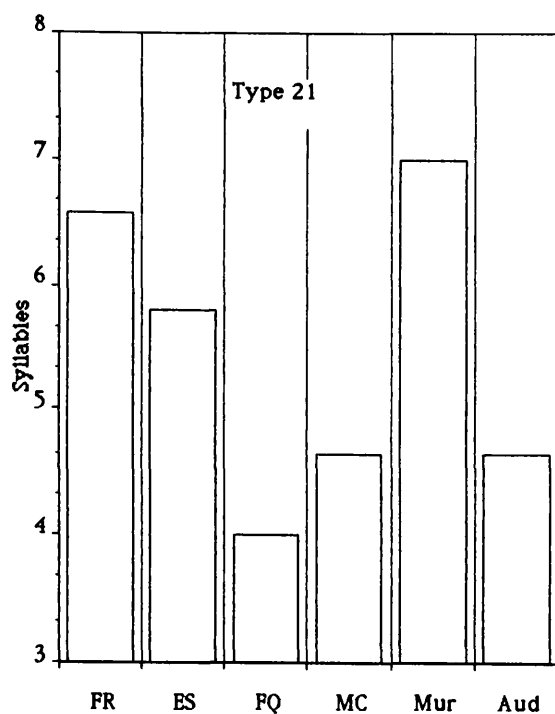
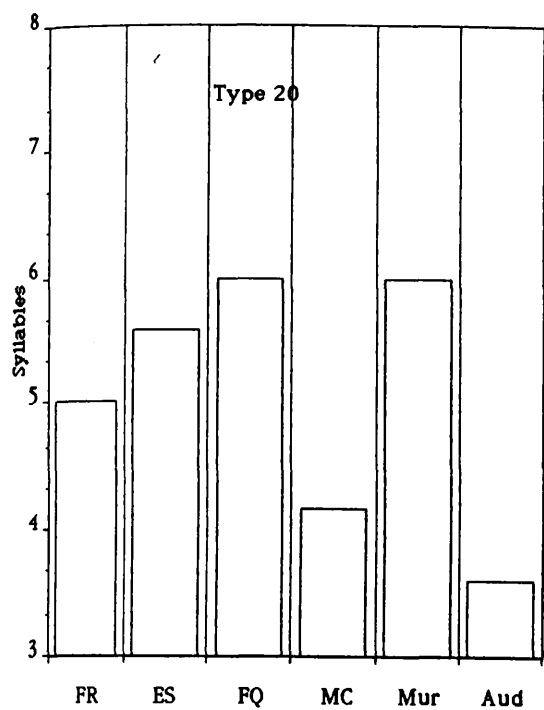




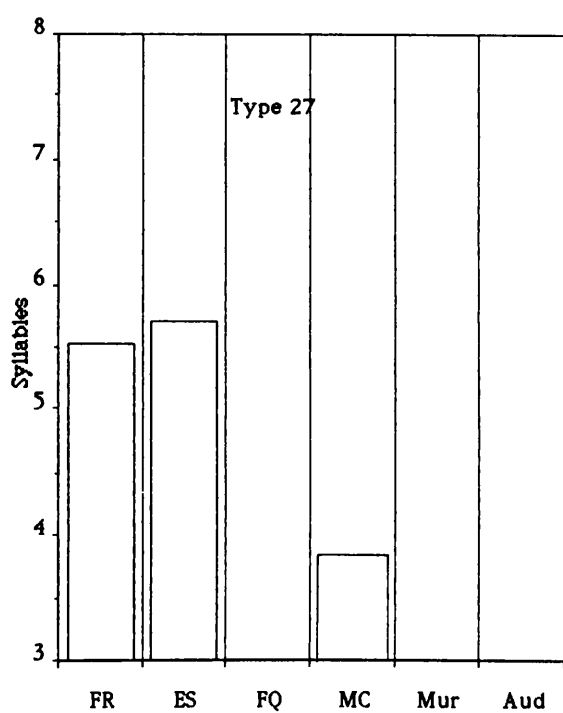
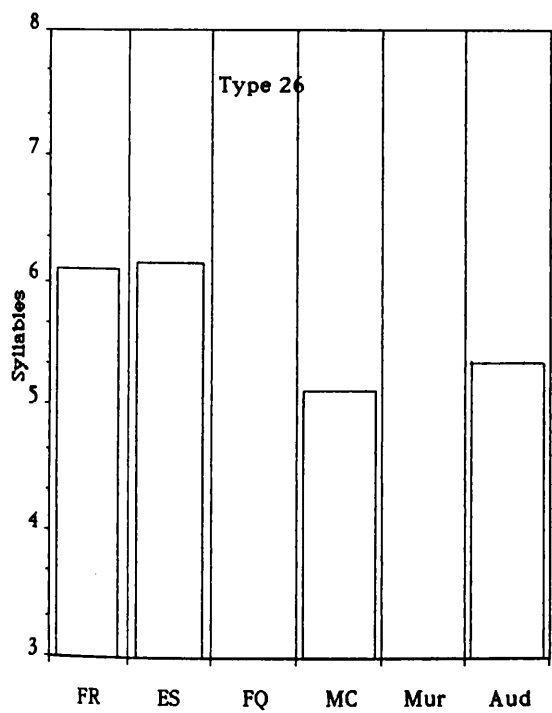
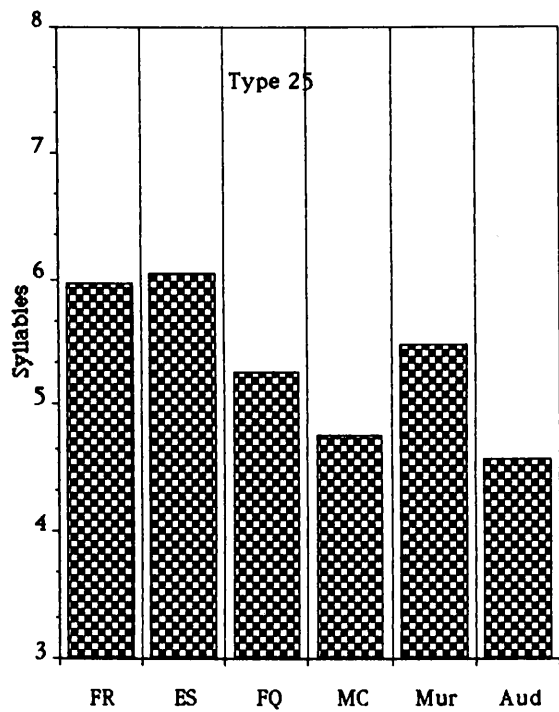
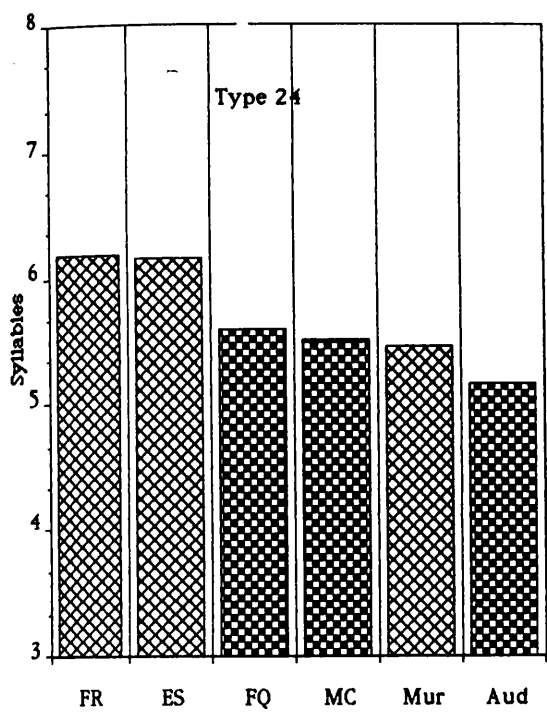


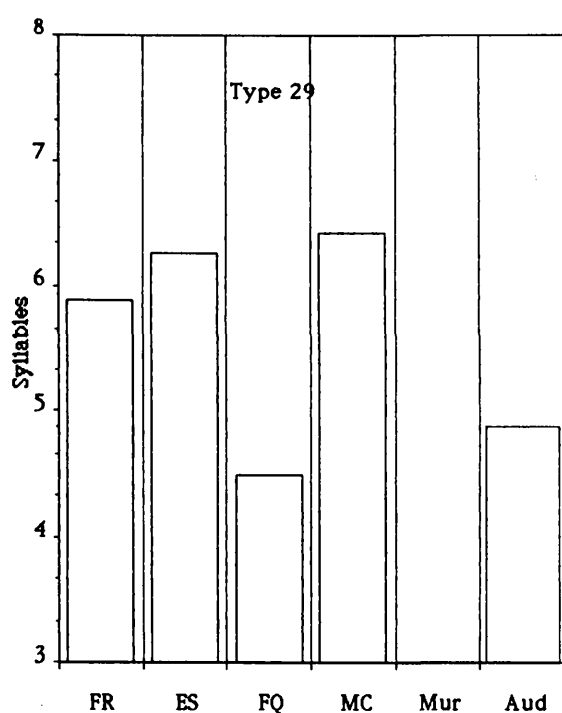
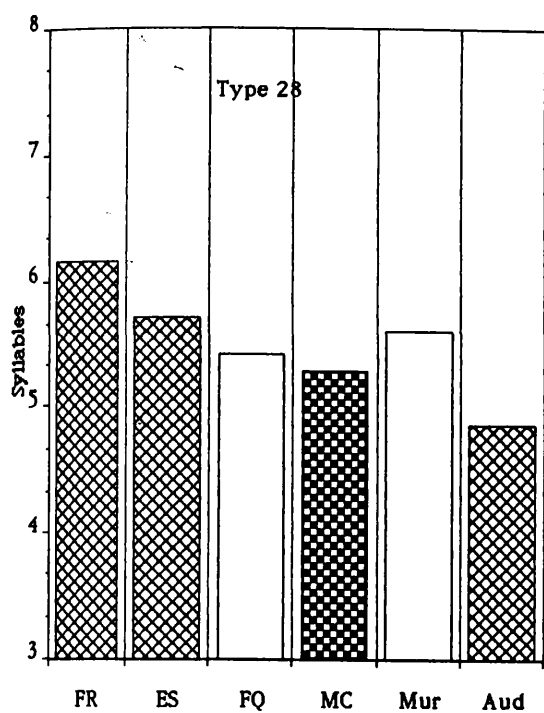












In the above, the rarer types (7A, 13-22, 26-7, and 29) are based on only a few cases, and, when differences of subject-matter and style are taken into account, these can hardly be expected to show significant patterns. A typical example of the distortion that occurs in these cases appears in type 13 (Pairs) where FR, and to some extent ES, happen to show unexpectedly short averages. This is because this type happens to be represented in FR by certain stock phrases like ín and óut, úp and dówn, tó and fró which Eliot does not use elsewhere, and in ES by various clichéd phrases like nów and thén, nów and again, só fàr, sò góod and sóoner or láter.

However the charts for the commoner types (1-12, 23-25, and 28) can be regarded as showing the point of balance between the linguistic constraints and the separate stylistic norms. They show, firstly, the more obvious fact that the norms for line-length in each work are reflected in the various syntactic types; but they also show that the line-lengths for different syntactic types increase or decrease at a fairly constant rate in all the works (cf. for example, the contrasts in charts 2, 5, and 6, or charts 23 and 24). This latter point strongly confirms the hypothesis of grammatical conditioning advanced in 5.1.2 above.

## 5.2 Syntax and Anacrusis.

### 5.2.0 Corpus for Comparison.

Since the main feature of the three-stress half-lines is the three stresses, irrespective of the occurrence and distribution of unstressed syllables, they will be excluded from the corpus in this part of the chapter as well as in 5.3 (syntax and rising and falling

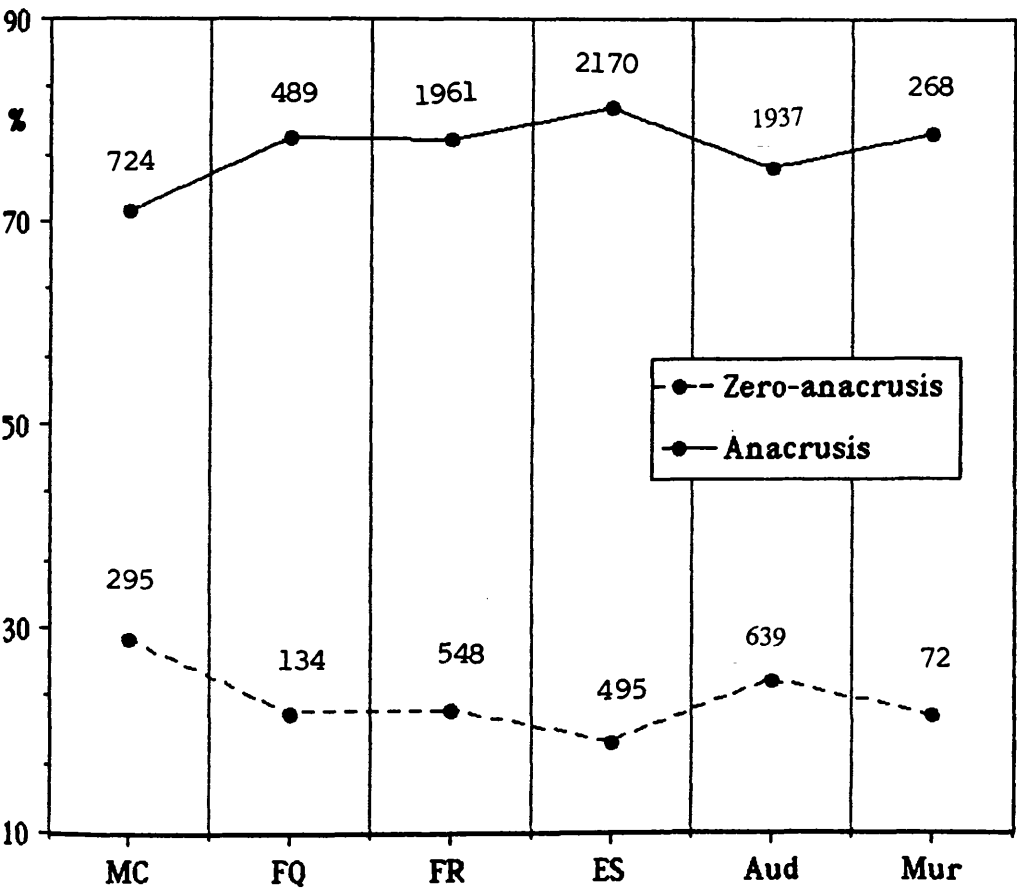
rhythms). The corpus now becomes

MC	FQ	FR	ES	Aud	Mur
1019	623	2509	2665	2576	340

and will be regarded as 100 per cent in 5.2-3.

As has previously been shown (3.3.2) the number of half-lines beginning with one or more unstressed syllables is greater than that of half-lines beginning with the metrical stress.

If a chart is now drawn for the slightly limited corpus examined here, the result is very similar to what we have seen in 3.3.2 above, viz. a higher proportion of half-lines with anacrusis than without:



### 5.2.1 Numerical Data and Charts for the Two Groups of Patterns.

The figures and percentages showing the relation between the incidence of anacrusis and the different syntactic types are given in the following table:

Syntax and Anacrusis.

Types	1	2	3	4	5	6	7	7A	
MC	o -	-	4	6	39	43	28	16	4
		-	0.4	0.6	3.8	4.2	2.7	1.6	0.4
	x -	40	148	105	73	78	48	9	-
		3.9	14.5	10.3	7.2	7.7	4.7	0.9	-
FQ	o -	-	16	1	28	10	14	10	1
		-	2.6	0.2	4.5	1.6	2.2	1.6	0.2
	x -	34	101	108	46	37	24	10	-
		5.5	16.2	17.3	7.4	5.9	3.8	1.6	-
FR	o -	-	14	29	56	117	29	13	1
		-	0.6	1.2	2.2	4.7	1.2	0.5	0.04
	x -	52	262	406	156	428	62	14	2
		2.1	10.4	16.2	6.2	17.1	2.5	0.6	0.1
ES	o -	-	8	20	37	103	26	9	4
		-	0.3	0.8	1.4	3.9	1.0	0.3	0.2
	x -	53	251	408	167	529	76	13	3
		2.0	9.4	15.3	6.3	19.8	2.9	0.5	0.1
Aud	o -	-	4	23	152	58	109	54	8
		-	0.2	0.9	5.9	2.3	4.2	2.1	0.3
	x -	82	443	262	191	229	277	21	11
		3.2	17.2	10.2	7.4	8.9	10.8	0.8	0.4
Mur	o -	-	1	-	33	8	2	-	-
		-	0.3	-	9.7	2.4	0.6	-	-
	x -	8	73	38	14	65	11	2	-
		2.4	21.5	11.2	4.1	19.1	3.2	0.6	-

o|- = half-lines without anacrusis

x|- = half-lines with anacrusis

# Syntax and Anacrusis. (contd.)

Types		8	9	10	11	12	13	14	15
MC	o -	31 3.0	- -	17 1.7	16 1.6	3 0.3	6 0.6	2 0.2	6 0.6
	x -	25 2.5	22 2.2	27 2.6	15 1.5	3 0.3	9 0.9	2 0.2	1 0.1
FQ	o -	1 0.2	2 0.3	1 0.2	6 1.0	1 0.2	6 1.0	1 0.2	2 0.3
	x -	18 2.9	19 3.0	3 0.5	- -	12 1.9	3 0.5	4 0.6	- -
FR	o -	14 0.6	- -	20 0.8	54 2.2	20 0.8	16 0.6	7 0.3	21 0.8
	x -	27 1.1	56 2.2	16 0.6	35 1.0	39 1.6	18 0.7	9 0.4	4 0.2
ES	o -	12 0.5	- -	20 0.8	58 2.2	13 0.5	7 0.3	5 0.2	15 0.6
	x -	35 1.3	66 2.5	24 0.9	58 2.2	39 1.5	12 0.5	6 0.2	4 0.2
Aud	o -	36 1.4	- -	27 1.0	12 0.5	1 0.04	35 1.4	23 0.9	7 0.3
	x -	44 1.7	30 1.2	28 1.1	10 0.4	35 1.4	11 0.4	14 0.5	3 0.1
Mur	o -	4 1.2	- -	5 1.5	3 0.9	- -	1 0.3	- -	2 0.6
	x -	13 3.8	5 1.5	2 0.6	2 0.6	5 1.5	- -	2 0.6	- -

o|- = half-lines without anacrusis

x|- = half-lines with anacrusis

# Syntax and Anacrusis (contd).

Types	16	17	18	19	20	21	22	23	
MC	o -	2 0.2	1 0.1	2 0.2	2 0.2	4 0.4	2 0.2	- -	5 0.5
	x -	2 0.2	2 0.2	2 0.2	- -	2 0.2	3 0.3	- -	15 1.5
FQ	o -	1 0.2	2 0.3	- -	2 0.3	4 0.6	2 0.3	1 0.2	1 0.2
	x -	- -	5 0.8	- -	- -	- -	- -	1 0.2	4 0.6
FR	o -	4 0.2	4 0.2	12 0.5	7 0.3	12 0.5	4 0.2	3 0.1	19 0.8
	x -	7 0.3	10 0.4	12 0.5	- -	2 0.1	9 0.4	1 0.04	97 3.9
ES	o -	2 0.1	8 0.3	10 0.4	7 0.3	15 0.6	9 0.3	3 0.1	35 1.3
	x -	5 0.2	19 0.7	19 0.7	- -	9 0.3	9 0.3	2 0.1	87 3.3
Aud	o -	21 0.8	4 0.2	- -	3 0.1	4 0.2	1 0.04	- -	7 0.3
	x -	9 0.3	10 0.4	- -	2 0.1	1 0.04	1 0.04	- -	17 0.7
Mur	o -	6 1.8	1 0.3	- -	- -	- -	- -	1 0.3	1 0.3
	x -	- -	1 0.3	- -	- -	2 0.6	- -	1 0.3	5 1.5

o|- = half-lines without anacrusis

x|- = half-lines with anacrusis

# Syntax and Anacrusis (contd.).

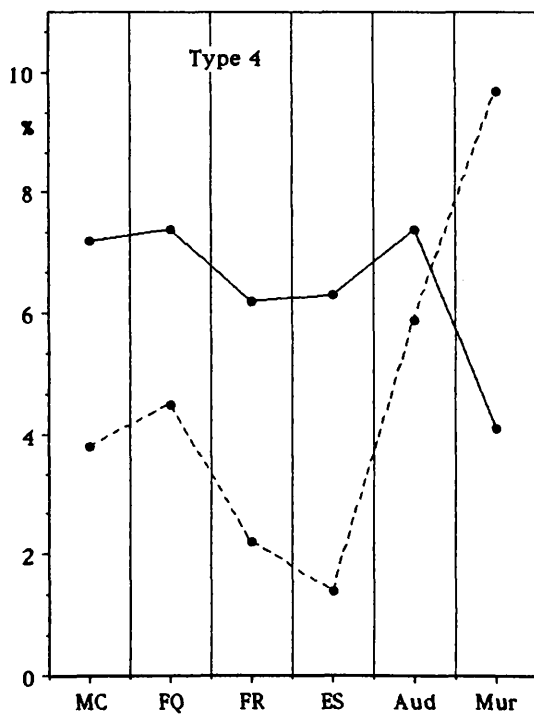
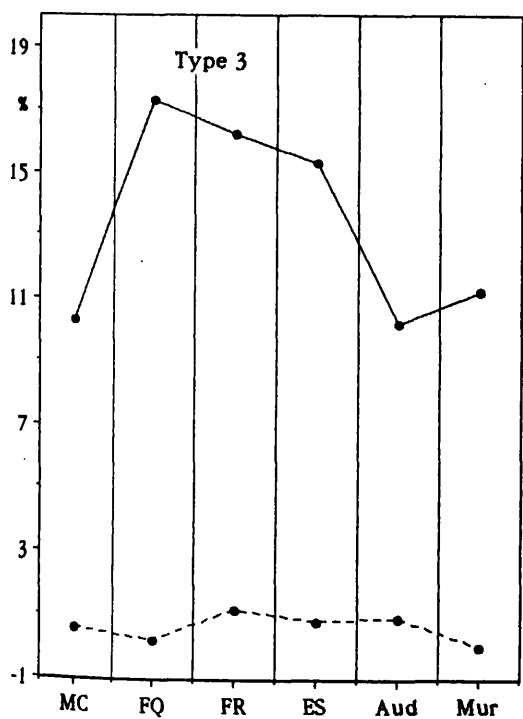
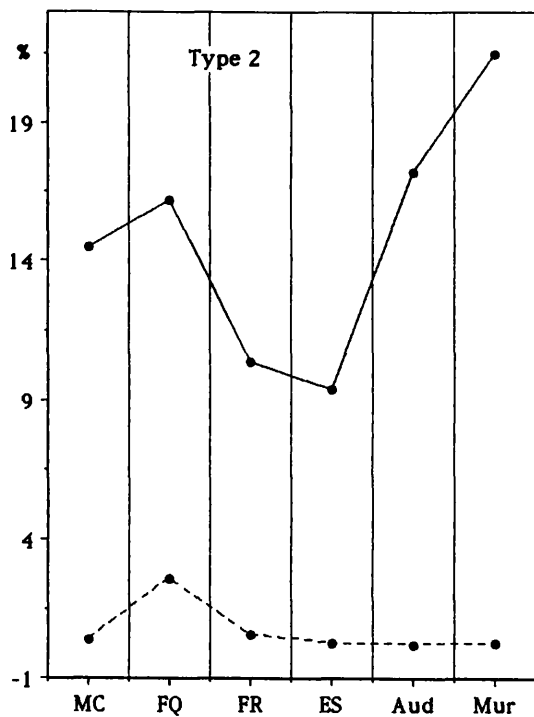
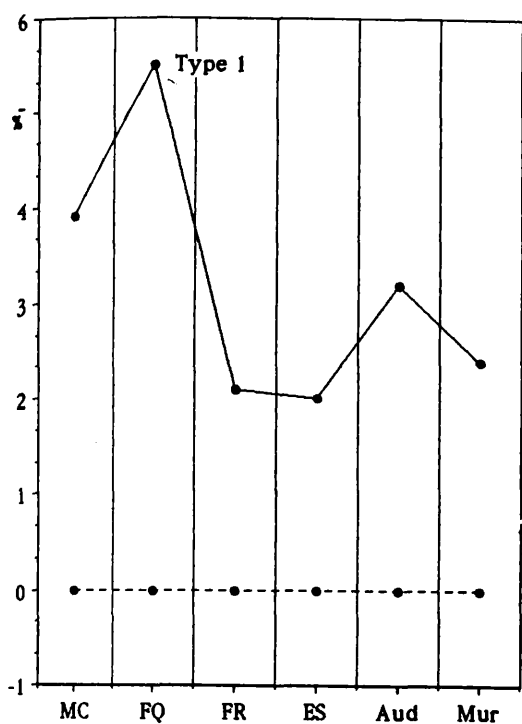
Types	24	25	26	27	28	29	
MC	o -	12 1.2	26 2.6	- -	4 0.4	11 1.1	3 0.3
	x -	24 2.4	29 2.8	10 1.0	3 0.3	23 2.3	4 0.4
FQ	o -	13 2.1	8 1.3	- -	- -	- -	- -
	x -	25 4.0	26 4.2	- -	- -	7 1.1	2 0.3
FR	o -	8 0.3	28 1.1	3 0.1	8 0.3	22 0.9	3 0.1
	x -	42 1.7	85 3.4	28 1.1	22 0.9	37 1.5	23 0.9
ES	o -	9 0.3	29 1.1	6 0.2	9 0.3	10 0.4	6 0.2
	x -	46 1.7	107 4.0	41 1.5	31 1.2	39 1.5	12 0.5
Aud	o -	7 0.3	27 1.0	- -	- -	15 0.6	1 0.04
	x -	72 2.8	85 3.3	3 0.1	- -	38 1.5	8 0.3
Mur	o -	1 0.3	2 0.6	- -	- -	1 0.3	- -
	x -	7 2.1	10 2.9	- -	- -	2 0.6	- -

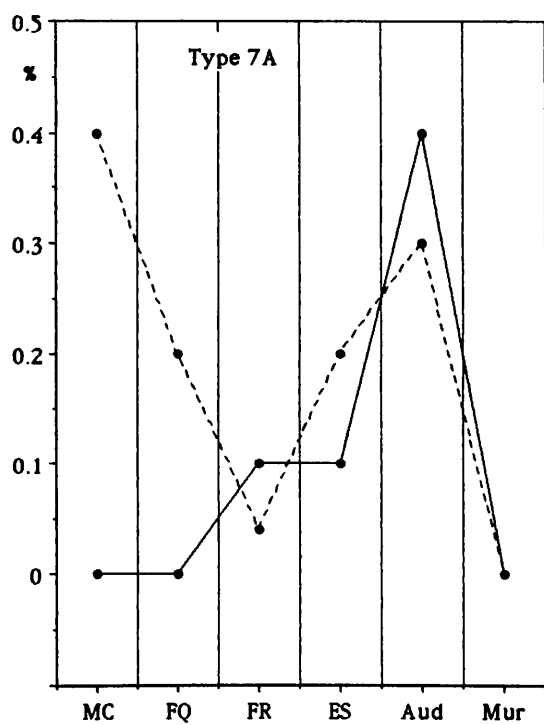
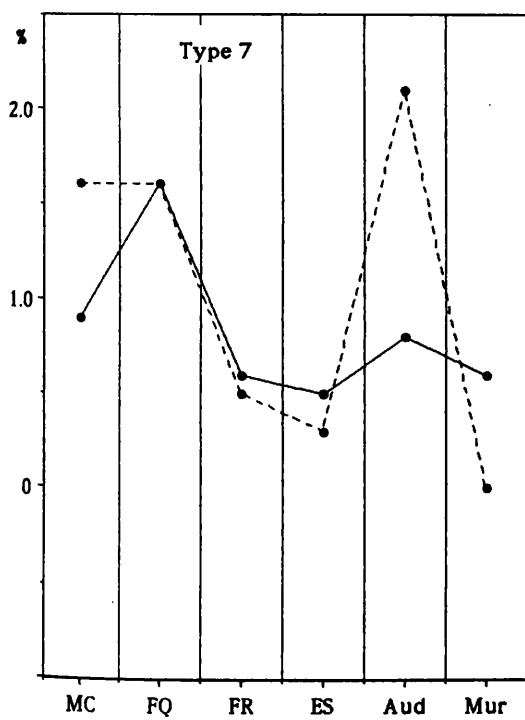
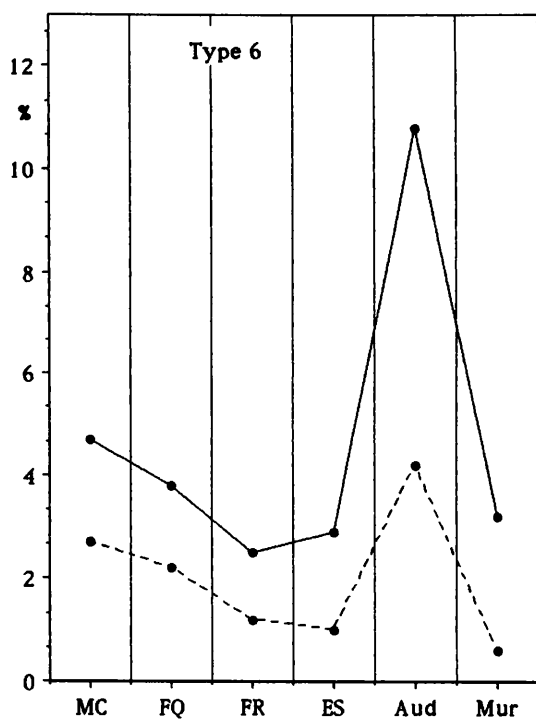
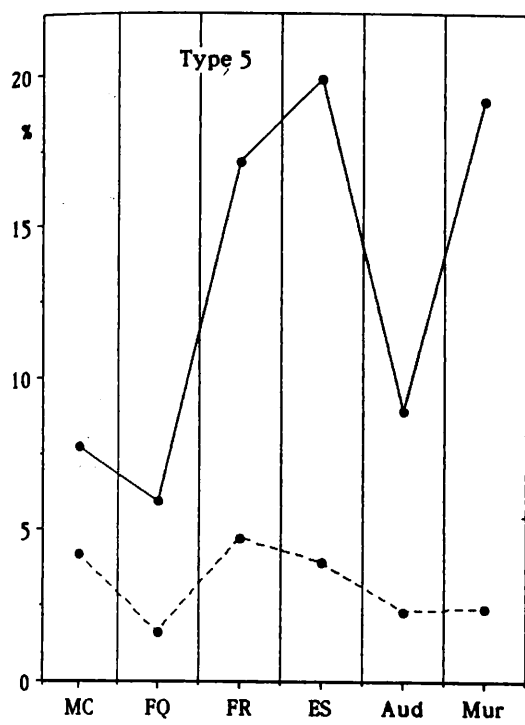
o|- = half-lines without anacrusis

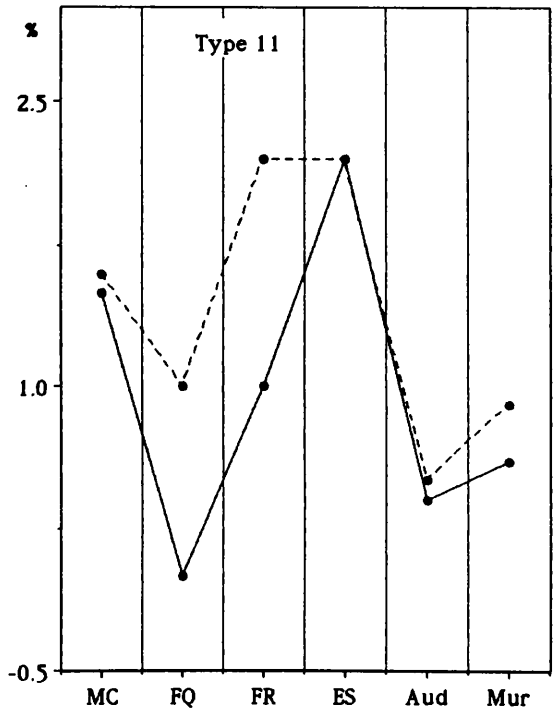
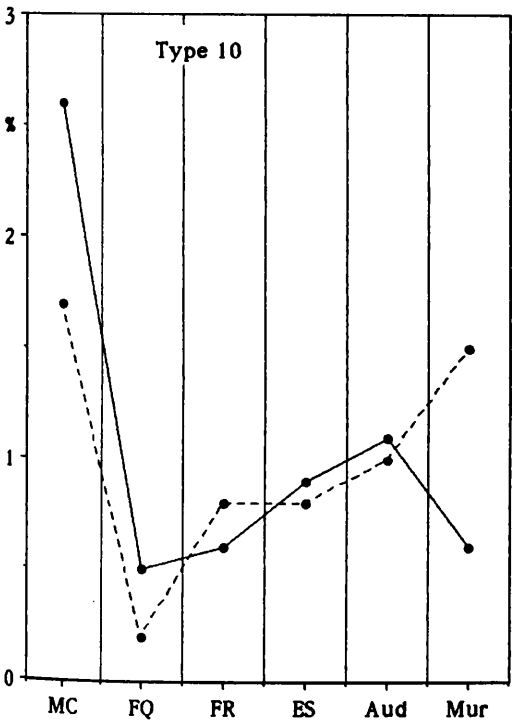
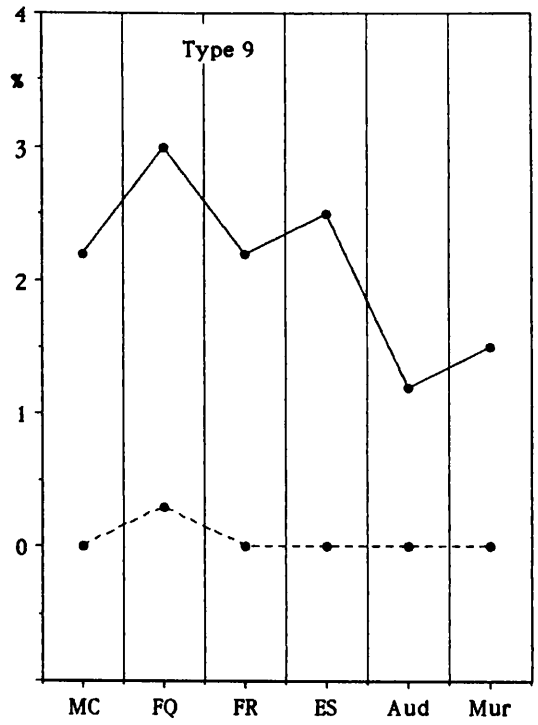
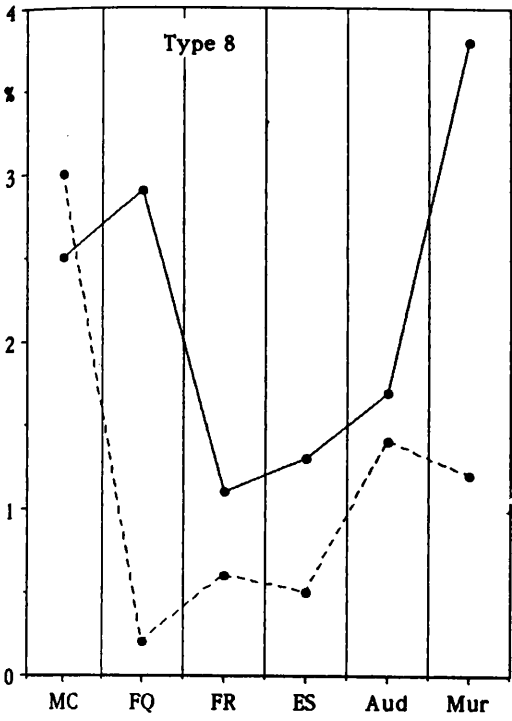
x|- = half-lines with anacrusis

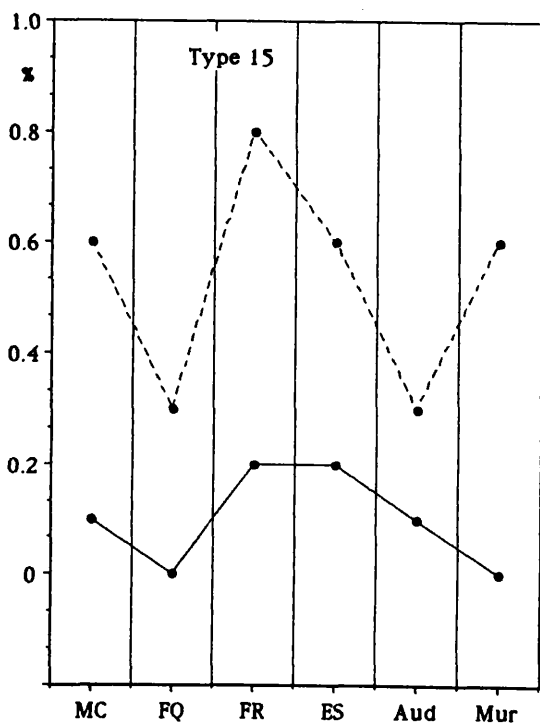
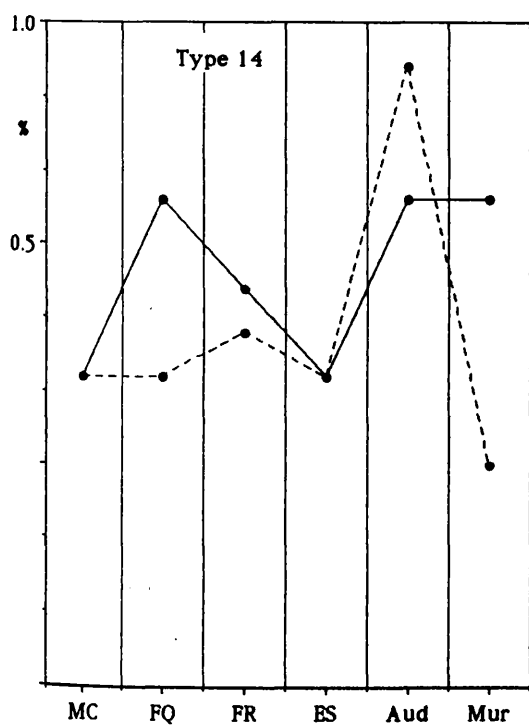
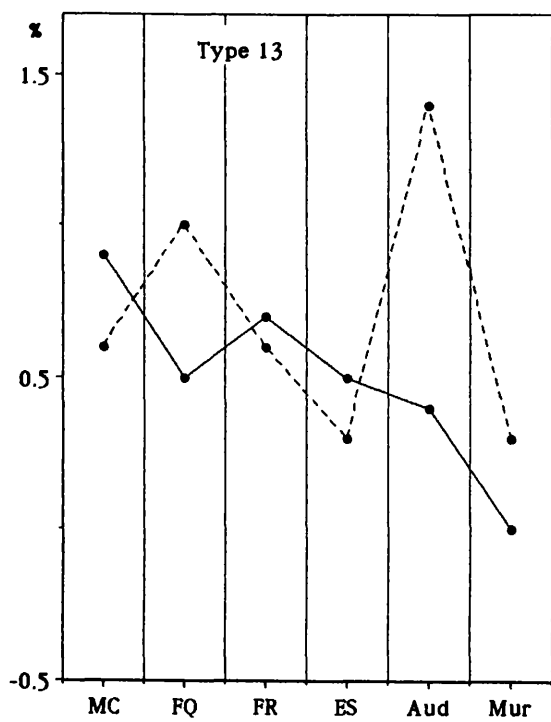
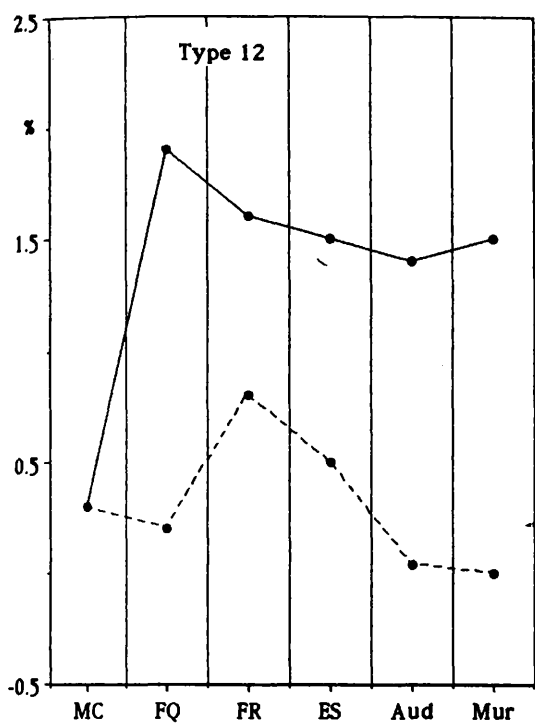
The significance of these figures will appear more clearly from a separate chart for each syntactic type. In these charts, a broken line is used to represent the percentages of the half-lines beginning with the metrical stress, and a continuous line to represent the percentages of the half-lines beginning with one or more unstressed syllables.

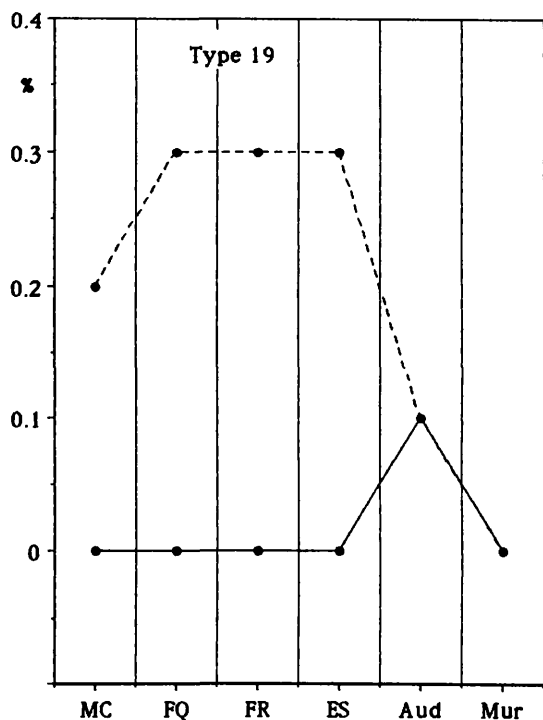
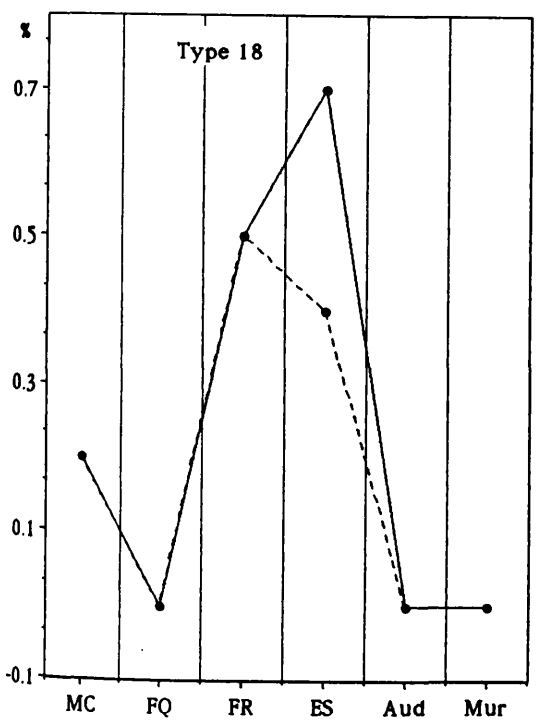
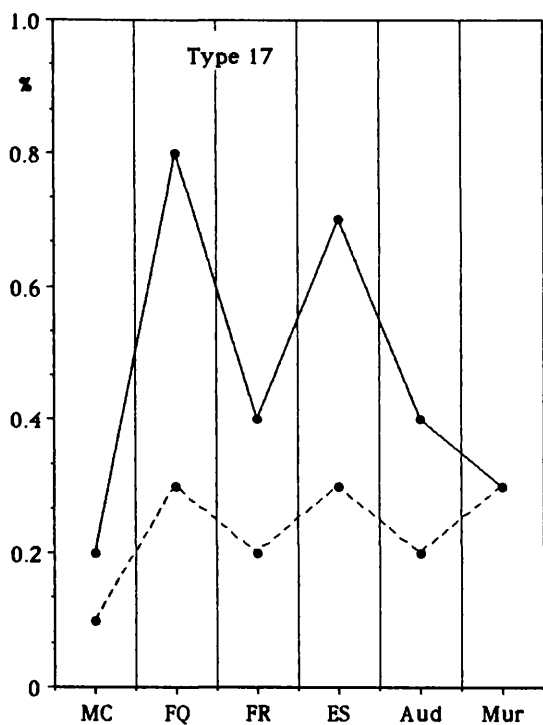
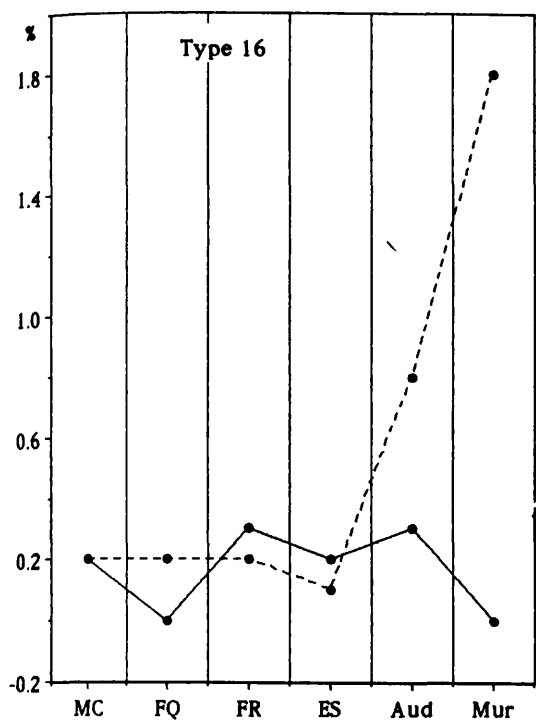


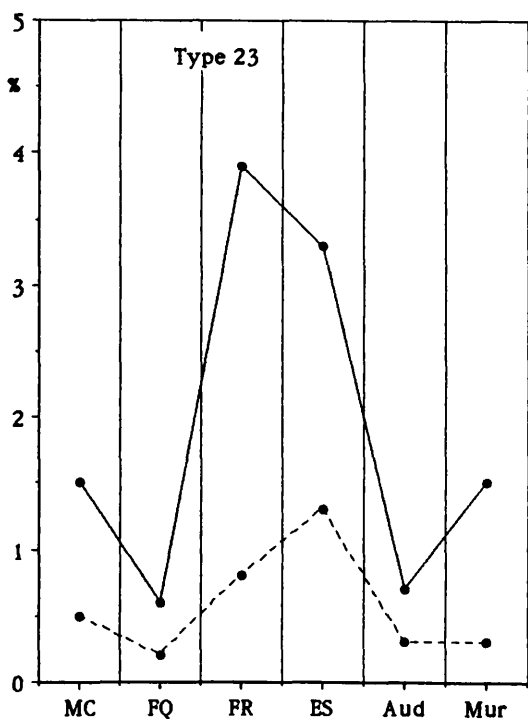
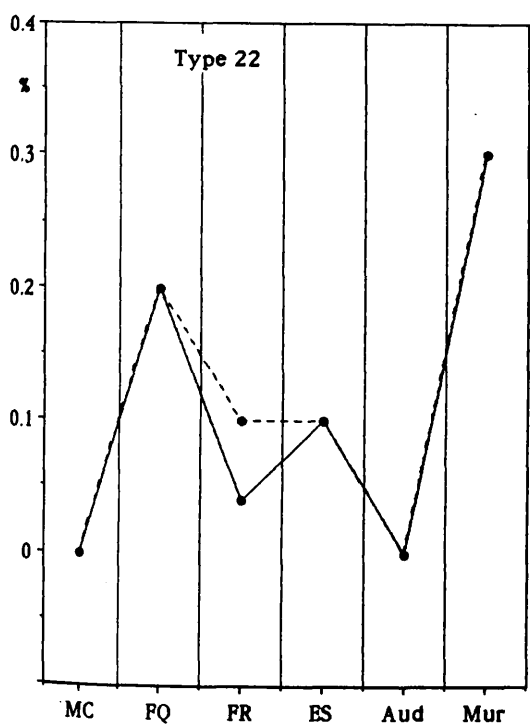
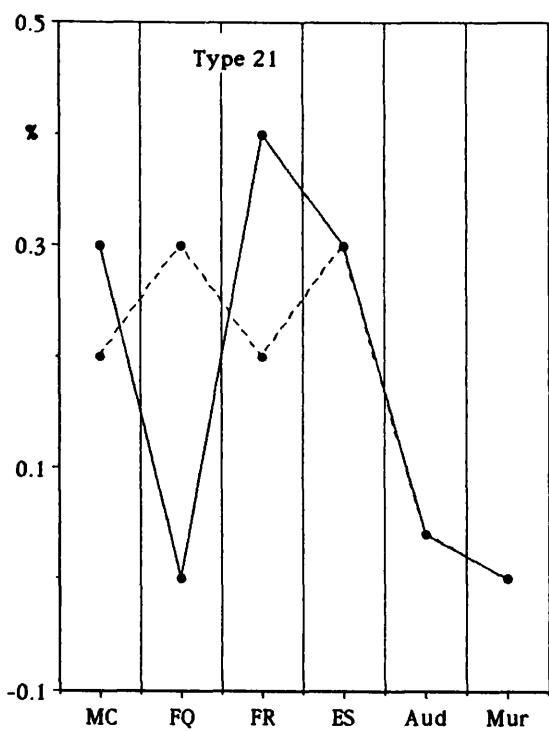
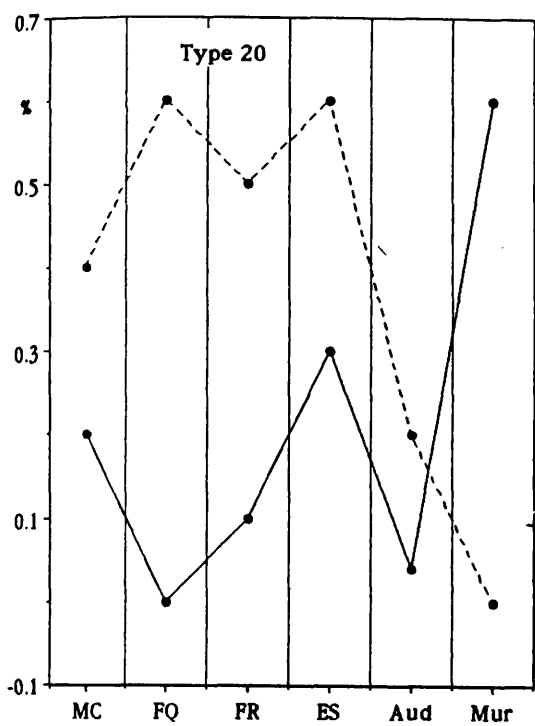


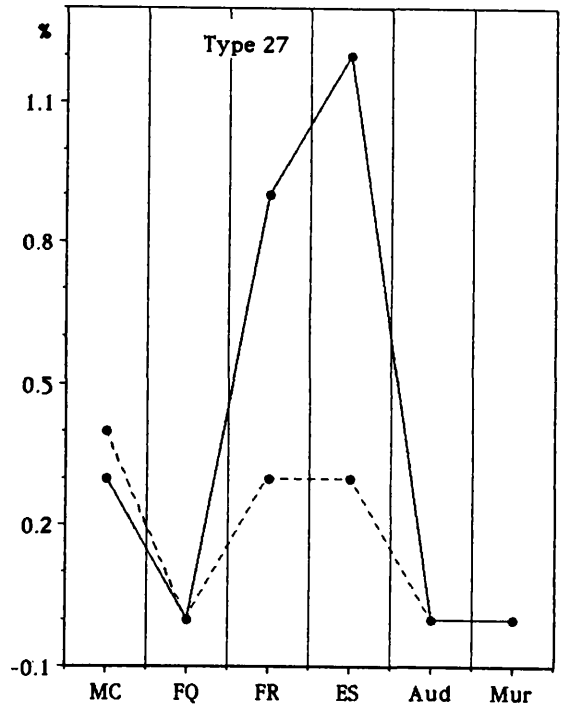
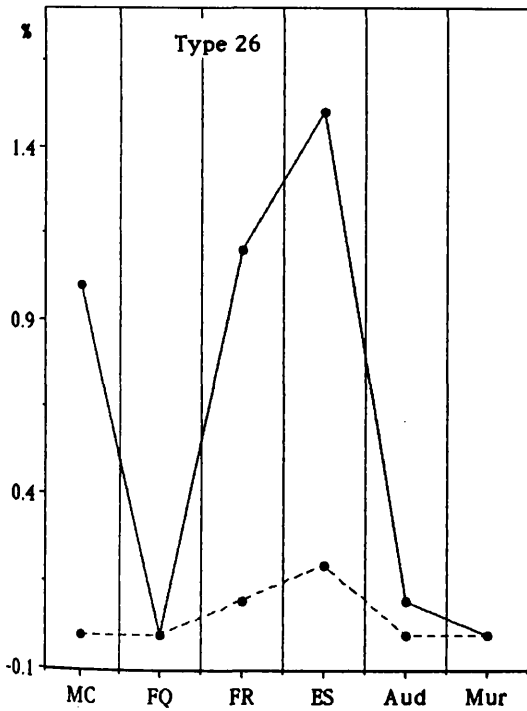
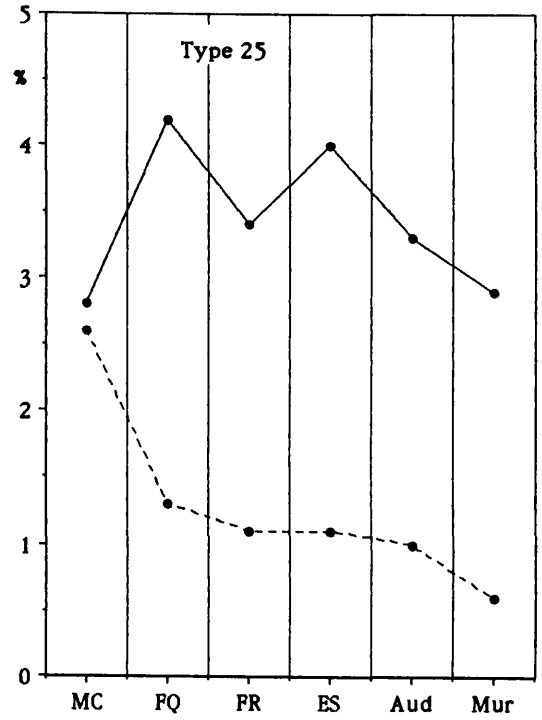
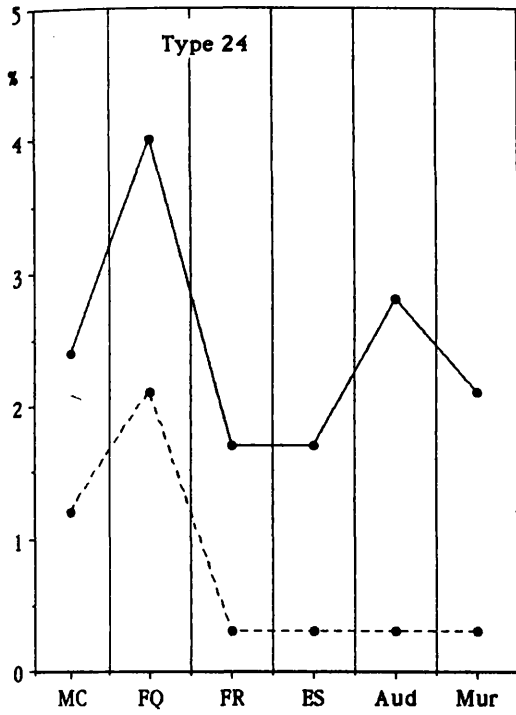


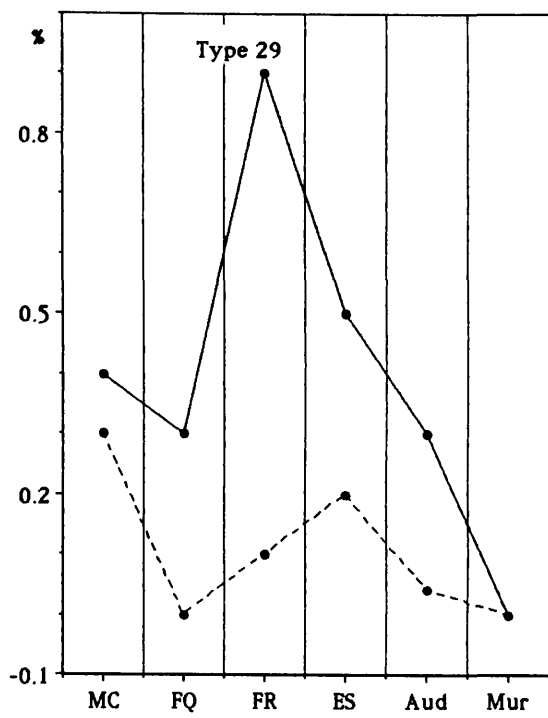
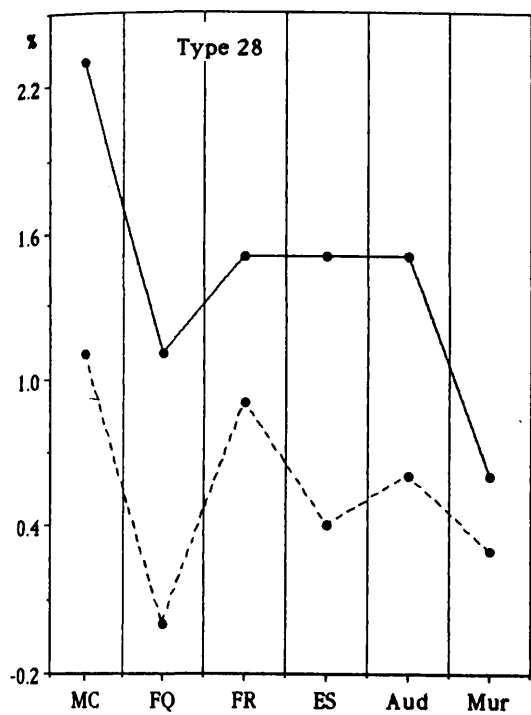














### 5.2.2 Discussion.

#### 1. Genitival Phrase (Type: of the snapping shark)

In this type, all the half-lines without exception have anacrusis. The genitival "of" normally does not take a stress in English. For examples cf. 4.3.1.

#### 2. Prepositional Phrase (Type: to the drifting wreckage)

Here, the great majority of half-lines have anacrusis, and this again is due to the fact that prepositions such as to, in, on..etc. normally do not get a stress. The slight rise in the broken line in FQ, and on a smaller scale in MC and FR is the result of the stressing of some prepositions such as round, under, through, after, during, underneath, over, as for, ...etc. For more examples cf. 4.3.2.

#### 3. Conjunctions and Sentence-Connectives.

There is a great similarity to types 1 and 2 above. The great majority of half-lines in Type 3 have anacrusis. Most co-ordinating conjunctions such as and but, or...etc. normally do not get a stress in English. The rise in the broken line in FR, and on a smaller scale in Aud, ES, and MC, is due to the fact that there is a high proportion of half-lines beginning with a subordinating conjunction in these works (cf. 4.6.3). These subordinating conjunctions such as when, if, till, while, and since can take a stress in English stressed verse if there is no other word within the half-line unit to carry the stress. For examples cf. 4.3.3.

4. Verb + Object, Complement, or Adverbial.

The contrast between Mur on the one hand and the rest of the works on the other is clear. In this type, the half-lines without anacrusis exceed those with anacrusis in Mur only. This is due to the fact that the poet uses main verbs in which the stress falls on the first syllable. Only in a few cases does he use main verbs with the stress on the second syllable or auxiliary verbs. Aud and FQ are slightly similar to Mur. The use of main verbs with the stress on the second syllable, auxiliary verbs or infinitive to raises the continuous line in the chart to above the broken line for all works save Mur. For examples cf. 4.3.4.

5. Main Clause or Sentence (Type: his crew helped him)

The number of sentences or main clauses beginning with anacrusis is greater than the number of those without anacrusis. This is due to the fact that the majority of half-lines here are introduced by definite or indefinite articles, possessive or personal pronouns sometimes followed by an auxiliary verb, verb to be or verb to have. Even if there are none of these, the first word in the clause can be a word in which the stress falls late. For examples cf. 4.3.5.

6. Modifier + Noun (Type: the historical fact)

The majority of half-lines, here again, have anacrusis because of the presence at the beginning of half-lines of (i) definite or indefinite articles; (ii) possessive pronouns; and (iii) stressing of some modifiers on the second syllable. For examples cf. 4.3.6.

7. Noun + Noun (Type: Dung and death)

In MC and Aud the amount of zero anacrusis exceeds that of anacrusis (cf. 5.2 and 3.3.2 where MC and Aud have the highest percentages of half-lines without anacrusis). The reasons for anacrusis in this type are the same as in type 6 above. One further reason is stressing of some nouns on the second or the third syllables. For examples cf. 4.3.7.

8. Noun + Prepositional or Genitival Phrase (Type: a share of his catch)

In all the works except MC, the half-lines with anacrusis exceed those which begin with a stress, though this applies only moderately to Aud. (Cf. type 7 above, and 5.2 and 3.3.2). The reasons for anacrusis are the same as in type 7 above. For examples cf. 4.3.8.

9. Relative Clause (Type: who bind and loose)

Only in two cases does the stress fall on the first syllable of the half-line. They occur in FQ. The stress does not fall on the relative pronoun itself but on the preposition into which precedes it. Relative pronouns normally do not take a stress in English. For examples cf. 4.3.9.

10. Imperative (Type: Develop the point)

There is no anacrusis when a verb having the stress on the first syllable introduces the clause. But it appears when the clause is introduced by (i) a verb followed by a post-verbal adverb that takes the stress (còme dówn, and hòld fást) or by a noun (tàke cáre), (ii) verb to be (bě éasy, mán); (iii) the verb let in an unstressed

position; and (iv) a main verb with the stress falling late. There are no big differences between the various works (apart from MC) because the type itself is rare. For more examples cf. 4.3.10.

11. Interrogative (Type: Where is Harry?)

There is no anacrusis (i) mainly when the interrogative adverb introducing the clause is stressed; (ii) when a phrase or a clause carrying the stress on the first syllable is used interrogatively (e.g. ES 1193-a Sheep farming? and 186-b Thinking of nothing?); and (iii) when a stressed auxiliary verb is used. For more examples cf. 4.3.11.

12. Relative Adverb or Pronoun Clause-including Exclamatories (Type: where prayer has been valid)

Except for MC where the figures for anacrusis and zero-anacrusis are even, all the works have higher percentages of anacrusis. This is due to the fact that there are, in the majority of half-lines, more thematically important words than the adverb or the pronoun introducing the clause. Moreover, in some relative pronouns (e.g. whatever) and adverbs (e.g. wherever) the stress falls late in the word, forming a monosyllabic anacrusis. For more examples cf. 4.3.12.

15. Adverb + Prepositional Phrase (Type: just for the effect)

In all the works, in varying degrees, the percentages for zero-anacrusis are higher than those for anacrusis. This is due to the fact that most of the half-lines in this type are introduced by adverbs like: early, sometimes, only, down, just, even, now, here,

somewhere, once, ...etc. where the metrical stress falls on the monosyllabic adverb or on the first syllable of the disyllabic adverb. A small number of half-lines in this type begin with anacrusis because (i) adverbs like again, alone, away with the metrical stress on the second syllable are used; (ii) the adverb is modified by another adverb as in mòst súrely from the Kíng; and (iii) the adverb is monosyllabic but does not receive the metrical stress because there are more thematically important words within the half-line to receive the stress. For examples cf. 4.3.15.

16. (Adverb +) Adjective + Prepositional Phrase (Type: tight in the meshes)

The amount of zero-anacrusis tends, in Mur, Aud and FQ, to be higher than that of anacrusis. In FR and ES, it is the opposite. In MC they are even. The figures are probably too small to be regarded as significant. In the cases where there is no anacrusis, adjectives like kind, heavy, tense, dull, proud, stock, avid...etc. are used. Where anacrusis occurs it results from (i) the use of disyllabic or polysyllabic adjectives with the stress falling late, e.g. supreme, remote, aware, direct, alone, ..etc; (ii) the use of prefixes in adjectives like untraceable, irrational, unsuited, unfit...etc.; and (iii) the use of adverbs as modifiers of the adjectives as in, sò bád, sò clóse, mòre compássionate, vèry fónd...etc. For more examples cf. 4.3.16.

19. Adverb + Adjective (Type: equally desirable)

Almost all the half-lines in this type have no anacrusis. The reason is that the adverbs used are either (1) disyllabic or

polysyllabic stressed on the first syllable, such as equally, always, rustically, very, rather, highly, altogether, utterly, or (2) monosyllabic, such as quite. Even when the adjective is placed before the adverb, the adjective is stressed on the first syllable as in righteous still, and modern enough. The two cases where anacrusis is present are due to the use of the adverb uniquely and, where the adjective precedes the adverb, to the use of the adjective Poetic. For more examples cf. 4.3.19.

## 22. Adverb + Subordinate Clause (Type: even when he married)

The amount of zero-anacrusis slightly exceeds that of anacrusis, but the figures are probably too small to be regarded as significant. Half-lines without anacrusis begin with adverbs stressed on the first syllable like only, even, well, just...etc. Half-lines with anacrusis begin with (i) adverbial phrases like thàt night, at léast, vèry wèll or (ii) adverbs not carrying the primary stress. For more examples cf. 4.3.22.

## 23. A Predicate preceding a "Wh-" or a "That" Clause (Type: I had only just noticed # that....)

In all the works, the percentages for anacrusis are higher than those for zero anacrusis. Half-lines without anacrusis in this type are either (i) part of an interrogative clause, (ii) part of a sentence beginning with a word carrying the primary stress on its first syllable, or (iii) part of an imperative clause. On the other hand, half-lines with anacrusis are part of either clauses or phrases beginning with articles, pronouns, infinitive to, prepositions, words receiving the stress on the second syllable

(like persists and another) or conjunctions - whether unstressed, having secondary stress, or having the stress on the second syllable. For more examples cf. 4.4.1.

24. A Half-Line containing a NP modified in the Next Half-Line by a Genitival Phrase (Type: Only in a world # of speculation)

The percentages for anacrusis are higher than those for zero-anacrusis. The reasons for anacrusis are the same as in Type 7 above. For more examples cf. 4.4.2.

25. A Half-Line containing a NP modified, or a Predicate amplified, in the Following Half-Line(s) by a Prepositional Phrase (Type: The light collaborates # with)

MC has a higher percentage of zero-anacrusis in this type than in type 24 above because of (i) the frequent use, in this type, of open class words whether monosyllabic or disyllabic with the stress on the first syllable at the beginning of the half-line, and (ii) the use of interrogative adverbs like what or auxiliary verbs interrogatively in a stressed position, e.g.

564 What can compáre # with glory of Saints

565 Dwélling foréver # in the presence of God?...

902 Priest, you have spóken # in peril of your life

903 Priest, you have spóken # in danger of the knife.

The frequent use of more open class words in MC as well as the rare use of articles results in a high proportion of zero-anacrusis in this type as well as in the total percentage shown in 5.2.0. Lines 902 and 903 are introduced by a noun in the vocative case in a stressed position, line 564 by the interrogative what in a stressed

position, and line 565 by a verb stressed on the first syllable. These - together with the various other cases of lack of anacrusis - show a concentration on content rather than form words, which is a natural consequence of the serious nature of the work.

On the other hand, FQ has a high proportion of anacrusis because most of the half-lines in this type are introduced by form words like conjunctions, prepositions, auxiliary verbs possessive adjectives, and infinite to. There are only a few cases where the half-line begins with an open class word with the stress on the second syllable. For examples cf. 4.4.3.

In FR, ES, Aud, and Mur there is still a high percentage of anacrusis - though lower than that of FQ - because of the frequent occurrence of form words like definite or indefinite articles, conjunctions....etc at the beginning of the half-line. For examples cf. 4.4.3.

26. A Half-Line containing the First Part of Anticipatory "it" Cleft Sentence (Type: It is much more difficult # not to ...)

The chart shows that there are only a few cases of half-lines without anacrusis in FR and ES. Most of the half-lines in this type have anacrusis largely because of the occurrence of the word it either on its own or combined with verb to be. Half-lines beginning with anacrusis due to the occurrence of conjunctions, prepositions, articles, or auxiliary verbs are in a minority. Zero-anacrusis results from the occurrence of words like much, very, well, simply with primary stress at the beginning of the half-line. For examples cf. 4.4.4.



28. A Half-Line containing a Main Verb separated from its Auxiliary or Infinitive "to" (Type: Sooner shall enmity # turn to alliance)

The percentages for anacrusis are higher than those for zero-anacrusis. Half-lines without anacrusis begin with monosyllabic verbs like bring, rule, and turn, or with disyllabic verbs with the stress on the first syllable like wander, strengthen, cabined...etc. Half-lines with anacrusis begin with conjunctions or with disyllabic verbs stressed on the second syllable like disarm, destroy, contain, or with both. For examples cf. 4.4.6.

### 5.2.3 Conclusion to 5.2.

(i) Anacrusis is

(A) Grammatically conditioned. It occurs when the half-line is introduced by:

1 a definite or indefinite article: a, the, some

2 a possessive adjective: her, his, its...

3 a personal pronoun: I, we, they..

4 an auxiliary verb: to be, to have, or modals

5 a conjunction: and, or, but, if, when.....

6 a preposition: to, from, into, by...

7 an infinitive to

8 a verb followed by a post-verbal adverb that takes the stress like come down.

9 a verb followed by a noun that takes the stress in sequences like take care.

10 verb to be used imperatively with an adjective like be easy.

11 various other closed class words in unstressed positions as in

mòst sùrely from the kíng, and mòre óften than nó.

(B) Lexically conditioned. It occurs when the half-line begins with a disyllabic or polysyllabic word with the stress on the second or third syllable, e.g. ápathétic, insísts, secúritý.

(ii) Differences Between Works.

(A) Concentration on content words and less use of form words in MC resulted in a high proportion of half-lines without anacrusis although the half-line is longer than in Aud (cf. 3.3.1).

(B) In ES, FQ, FR, and Mur, the frequent use of form words resulted in a high proportion of half-lines with anacrusis.

(iii) Differences Between Types.

(A) Out of the thirty charts, there are about six that give the opposite result, and in all of these, the reasons are grammatical rather than stylistic as shown in (B) and (C) below.

(B) Types 7 (noun + noun), 10 (imperative), and 11 (interrogative) are those where the two kinds - anacrusis and zero-anacrusis - come nearest to being equal. The reason is that they are more likely to begin with a stress: a noun on its own, or a verb, or an interrogative.

(C) In types 15, 19, 20, and 22, the adverbs introducing the phrase or clause are mostly monosyllabic or disyllabic stressed on the first syllable.

These differences between the types are summarised in the following chart:

Types

1						
2						
3						
4						
5						
6						
7		=				
7A						0
8						
9						
10						
11				=		
12	=					
13						
14	=					
15						
16	=					
17	=					=
18	=	0	=		0	0
19						0
20						
21				=	=	0
22	0	=			0	=
23						
24						
25						
26		0				0
27		0			0	0
28						
29						0
	MC	FQ	FR	ES	Aud	Mur

- = high proportion of anacrusis
- = low proportion of anacrusis.
- =

 = equal proportions of the two.
- 0

 = instances are absent.

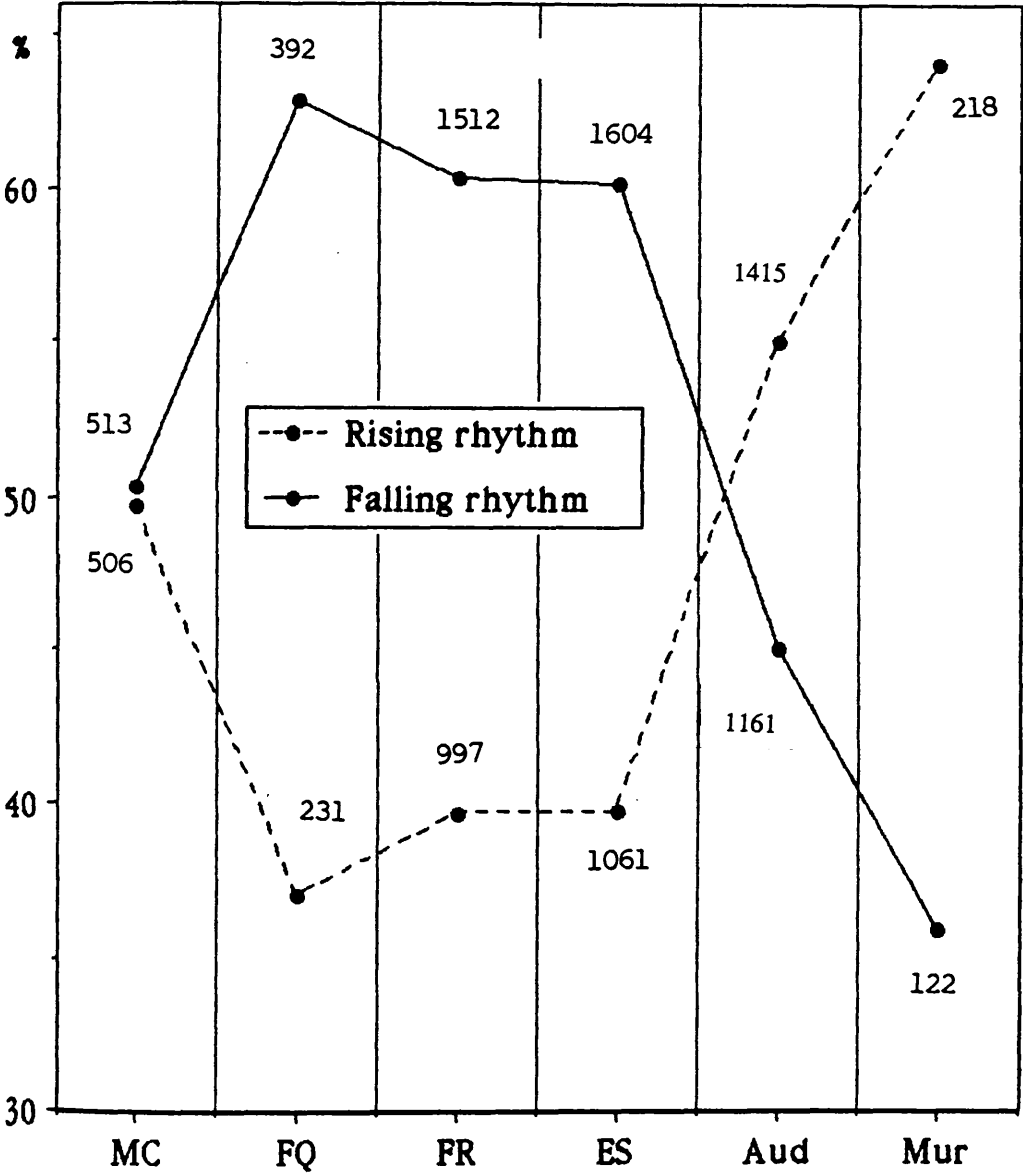
(iv) Concluding Remark.

The proportions of anacrusis are constant, irrespective of the stylistic differences between the works. There is a constant relationship between stressed metre and the language as can be seen from the relation between the incidence of anacrusis and the different syntactic types (cf. 5.3.3).

5.3      Syntax and Rising and Falling Rhythms.

As has previously been shown in 3.3.3, FQ, FR, and ES have more falling than rising rhythm, Mur and Aud have more rising than falling rhythm, whereas MC has approximately equal percentages of rising and falling rhythms.

If a chart is now drawn using the revised and slightly limited corpus arrive at in 5.2.0 above, the result is similar:



Above (3.3.3) it was suggested that a higher incidence of rising rhythm could be due to stylistic reasons, but that suggestion must now be tested by comparing its distribution in the various syntactic types.

#### 5.3.1 Numerical Data and Charts for the Two Kinds of Rhythm.

The figures and percentages of the distribution of rising and falling rhythms in the various types are shown in the following table:

# Syntax and Rising and Falling Rhythms.

Types	1	2	3	4	5	6	7	7A	
MC	R	15 1.5	78 7.7	48 4.7	58 5.7	66 6.5	30 2.9	8 0.8	- -
	F	25 2.5	74 7.3	63 6.2	54 5.3	55 5.4	46 4.5	17 1.7	4 0.4
FQ	R	9 1.3	43 6.9	46 7.4	29 4.7	19 3.0	11 1.8	3 0.5	- -
	F	25 4.0	74 11.9	63 10.1	45 7.2	28 4.5	27 4.3	17 2.7	1 0.2
FR	R	18 0.7	98 3.9	177 7.1	74 2.9	226 9.0	25 1.0	12 0.5	- -
	F	34 1.4	178 7.1	258 10.3	138 5.5	319 12.7	66 2.6	15 0.6	3 0.1
ES	R	18 0.7	94 3.5	183 6.9	74 2.8	253 9.5	30 1.1	7 0.3	- -
	F	35 1.3	165 6.9	245 9.2	130 4.9	379 14.2	72 2.7	15 0.6	7 0.3
Aud	R	41 1.6	251 9.7	183 7.1	180 7.0	184 7.1	182 7.1	23 0.9	7 0.3
	F	41 1.6	196 7.6	102 4.0	163 6.3	103 4.0	204 7.9	52 2.0	12 0.5
Mur	R	6 1.8	47 13.8	23 6.8	29 8.5	50 14.7	6 1.8	2 0.6	- -
	F	2 0.6	27 7.9	15 4.4	18 5.3	23 6.8	7 2.1	- -	- -

R = Rising rhythm  
F = Falling rhythm

# Syntax and Rising and Falling Rhythms (Contd.)

Types	8	9	10	11	12	13	14	15	
MC	R	29 2.8	13 1.3	22 2.2	15 1.5	5 0.5	7 0.7	1 0.1	4 0.4
	F	27 2.6	9 0.9	22 2.2	16 1.6	1 0.1	8 0.8	3 0.3	3 0.3
FQ	R	5 0.8	8 1.3	1 0.2	1 0.2	7 1.1	2 0.3	— —	2 0.3
	F	14 2.2	13 2.1	3 0.5	5 0.8	6 1.0	7 1.1	5 0.8	— —
FR	R	8 0.3	20 0.8	14 0.6	28 1.1	30 1.2	19 0.8	7 0.3	11 0.4
	F	33 1.3	36 1.4	22 0.9	61 2.4	29 1.2	15 0.6	9 0.4	14 0.6
ES	R	17 0.6	20 0.8	16 0.6	30 1.1	26 1.0	10 0.4	3 0.1	6 0.2
	F	30 1.1	46 1.7	28 1.1	86 3.2	26 1.0	9 0.3	8 0.5	13 0.3
Aud	R	41 1.6	21 0.8	32 1.2	10 0.4	25 1.0	19 0.7	17 0.7	4 0.2
	F	39 1.5	9 0.3	23 0.9	12 0.5	11 0.4	27 1.0	20 0.8	6 0.2
Mur	R	12 3.5	2 0.6	6 1.8	5 1.5	4 1.2	— —	2 0.6	1 0.3
	F	5 1.5	3 0.9	1 0.3	— —	1 0.3	1 0.3	— —	1 0.3

R = Rising rhythm

F = Falling rhythm

# Syntax and Rising and Falling Rhythms (Contd.)

Types	16	17	18	19	20	21	22	23	
MC	R	1 0.1	2 0.2	3 0.3	1 0.1	3 0.3	3 0.3	- -	12 1.2
	F	3 0.3	1 0.1	1 0.1	1 0.1	3 0.3	2 0.2	- -	8 0.8
FQ	R	1 0.2	4 0.6	- -	- -	1 0.2	2 0.3	2 0.3	4 0.6
	F	- -	3 0.5	- -	2 0.3	3 0.5	- -	- -	1 0.2
FR	R	6 0.2	8 0.3	3 0.1	- -	3 0.1	5 0.2	- -	85 3.4
	F	5 0.2	6 0.2	21 0.8	7 0.3	11 0.4	8 0.3	4 0.2	31 1.2
ES	R	4 0.2	12 0.5	9 0.3	- -	8 0.3	9 0.3	1 0.04	83 3.1
	F	3 0.1	15 0.6	20 0.8	7 0.3	16 0.6	9 0.3	4 0.2	39 1.5
Aud	R	19 0.7	10 0.4	- -	3 0.1	3 0.1	2 0.1	- -	20 0.8
	F	11 0.4	4 0.2	- -	2 0.1	2 0.1	- -	- -	4 0.2
Mur	R	1 0.3	1 0.3	- -	- -	1 0.3	- -	1 0.3	5 1.5
	F	5 1.5	1 0.3	- -	- -	1 0.3	- -	1 0.3	1 0.3

R = Rising rhythm

F = Falling rhythm

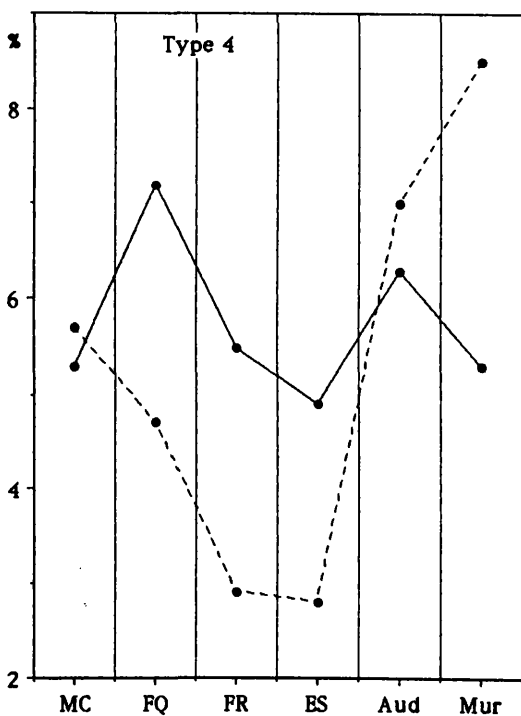
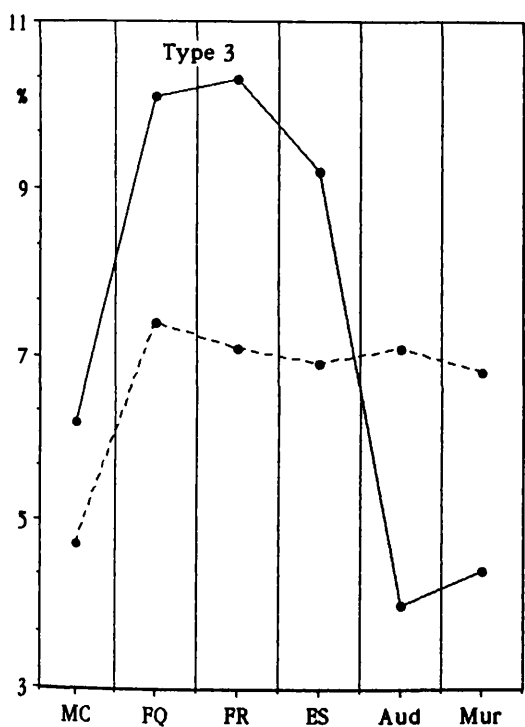
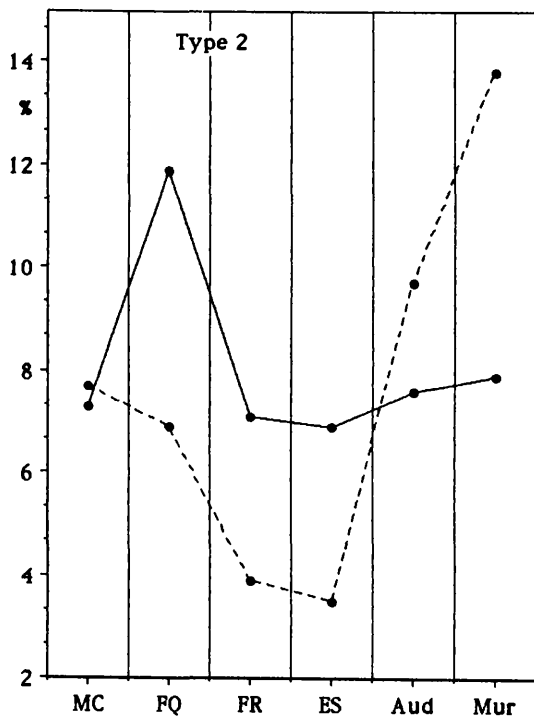
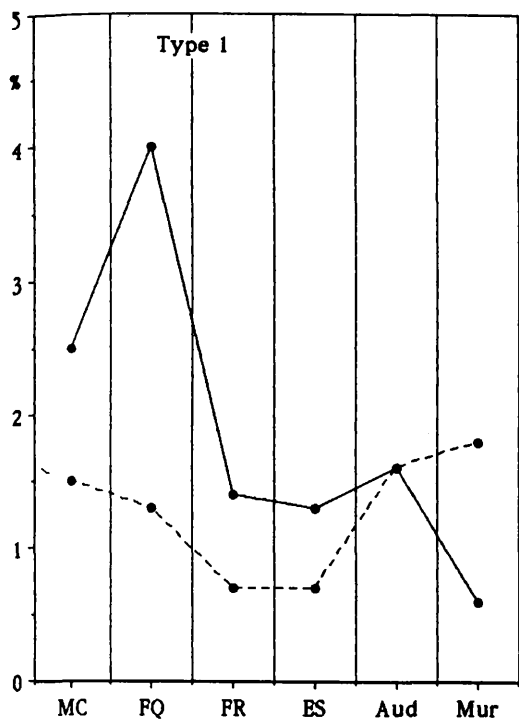


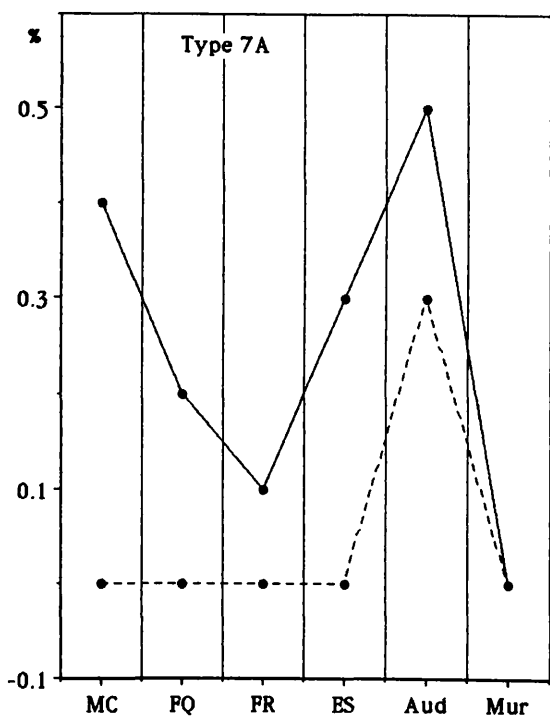
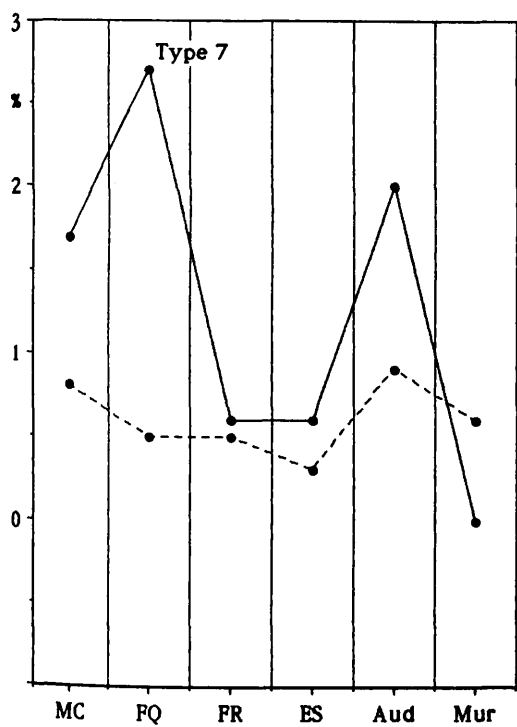
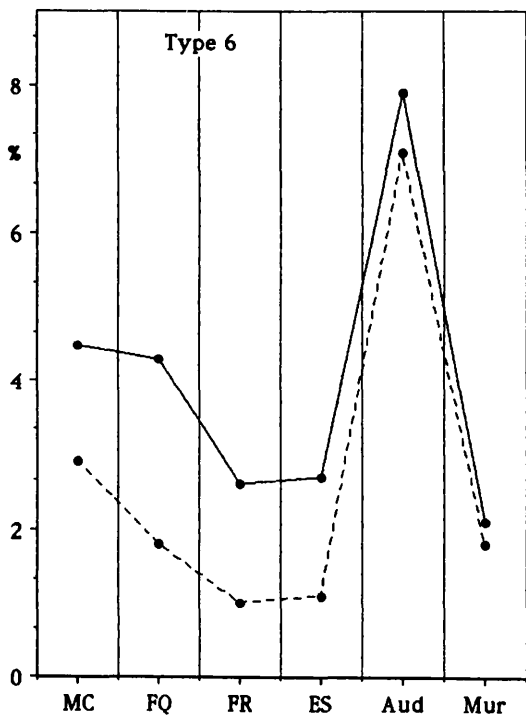
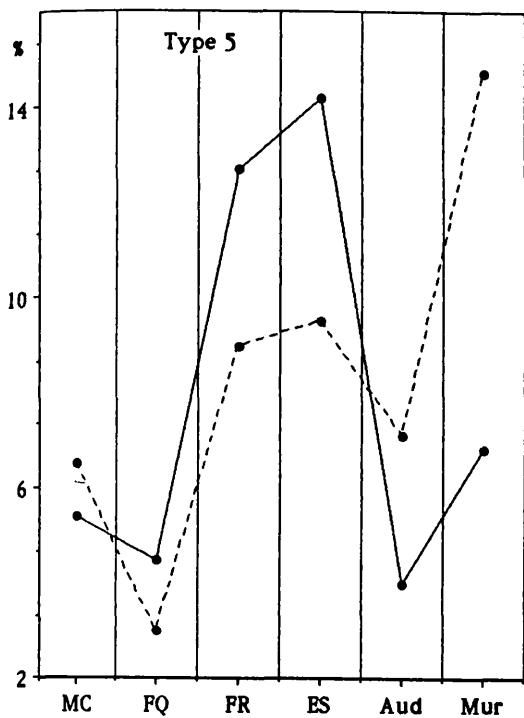
# Syntax and Rising and Falling Rhythms (Contd.)

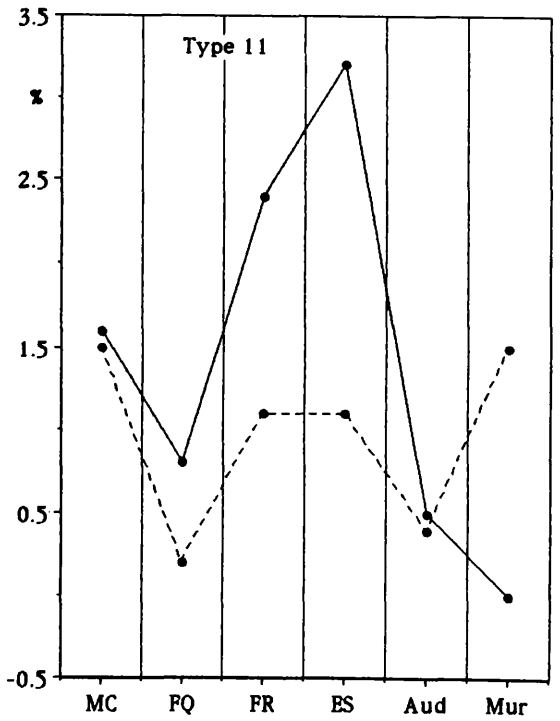
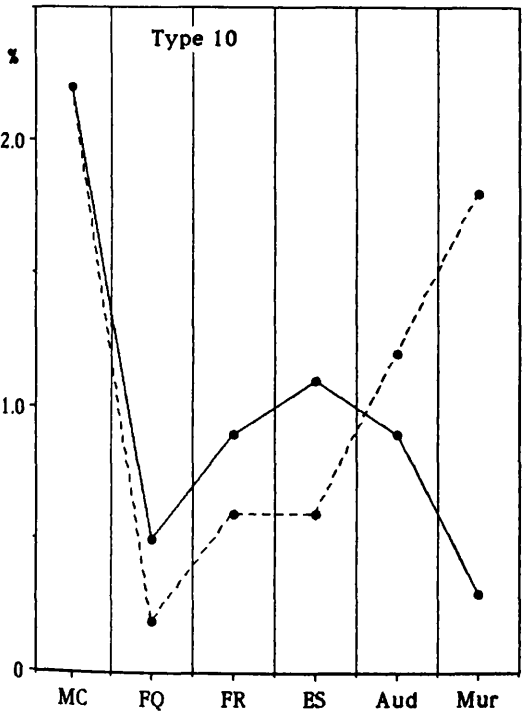
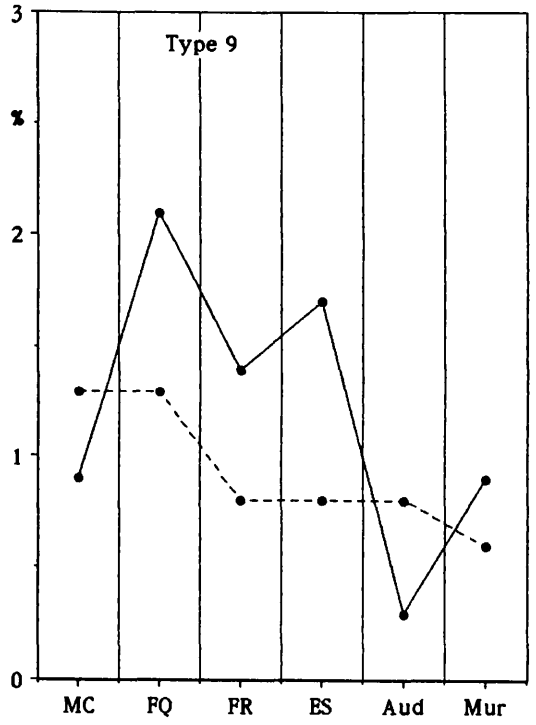
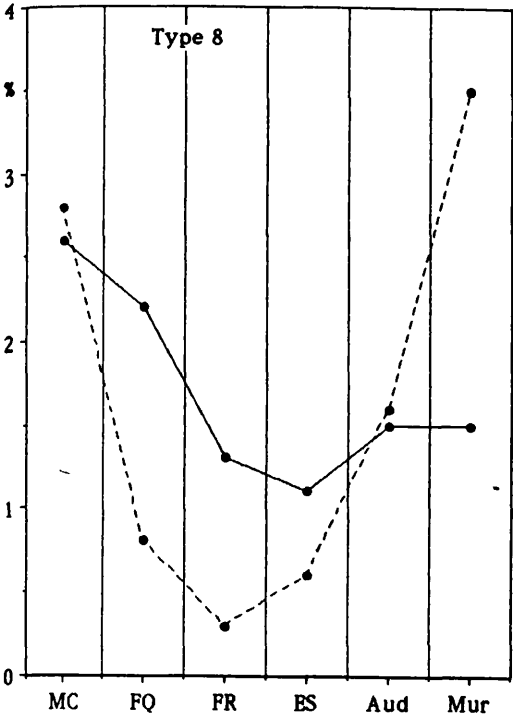
Types	24	25	26	27	28	29
R	17 1.7	35 3.4	7 0.7	5 0.5	17 1.7	1 0.1
MC						
F	19 1.9	20 2.0	3 0.3	2 0.2	17 1.7	6 0.6
R	8 1.3	16 2.6	- -	- -	5 0.8	2 0.3
FQ						
F	30 4.8	18 2.9	- -	- -	2 0.3	- -
R	17 0.7	57 2.3	10 0.4	5 0.2	21 0.8	10 0.4
FR						
F	33 1.3	56 2.2	21 0.8	25 1.0	38 1.5	16 0.6
R	23 0.9	58 2.2	24 0.9	13 0.5	25 0.9	5 0.2
ES						
F	32 1.2	78 2.9	23 0.9	27 1.0	24 0.9	13 0.5
R	36 1.4	64 2.5	2 0.1	- -	32 1.2	4 0.2
Aud						
F	43 1.7	48 1.9	1 0.04	- -	21 0.8	5 0.2
R	4 1.2	8 2.4	- -	- -	2 0.6	- -
Mur						
F	4 1.2	4 1.2	- -	- -	1 0.3	- -

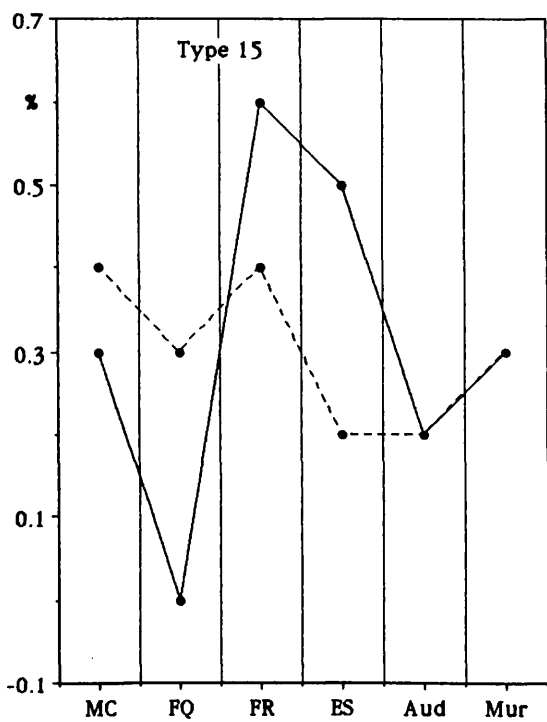
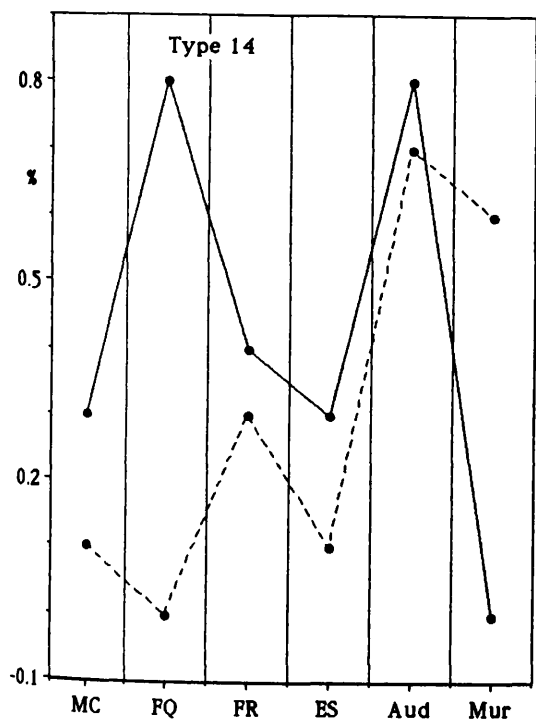
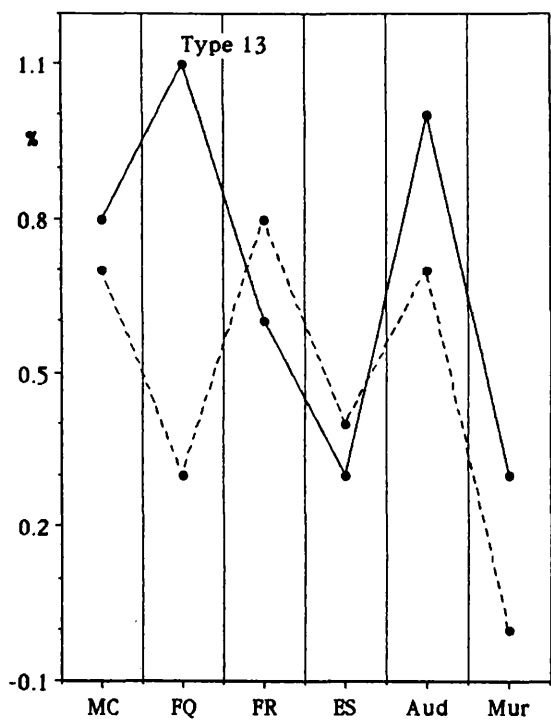
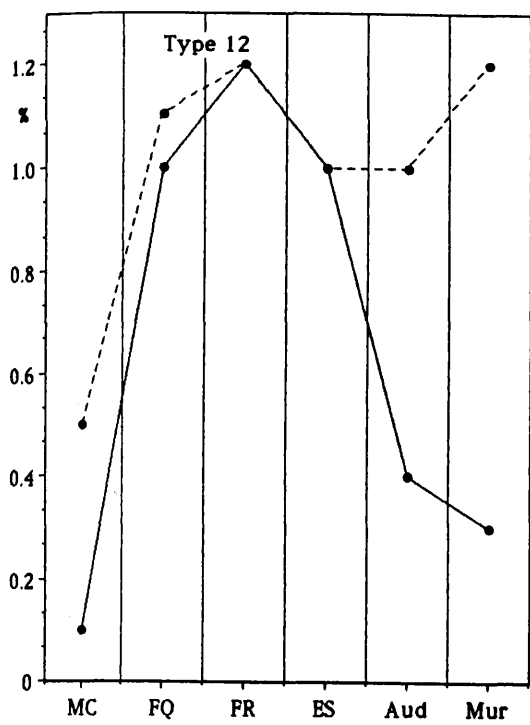
R = Rising rhythm  
F = Falling rhythm

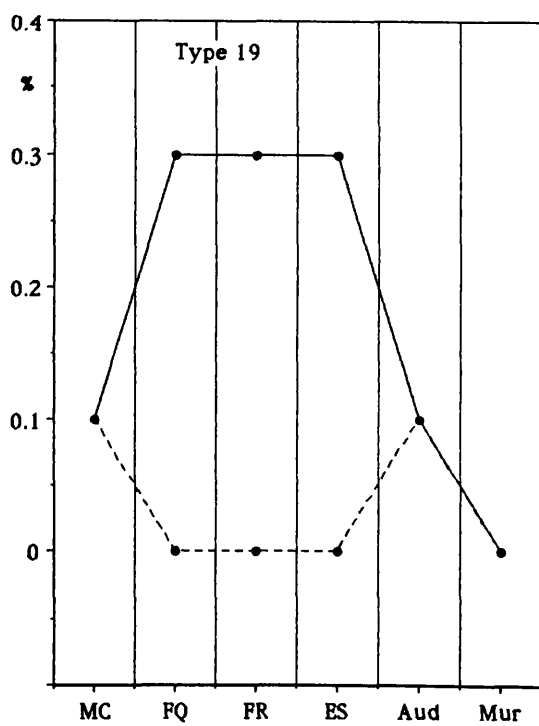
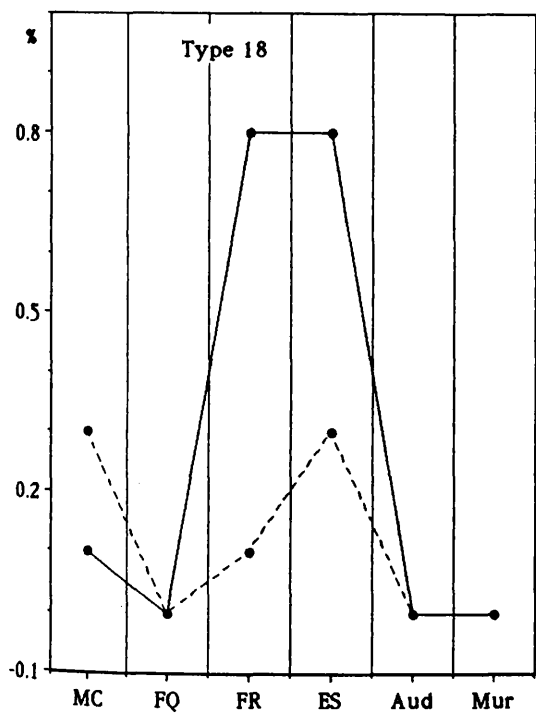
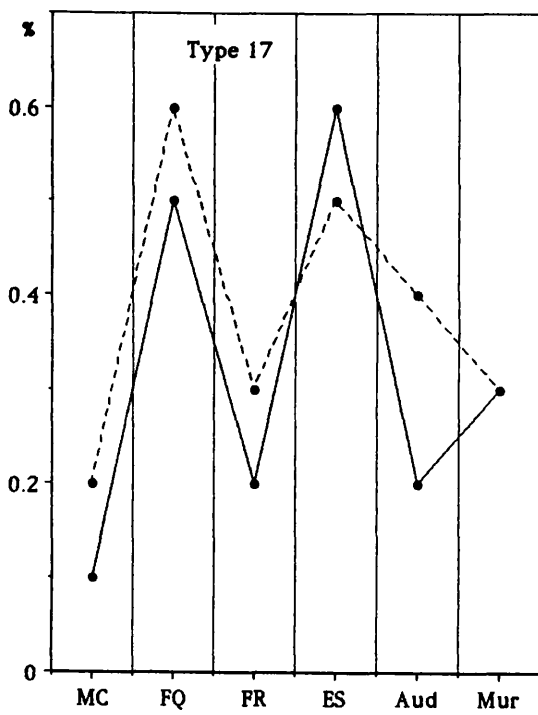
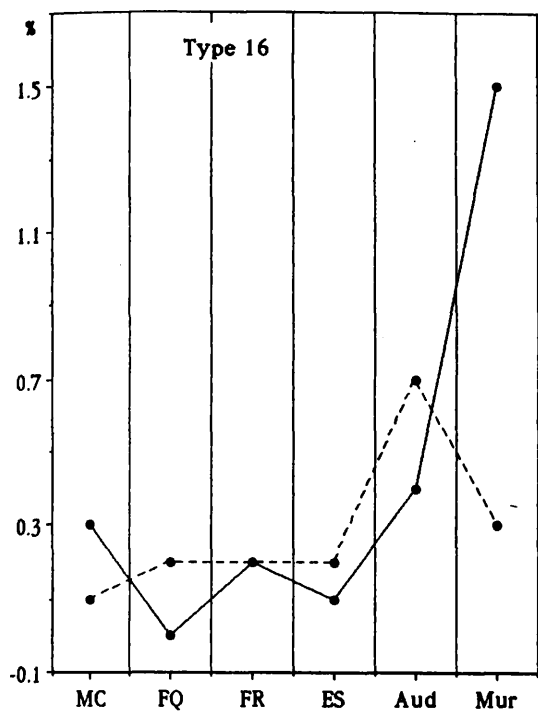
As in 5.2, the significance of these figures and percentages can be shown more clearly from a separate chart for each syntactic type. In these charts (cf. 5.2.1), a broken line is used to represent the percentages of half-lines with rising rhythm and a continuous line to represent the percentages of those with falling rhythm.

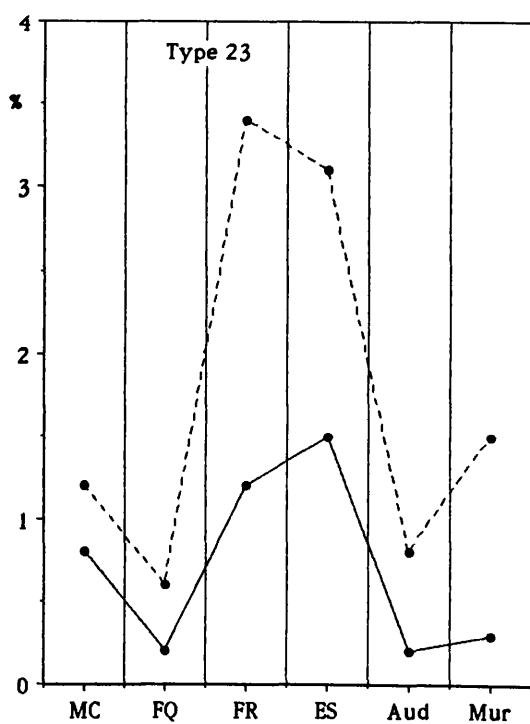
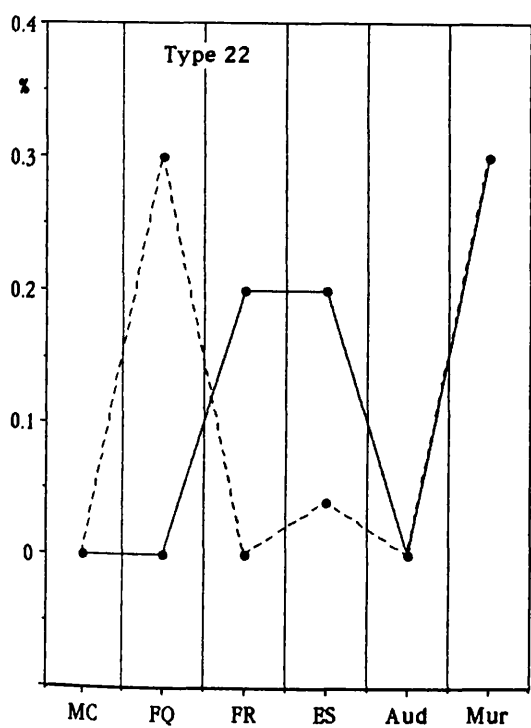
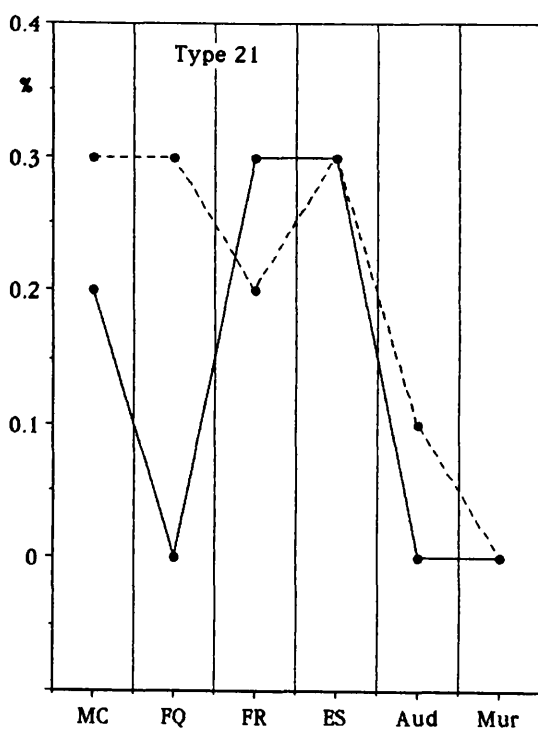
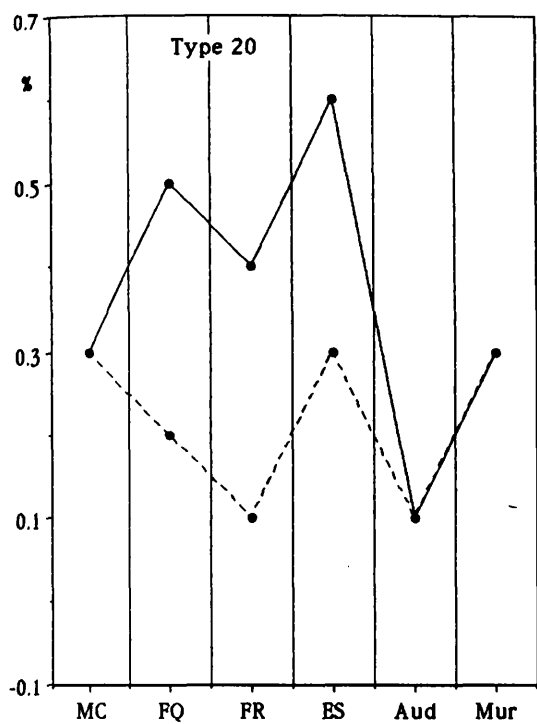


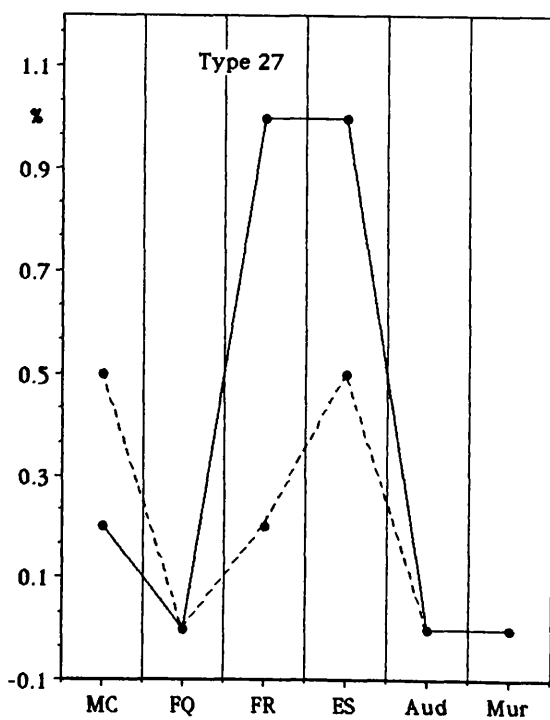
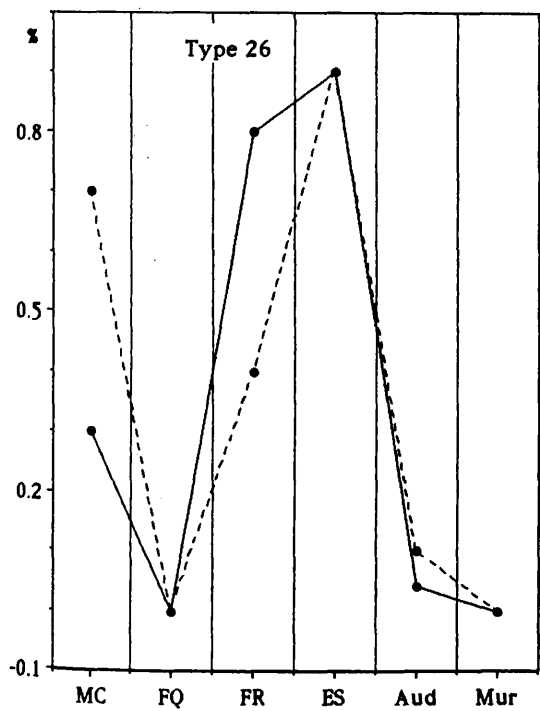
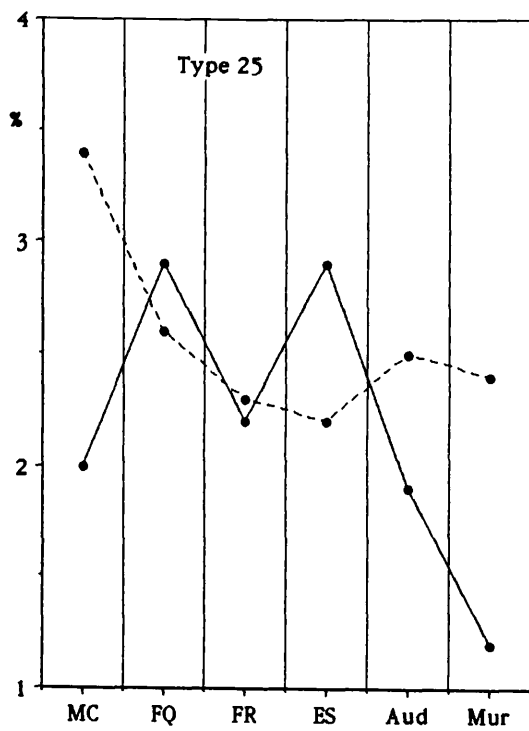
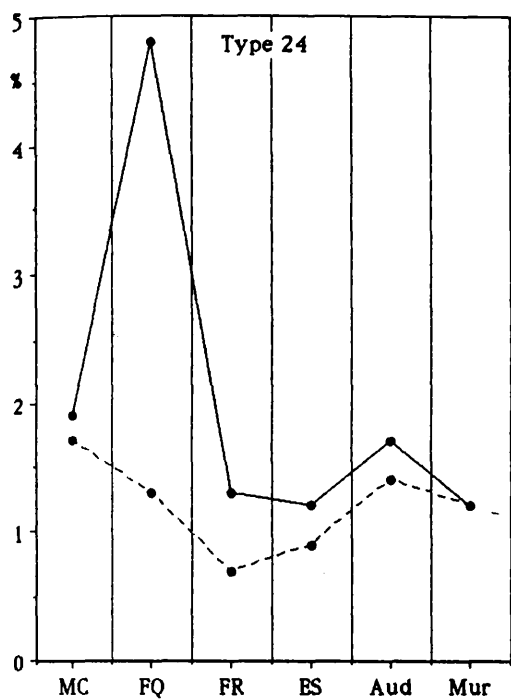




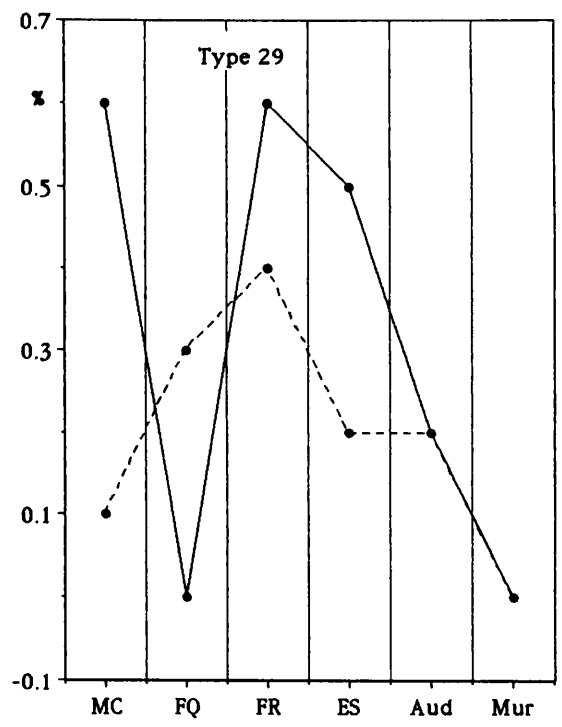
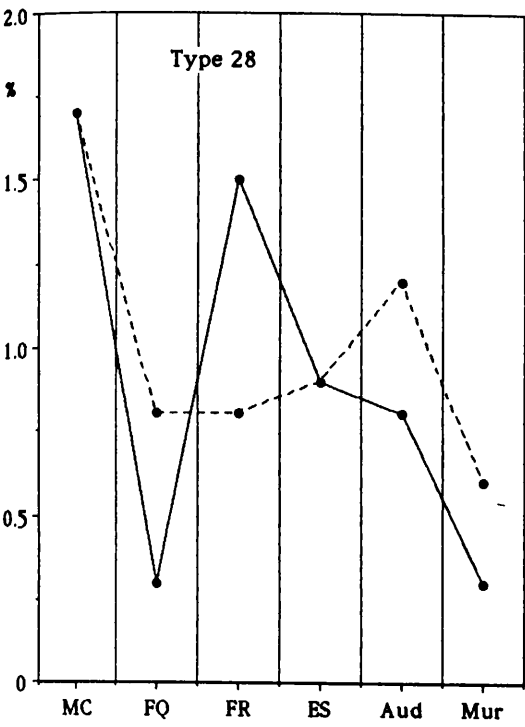












The above charts differ considerably from those given above in 5.2 for anacrusis. They suggest that, for many of the commoner types, the differences between the different works persist irrespective of the syntactic type used (cf. charts 2, 3, 4, 5, 8, 9, 10 and 11). But before this can be established, it is relevant to show some further details and discuss the exceptions suggested by some of the above charts.

### 5.3.2 Discussion.

#### 1. Genitival Phrase (Type: of the snapping shark)

Rising rhythm in this type results from the occurrence, at the end of the half-line, of (i) a monosyllabic noun like court, life, beasts...etc., and (ii) a monosyllabic modifier when it is transposed after the noun it governs, as in FQ 126-a Of time past.

On the other hand, falling rhythm results from the occurrence, at the end of the half-line, of (i) a disyllabic or polysyllabic noun with the final syllable(s) unstressed, e.g. property, pleasures, grandeur, etc.; and (ii) nouns in which the plural suffix -s or -es forms a syllable on its own as in Mur 65-b of the rolling bilges. For more examples cf. 4.3.1.

#### 2. Prepositional Phrase (Type: to the drifting wreckage)

The reasons for rising and falling rhythms in this type are the same as those in 1 above, though here there is a further reason for falling rhythm - the occurrence, at the end of the half-line, of disyllabic adjectives transposed after the noun and with the stress on the second syllable, as in FQ 2-b in time future. For more

examples cf. 4.3.2.

### 3. Conjunctions and Sentence-Connectives.

The chart agrees with the main chart above. Greater accuracy in showing the differences between the two kinds of rhythm can be had from the following table which shows the figures and percentages of the two rhythms distributed over the various syntactic sub-types:

Sub types	A		B		C		D		E		F	
	R	F	R	F	R	F	R	F	R	F	R	F
<u>MC</u> 21	21		10	6	2	3	11	22	3	4	1	7
	<u>1.6</u>	<u>1.6</u>	<u>0.8</u>	<u>0.5</u>	<u>0.2</u>	<u>0.2</u>	<u>0.8</u>	<u>1.7</u>	<u>0.2</u>	<u>0.3</u>	<u>0.1</u>	<u>0.5</u>
<u>FQ</u> 14	3		4	4	1	10	27	45	-	1	-	-
	<u>1.8</u>	<u>0.4</u>	<u>0.5</u>	<u>0.5</u>	<u>0.1</u>	<u>1.3</u>	<u>3.6</u>	<u>5.9</u>	---	<u>0.1</u>	---	---
<u>FR</u> 68	110		51	64	9	9	34	62	9	6	6	7
	<u>2.1</u>	<u>3.4</u>	<u>1.6</u>	<u>2.0</u>	<u>0.3</u>	<u>0.3</u>	<u>1.0</u>	<u>1.9</u>	<u>0.3</u>	<u>0.2</u>	<u>0.2</u>	<u>0.2</u>
<u>ES</u> 68	99		56	59	8	8	29	56	14	15	8	8
	<u>1.9</u>	<u>2.8</u>	<u>1.6</u>	<u>1.7</u>	<u>0.2</u>	<u>0.2</u>	<u>0.8</u>	<u>1.6</u>	<u>0.4</u>	<u>0.4</u>	<u>0.2</u>	<u>0.2</u>
<u>Aud</u> 79	23		19	9	18	6	59	57	5	5	-	-
	<u>2.2</u>	<u>0.7</u>	<u>0.5</u>	<u>0.3</u>	<u>0.5</u>	<u>0.2</u>	<u>1.7</u>	<u>1.6</u>	<u>0.1</u>	<u>0.1</u>	---	---
<u>Mur</u> 11	7		2	-	6	3	4	4	-	1	-	-
	<u>2.7</u>	<u>1.7</u>	<u>0.5</u>	---	<u>1.4</u>	<u>0.7</u>	<u>1.0</u>	<u>1.0</u>	---	<u>0.2</u>	---	---

R = Rising rhythm  
F = Falling rhythm

The table shows that in sub-type A (subordinating conjunction + clause), Mur and Aud have higher proportions of rising rhythm whereas ES and FR have higher proportions of falling rhythm, and that MC has even percentages. Only in FQ do the percentages of falling and rising rhythms disagree with the main chart. The reasons for rising and falling rhythms are the same as before (cf. types 1-2). Further reasons for falling rhythm are the occurrences,

at the end of the half-line of (i) pronouns, as in ES 290-a that we  
both want to see you; (ii) verbs with past participle suffix -ed  
which forms a syllable, as in MC 479-a Had I been expected; (iii)  
nouns in unstressed positions because they are preceded by  
adjectives which receive the primary stress for special contrast,  
e.g. ES 169-a When he was your age; (iv) nouns in the vocative case  
in unstressed positions, e.g. ES 1522-a Because they are not real,  
Charles; (v) adverbial phrases, e.g. ES 1865-b If there's any point  
in it; (vi) verbs in unstressed positions because the auxiliary, for  
special contrast, receives the primary stress, e.g. ES 1961-a That  
you love and are loved; (vii) adverbs not taking the main stress,  
e.g. FR 550-a While I took my turn about; (viii) infinitive to e.g.  
FR 1547-b though he didn't mean to; and (ix) disyllabic or  
polysyllabic words with the stress at the beginning or the middle,  
e.g. Mur 73-b though no one was listening, and Aud 942-a When we  
danced déisal.

In sub-type B (co-ordinating conjunction or sentence-connective  
+ clause), as shown in the table, MC, Aud, and Mur have higher  
proportions of rising rhythm, whereas ES and FR, in contrast, have  
higher proportions of falling rhythm. This agrees with main chart.

In FQ, the percentages are equal. The reasons for rising and  
falling rhythms in sub-types B and C are the same as in sub-type A  
above.

In sub-type C (co-ordinating conjunction + verb + object,  
complement or adverbial), we have more falling rhythm in FQ, more  
rising rhythm in Aud and Mur, and even proportions in MC, FR and ES.

In sub-type D (co-ordinating conjunction + phrase or  
rank-shifted clause), there are higher proportions of falling rhythm

in MC, FQ, FR, and ES, and even percentages in Mur. Only in Aud does a higher percentage of rising rhythm occur, though the difference here is only between 1.7 per cent rising and 1.6 per cent falling. This sub-type stands in contrast with the main type. The reason is the frequent occurrence, at the end of the half-line, of (i) prepositions, e.g. FR 1103-b but what we are concerned with; and (ii) polysyllabic words with the stress falling early, e.g. FR 1732-a And just endurable, and Aud 1076-a And a shame surely.

It is significant that these sub-types, in spite of the linguistic differences between them, largely match the main chart of type 3, i.e. show consistency with the type.

#### 6. Modifier + Noun (Type: the historical fact)

The amount of falling rhythm is greater than that of rising rhythm in all the works. The percentages in Aud and Mur do not conform to their norms of higher proportions of rising rhythm. FQ, FR and ES are still consistent in having more falling than rising rhythm, and MC is similar to them in this chart. The reason is that the half-lines in this type more frequently end in (i) polysyllabic nouns (or modifiers transposed after the nouns they govern) with the final syllable(s) unstressed; or (ii) monosyllabic nouns with syllabic plural suffixes -s or -es. For examples cf. 4.3.6.

#### 7. Noun + Noun (Type: Dung and death)

There is some kind of similarity between this type and the previous type in that the proportions of falling rhythm are higher than those of rising rhythm. The only exception is Mur where, as it happens, the two cases in this type have rising rhythm.

Polysyllabic nouns with the final syllable(s) unstressed are more frequently used at the end of the half-lines of this type than monosyllabic nouns or polysyllabic nouns with the stress on the final syllable. For examples cf. 4.3.7.

7A. Noun (Type: combinations)

All the half-lines in this type, with the exception of seven cases out of nineteen in Aud, have falling rhythm, e.g.

MC 647-b cúriósity

FQ 74-b cóncentrátion

FR 370-a The contáminátion, 1586-a An úndergráduate

ES 493-b respónsibíility, 1103-b a récommendátion

Aud 741-a Récognítion, 2190-a The sléep-wálker

Of the exceptions in Aud, some are polysyllabic while others are compound nouns, e.g.

123-b Úndergróund, 1833-a The báttle-áxe

8. Noun + Prepositional or Genitival Phrase (Type: a share of his catch)

The nouns occurring at the end of the half-lines of this type are (i) more frequently polysyllabic with the final syllables unstressed in FQ, FR, and ES; and (ii) monosyllabic or polysyllabic ending in a stress in Mur, MC and Aud. For examples cf. 4.3.8.

11. Interrogative (Type: Where is Harry?)

Except in Aud, where falling rhythm is a little more frequent than rising rhythm, the chart agrees with the main chart. For examples cf. 4.3.11.

12. Relative Adverb or Pronoun Clause-including Exclamatories (Type: where prayer has been valid)

There is a high proportion of rising rhythm here because there are many half-lines that end in a verb. For examples cf. 4.3.12.

23. A Predicate preceding a "wh-" or a "that" clause. (Type: I had only just noticed # that...)

In this type, there is more rising than falling rhythm in all the works. This contradicts the main chart in the cases of FQ, FR and ES. The reasons for the rising rhythm are as follows:

(i) the verbs occurring at the end of half-lines are either monosyllabic, e.g. say, think, hope, and wished, disyllabic with the stress on the second syllable, e.g. recall, possess, and deny, or followed by post-verbal adverbs or by adjectives, e.g. find out, and make clear

(ii) the half-line ends in an adverbial after the verb, where the adverbial ends in a stressed syllable, e.g. ES 569-a You know quite well # that...

(iii) the verbs are either followed by a stressed monosyllabic object, e.g. ES 16-b and it reminds the girl, or by a vocative, e.g. ES 1962-b remember, my dear # ....

and (iv) the predicative adjectives occurring at the end of half-lines are either monosyllabic, e.g. sure, and glad, or disyllabic with the stress on the second syllable, e.g. FR 763-a They are always assured # that..., and FR 983-a Because you were convinced # that...

It follows that, conversely, the following usages, at the end of the half-line, are rarer in this type: (i) polysyllabic verbs with

the stress on the first or the penultimate syllable, e.g. remember, realize, imagine, and notice; (ii) where the predicate includes an object or an adverbial, either polysyllabic nouns, e.g. ES 1335-b I persuaded my doctor # that....; and ES 819-a I could see from her expressions # that..., or pronouns e.g. MC 524-a It is not for me to tell you # how....; (iii) polysyllabic predicative adjectives, e.g. FR 166-a And is why I was so anxious # that...; (iv) disyllabic vocatives, e.g. FR 1166-a I must tell you, Harry; and (v) main verbs with the preceding auxiliary carrying the primary stress for contrast, e.g. MC 591-a You know and do not know.

24. A Half-Line containing a NP modified in the next Half-Line by a Genitival Phrase (Type: Only in a world # of speculation)

In this type, all the works save Mur have higher proportions of falling than rising rhythm, and in Mur, the percentages of the two kinds of rhythm are even. The nouns ending the half-lines of this type (and modified by the genitival phrase in the following half-lines) are more frequently disyllabic or polysyllabic with the stress on the penultimate or the first syllable. This is especially the case in FQ where 3.9 per cent of the total half-lines occur in falling rhythm in this type. For illustrative examples cf. 4.4.2.

The reasons for rising rhythm and falling rhythm half-lines in types 25-29 are again the same as in types 1-3 above.

25. A Half-Line containing a NP modified, or a Predicate amplified, in the following Half-Line by a Prepositional Phrase (Type: The light collaborates # with)

MC has a very high proportion of rising rhythm because many



half-lines here end in a verb. For examples cf. 4.4.3.

5.3.3. Conclusion to 5.3.

A. The following chart shows the differences in the various types:

TYPES

1	F				=	
2	R					
3	F					
4	R					
5	R					
6	F					
7	F					
7A	F					0
8	R					
9	R					
10	=					
11	F					
12	R			=		
13	F					
14	F					
15	R					=
16	F					
17	=					=
18	R	0			0	0
19	=					0
20	=					=
21	F			=		0
22	O				0	=
23	R					
24	F					=
25	R					
26	R	0				0
27	R	0			0	0
28	=					
29	F					0

MC	FQ	FR	ES	Aud	Mur
R=Rise	Rise (contradicting)*	Rise (agreeing)			
F=Fall	Fall (agreeing)*	Fall (contradicting)			

= equal proportions

= instances are absent

\* Contradicting or agreeing with the overall norms given in 5.3 above.

B. Falling rhythm is syntactically conditioned in types 6 (modifier + noun), 7 (noun + noun), and 24 (a half-line containing a NP modified in the following half-line by a genitival phrase). In all these types, the nouns ending the half-lines are mainly disyllabic or polysyllabic with the final syllables unstressed.

C. Rising rhythm is syntactically conditioned in types 12 (relative adverb or pronoun clause), and 23 (a half-line containing a predicate preceding wh- or that clause). In these two types, monosyllabic verbs, or disyllabic with the stress falling late, frequently end the half-lines.

D. In the commoner types, the proportions persist irrespective of type: higher proportions of rising rhythm in Mur and Aud, higher proportions of falling rhythm in FQ, FR, and ES, and largely equal proportions of the two rhythms in MC.

E. Types 1 (genitival phrase), 2 (prepositional phrase) and 8 (noun + prepositional or genitival phrase) agree with the main chart though they end, like types 6, 7, and 24 discussed above, in a noun.

The reason is that the presence of unstressed syllables, whether at the beginning (for types 1 and 2) or in the middle (for type 8) of the half-lines, leads the poet to use fewer unstressed syllables at the end especially when the rhythm of the poem is rising as in Mur or Aud.

F. In many types, the figures are too few to be significant and therefore call for no special comment.

G. Concluding remark.

The incidence of falling and rising rhythms is, in the main, stylistically conditioned irrespective of the grammatical and syntactical differences. It depends on the author's choice, the

nature of the subject treated, and the particular way in which he treats it (cf. 3.3.3 above and 6.6.3).

#### 5.4      Conclusion to Chapter Five.

- A. The nature of the half-line in stressed metre is to a large extent predictable, and is a constant that is determined by the language itself.
- B. Even though there are different norms for line-length, in the different works, line-length appears to be mainly grammatically and syntactically conditioned, and can therefore be said to be broadly constant.
- C. Anacrusis is grammatically and lexically conditioned and is a constant, irrespective of the varying styles of the works.
- D. The incidence of falling and rising rhythms is mostly stylistically conditioned, irrespective of the grammatical and syntactical differences.

## CHAPTER SIX

### MIDDLE ENGLISH

#### 6.0. Choice of Texts and Corpus.

The full examination of stress-patterns of ME alliterative poetry is a very large task which requires separate treatment, at present being undertaken by Dr. Hoyt Duggan of the University of Virginia (cf. Duggan 1986). What is presented here cannot claim to be any more than a small sample. It is undertaken, however, in order to show how such a sample compares with Modern English when examined by the same criteria and methods of classifying the half-line.

The sample consists of:

- 1) Piers Plowman, B-text: 442 lines, consisting of Prologue, lines 1-231, and Passus VI, lines 1-211; and
- 2) Sir Gawain and the Green Knight: 243 lines consisting of lines 60-150, 366-416, 491-565, and 2069-2155, excluding all short lines.

In PP1, lines containing Latin quotations are excluded, and also Prol 202 `I seye for me´, quod the mous, # `I se so muchel after´ because it is difficult to decide which is the main alliteration:

`I sèye for mé´, quod the móus, `I sè so múchel áfter´, or  
`I séye for mé´, quod the mǒus, `I sè só mùchel áfter´.

After these exclusions the corpus for analysis is

	two-stress half-lines	three-stress half-lines	Total
PP1	757 88.4	99 11.6	856
GGK	397 81.7	89 18.3	486

But, as in MnE (cf. 2.5), this corpus has to be varied for different purposes throughout Chapter Six. This is shown in the following table:

Sections	Corpus	Excluded
6.2, and 6.3.2-4	Two-stress half-lines	Three-stress half-lines
6.3.1	All the half lines	-----
6.4-5	All the half-lines	-----
6.6.2-3	Grammatical types 1-29 in the two- stress half-lines	I. Residues of two-stress complete* and neutral* half-lines. II. Incomplete* two-stress half-lines. III. All three-stress half-lines.
6.6.1	Grammatical types 1-29 in both two- and three-stress half-lines.	I. Residues of both two- and three-stress complete and neutral half-lines. II. Two- and three-stress incomplete half-lines.

\* defined in 4.1 above.

#### 6.1 Problems of Metrical Analysis

In the MnE text, the main problem was in determining which lines could be included as answering to the traditional half-line unit (see the discussion of the caesura in 2.3 above). In ME, that distinction, because of the indications of alliteration, can usually

be taken as given, but there is a different problem of analysis: whether the medial and final e's should be counted. This is a much debated problem on which no firm conclusions have been reached hitherto. In this thesis, because of the regional differences between PP1 and GGK, different rules and assumptions have been followed for each text.

#### 6.1.1 Piers Plowman: Medial and Final e's.

The final -e or -e of inflexional ending of MS W (Trinity College, Cambridge, B.15.17), which was adopted as base-text by Kane and Schmidt in their editions, can in many cases be accepted (cf. Samuels 1985: 243-4). However, there are categories where, on the evidence of Chaucer's usage in syllabic metre, the final -e or -e of inflexional ending can more probably be discounted. Following is a list of the problems confronted in counting the syllables and the principles adopted. (In both the portions studied from PPL and GGK, the mark x is used when the syllable is counted. But if the syllable is not counted, nothing is put on top of it):

##### A. Evidence of Chaucer's Usage.

(1) Personal and possessive pronouns, demonstrative adjectives, verb to be, verb to have, and other auxiliary verbs, and conjunctions (cf. Brink 1901:173) are treated as monosyllabic except when they carry the metrical stress, e.g.

(i) in unstressed position:

PP1 Prol. 22 and wónnen that thíse wástours

PP1 Prol. 28 ... that hólđen hem in híre sélles

PP1 IV 207 And it áre my blódy brétheren

PP1 IV 68 ... that konne lyven in trúthe  
 PP1 IV 163 ... the while my plóugh líggeth

(ii) in stressed position:

PP1 Prol. 33 ... as mýnstralles konne  
 PP1 IV 35 ... though I fighte sholde  
 PP1 IV 58 And wénde with yow I wile  
 PP1 IV 56 ... the while my life dúreth

An exception to this is PP1 IV 148 shal [right] noght have of myne where the -e in myne is discounted, although it carries the main stress, because it is likely to represent an OE neuter plural without -e.

(2) The plural ending -es in polysyllabic nouns is syncopated (cf. Brink 1901:171), e.g. Prol. 25 preières; 33 mýnstralles; 69 bishoppes; 96 stywardes; 113 communes; and Passus IV 31 foweles; 41 présentes; 54 develes; sherewes; 189 shoveles.

(3) Weak e in two consecutive syllables (cf. Brink 1901:169): if each of two consecutive syllables contains a weak e, one of them regularly loses its syllabic value, though it is not certain which, e.g.

(i) in the preterite: Prol. 9 lenede; 26 lyveden; 31 cheveden  
 (ii) other words: Prol 11 swevene; 12 nevere; 82 povere, and Passus IV 95 Cristene; 155 forpynede sherewe; 160 cursede.

(4) Final -e is discounted in nouns ending in -nesse, -aunce, and -ence, and the present participle and verbal noun ending in -inge (cf. Brink 1901:135), e.g. Prol 12 wildernesse; 173 présence; 144 suffraunce; 19 worchynge.

(5) The same applies to words ending in -ye, -ie, and -eie (cf. Brink 1901:174), e.g.

(i) nouns: Prol 22 glótonye; 44 ri<sup>x</sup>baudie; 77 lec<sup>x</sup>cherie, 216 moneie, 116 Clér<sup>x</sup>gie.

(ii) verbs: Prol 130 justifie (but lov<sup>x</sup>ye because, where -ye rather than -y occurs in the Second Class of OE weak verbs, it was probably still sounded).

An exception to this is when the stress falls on the syllable immediately preceding the final -e, in which case the final -e is counted as a metrical syllable, e.g. Prol. 230 defie<sup>x</sup>; and Passus VI 129 aspie<sup>x</sup>.

(6) The final -e in monosyllables has been counted or discounted according to Chaucer's majority metrical usage as shown in Tatlock and Kennedy's Concordance (1927):

(i) It is discounted, e.g. in Prol. 16 sight<sup>x</sup>e; 186 kynde; 223 kynne; Passus VI 43 one; 80 sone; 130 sothe; 201 myghte. As regards the words Rome (Prol. 47 and Passus VI 3), and France (Prol. 177), the final -e may or may not be counted in Chaucer. In this thesis, however, they have been discounted, and, similarly, the final -e in Jame (Prol. 47).

(ii) It is counted, e.g. in Prol. 150 wille<sup>x</sup>; 178 nekke<sup>x</sup>; 213 lawe<sup>x</sup>; and Passus VI 43 ende<sup>x</sup>; 53 mete<sup>x</sup>.

(7) The final -e is not counted in polysyllables since it seems more likely to have lost its syllabic value, e.g. Prol 8 Málverne<sup>x</sup>; 30 likame<sup>x</sup>; 115 commune<sup>x</sup>; 194 élenge<sup>x</sup>; 81 parisshe<sup>x</sup>; 63 marchaundise<sup>x</sup>; and Passus VI 17 liflode<sup>x</sup>; 71 Denote<sup>x</sup>; 77 aventure<sup>x</sup>. The final -e in namoore<sup>x</sup> (VI 96) and caroyne<sup>x</sup> (Prol 189) is discounted on the evidence of Chaucer's majority metrical usage.

(8) For many words with variable stress, Chaucer uses both French x / and native / x. For stressed metre, the native / x seem



more likely, e.g. ma<sup>/</sup>ne<sup>x</sup>r rather than ma<sup>x</sup>ne<sup>/</sup>(e)<sup>x</sup>. In a few cases, however, Chaucer's metrical usage supports a distinction between / x for the noun and x / (x) for the corresponding verb, e.g. ho<sup>/</sup>no<sup>x</sup>ur (noun) and ho<sup>x</sup>no<sup>/</sup>ure<sup>x</sup>(n) (verb).

For all of these, the native / x is used for both noun and verb, e.g. Prol 31 cha<sup>/</sup>ffa<sup>x</sup>re; 181 la<sup>/</sup>bo<sup>x</sup>ure; and Passus IV 12 ho<sup>/</sup>no<sup>x</sup>ure; 14 co<sup>/</sup>un<sup>x</sup>seille.

(9) In accordance with Chaucerian practice, the final -e in strong singular adjectives is not counted whereas in weak or plural adjectives, it is counted as a metrical syllable. It is also counted in adverbs, infinitives (unless polysyllabic such as wo<sup>/</sup>rshi<sup>x</sup>ppe or ho<sup>/</sup>no<sup>x</sup>ure), subjunctives, and nouns in dative and accusative cases.

The -e in imperatives is sometimes counted. Examples are

- (i) strong singular adjectives: Prol 10 mu<sup>/</sup>rye<sup>x</sup>; IV 67 mu<sup>/</sup>rie<sup>x</sup>
- (ii) weak or plural adjectives: Prol. 31 swi<sup>/</sup>che<sup>x</sup> (plural); 209 mu<sup>/</sup>rye<sup>x</sup> (plural); mo<sup>/</sup>oste<sup>x</sup> (weak)
- (iii) adverbial -e: Prol 26 stre<sup>/</sup>yte<sup>x</sup>; IV 109 ye<sup>/</sup>rne<sup>x</sup>; 204 i<sup>/</sup>lle<sup>x</sup>.
- (iv) infinitive -e: Prol 76 he<sup>/</sup>lpe<sup>x</sup>; 79 de<sup>x</sup>ce<sup>/</sup>yve<sup>x</sup>; 85 dwel<sup>/</sup>le<sup>x</sup>
- (v) subjunctive -e: Prol 125 ke<sup>/</sup>pe<sup>x</sup>; 126 le<sup>/</sup>ne<sup>x</sup>
- (vi) nouns in dative or accusative: Prol 42 fo<sup>/</sup>ode<sup>x</sup> (dative); 158 sal<sup>/</sup>ve<sup>x</sup> (dative); VI 7 scle<sup>/</sup>yre<sup>x</sup> (dative); 76 ti<sup>/</sup>the<sup>x</sup> (accusative)
- (vii) the -e in imperatives is regarded as optional by Brunner (1963:71). Here, on the evidence of Chaucer, it is counted in Ke<sup>/</sup>ne<sup>x</sup> (VI 23), but discounted in es<sup>x</sup>chu<sup>/</sup>we (VI 53), and brin<sup>/</sup>ge (VI 62).

(10) Final -e is elided before vowels, and before h- in unstressed words like hem. This rule is also followed in G<sup>/</sup>GK.

(11) Other words for which Chaucer's majority usage was the main evidence are: Prol. 11 thanne; 38 here; 183 sternely; Passus VI 10 lovely; 12 chapeleyns; 22 trewely; 27 covenāunt; 53 namely; 77 aventure; sovereyns; 90 remission; 100 remenaunt; 170 eftsoone; togideres.

#### B. Evidence of OE, Other Languages, or History of the Language for the Presence of Inflexional Syllables.

##### 1) Old English:

Prol. 1 softe, adjective (OE: softe); VI 89 crede (OE: creda); VI 91 kirkē (OE: ċiriċe, ċirċe, and ON: kirkja); VI 205 nouthē (OE: nū þǣ); and aboutē (OE: abūtan).

##### 2) Other Languages:

Prol. 69 bulle (O)F ; L.(bullā).

##### 3) History of the Language

Prol. 15 dāle: OE doel, noun, plural dalū. The accusative singular would be dæ1; VI 134 tēme (OE: team) historically a monosyllable; VI 140 kýen: probably the main form was kyn (cf. kine), but kýen is possible with analogical -e; VI 180 dēme (imperative): historically without -e.

#### C. Other Cases.

Prol. 27 hevenēriche (the final -e was counted because of the secondary stress on the penultimate syllable - the same applies to VI 103 plówpōtē); 193 sirē (the -e was counted because the word receives primary stress and at the same time alliterates, though Chaucer uses sire); 210 yowselve - cf. VI 27 and 86- (the -e was counted because selve is the inflected form of self); 75 ragemen (is

not in Chaucer or in any other source); and 217 bondēmen<sup>x x</sup> (is only in Chaucer's prose).

Passus VI 26 tyme<sup>x</sup> - cf. VI 114 hervest<sup>x</sup> tyme<sup>x</sup> - (the -e is discounted because the word is not stressed); 62 therinne<sup>x x</sup> (because a final syllable is suggested by the use of double n); 63 sithenes<sup>x</sup>; 70 Jogelour<sup>x x</sup>; and wolveskynnes<sup>x x</sup>.

#### 6.1.2 Sir Gawain & The Green Knight: Medial and Final -e's.

##### A. The Evidence of Pearl.

In treating the final -e, together with other problems in counting the syllables, I have depended on the evidence of the fairly free syllabic metre of Pearl and the rhyming stanzas (bob & wheel) in GGK. Final -e is normally omitted in the following:

(1) Infinitives and subjunctives unless they end in -en, eg 70 trawe; 85 ete; 97 joyne; 366 ryse (infinitives); 372 sette; 378 refourme<sup>x</sup> (subjunctives).

(2) The imperative singular, e.g. 372 Kepe (OE: cēpan, class I weak); 401 tēche (class I weak); 2144 ryde.

(3) The 1st person singular present indicative of verbs, 379 I epe<sup>x</sup>; 2094 knowe.

(4) The plural of the present tense, all persons (unless they end in -en), e.g. 378 er we fyrre passe<sup>x x</sup>.

(5) The weak preterite ending in -de, -te, including auxiliaries, e.g. 91 wolde<sup>x</sup>; 559 schulde<sup>x</sup>; 2126 sayde.

The exception to this is when the auxiliary verb carries the metrical stress: the -e is counted, e.g. in 100 where he in court were<sup>x x x</sup>; 145 pat he hade<sup>x x</sup>; 2076 he schulde resayue<sup>x x x</sup>.

(6) The nominative of all nouns, e.g. 496 énde; 371 hónde; 2085 sunne.

(7) OE weak nouns and strong feminine nouns, all cases, e.g. (i) OE weak nouns: 383 tíme (OE: tíma); 503 fóde (OE: fōda), 2125 Fréke (OE: freca); and (ii) OE strong feminine nouns: 93 tále (OE: talū); 2144 ráke (OE: racu).

(8) When the accusative of a noun has no -e in OE, e.g. in 369-b and lyfte vp his hónde.

Final -e is, on the other hand, regarded as fairly commonly syllabic in the following:

(1) Weak and plural adjectives, e.g. 89 his zongé blód; 118 pé noble pípes; 139 só gréte; 2069 and pé brode zátēs

(2) The oblique cases of any noun (except for OE weak nouns and strong feminine nouns (cf. 7 above)).

(3) Adjectives with nominative ending in -e in OE, e.g. in 890-b and his bráyn wýldé; 143-b al were his bódi sturne; 392-b by résoun fúl trwe; 527-b pát grene watz ere

(4) Adverbial -e, e.g. in 120 pát móny hert fúl hi3e # hef at her towches; and 88 Auþer tó longe lye or tó longe sítte

(5) French nouns, e.g. 112 bégínez pé table; 123 pát píne tó fýnde pé pláce

#### B. The Evidence of Chaucer's Usage.

If the word is not used in Pearl, I relied on Chaucer's usage, e.g. 90 éke (LGW 1434); 109 bísyde (E.Cl. 291); 2095 lyve (BD 1123; TC3. 892).

C. Evidence from Old English, Other Languages or the History of the Language for the Presence of Inflexional Syllables:

(1) Old English:

60 nwe (OE: neowe); 93 yncoupe (OE: uncūp); 496 ende (OE: ēnde); 505 colde (OE: cald, noun); 548 barely (OE: bærlíce, adverb); 2112 trwely (OE: trēowlice)

(2) Other languages:

558 dérue (ON: djarf?); 91 nóbelay (OF : nobleie); 72 sété, dative (ON: sæti); 2084 wýlle, adjective (ON: villr);

(3) History of Language:

406 tape: expressive monosyllable, onomatopoeic in origin;  
2092 note: past participle of the ME verb from OF noter. Weak verbs ending in a dental frequently do not take the inflexional ending in the past part in this dialect. (cf. Tolkien 1967:125).  
2100 myddelerde: probably Myddelērd in speech  
381 hätte: probably sounded because of tt spelling.

D. Possible Sequences of Three Unstressed Syllables.

In cases where final -e precedes two unstressed monosyllables, it seems possible that the -e would not be sounded.

134 ynēpe watz þe nōyce not a whyle sesed (OE: unēape)

145 in forme þat hē hādē (OF : fo(u)rme)

2132 for chaunce þat māy fālle (OF : ch(e)a(u)nce).

(⊗ means that the final -e's in these words are not counted)

E. Cases where -e is absent in the MS but is here restored to agree with the principles observed in A above.

67 hond, reads: hond-e, dative.

78 bést, reads: bést-<sup>x</sup>, weak plural adjective (bést<sup>x</sup> in Chaucer)  
116 fírst, reads fírst-<sup>x</sup>, weak adjective on the evidence of Pearl  
lines 999, 1000, 486.

516 sóft, reads sóft-<sup>x</sup>, weak plural adjective and OE: sōfte.

554 bíg, reads bíg-<sup>x</sup>, plural adjective and cf. Chaucer TC-4.39.

However, 396 súch reads only súch, though plural, because (a) it is unstressed, and (b) the -e is not syllabic in Pearl.

### 6.1.3 Three-Stress Half-Lines.

The principles adopted in treating these are as follows:

- (1) Three words of full thematic importance are marked with three full stresses, irrespective of whether there are three alliterations, e.g. PPl VI 48-b chérles ben yvel to knówe, and GGK 2143-a Háf here þi hélme on þy hède (cf. Oakden 1968:172). Borroff (1973:198) believes that one of the three stresses can always be subordinated, though she admits the difficulty of establishing a clear distinction between the half-lines where it is possible to subordinate and those where it is not.
- (2) If three words alliterate, but one of them may or may not need to take equal stress with the others because it is a less thematically weighty syllable, it is marked with \ / or, at least, with \. The difference between the two, \ / and \, is merely a matter of performance: it does not affect the timing of the half-line once the two main stresses have been determined (cf. Turville-Petre 1977:54-5, and 2.2.2 above), e.g. GGK 507-a Fállez vpon fáyre flát (cf. Oakden 1968:172, for this area of uncertainty).
- (3) There are cases where a half-line has two alliterations but the non-alliterating syllable gets the main stress for syntactic or

semantic reasons, e.g. GGK 506-a Schýre schédez be ráyn (cf. Waldron 1970:26, and Andrew 1978:48).

(4) If a noun is preceded by a modifier and followed by another modifier, the reading with three full stresses is adopted, e.g. GGK 119-a Wýlde wérbles and wýt, and PP1 Pro1. 16-a With dépe díches and dérke. Borroff (1973:196) is of the opinion that here the first modifier or the noun can be subordinated, but this seems less likely.

(5) If a word normally stressed \ alliterates, it is promoted to \/, e.g. PP1 VI 163-b the while (non-alliterating) but VI 56-b the while (alliterating with werche and wordes).

#### 6.1.4 The two kinds of three-stress half-lines.

##### (1) Half-Lines with Three Full Stresses:

In the passages studied, there are six of this type of half-line (1.2 per cent) in GGK, and fourteen (1.6 per cent) in PP1. Line references for these are as follows:

PP1 Pro1. 16-a, 55-a, 72-a, 181-a, 191-a, 224-b, 227-b,  
VI 13-b, 18-b, 20-a, 48-b, 80-a, 122-a, 140-a.  
GGK 69-a, 98-a, 119-a, 2082-a, 2083-a, 2143-a.

##### (2) Half-Lines where it is possible to subordinate one of the Three Stresses.

There are 83 half-lines (17.1 per cent) in GGK, and 85 (9.9 per cent) in PP1. In some of these half-lines, there is doubt which stress to subordinate. For example, in PP1 Pro1. 81-a, 82-a, and 83-a, it is difficult to tell the relative weight: is it párishe préest or párishe préest, póvere péple or póvere péple? The same

also applies to Prol. 229-a Whít wyn or Whít wyn. In VI 19 the scansion is probably that by méte and drynke libbeth since mete and drynke is a common collocation.

Line references for these half-lines are as follows:

- PP1 Prol. 4-a, 12-b, 14-a, 15-a, 17-a, 18-a, 20-a, 23-a, 26-a, 31-a, 33-a, 34-a, 45-a, 48-a, 49-b, 51-b, 52-a, 58-b, 64-b, 66-b, 67-a, 81-a, 82-a, 83-a, 92-a, 95-a, 106-b, 119-a, 122-a, 126-a, 128-a, 147-a, 152-a, 161-a, 168-a, 170-a, 175-a, 177-a, 178-a, 181-b, 186-a, 187-a, 188-a, 190-a, 193-a, 203-a, 208-b, 210-a, 210-b, 214-b, 223-a, 225-a, 226-b, 227-a, 229-a.
- VI 9-a, 19-b, 31-b, 38-a, 42-a, 46-b, 56-b, 61-a, 65-a, 67-a, 67-b, 74-b, 76-b, 77-a, 86-a, 104-a, 109-a, 111-a, 116-a, 117-b, 139-b, 155-a, 158-a, 163-a, 168-a, 175-b, 177-b, 192-a, 198-a, 207-b
- GGK 61-a, 64-a, 65-a, 67-a, 71-a, 73-a, 75-a, 76-a, 77-b, 87-a, 89-a, 107-b, 108-a, 109-a, 110-a, 112-a, 113-a, 116-a, 118-a, 121-a, 124-b, 132-a, 135-a, 141-a, 143-b, 145-a, 368-a, 370-a, 375-a, 376-b, 381-a, 382-b, 390-a, 393-a, 399-a, 401-a, 402-a, 492-a, 494-a, 495-a, 498-a, 498-b, 503-a, 505-a, 506-a, 507-a, 509-a, 510-a, 518-a, 520-a, 525-a, 526-a, 527-a, 528-a, 530-a, 540-a, 541-a, 542-a, 545-a, 546-a, 549-a, 556-a, 560-a, 2069-a, 2070-a, 2071-a, 2073-a, 2080-a, 2084-a, 2098-a, 2109-a, 2122-b, 2123-a, 2124-b, 2125-a, 2128-b, 2129-a, 2130-a, 2142-a, 2146-a, 2149-a, 2150-a, 2153-a.

#### 6.1.5 Plan of subsequent sections.

In 6.2-3 below, an analysis and discussion of the metrical form of the half-line is given. The corpus for these does not include the three stress half-lines since their main feature is the three stresses irrespective of the number and distribution of unstressed syllables. The only exception to this is 6.3.1 where half-line length is considered (cf. 6.0 above).

Then, in 6.4-5, an analysis and discussion of the syntactical construction of the half-line follows. Here, the corpus, unlike that in 6.2-3, includes the three-stress half-lines (cf. 6.0 above).

After these sections, the correlation between syntax and metre in ME will be discussed in 6.6



## 6.2     A Metrical Description of the Half-Line in ME.

Half-lines have been classified into 5 types according to the same criteria as used in 3.1 above. Thus Type I includes zero-anacrusis, Type II monosyllabic anacrusis, Type III disyllabic anacrusis, Type IV trisyllabic anacrusis, and Type V half-lines with anacrusis containing 4 or 5 syllables.

In the tables given for the different types below, stress-patterns are ordered according to the same criteria as followed for MnE in 3.2.0 above. In contradistinction to the treatment of two-stress half-lines in MnE (cf. 3.2.1-5), the full scansion (i.e. with unstressed syllables marked) is here given to distinguish the e's that are counted as metrical syllables from those that are not. Complete line references for all the stress-patterns in ME are given in Appendix B in Volume II with those of MnE.

### 6.2.1     Type I: Zero-anacrusis.

In the passages studied, there are 137 half-lines (18.1 per cent) in PP1 and 67 (16.9 per cent) in GGK.

This type falls into the 18 stress-patterns shown, together with their figures and percentages, in the table below:

Stress- Pattern	PP1	GGK	Stress- Pattern	PP1	GGK
/   /xxxx	1 0.1	---	/xx   /xxx	1 0.1	---
/x   /	---	1 0.3	/xx   /xxxx	---	1 0.3
/x   /x	5 0.7	1 0.3	/xxx   /	2 0.3	4 1.0
/x   /xx	4 0.5	---	/xxx   /x	39 5.2	9 2.3
/x   /xxx	1 0.1	---	/xxx   /xx	3 0.4	3 0.8
/x   /xxxx	2 0.3	---	/xxxx   /	1 0.1	---
/xx   /	1 0.1	3 0.8	/xxxx   /x	8 1.1	3 0.8
/xx   /x	53 7.0	28 7.1	/xxxxx   /	4 0.5	3 0.8
/xx   /xx	10 1.3	1 0.3	/xxxxx   /x	2 0.3	---

Examples of the stress-patterns:

I.1. | / | / x x x x :

PP1 Pro1. 125-a ~Crist képe<sup>x</sup> thee<sup>x</sup>, sire<sup>x</sup> kɛ̀ng,

I.2. | / x | /

GGK 2151-b ón fòte fýrre

I.3. | / x | / x

PP1 VI 165-a Wárne<sup>x</sup>de Wásto<sup>x</sup>ur

GGK 119-b wákne<sup>x</sup>d lóte<sup>x</sup>

I.4. | / x | / x x

PP1 Pro1. 183-a Stróok fòrth stérnēly<sup>x</sup>

I.5. | / x | / x x x

PP1 VI 124-b lórd, ygraced<sup>x</sup> bē yē!<sup>x</sup>

I.6. | / x | / x x x x

PP1 VI 74-a Trúthē<sup>x</sup> tóldē<sup>x</sup> mē<sup>x</sup> onēs<sup>x</sup>

I.7. | / x x | /

PP1 VI 210-b whát<sup>x</sup> wēre<sup>x</sup> thē<sup>x</sup> bēst<sup>x</sup>

GGK 492-b ʒēlpýng<sup>x</sup> tō<sup>x</sup> hērē<sup>x</sup>

I.8. | / x x | / x

PP1 VI 158-b maugree<sup>x</sup> thī<sup>x</sup> chekēs<sup>x</sup>

GGK 505-b cloudez<sup>x</sup> vplyften<sup>x</sup>

I.9. | / x x | / x x

PP1 Pro1. 217-a Bārōns<sup>x</sup> and<sup>x</sup> burgeisēs<sup>x</sup>

GGK 2108-a Monk<sup>x</sup> op̄er<sup>x</sup> māssep̄rēst<sup>x</sup>

I.10 | / x x | / x x x

PP1 Pro1. 90-a Prēchen<sup>x</sup> and<sup>x</sup> prayē<sup>x</sup> for<sup>x</sup> hēm<sup>x</sup>

I.11 | / x x | / x x x x

GGK 398-a `Whēre<sup>x</sup> shúlde<sup>x</sup> ī<sup>x</sup> wāle<sup>x</sup> pē<sup>x</sup>, quop̄<sup>x</sup> Gāuān<sup>x</sup>

I.12. | / x x x | /

PP1 VI 53-b swíche<sup>x</sup> mēn<sup>x</sup> ēschúwe<sup>x</sup> (imperative)

GGK 407-b smártly<sup>x</sup> ī<sup>x</sup> þē<sup>x</sup> téche<sup>x</sup>

I.13. | x x x x | / x

PP1 Pro1. 226-a Cókēs<sup>x</sup> and<sup>x</sup> hire<sup>x</sup> knāvēs<sup>x</sup>

GGK 122-a Foy<sup>x</sup>soun<sup>x</sup> of<sup>x</sup> þē<sup>x</sup> frēsche<sup>x</sup>

I.14. | / x x x | / x x

PP1 VI 12-a Chesibles<sup>x</sup> fōr<sup>x</sup> chāpeleyns<sup>x</sup>

GGK 394-a Saf<sup>x</sup> þāt<sup>x</sup> þou<sup>x</sup> shāl<sup>x</sup> sīker<sup>x</sup> mē<sup>x</sup>

I.15. | / x x x x | / -

PP1 Pro1. 53-a hēremytes<sup>x</sup> ōn<sup>x</sup> an<sup>x</sup> heep<sup>x</sup>

I.16. | / x x x x | / x

PP1 Pro1. 83-b plēynēd<sup>x</sup> hēm<sup>x</sup> tō<sup>x</sup> thē<sup>x</sup> bīsshop<sup>x</sup>

GGK 2111-a Cóm<sup>x</sup> 3ē<sup>x</sup> þēre<sup>x</sup>, 3ē<sup>x</sup> bē<sup>x</sup> kyllēd<sup>x</sup>

I.17. | / x x x x x | /

PP1 Pro1. 156-a Mightē<sup>x</sup> wē<sup>x</sup> with<sup>x</sup> any<sup>x</sup> wīt<sup>x</sup>

GGK 2154-a lépez<sup>x</sup> hým<sup>x</sup> över<sup>x</sup> þē<sup>x</sup> launde<sup>x</sup>

I.18. | / x x x x x | / x

PP1 Pro1. 61-b cōnstruwēd<sup>x</sup> it<sup>x</sup> ās<sup>x</sup> thei<sup>x</sup> wōlde<sup>x</sup>

## 6.2.2 Type II: Monosyllabic Anacrusis.

There are 349 half-lines (46.1 per cent) in PP1 and 151 (38.0) in GGK.

This type falls into the following 22 stress-patterns shown, in figures and percentages, in the table below:

Stress- Pattern	PP1	GGK	Stress- Pattern	PP1	GGK
x / /	---	1 0.3	x /xx /xx	15 2.0	2 0.5
x / /x	---	2 0.5	x /xx /xxx	1 0.1	2 0.5
x / /xx	1 0.1	---	x /xxx /	8 1.1	8 2.0
x / /xxx	1 0.1	1 0.3	x /xxx /x	98 12.9	13 3.3
x /x /	1 0.1	7 1.8	x /xxx /xx	17 2.2	---
x /x /x	18 1.1	12 3.0	x /xxx /xxx	5 0.7	---
x /x /xx	7 0.9	2 0.5	x /xxxx /	5 0.7	1 0.3
x /x /xxx	2 0.3	1 0.3	x /xxxx /x	17 2.2	3 0.8
x /x /xxxx	1 0.1	---	x /xxxx /xx	2 0.3	---
x /xx /	10	38 9.6	x /xxxxx /	3 0.4	1 0.3
x /xx /x	135 17.8	57 14.4	x /xxxxx /x	2 0.2	---

Examples of the stress-patterns:

II.1      x | / | /

GGK 142-b þat<sup>x</sup> mý<sup>ˈ</sup>ʒt<sup>ˈ</sup> ríde<sup>ˈ</sup>

II.2.     x | / | / x

GGK 2147-b þe<sup>x</sup> sél<sup>ˈ</sup>f chá<sup>ˈ</sup>pél<sup>x</sup>

II.3.     x | / | / x x

PP1 VI 126-b yó<sup>x</sup>ure gré<sup>ˈ</sup>yn mǫ<sup>ˈ</sup>ltí<sup>x</sup>plíe<sup>x</sup>

II.4.     x | / | / x x x

PP1 Pro1. 38-a Thát<sup>x</sup> Pó<sup>ˈ</sup>ul pré<sup>ˈ</sup>ché<sup>x</sup>th of<sup>x</sup> hēm<sup>x</sup>

GGK        141-a Bót<sup>x</sup> mǫ<sup>ˈ</sup>n mǫ<sup>ˈ</sup>st Í<sup>x</sup> ál<sup>x</sup>gate<sup>x</sup>

II.5.     x | / x | /

PP1 VI 115-a Thanne sēt<sup>x</sup>ēn sǫ<sup>ˈ</sup>mmē # and...

GGK        93-b ā<sup>x</sup>n vncó<sup>ˈ</sup>upe tá<sup>ˈ</sup>le

II.6.     x | / x | / x

PP1 Pro1. 53-b with hók<sup>x</sup>ed stáv<sup>ˈ</sup>es<sup>x</sup>

GGK        509-b ā<sup>x</sup>nd brém<sup>ˈ</sup>lych sý<sup>ˈ</sup>ngē<sup>x</sup>

II.7.     x | / x | / x x

PP1 VI 210-a Nǫw<sup>x</sup> wól<sup>ˈ</sup>de Í<sup>x</sup> wí<sup>ˈ</sup>te of<sup>x</sup> thēe<sup>x</sup>

GGK        86-b ā<sup>x</sup>nd sǫ<sup>ˈ</sup>mquāt<sup>x</sup> child<sup>ˈ</sup>gered<sup>x</sup>

II.8.    x | / x | / x x x

PP1 Prol. 99-a lèst Críst in Consistorie

GGK        547-a To telle yow tenez perof

II.9.    x | / x | / x x x x

PP1 VI 199-b and preide Hunger to wende

II.10.   x | / x x | /

PP1 VI 178-a He bette hem so bothe

GGK        77-a Of tryed tolouse

II.11    x | / x x | / x

PP1 Prol. 25-a In preieres and penaunce

GGK        112-b biginez þe table

II.12.   x | / x x | / x x

PP1 Prol. 28-a As ancres and heremites

GGK        99-a As fortune wolde fulsun hom

II.13.   x | / x x | / x x x

PP1 Prol. 108-a And power presumed in hem

GGK        517-a Quen Zeferus syflez hymself

II.14.   x | / x x x | /

PP1 VI. 148-b shal [right] noght have of myne

GGK        2079-a þe heuen watz vphalt

- II.15.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \mid / \underline{x}$   
PP1 Prol. 130-b that justifie hem sholde  
GGK        63-a þe chantré of þe chapel
- II.16.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \mid / \underline{x} \underline{x}$   
PP1 Prol. 3-a In habite as an heremite
- II.17.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \mid / \underline{x} \underline{x} \underline{x}$   
PP1 Prol. 103-b most vertuuous of alle virtues
- II.18.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \underline{x} \mid /$   
PP1 VI 23-a `Ac kennē mē, quod the knyght  
GGK    2144-a And ryde mē doun þis ilk rake
- II.19.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \underline{x} \mid / \underline{x}$   
PP1 Prol. 28-b that holden hem in hire selles  
GGK        62-b with knyȝtes into þe halle
- II.20.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \underline{x} \mid / \underline{x} \underline{x}$   
PP1 VI 95-a And mēgen mē in his memorie  
GGK    136-a þer hales in at þe halle dor
- II.21.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \underline{x} \underline{x} \mid /$   
PP1 VI 170-a And manaced Piers and his mēn  
GGK    2100-a And more he is þen any mon
- II.22.     $\underline{x} \mid / \underline{x} \underline{x} \underline{x} \underline{x} \underline{x} \mid / \underline{x}$   
PP1 VI 103-a My plowpote shal be my pikstaf,



6.2.3     Type III: Disyllabic Anacrusis.

In this type, PP1 has 147 half-lines (19.4 per cent) and GGK 96 (24.2 per cent).

This type falls into the following 15 stress-patterns shown with their figures and percentages in the table below:

Stress-Pattern	PP1	GGK	Stress-Pattern	PP1	GGK
xx / /	—	6 1.5	xx /xx /x	33 4.4	12 3.0
xx / /x	19 2.5	16 4.0	xx /xx /xx	7 0.9	—
xx / /xx	1 0.1	1 0.3	xx /xxx /	12 1.6	2 0.5
xx / xxx	1 0.1	—	xx /xxx /x	15 2.0	2 0.5
xx /x /	4 0.5	12 3.0	xx /xxx /xx	2 0.3	—
xx /x /x	39 5.2	22 5.5	xx /xxxx /	1 0.1	1 0.3
xx /x /xx	3 0.4	1 0.3	xx /xxxx /x	3 0.4	—
xx /xx /	7 0.9	21 5.3			

Examples of the Stress-patterns:

III.1     x x | / | /  
GGK 2111-b māy p<sup>x</sup>ē knýʒt réde

III.2.    x x | / | / x  
PP1 VI 112-b lēet thē<sup>x</sup> plough stōndē<sup>x</sup>  
GGK 2118-b lēt pē<sup>x</sup> gōme<sup>x</sup> ōnē<sup>x</sup>

III.3.    x x | / | / x x

PP1 Prol. 174-b    <sup>x</sup>and   <sup>x</sup>his   <sup>/</sup>wey   <sup>/</sup>shonye<sup>x</sup>

GGK            2099-b   <sup>x</sup>and   <sup>x</sup>to   <sup>/</sup>strike   <sup>/</sup>lovies<sup>x</sup>

III.4.    x x | / | / x x x

PP1 VI 196-a   <sup>x</sup>And   <sup>x</sup>what   <sup>/</sup>Piers   <sup>/</sup>preide   <sup>x</sup>hem   <sup>x</sup>to   <sup>x</sup>do<sup>x</sup>

III.5.    x x | / x | /

PP1 Prol. 171-a   <sup>x</sup>Wher   <sup>x</sup>he   <sup>/</sup>ryt   <sup>x</sup>or   <sup>/</sup>rest

GGK            71-b   <sup>x</sup>to   <sup>x</sup>þe   <sup>/</sup>mete   <sup>/</sup>tyme

III.6.    x x | / x | / x

PP1 Prol. 163-b   <sup>x</sup>where   <sup>x</sup>hem   <sup>/</sup>leve   <sup>/</sup>liketh<sup>x</sup>

GGK            2101-a   <sup>x</sup>And   <sup>x</sup>his   <sup>/</sup>body   <sup>/</sup>bigger<sup>x</sup>

III.7.    x x | / x | / x x

PP1 VI 137-a   <sup>x</sup>He   <sup>x</sup>shal   <sup>/</sup>ete<sup>x</sup>   <sup>/</sup>whete<sup>x</sup>   <sup>\</sup>breed

GGK            383-a   <sup>x</sup>and   <sup>x</sup>at   <sup>/</sup>þis   <sup>\</sup>tyme   <sup>/</sup>twelmonyth<sup>x</sup>

III.8.    x x | / x x | /

PP1 Prol. 47-a   <sup>x</sup>For   <sup>x</sup>to   <sup>/</sup>seken   <sup>\</sup>Seint   <sup>/</sup>Jame

GGK            138-a   <sup>x</sup>Fro   <sup>x</sup>þe   <sup>/</sup>swyre   <sup>x</sup>to   <sup>x</sup>þe   <sup>/</sup>swange

III.9.    x x | / x x | / x

PP1 VI 15-b   <sup>\</sup>nymeth   <sup>/</sup>hede   <sup>x</sup>how   <sup>x</sup>thei   <sup>/</sup>liggeth<sup>x</sup>

GGK 2131-b   <sup>x</sup>I   <sup>x</sup>myȝt   <sup>/</sup>not   <sup>x</sup>be   <sup>/</sup>excused<sup>x</sup>

III.10. x x | / x x | / x x

PP1 VI 152-a Thanne <sup>x</sup>gān <sup>x</sup>Wāstour <sup>x</sup>tō <sup>x</sup>wrāthen <sup>x</sup>hym

III.11. x x | / x x x | /

PP1 Pro1. 163-a Bōthe <sup>x</sup>īn <sup>x</sup>wareyne <sup>x</sup>and <sup>x</sup>īn <sup>x</sup>waast

GGK 384-a Wyth <sup>x</sup>what <sup>x</sup>weppen <sup>x</sup>so <sup>x</sup>pou <sup>x</sup>wylt

III.12. x x | / x x x | / x

PP1 VI 157-a Of <sup>x</sup>thi <sup>x</sup>flour <sup>x</sup>and <sup>x</sup>of <sup>x</sup>thi <sup>x</sup>flesshe

GGK 110-b on <sup>x</sup>pat <sup>x</sup>oper <sup>x</sup>syde <sup>x</sup>sittes

III.13. x x | / x x x | / x x

PP1 VI 209-a And <sup>x</sup>tō <sup>x</sup>helpen <sup>x</sup>hem <sup>x</sup>of <sup>x</sup>alle <sup>x</sup>thyng

III.14. x x | / x x x x | /

PP1 VI 2-a That <sup>x</sup>[myghte] <sup>x</sup>fōlwen <sup>x</sup>us <sup>x</sup>ech <sup>x</sup>a <sup>x</sup>foot

GGK 369-a And <sup>x</sup>he <sup>x</sup>luflyly <sup>x</sup>hit <sup>x</sup>hym <sup>x</sup>laft

III.15. x x | / x x x x | / x

PP1 Pro1. 84-a That <sup>x</sup>hire <sup>x</sup>parisshe <sup>x</sup>weren <sup>x</sup>povere

#### 6.2.4 Type IV: Trisyllabic Anacrusis.

The PP1 passages studied have 102 half-lines (13.5 per cent) and those of GGK have 77 (19.4 per cent).

Type IV falls into the 17 stress-patterns shown with their figures and percentages in the table below:

Stress- Pattern	PP1	GGK	Stress- Pattern	PP1	GGK
xxx //	1 0.1	6 1.5	xxx /xx /x	19 2.5	12 3.0
xxx //x	8 1.1	10 2.5	xxx /xx /xx	4 0.5	1 0.3
xxx //xx	1 0.1	---	xxx /xxx /	6 0.8	2 0.5
xxx /x /	7 0.9	8 2.0	xxx /xxx /x	1 0.1	4 1.0
xxx /x /x	24 3.2	10 2.5	xxx /xxx /xx	1 0.1	---
xxx /x /xx	5 0.7	4 1.0	xxx /xxx /xxx2	0.3	---
xxx /x /xxx	1 0.1	---	xxx /xxxx /	1 0.1	1 0.3
xxx /x /xxxx1	0.1	---	xxx /xxxx /x	2 0.3	1 0.3
xxx /xx /	18 2.4	18 4.5			

#### Examples of the stress-patterns:

##### IV.1.    x x x | / | /

PP1 Pro1. 8-a    <sup>x</sup>Under   <sup>x</sup>a   <sup>x</sup>brood   <sup>/</sup>bank

GGK        497-b   <sup>x</sup>quen   <sup>x</sup>pay   <sup>x</sup>han   <sup>/</sup>mayn   <sup>/</sup>drynk

##### IV.2.    x x x | / | / x

PP1 VI 125-b   <sup>x</sup>and   <sup>x</sup>for   <sup>x</sup>youre   <sup>/</sup>plowgh   <sup>/</sup>bothe<sup>x</sup>

GGK        393-b   <sup>x</sup>pat   <sup>x</sup>I   <sup>x</sup>pe   <sup>/</sup>kyng   <sup>/</sup>asked<sup>x</sup>

##### IV.3.    x x x | / | / x x

PP1 Pro1. 5-a    <sup>x</sup>Ac   <sup>x</sup>on   <sup>x</sup>a   <sup>/</sup>May   <sup>/</sup>morwenyng<sup>x</sup>

IV.4.     x x x | / x | /

PP1 VI 1-a This w<sup>x</sup>ere a w<sup>x</sup>ikkede w<sup>x</sup>ey

GGK 2102-a þat<sup>x</sup> ar<sup>x</sup> in<sup>x</sup> Arþurez<sup>x</sup> hous

IV.5.     x x x | / x | / x

PP1 VI 180-a They hadde<sup>x</sup> ben<sup>x</sup> d<sup>x</sup>olven<sup>x</sup> bo<sup>x</sup>the

GGK 2072-b bi<sup>x</sup>fore þe<sup>x</sup> pry<sup>x</sup>nce<sup>x</sup> kne<sup>x</sup>led

IV.6.     x x x | / x | / x x

PP1 VI 135-a or ye shul<sup>x</sup> eten<sup>x</sup> barly<sup>x</sup> breed

GGK 111-a Bo<sup>x</sup>þe þe<sup>x</sup> Kynges<sup>x</sup> sist<sup>x</sup>ers<sup>x</sup>unes

IV.7.     x x x | / x | / x x̃ x

PP1 Pro1. 160-a ~I have yse<sup>x</sup>yen se<sup>x</sup>gges<sup>x</sup>, quod he<sup>x</sup>

IV.8.     x x x | / x | / x x x x

PP1 VI 167-a ~I was noght wont to w<sup>x</sup>erche<sup>x</sup>, quod Wastour<sup>x</sup>

IV.9.     x x x | / x x | /

PP1 Pro1. 102-a How he<sup>x</sup> it le<sup>x</sup>fte<sup>x</sup> with<sup>x</sup> love

GGK 79-a þat my<sup>x</sup>zt be<sup>x</sup> pre<sup>x</sup>ued<sup>x</sup> of<sup>x</sup> prys

IV.10.    x x x | / x x | / x

PP1 VI 108-a Therwith was Per<sup>x</sup>kyn ap<sup>x</sup>ayed

GGK 2145-a Til þou<sup>x</sup> be<sup>x</sup> bro<sup>x</sup>zt to<sup>x</sup> þe<sup>x</sup> bo<sup>x</sup>þem

IV.11.    x x x | / x x | / x x

PP1 VI 139-a Ac ye my<sup>x</sup>ghte tr<sup>x</sup>availle<sup>x</sup> as Tru<sup>x</sup>the wolde

GGK 2093-a þat ʒe han spied and spuried

IV.12. x x x | / x x x | /

PP1 Pro1. 51-a To ech a tale that thei tolde

GGK 2105-a þat he ne dynges hym to deþe

IV.13. x x x | / x x x | / x

PP1 VI 195-a to have pesen for his hyre

GGK 86-a He watz so joly of his joyfnes

IV.14. x x x | / x x x | / x x

PP1 VI 4-a I have an half acre to erie

IV.15. x x x | / x x x | / x x x

PP1 VI 171-a `Now, by the peril of my soule, quod Piers

IV.16. x x x | / x x x x | /

PP1 VI 129-a `If it be sooth, quod Piers, that ye seyn,

GGK 2151-a Ne bere þe felāʒschip þurʒ þis fryth

IV.17. x x x | / x x x x | / x

PP1 VI 100-a And with the residue and the remenaunt

GGK 142-a And þat þe myriest in his muckel

#### 6.2.5 Type V: Four- to Five-Syllable Anacrusis.

There are 22 half-lines (2.9 per cent) in PP1 and 6 half-lines (1.5) in GGK. This type includes the following 13 stress-patterns:

Stress- Pattern	PP1	GGK	Stress- Pattern	PP1	GGK
xxxx / /x	1 0.1	1 0.3	xxxx /xxx /	1 0.1	---
xxxx /x /	1 0.1	2 0.5	xxxx /xxx /x	2 0.3	---
xxxx /x /x	4 0.5	---	xxxx /xxx /xx	1 0.1	---
xxx /x /xxx	1 0.1	---	xxxxx /xx /x	1 0.1	---
xxxx /xx /	3 0.4	1 0,3	xxxxx /xxx /	1 0.1	---
xxx /xx /x	4 0.5	2 0.5	xxxxx /xxxx /xx	1 0.1	---
xxxx /xx /xx	1 0.1	---			

Examples of the stress-patterns:

V.1.     x x x x | / | / x

PP1 VI 161-b thát makéth the wórlđ dééré

GGK 2106-a For hé is á mon methlēs

V.2.     x x x x | / x | /

PP1 VI 83-a For nów I am óld and hóor

GGK 92-a Vpon súch á déré dáy

V.3.     x x x x | / x | / x

PP1 VI 150-a Thei shul háve payn and pótage

V.4.     x x x x | / x | / x x x

PP1 VI 136-a But if hé bē blynd or brokelegged

V.5.        x x x x | / x x | /  
PP1 Pro1. 214-a    And nocht for the love of Oure Lord  
 GGK            537-a    And he made a fare on þat fest

V.6.        x x x x | / x x | / x  
PP1 Pro1. 208-a    Forthi ech a wis wight I warne  
 GGK            497-a    For þay men ben mery in mynde

V.7.        x x x x | / x x | / x x  
PP1 VI 124-a    For we have no lymes to laboure with

V.8.        x x x x | / x x x | /  
PP1 Pro1. 13-a    A[c] as I biheeld into the eest

V.9.        x x x x | / x x x | / x  
PP1 VI 166-a    Or thow shalt abigge by the lawe

V.10.       x x x x | / x x x | / x x  
PP1 VI 90-a    To have a relees and a remission

V.11.       x x x x x | / x x | / x  
PP1 VI 128-a    For we may neither swynke ne swete

V.12.       x x x x x | / x x x | /  
PP1 VI 51-a    But if thei ben of wisdom or of wit

V.13.       x x x x x | / x x x x | / x x  
PP1 VI 151-a    For it is an unresonable Religion



### 6.3 ME Metre: Discussion and Comparison With MnE

#### 6.3.1 Half-Line Length.

If the figures for half-line length in PP1 and GGK are compared with those of MnE already given in 3.3.1 (tables 1-3), the following three composite tables result.

Table 1: Two-stress half-lines.

Length in Syllables	MC	FQ	FR	ES	Aud	Mur	PP1	GGK
2	7 0.5	5 0.6	7 0.2	5 0.1	13 0.4	---	---	---
3	71 4.8	24 2.9	89 2.5	76 2.0	261 7.2	10 1.9	---	2 0.4
4	283 19.3	126 15.0	398 11.3	379 10.1	1116 30.7	88 17.0	7 0.8	29 6.0
5	400 27.2	209 24.9	757 21.4	801 21.5	1352 37.1	167 32.2	112 13.1	116 23.9
6	311 21.2	202 24.1	914 25.8	1061 28.4	611 16.8	102 19.7	265 31.0	140 28.8
7	166 11.3	131 15.6	660 18.7	795 21.3	141 3.9	42 8.1	232 27.1	72 14.8
8	53 3.6	55 6.6	318 9.0	360 9.6	22 0.6	4 0.8	101 11.8	29 6.0
9	12 0.8	8 1.0	84 2.4	75 2.0	7 0.2	1 0.2	26 3.0	8 1.6
10	4 0.3	---	18 0.5	10 0.3	3 0.1	---	10 1.2	1 0.2
11	---	---	6 0.2	1 0.03	---	---	3 0.4	---
12	---	---	2 0.1	---	---	---	---	---
13	---	---	---	---	---	---	1 0.1	---
Total	1307 89.0	760 90.7	3253 92.0	3563 95.4	3526 96.9	414 79.9	757 88.4	397 81.7

Table 2: Three-stress half-lines.

Syllables	MC	FQ	FR	ES	Aud	Mur	PP1	GGK
3	---	---	---	---	2 0.1	---	---	---
4	4 0.3	3 0.4	2 0.1	1 0.03	18 0.5	6 1.2	---	1 0.2
5	24 1.6	11 1.3	22 0.6	9 0.2	46 1.3	31 6.0	8 0.9	7 1.4
6	42 2.9	16 1.9	53 1.5	31 0.8	29 0.8	34 6.6	17 2.0	26 5.4
7	46 3.1	16 1.9	79 2.2	62 1.7	9 0.2	26 5.0	32 3.7	35 7.2
8	30 2.0	19 2.3	61 1.7	47 1.3	6 0.2	6 1.2	22 2.6	13 2.7
9	9 0.6	10 1.2	41 1.2	15 0.4	3 0.1	1 0.2	17 2.0	7 1.4
10	10 0.4	3 0.4	19 0.5	4 0.1	1 0.03	---	3 0.4	---
11	---	---	5 0.1	2 0.1	---	---	---	---
12	---	---	1 0.03	---	---	---	---	---
Total	161 11.0	78 9.3	283 8.0	171 4.6	114 3.1	104 20.1	99 11.6	89 18.3

Table 3: Two- and three-stress half-lines.

Syllables	MC	FQ	FR	ES	Aud	Mur	PPl	GGK
2	7 0.5	5 0.6	7 0.2	5 0.1	13 0.4	---	---	---
3	71 4.8	24 2.9	89 2.5	76 2.0	263 7.2	10 1.9	---	2 0.4
4	287 19.6	129 15.4	400 11.3	380 10.2	1134 31.2	94 18.1	7 0.8	30 6.2
5	424 28.9	220 26.3	779 22.0	810 21.7	1398 38.4	198 38.2	120 14.0	123 25.3
6	353 24.0	218 26.0	967 27.3	1092 29.2	640 17.6	136 31.5	282 32.9	166 34.2
7	212 14.4	147 17.5	739 20.9	857 23.0	150 4.1	68 13.1	264 30.8	107 22.0
8	83 5.7	74 8.8	379 10.7	407 10.9	28 0.8	10 1.9	123 14.4	42 8.6
9	21 1.4	18 2.1	125 3.5	90 2.4	10 0.3	2 0.4	43 5.0	15 3.1
10	10 0.7	3 0.4	37 1.0	14 0.4	4 0.1	---	13 1.5	1 0.2
11	---	---	11 0.3	3 0.1	---	---	3 0.4	---
12	---	---	3 0.1	---	---	---	---	---
13	---	---	---	---	---	---	1 0.1	---
Total	1468	838	3536	3734	3640	518	856	486

A clearer picture of these figures can be obtained by comparing the following two charts for PPl and GGK with those for the MnE works already given in 3.3.1 above:

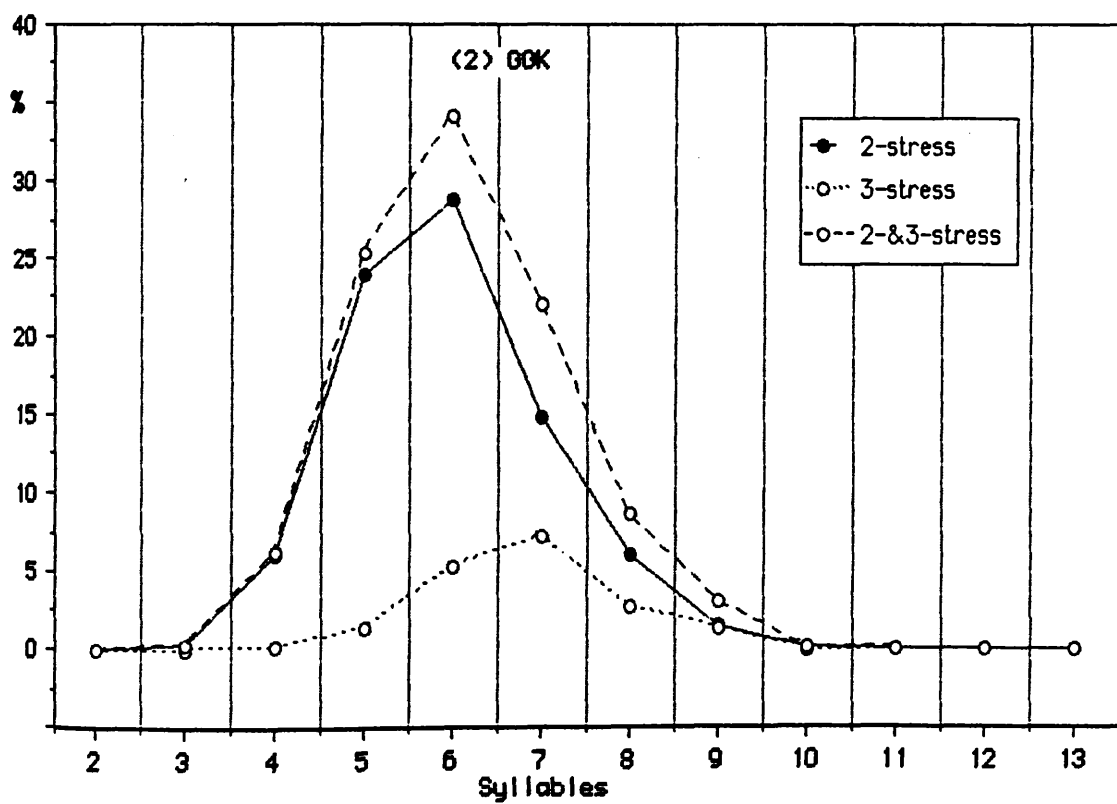
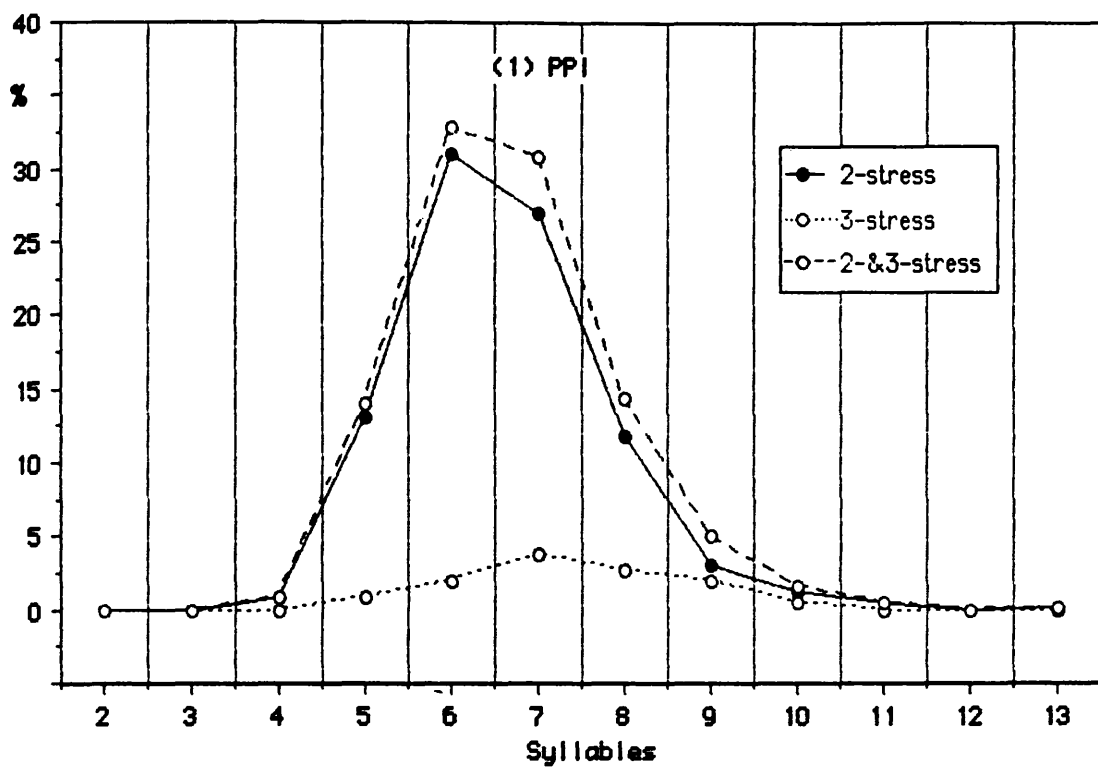


Table 1.

It is remarkable that in both of the portions studied from PP1 and GGK, the highest percentages come in six-syllable half-lines, in this respect similar to what we have in FR and ES. Yet PP1 has its second highest percentage in seven syllables, whereas GGK has it in five syllables. The following table shows the different lengths of the highest percentages in the eight works:

Work	MC*	FQ	FR	ES	Aud	Mur	PP1	GGK
Syllables	5	5	6	6	5	5	6	6
	6	6	5	5	4	6	7	5
	4	4	7	7	6	4	5	7

\* i.e. MC has the highest percentages in 5, then 6, then 4 syllables.

The table suggests that the works can be divided into four groups: (i) PP1, forming the first group, where the highest proportions are six, then seven, then five syllables; (ii) ES, GGK and FR where the highest proportions come in six, then five, then seven syllables; (iii) FQ, MC, and Mur where the highest percentages come in five, then six, then four syllables; and finally (iv) Aud, forming the fourth group where the highest percentages are in five, then four, then six syllables.

The following two passages show the normal length of six syllables in the portions studied from PP1 and GGK:

(1) PP1 Prol.

65 Manye ferlies han fallen # in a fewe yeres

66 But Holy Chirche and hii # holde better togidres

67 The mooste meschief on molde # is mountynge up fastē.

68 Ther preched a pardoner # as he a preest were:

- 69 Broughte forth a bulle # with bisshopes seles,  
 70 And seide that hymself # myghte assoillen hem alle  
 71 Of falshede of fastyng, # of avowes ybroken.  
 72 Lewed men leved hym wel # and liked hise wordes  
 73 Comen up knelynge # to kissen his bulle  
 74 He bonched hem with his brevet # and blered hire eighen

(2) GGK

- 136 þer hales in at þe halle dor # an aghlich mayster  
 137 On þe most on þe molde # on mesure hyghe;  
 138 Fro þe swyre to þe swange # so sware and so þik  
 139 And his lyndes and his lymes # so longe and so gréte,  
 140 Half etayn in erde # I hope þat he were,  
 141 Bot mon most I algate # mynn hym to bene,  
 142 And þat þe myriest in his muckel # þat myȝt ride;  
 143 For of bak and of breȝt # al were his bodi sturne,  
 144 Both his wombe and his wast # were worthily smale

The table given earlier shows that PPl has the highest proportion of all the works in seven-syllable half-lines. This is an illustrative passage of the length in question:

PPl Pro1. 129 'If it be sooth', quod Piers, 'that ye seyn, # I shal  
it soone aspie.

130 Ye ben wastours, I woot wel, # and Truthe woot the  
 sothe;

131 And I am his olde hyne # and heigte hym to warne

132 Whiche thei were in this world # hise workmen apeired.

133 Ye wasten that men wynnen # with Travaille and with  
tene;

134 Ac Truthe shal teche yow # his teme to dryve;

135 Or ye shul eten barly breed # and of the broke drynke

136 But if he be blynd or brokelegged # or bolted with

irens,

137 He shall ete whete breed # and [with myselve drynke]

The table also shows that GCK, on the other hand, has a high proportion of five-syllable half-lines, e.g.

520 To bide a blysfyl blusch # of þe bryȝt[-e] sunne

521 But þen hyȝes heruest, # and hardenes hym sone

522 Warnez hym for þe wynter # to wax ful rype

523 He dryves with droȝt # þe dust for to ryse

524 Fro þe face of þe folde # to flyȝe ful hyȝe;

525 Wrope wynde of þe welkyn # wrasteleȝ with þe sunne

From these passages of different length norms and from the two passages of similar length norms shown earlier, it is clear that the rhythms in the portions from PPl and GCK are different. PPl, in this respect similar to ES and FR, has a colloquial rhythm as well as long half-lines. GCK, conversely, has a similar rhythm to that of Mur: in both, the use of long half-lines is motivated and is suitable for the descriptive and fast-moving narrative style of the two works (cf. 2.2.3 and 3.3.1).

## Table 2

Table 2 shows that PPl has, like FR and ES, its highest proportion in seven-syllable three-stress half-lines, then in eight-syllable half-lines. GCK also has its highest proportion in seven-syllable half-lines, but it has the highest proportion of six-syllable half-lines compared with the rest of the eight works.

In the passages studied from GCK, the high proportion of

three-stress half-lines shows one of the features of the descriptive and narrative style of the work. This is especially effective in the passages where the poet attempts to accumulate details, e.g.

- 64 Loude crye watz per kést # of clérkez and óper  
 65 Nówel náyted onéwe, # neuened ful ofte;  
 66 And syþen riche fórch rúnnen # to reche hondeselle  
 67 ʒeʒed ʒéres-ʒiftes on hiʒ, # ʒelde hem bi hond,

Three-stress half-lines are also effective in passages of leisure and entertainment, e.g.

- 118 Nwe nákryn nóyse # with þe noble pipes,  
 119 Wylde wérbles and wýʒt # wakned lote,  
 120 þat mony hert ful hiʒe # hef at her towches.  
 121 Dáyntés dryuen þerwyth # of ful dere metes

Many of the three-stress half-lines are used in passages of nature description, especially when there is heightening of the style as a preparation for dramatic events, e.g.

- 2080 Brókez býled and bréke # by bonkkez aboute  
 2081 Schýre scháterande on shóres, # þer þay doun schowued  
 2082 Wela wýlle watz þe wáy # þer þay bi wod schulden

This is in some ways similar to the following passage from Mur:

- 75 The moon was kindling. # The ský smóuldered like sóot  
 76 Wárm gusts of áir floated bý, # moist with dew.  
 77 Máckerel flápped in the bílges

However, there are passages where the use of three-stress half-lines is functional, as in the following conversational passage:

- 545 Now, lege lorde of my lýf, # leve I yow ask;  
 546 ʒe knowe þe cóst of þis cace, # kepe I no more  
 547 To telle yow tenez þerof, # neuer bot trifel;



548 But I am boun to þe bur # barely to-morne

549 To sech þe gome of þe gréne, # as God wyle me wysse

In the PP1 passages studied, some of the three-stress half-lines are used, as in GGK, in descriptive passages, e.g.

Prol. 14 I seigh a tour on a tóft # trieliche ymaked,

15 A deep dále bynéthe, # a dongeon therinne,

16 With dépe díches and dérke # and dredfulle of sighte.

17 A fair féeld ful of fólk # fond I ther bitwene-...

20 Somme púttē hem to the plóugh, # ...

23 And somme púttē hem to príde, #...

But a majority of three-stress half-lines are used, as in FR and ES, functionally, e.g.

Prol. 72 Léwed mē léved hym wél # and liked his words...

81 For the párisshē prēest and the párdoner # parten the  
silver

82 That the póvere [pēple] of the párisshē # sholde have  
if they ne were...

181 And létē hire laboure lóst # and ál hire lóngē studie

### Table 3.

From the third table shown above, the following points can be deduced:

A. There are no instances of two-syllable half-lines and only a few in three-syllable in the portions studied from PP1 and GGK, and this constitutes a difference between Medieval and Modern half-line length. Even in four-syllable half-lines GGK and especially PP1 have very low proportions compared with MnE works.

B. FR, ES, and PP1 show larger proportions of unstressed syllables and this agrees with their more colloquial style (cf. 3.3.1 and P.F. Baum 1952:93-5). PP1, like FR and ES, has long half-lines (11 and 13 syllables), and has a higher proportion of 7-, 8-, 9-, and 10-syllable half-lines than GGK. PP1, again like FR and ES, has a larger number of rare metrical patterns than GGK (cf. 6.2.4-5 for these rare metrical patterns).




C. GGK, on the other hand, shows larger proportions of 3-, 4-, and 5-syllable half-lines than PP1.

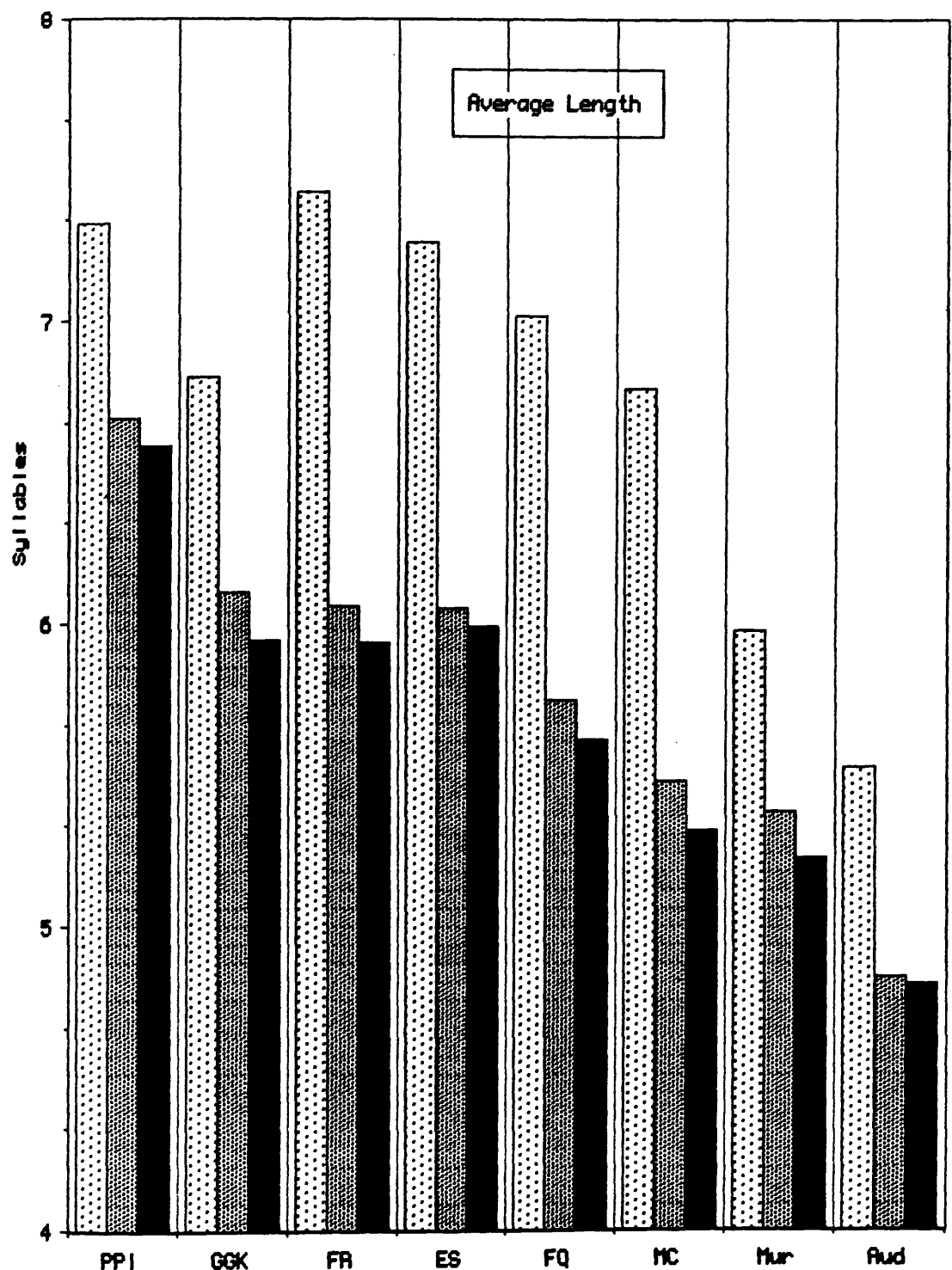
D. If the linguistic differences between ME and MnE (especially the problem of the medial and final -e's dealt with in 6.1 above) are borne in mind, the half-line in PP1 can perhaps be regarded as similar to that in ES or FR, while the half-line in GGK seems nearer to that in Mur.

As in 3.3.1 above, a clearer idea can be obtained by calculating the average half-line length in PP1 and GGK. If these averages are compared with those of MnE (cf. the chart in 3.3.1), the following composite table and chart result:

Average length in Syllables.

	FR	ES	FQ	MC	Mur	Aud	PP1	GGK
2-stress half-lines	5.942	5.994	5.621	5.324	5.229	4.808	6.591	5.944
3-stress half-lines	7.431	7.263	7.012	6.776	5.98	5.526	7.323	6.82
2- and 3-stress half-lines	6.061	6.052	5.75	5.483	5.38	4.831	6.676	6.104

In the chart, average length of three-stress half-lines is shown by the column shaded  ; that of two-stress half-lines is shown by the column shaded  ; whereas the combined average for the length of both two- and three-stress is shown by the column shaded  .



The chart shows that PP1 has the longest average of all the works and is followed by GGK which has almost the same average length as FR and ES, and FQ, MC, Mur and Aud follow in that order. Here again, if the linguistic differences between ME and MnE are taken into consideration, the average in PP1 can perhaps be regarded as similar to that in ES and FR (agreeing with the colloquial style in all of them), whereas the average in GGK would then be nearer to that of Mur or MC.

For the effect of the grammatical construction of the half-line on its length, cf. 6.6.1 below.

#### 6.3.2 Dactylic Rhythm.

The incidence of dactylic rhythm within the first foot is especially noticeable in GGK. It is therefore worth while to enquire how far this occurs in the MnE works. The following table gives comparative figures:

Stress pattern	GGK	Mur	Aud	MC	ES	FR	FQ	PPl
/xx /	13 3.3	24 5.8	212 6.0	71 5.4	82 2.3	97 3.0	26 3.4	1 0.1
x /xx /	38 9.6	46 11.1	317 9.0	97 7.4	207 5.8	155 4.8	25 3.3	10 1.3
xx /xx /	21 5.3	22 5.3	146 4.1	48 3.7	186 5.2	137 4.2	28 3.7	7 0.9
xxx /xx /	18 4.5	1 0.2	6 0.1	5 0.4	20 0.6	30 0.9	2 0.3	18 2.4
Total (i)	90 22.7	93 22.5	681 19.3	221 16.9	495 13.9	419 12.9	81 10.7	36 4.8
/xx /x	28 7.1	23 5.6	172 4.9	56 4.3	91 2.6	133 4.1	32 4.2	53 7.0
Total (ii)	118 29.7	116 28.0	853 24.2	277 21.2	586 16.4	552 17.0	113 14.9	89 11.8
x /xx /x	57 14.4	25 6.0	165 4.7	52 4.0	222 6.2	194 6.0	48 6.3	135 17.8
Total (iii)	175 44.1	141 34.1	1018 28.9	329 25.2	808 22.7	746 22.9	161 21.2	224 29.6

The three totals shown in the table are given to enable comparison of the different stress-patterns which have dactylic feet. In total (i), pattern | / x x | / is especially rare in the PPl passages (cf. 6.3.3-4) whereas in GGK, it is relatively frequent (cf. FR and ES). Pattern x x x | / x x | / is most frequent in GGK, but rare in Mur because of the long anacrusis (cf. 3.3.2). In totals (ii) and (iii), the addition of patterns | / x x | / x and x | / x x | / x (both with falling rhythm) is necessary since these patterns include many half-lines where the final -e was counted. The latter of these two patterns is most frequent in the PPl passages because it has both anacrusis and falling rhythm (cf. 6.3.3-4).

It is of some interest that Mur alone of the MnE works has this feature of dactylic rhythm, and, as is shown in the table given above, is second only to GGK. This has relevance to what is said about the style of these two works (cf. 3.3.2-3 and 6.3.3-4).

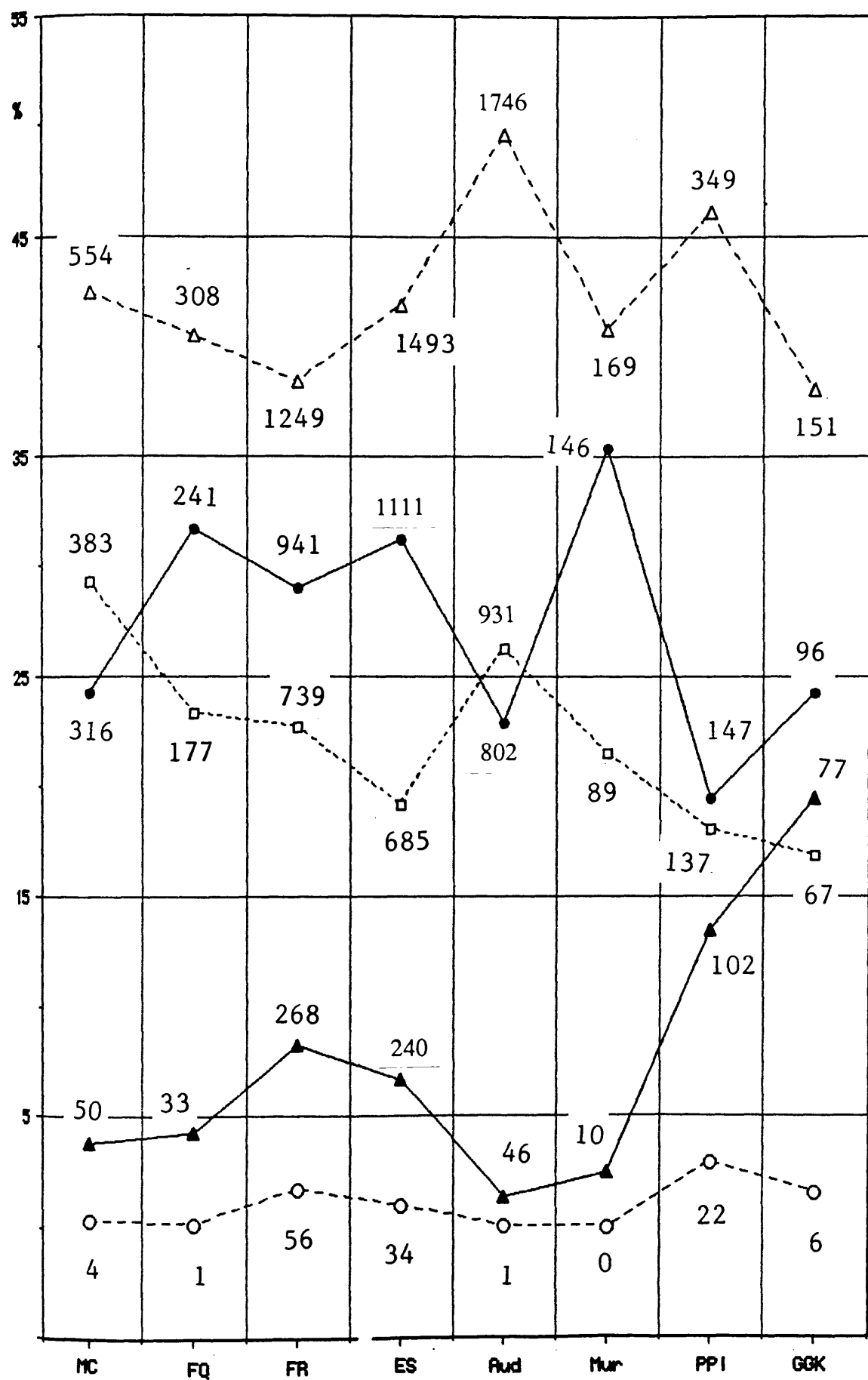
6.3.3     Anacrusis.

As in 6.3.1 above, if the figures for anacrusis and zero-anacrusis in PPl and GGK are added to those of MnE shown in 3.2 above, the following composite table results:

Type	MC	FQ	FR	ES	Aud	Mur	PPl	GGK
zero	383	177	739	685	931	89	137	67
anacrusis	29.3	23.3	22.7	19.2	26.4	21.5	18.1	16.9
Monosyllabic	554	308	1249	1493	1746	169	349	151
anacrusis	42.4	40.5	38.4	41.9	49.5	40.8	46.1	38.0
Disyllabic	316	241	941	1112	802	146	147	96
anacrusis	24.2	31.7	28.9	31.2	22.7	35.3	19.4	24.2
Trisyllabic	50	33	268	239	46	10	102	77
anacrusis	3.8	4.3	8.2	6.7	1.3	2.4	13.5	19.4
4- and 5- syllable	4	1	56	34	1	---	22	6
anacrusis	0.3	0.1	1.7	1.0	0.03		2.9	1.5

A clearer idea can be obtained from the following composite chart (cf. 3.3.2 above):

- Key to chart: --□-- zero-anacrusis
- △-- monosyllabic anacrusis
- disyllabic anacrusis
- ▲— trisyllabic anacrusis
- 4- to 5-syllable anacrusis



In Type I (zero-anacrusis), PP1 and GGK have the lowest percentages of all the works, in this respect nearest to ES and Mur. This agrees with the long half-line in both since, as suggested in 3.3.2, the shorter the half-line, the less possible anacrusis, and conversely, the longer the half-line, the more possible anacrusis.

In Type II (monosyllabic anacrusis), PP1 comes next only to Aud in having a high proportion of these, whereas GGK has a similar percentage to FR. This type forms the norm in both PP1 and GGK as can be seen from the following two passages:

(1) PP1 Prol.

- 26 Al for the love of Oure Lord # lyveden ful streyte  
 27 In hópe to háve # heveneriche blisse.....  
 28 As áncres and héremites # thát hólđen hem in hire  
sélles.  
 29 Coveiten not in contree # tó cáiren abóute  
 30 For no likerous liflode # hire líkame to plése.  
 31 And somme chosen chaffare; # they chéveden the béttre.  
 32 As it semeth to oure sight # thát swíche mèn thryveth;  
 33 And somme murthes to make # as mýnstralles kónne,....

(2) GGK

- 2076 þer þe ruful race # hē schulde resáyue.  
 2077 þáy bózen by bónkkes # þēr bózez ar báre,  
 2078 þáy clómben by clýffez # þēr cléngesz þe cólde.  
 279 þē héuen watz vphált # bót úgly þer-vnder;

In type III (disyllabic anacrusis), GGK has a higher proportion than PP1. As in Mur (3.3.2) the polysyllabic rhythm in GGK gives an effect of "galloping" suitable for its style, which is the nearest



of the eight works to the fast moving narrative style of Mur, e.g.

2069 The brygge watz brayde doun # and pē bróde zátēz

2070 Vnbarred and born open # vpon bope hálve.

2071 pe burne blessed hym bilyue # and pē brédez pásed.....

In PP1, on the other hand, a similar rhythm is used, as in ES, in a colloquial style, i.e. it is not stylistically motivated as in GGK and Mur but is register conditioned.

In Types IV and V, PP1 and GGK have the highest proportions of all the works. If the figures of these two types (where there is polysyllabic anacrusis of 3 to 5 syllables) are added together and compared with those of MnE, the following table results:

MC	FQ	FR	ES	Aud	Mur	PP1	GGK
54	34	324	274	47	10	124	83
4.1	4.5	10.0	7.7	1.3	2.4	16.4	20.9

The table shows that PP1 and GGK have the highest proportions of polysyllabic anacrusis. This is a significant difference between ME and MnE and the reasons for it will appear in 6.6.2 below. FR and ES, the MnE colloquial dramas, come next to PP1 and GGK. then FQ, MC, Mur and Aud follow respectively, agreeing with the same order in average half-line length shown in 6.3.1 above.

PP1 has the highest percentage in Type V (4- to 5-syllable anacrusis) agreeing, like FR and ES, with the more colloquial language. But in GGK, there is a lower proportion of four-syllable anacrusis than in PP1, and instances of five-syllable anacrusis are, as in Mur, absent.

GGK, on the other hand, has the highest proportion of trisyllabic anacrusis. If the linguistic differences between ME and MnE are taken into account, this trisyllabic anacrusis can perhaps be regarded as contributive to heightening the narrative tempo, and can, together with disyllabic anacrusis and dactylic rhythm in the first foot of the half-line, be regarded as giving the effect of "galloping" mentioned above (cf. 3.3.2 for this effect in Mur), e.g.

- 366 p<sup>x</sup>e<sup>x</sup> co<sup>x</sup>ma<sup>x</sup>und<sup>x</sup> p<sup>x</sup>e<sup>x</sup> ky<sup>x</sup>ng<sup>x</sup> # p<sup>x</sup>e<sup>x</sup> kn<sup>x</sup>y<sup>x</sup>3t<sup>x</sup> for<sup>x</sup> t<sup>x</sup>o<sup>x</sup> ry<sup>x</sup>se<sup>x</sup>;  
 367 A<sup>x</sup>nd<sup>x</sup> h<sup>x</sup>e<sup>x</sup> f<sup>x</sup>ul<sup>x</sup> rad<sup>x</sup>ly<sup>x</sup> v<sup>x</sup>pro<sup>x</sup>s<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> ru<sup>x</sup>ch<sup>x</sup>ed<sup>x</sup> h<sup>x</sup>ym<sup>x</sup> f<sup>x</sup>ay<sup>x</sup>re<sup>x</sup>,  
 368 K<sup>x</sup>ne<sup>x</sup>led<sup>x</sup> do<sup>x</sup>wn<sup>x</sup> bi<sup>x</sup>fo<sup>x</sup>re<sup>x</sup> p<sup>x</sup>e<sup>x</sup> ky<sup>x</sup>ng<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> ca<sup>x</sup>ch<sup>x</sup>ez<sup>x</sup> pa<sup>x</sup>t<sup>x</sup> w<sup>x</sup>e<sup>x</sup>pp<sup>x</sup>en<sup>x</sup>;  
 369 A<sup>x</sup>nd<sup>x</sup> h<sup>x</sup>e<sup>x</sup> lu<sup>x</sup>fly<sup>x</sup>ly<sup>x</sup> hi<sup>x</sup>t<sup>x</sup> h<sup>x</sup>ym<sup>x</sup> la<sup>x</sup>ft<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> ly<sup>x</sup>fte<sup>x</sup> vp<sup>x</sup> hi<sup>x</sup>s<sup>x</sup> ho<sup>x</sup>nde<sup>x</sup>,

Disyllabic or trisyllabic anacrusis can also contribute to heightening the emotional effect in animated conversations. A typical example of this is the following passage, where the rhythm is polysyllabic (i.e. there are more than two unstressed syllables following the stress) rather than dactylic, and is, in this respect, similar to that of PP1 and ES (cf. 3.3.2), e.g.

- 2118 ..... # l<sup>x</sup>e<sup>x</sup>t p<sup>x</sup>e<sup>x</sup> go<sup>x</sup>me<sup>x</sup> o<sup>x</sup>ne<sup>x</sup>  
 2119 A<sup>x</sup>nd<sup>x</sup> go<sup>x</sup>tz<sup>x</sup> a<sup>x</sup>way<sup>x</sup> su<sup>x</sup>m<sup>x</sup> o<sup>x</sup>p<sup>x</sup>er<sup>x</sup> ga<sup>x</sup>te<sup>x</sup> # v<sup>x</sup>pon<sup>x</sup> Go<sup>x</sup>d<sup>x</sup>de<sup>x</sup>z<sup>x</sup> ha<sup>x</sup>lu<sup>x</sup>e<sup>x</sup>!  
 2120 C<sup>x</sup>ay<sup>x</sup>re<sup>x</sup>z<sup>x</sup> bi<sup>x</sup> su<sup>x</sup>m<sup>x</sup> o<sup>x</sup>p<sup>x</sup>er<sup>x</sup> ky<sup>x</sup>th<sup>x</sup>, # p<sup>x</sup>er<sup>x</sup> Kr<sup>x</sup>yst<sup>x</sup> mo<sup>x</sup>t<sup>x</sup> y<sup>x</sup>ow<sup>x</sup> sp<sup>x</sup>ede<sup>x</sup>,  
 2121 A<sup>x</sup>nd<sup>x</sup> I<sup>x</sup> sch<sup>x</sup>al<sup>x</sup> hy<sup>x</sup>3<sup>x</sup> me<sup>x</sup> ho<sup>x</sup>m<sup>x</sup> a<sup>x</sup>3<sup>x</sup>ayn<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> he<sup>x</sup>te<sup>x</sup> y<sup>x</sup>ow<sup>x</sup> f<sup>x</sup>yr<sup>x</sup>re<sup>x</sup>  
 2122 pa<sup>x</sup>t<sup>x</sup> I<sup>x</sup> sch<sup>x</sup>al<sup>x</sup> sw<sup>x</sup>ere<sup>x</sup> bi<sup>x</sup> Go<sup>x</sup>d<sup>x</sup> # a<sup>x</sup>nd<sup>x</sup> al<sup>x</sup>le<sup>x</sup> hi<sup>x</sup>s<sup>x</sup> go<sup>x</sup>de<sup>x</sup> hal<sup>x</sup>3ez<sup>x</sup>,  
 2123 A<sup>x</sup>s<sup>x</sup> he<sup>x</sup>lp<sup>x</sup> me<sup>x</sup> Go<sup>x</sup>d<sup>x</sup> a<sup>x</sup>nd<sup>x</sup> p<sup>x</sup>e<sup>x</sup> ha<sup>x</sup>ly<sup>x</sup>da<sup>x</sup>m<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> o<sup>x</sup>pe<sup>x</sup>z<sup>x</sup> inn<sup>x</sup>oghe<sup>x</sup>,  
 2124 pa<sup>x</sup>t<sup>x</sup> I<sup>x</sup> sch<sup>x</sup>al<sup>x</sup> le<sup>x</sup>lly<sup>x</sup> y<sup>x</sup>ow<sup>x</sup> lay<sup>x</sup>ne<sup>x</sup>, # a<sup>x</sup>nd<sup>x</sup> lan<sup>x</sup>ce<sup>x</sup> neu<sup>x</sup>er<sup>x</sup> ta<sup>x</sup>le<sup>x</sup>  
 2125 pa<sup>x</sup>t<sup>x</sup> ev<sup>x</sup>er<sup>x</sup> 3e<sup>x</sup> fo<sup>x</sup>nd<sup>x</sup>et<sup>x</sup> to<sup>x</sup> fl<sup>x</sup>e<sup>x</sup> # fo<sup>x</sup>r<sup>x</sup> fre<sup>x</sup>ke<sup>x</sup> pa<sup>x</sup>t<sup>x</sup> I<sup>x</sup> w<sup>x</sup>yst<sup>x</sup>.

Again, as in 5.2, anacrusis in ME is grammatically and lexically conditioned as will be clear in 6.6.2 below.

#### 6.3.4 Rising and Falling Rhythms.

As in MnE (cf. 3.3.3), the stress-patterns can be re-ordered according to (i) whether the half-line ends in a stressed or an unstressed syllable, and (ii) the number of unstressed syllables at the end of the half-line. If the figures for (i) rising rhythm, (ii) simple falling rhythm, and (iii) polysyllabic falling rhythm in MnE are compared with those of PPl and GGK, the following composite table results:

Type of Rhythm	MC	FQ	FR	ES	Aud	Mur	PPl	GGK
(i) Rising	649 49.7	284 37.4	1333 41.0	1456 40.9	1879 53.3	262 63.3	98 12.9	157 39.5
(ii) Simple Falling	504 38.6	387 50.1	1425 43.8	1442 40.5	1459 41.4	137 33.1	552 72.9	221 55.7
(iii) Polysyllabic Falling	154 11.8	89 11.7	495 15.2	665 18.7	188 5.3	15 3.6	107 14.1	19 7.8

In group (i), GGK has a remarkably higher proportion than PPl, which is nearest to those of FR and ES. PPl has the lowest proportion of all the works. The final -e and -e of inflexional ending (counted as metrical syllables in the majority of cases in PPl and on a smaller scale in GGK) are the reason behind this low proportion of rising rhythm especially in PPl. If these -e's are not regarded as metrical syllables, PPl will have 55.7 per cent, a slightly similar proportion of rising rhythm to those of ES and FR, and, on the other hand, GGK will have 70.3 per cent. i.e. nearer to Mur in having a very high proportion. Rising rhythm, as suggested in 3.3.3, is less suitable for colloquial style of which ES, FR, and, similarly, PPl are examples. In GGK, conversely, this rhythm

is suitable for the narrative style, and in this respect GGK is similar to Mur (cf. 3.3.3 for the "clipped" effect achieved through the use of rising rhythm).

The stress-patterns of this group can, again, be combined in the following pattern:

(x) (x) (x) (x) | / (x) (x) (x) (x) (x) | /

The shortest stress-pattern in the group is x | / | /. There are only slight matching constraints on the numbers of anacrusis and the first foot syllables, as is shown in the following table:

---

Anacrusis

Syllables	0	1	2	3	4
-----------	---	---	---	---	---

---

Syllables in the

first foot	2 - 6	1 - 6	1 - 5	1 - 5	2 - 5
------------	-------	-------	-------	-------	-------

---

The following passage from GGK is an illustrative example of the frequency of rising rhythm:

366 pen comáunded þe kýng # þe knýzt for to rýse;  
 367 And he fúl ráðly vprós # and rúchched hym fáyre  
 368 Knéled doun bifore þe kýng, # and cáchez þat wéppen;  
 369 And he lúflyly hit hym láft, # and lýfte vp his hónde  
 370 And géf hym Góðdez bléssyng, # and gláðly hym bíddes  
 371 þat his hért and his hónde # schulde hárdi be bópe.

In group (ii), the above mentioned fact about counting final -e's in PPl and on a smaller scale in GGK results in a very high proportion of simple falling rhythm especially in PPl (72.9 per cent). The stress-patterns of this group can be combined in the

following pattern:

(x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) | / x.

The shortest stress-patterns in this group are |/x|/x, and x|/|/x.

Here again, there are some matching constraints on the numbers of anacrusis and the first foot syllables as shown in the following table:

---

Anacrusis						
Syllables	0	1	2	3	4	5

---

Syllables in						
the first foot	2-6	1-6	1-5	1-5	1-4	3

---

The following passage from PPl shows the frequency of simple falling rhythm resulting partly from the use of polysyllabic words and partly from monosyllabic words with final or inflexional -e's at the end of the half-line:

ProL. 40 Bídderes and bégg<sup>x</sup>eres # fáste aboute yéde<sup>x</sup>  
41 [Til] hire bély and hire bágge<sup>x</sup> # [were] brédful  
ycrámm<sup>x</sup>ed,  
42 Fáiteden for hire fóode<sup>x</sup>, # foughten at the ále<sup>x</sup>.  
43 In glótonye, Gód woot, # gó thei to bédde<sup>x</sup>,  
44 And rísen with ríbaudie, # tho Róberdes knáv<sup>x</sup>es;  
45 Sléep and sory sleúthe # séweth hem éve<sup>x</sup>re

(And risen with ribaudie in line 44 belongs with group (iii) below).

In group (iii) (polysyllabic falling rhythm), PPl, in this respect similar to FR and ES, has a high proportion. GGK, on the other hand, has a low proportion. This agrees with the more

colloquial style of PP1. The stress-patterns of this group can be combined in the following pattern:

(x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) | / x x (x) (x)

Although this group falls into 34 stress-patterns (compared with 25 in group (i) and 26 stress-patterns in group (ii)), the half-lines included here do not amount to more than 10.9 per cent of the total number in the portions studied. The following table gives some idea of the constraints on the distribution of anacrusis and unstressed syllables in these stress-patterns:

Syllables in the first foot	Number of unstressed syllables at the end of the half-line					
	A	B	C	D	E	F
1	4	2,3	2,3	2	---	---
2	2,3,4	2,3,4	2	2,3,4	3	---
3	2,3,4	2,3	2,3	2	2	---
4	2	2,3	2	2,3	2	---
5	---	2	---	---	---	2

A= Zero-anacrusis                      B= Monosyllabic anacrusis.  
C= disyllabic anacrusis      D= Trisyllabic anacrusis.  
E= 4-syllable anacrusis.      F= 5-syllable anacrusis.

If we compare the composite patterns of the three groups in PP1 and GGK with those mentioned in 3.3.3 for MnE, they will show some differences:

(i) Rising rhythm:

MnE (x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) | /

ME \* [o] (x) (x) (x) (x) | / (x) (x) (x) (x) (x) [o] | /

\* i.e. in the portions studied in ME, the possible anacrusis for rising rhythm is one syllable shorter than its counterpart in MnE.

(ii)Simple falling:

MnE (x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) (x) | / x  
ME (x) (x) (x) (x) (x) | / (x) (x) (x) (x) (x) [o] [o] | / x

(iii)Polysyllabic Falling:

MnE [o] (x) (x) (x) (x) | / (x) (x) (x) (x) (x) (x) | / x x (x)  
(x) (x) (x)  
ME (x) (x) (x) (x) (x) | / (x) (x) (x) (x) [o] [o] | / x x (x)  
(x) [o] [o]

Again, as in MnE (cf. 3.3.3), rising and falling rhythms are stylistically conditioned as will be shown in 6.6.3.

6.4 The Syntax of the Half-Line in ME: Description.

6.4.1 "Complete", "Neutral", and "Incomplete" Two-Stress Half-Lines:

Half-lines have been classified here according to the same criteria as used in 4.1 above. Category One includes the "complete" half-lines, Category Two includes the "neutral" half-lines, and Category Three includes the incomplete half-lines. The table below shows the figures and percentages of these sections:

Category	PP1	GGK
Complete	556 65.0	279 57.4
Neutral	95 11.1	44 9.1
Incomplete	106 12.4	74 15.2

6.4.2 Complete Half-Lines:

Complete half-lines fall into the following types:

Type	PP1	GGK
1. Genitival phrase	---	5 1.0
2. Prepositional phrase	57 6.7	44 9.1
3. Conjunctions & sentence-connectives	189 22.1	86 17.7
4. Verb + object, complement or adverbial	95 11.1	37 7.6
5. Clause	84 9.8	34 7.0
6. Modifier + noun	8 0.9	9 1.9
7. Noun + noun	22 2.6	7 1.4
8. Noun + Prepositional phrase	12 1.4	7 1.4
9. Relative Clause	26 3.1	19 3.9
10. Imperative	11 1.3	5 1.0
11. Interrogative	2 0.2	1 0.2
12. Relative adverb or pronoun clause	8 0.9	8 1.6
13. Pairs	16 1.9	4 0.8
14. Half-lines where verb <u>to be</u> or the subject are absent but understood	---	1 0.2
15. Adverb + prepositional phrase	1 0.1	1 0.2
16. (Adverb +) adjective + prepositional phrase	4 0.5	1 0.2
17. NP + post-modifier	2 0.2	3 0.6
20. Adverb + phrase	---	1 0.2



Residue of Complete	19	6
half-lines	2.2	1.2

Complete line references for all the grammatical types are given with those for MnE in Volume II (Appendix C for two-stress half-lines and Appendix D for three-stress half-lines).

1. Genitival Phrase.

All the half-lines in this type consist of genitival of + Modifier + Noun (= sub-type IA in 4.3.1 above). In the portions analysed it is rare, with only five cases in GGK and none in PP1.

Examples: GGK 77-a Of tryed tolouse

538-b of þe Rounde Table

2. Prepositional Phrase.

	A Prep.+ Mod. + Noun	B Prep.+ Noun (+ Noun)	C Prep.+ Noun +Prep. phrase	D Prep.+ Other Forms
PP1	30 3.5	8 0.9	14 1.6	5 0.6
GGK	24 4.9	7 1.4	7 1.4	6 1.2

GGK has a higher percentage in this type than PP1. Examples:

2A Preposition + 1 or 2 Modifiers + Noun:

PP1 Prol. 8-b by a bourne syde

169-b for our commune profit

GGK 101-b among his fre meny

2070-b vpon boþe halue

This sub-type includes also:

(i) half-lines in which a noun is used to modify another noun, e.g.

PP1 Prol.144-a To the kynges counseil

GGK 71-b to þe mete tyme

(ii) half-lines where the modifier is transposed after the noun it modifies, e.g.

PP1 Prol. 71-b of avowes ybroken

GGK 2103-b at þe chapel grene

(iii) half-lines in which the modifier with the article "the" follows the noun, e.g.

PP1 VI 70-a Save Jakke the Jogelour

GGK 405-b to Gawan þe hende

(iv) half-lines where the head is modified by a noun which itself is modified by an adjective, e.g.

PP1 VI 102-b for povere mennes sake

and (v) half-lines in which the head is modified by an adjective preceding it and by another adjective following it, e.g.

GGK 117-a Wyth mony baner ful bryȝt.

397-b bifore þis douȝe ryche

2B. Preposition + Noun (+ Noun)

PP1 Prol. 21-a In settynge and sowynge

PP1 VI 61-b in stede of a scryppe

GGK 517-b on sedez and erbez

115-b at þe sidbordez

This sub-type also includes half-lines in which the preposition follows its noun (inversion), e.g.

GGK 109-b Gwenore bisyde

123-b þe peple biforne

2C        Preposition + (Modifier +) Noun + Prepositional, or  
Genitival Phrase.

PP1 VI        3-b by Seint Peter of Rome!

PP1 Pro1.197-b for ratons by nyghte

GGK        524-a Fro þe face of þe folde  
557-b with care at her hert

2D        Preposition + Other Forms:

PP1 VI        166-b by the ordre that I bere

PP1 Pro1. 51-a To ech a tale that thei tolde

GGK        384-a Wyth what weppen so þou wylt  
2082-b by bonkkez aboute

3.        Conjunctions and Sentence Connectives

This type includes the half-lines which begin with co-ordinating or subordinating conjunctions or sentence connectives. As in 4.3.3 above, this type falls into six sub-types according to (i) the kind of conjunction that introduces the clause or phrase and (ii) what follows that conjunction. The table below shows the figures and percentages of these six sub-types:

Sub-type	PP1	GGK
3A. Subordinating conjunction + clause	65 7.6	31 6.4
3B. Co-ordinating Conjunction or Sentence-Connective + Clause	16 1.9	17 3.5
3C. Co-ordinating conjunction + verb + object, complement or adverbial	39 4.6	13 2.7
3D. Co-ordinating conjunction + phrase	52 6.1	19 3.9

Sub-type	PP1	GGK
3E. Co-ordinating conjunction or sentence- connective + interrogative or imperative	6 0.7	3 0.6
3F. Co-ordinating conjunction + subordinating conjunction + clause	11 1.3	3 0.6

3A. Subordinating Conjunction + Clause.

The conjunctions used are: as, sith, but (unless), whan, for,  
til, er, fro (when), the while, though, if, syþen, but if (unless).

This sub-type also includes:

- (i) Clauses introduced by "that", and
- (ii) Clauses beginning with the auxiliary verb as a subordinator,  
e.g.

PP1 Prol. 200-a Nere the cat of the court...

PP1 VI 5-a Hadde I erylde this half acre...

Examples of this sub-type are as follows:

PP1 Prol. 19-b: as the world asketh

155-a: That us lotheth the lif

VI 89-a Til I come to hise acountes

163-b the while my plowgh liggeth.

GGK 2106-a For he is a mon methles

406-a if I þetelle trwly

493-b when þay to sete wenten

3B. Co-ordinating Conjunction or Sentence-Connective + Clause:

- (i) Co-ordinating conjunctions

PP1 VI 166-a Or thow shalt abigge by the lawe

GGK 548-a Bot I am boun to þe bur

(ii) Sentence-connectives

- PPL VI      207-a [And] it are my bloody bretheren  
                 139-a Ac ye myghte travaille as truthe wolde  
GGK            85-a But Arthure wolde not ete

3C.      Co-ordinating Conjunction + Verb + Object, Complement, or  
            Adverbial.

- PPl Prol    92-b and his silver tellen,  
                 171-b or rometh to pleye  
                 180-a Ac helden hem unhardy  
GGK        2099-b and to strike louies (inversion)  
                 88-b or to longe sitte (inversion)  
                 2154-b and leuez þe knyzt þere

3D.      Co-ordinating Conjunction + Phrase:

- PPl Prol    125-b and thi kyngryche  
                 168-b or of bright silver  
                 35-a Ac japeres and jangeleres  
GGK        89-b and his brayn wylde  
                 2108-b oþer any mon elles  
                 2079-b bot ugly þer-vnder

3E.      Co-ordinating Conjunction or Sentence-Connective +  
            Imperative or Interrogative:

- PPl VI      45-a And mysbede noght thi bondemen  
                 52-b ne here noght hir tales

GGK 401-b and telle me how þou hattes  
 2144-a And ryde me doun þis ilk rake

3F. Co-ordinating Conjunction + Subordinating Conjunction + Clause.

PP1 VI 136-a But if he be blynd or brokelegged  
 50-a And that thow be trewe of thi tonge  
 Prol 176-a Ac tho the belle was ybrought  
 GGK 410-a And if I spende no speche  
 496-a Bot þay þe ende be heuy

4. Verb + Object, Complement, or Adverbial.

This type includes finite or non-finite verb clauses. The half-lines where the verb is transposed after the adverbial, complement, or object are also included here. As in 4.3.4 above, this type falls into the four sub-types shown in figures and percentages in the following table:

Sub-type	PP1	GGK
A. Finite verb + Object, Complement, or adverbial	42 4.9	12 2.5
B. Finite or Non-finite Verb + prepositional phrase	13 1.5	14 2.9
C. Non-finite verb + Object, Complement or adverbial	35 4.1	11 2.3
D. Verb + verb	5 0.6	—

Examples:

4A. Finite Verb + Object, Complement, or Adverbial:

PP1 VI 193-b was boote for many hungry  
 Prol 62-b mowe clothen hem at likyng

IV 112-b leet the plough stonde

GGK 122-b biginez þe table

144-b were worthily smale

2097-b ful perelous is halden (inversion)

550-b boȝed togeder

4B. Finite or Non-finite Verb + Prepositional phrase.

(i) Finite verb + Prepositional phrase:

PPl Prol 175-b to this reson assented (inversion)

91-a Liggen at Londoun

GGK 559-b schulde wende on þat ernde

556-b com þe kyng nerre (inversion)

2072-b bifore þe prynce kneled (inversion)

(ii) Non-finite verb + Prepositional phrase:

PPl VI 56-a For to werche by thi wordes

Prol. 85-b at London to dwelle (inversion)

GGK 97-a To joyne wyth hym in iustyng

558-b driven in þe sale

4C. Non-Finite Verb + Object, Complement, or Adverbial:

PPl VI 94-b to have me in his masse

Prol 179-b al Engeland to wyne (inversion)

VI 182-b ybaken togideres

GGK 557-a For to counseyle þe knyȝt

402-b to wyne me þeder

524-b to flyȝe ful hyȝe

133-b liflode to cach (inversion)

383-b take at þe an oþer

4D.        Verb + Verb.

PP1 Prol    105-b to close and to shette  
                 96-b setten and demen  
                 19-a Werchyng and wandryng

5.        Main Clause.

These are independent sentences or main clauses that consist of a subject + predicate + other optional elements, e.g.

PP1 Prol    68-a Ther preched a pardoner  
                 172-b thanne loke we mowen  
VI        206-b this folk is at my wille  
                 21-b he kenneth us the beste;  
GGK       2131-a I were a knyȝt kowarde  
                 86-a He watz so joly of his joyfnes  
                 91-b he wolde never ete  
                 2081-a Vch hille hade a hatte.

6.        Modifier + Noun.

This type includes half-lines consisting of one modifier plus a noun. Again, as in 4.3.6 above, articles are not counted as modifiers here. Examples are as follows:

PP1 Prol    11-b a merveillous swevene  
GGK        502-b þe crabbed lentoun.

This type also includes:

(i) half-lines where the modifier is transposed after the noun:

GGK        2149-b Gawayn þe noble.  
                 539-a Knyȝtez ful cortays



(ii) half-lines in which the noun is modified by another noun:

PP1 Prol 35-b Judas children

44-b tho Roberdes knaves,

(iii) half-lines containing more than one modifier before the noun:

PP1 VI 26-b al my lif tyme

GGK 111-a Boþe þe kynges sistersunes

and (iv) half-lines in which the noun is preceded by one modifier  
and followed by another:

GGK 554-b big[-e] men boþe

7. Noun (or Adjective functioning as Head) + Noun (or  
Adjective functioning as Head )

PP1 VI 154-a A Bretoner, a braggere

GGK 2108-a Monk oþer masseprest

This type also includes:

(i) half-lines containing two proper names:

GGK 553-a Launcelot, and Lyonel

554-a Sir Boos, and Sir Byduer

(ii) half-lines containing two adjectives used substantively:

PP1 Prol 18-b the meene and the riche

VI 15-a The nedy and the naked

Type 7A (Noun) does not occur in the passages studied (cf. 4.3.7  
above and 6.5.3 below).

8. (Modifier +) Noun + Prepositional or Genitival Phrase.

PP1 Prol 192-a The maze among us alle

VI 110-a Ech man in his manere

62-a A busshel of bred corn

GGK            552-b þe duk of Clarence  
                  377-b þe knyȝt in þe grene  
                  2098-b þe worst vpon erþe

9.            Relative Clause

This type falls into sub-types according to the relative pronoun that introduces the clause (cf. 4.3.9 above for these sub-types).

All the half-lines here fall under sub-type 9B (relative clauses introduced by the relative pronoun that):

PP1 Prol        28-b that holden hem in hire selles  
                  212-b that serveden at the Barre  
      VI            30-b that breken down myne hegges  
GGK            79-a þat myȝt be preued of prys  
                  2107-a þat bi þe chapel rydes  
                  2105-a þat he ne dynggez hym to deþe

10.          Imperative.

This type includes the half-lines consisting of an imperative clause. There are eleven cases in the PP1 passages and five cases in the GGK passages. Examples are as follows:

PP1 VI        39-b lat mercy be taxour  
                  52-a Hold with none harlotes  
                  49-b knowe this in thyn herte  
GGK            2118-b let þe gome one  
                  378-a Refourme we oure forwardes,  
                  496-b haf ȝe no wonder

11. Interrogative.

There are only two cases in the PP1 passages and one in the GGK passages:

PP1 VI 203-b what best to be doone?

210-b what were the best,..?

GGK 398-b where is þy place?

12. Relative Adverb or Pronoun Clause.

PP1 Prol 102-a How he it lefte with love

GGK 2084-b þer þay bi wod schulden

13. Clause-, Phrase-, or Word-Pairs other than those falling into 7 and 4D above.

PP1 Prol 207-a Coupled and uncoupled

VI 133-a With travaille and with tene

GGK 139-b so longe and so grete

95-a Of alderes, of armes

14. Half-Lines where Verb "to be" or the Subject are absent but understood.

There is only one half-line in this type:

GGK 494-b stafful her hond.

15. Adverb + Prepositional Phrase.

PP1 Prol 13-b an heigh to the sonne

GGK 547-b neuer but trifel

16.        (Adverb +) Adjective + Prepositional Phrase

PP1 Prol        3-b unholy of werkes  
GGK            2104-b so proude in his armes

17.        NP + Post-Modifier (Relative Clause)

PP1 Prol        182-a A mous that muche good kouth  
GGK            2133-b þe tale þat me lyste  
                   2132-b for chaunce þat may falle

Types 18 and 19: no cases in the passages studied.

20.        A Phrase introduced by an Adverb:

GGK            548-b barely to-morne

Types 21 and 22: no cases in the passages studied.

Residue of Complete Half-Lines

This section includes a great variety of half-lines, of types that occur too rarely to be classified. Examples are as follows:

PP1 Prol        125-a Crist kepe thee, Sire kyng  
                   144-b construe whoso wolde  
       VI          36-a Als longe as I lyve  
       Prol        15-b a dongeon therinne  
       VI          184-b fro morwe til even  
                   181-a `Suffre hem lyve` he seide  
GGK            138-a Fro þe swyre to þe swange  
                   2151-b on fote fyrr  
                   2153-b as harde as he myȝt

6.4.3 Neutral Half-Lines.

This category includes all the half-lines defined as "neutral" in 4.1 above. As in 4.4 above, it is divided into the eight types shown in figures and percentages in the table below:

Type	PP1	GGK
23. Predicate preceding <u>wh-</u> or <u>that</u> clause	18 2.1	12 2.5
24. The head of a NP modified in the following half-line(s) by a genitival phrase	1 0.1	3 0.6
25. A Predicate amplified in the following half-line by a prepositional phrase	12 1.4	10 2.1
26. The first part of anticipatory <u>It</u> cleft sentence	5 0.6	3 0.6
27. Non-independent phrase + vocative	1 0.1	2 0.4
28. A main verb separated from its auxiliary or infinitive <u>to</u>	44 5.1	7 1.4
29. The first part of constructions like "nothing.. but", "too..to", "so..as", -er..than, ...etc...	6 0.7	5 1.0
Residue of neutral half-lines	8 0.9	2 0.4
Total	95 11.1	44 9.1

Examples are as follows:

Type 23:

PP1 Prol 83-b ..... # pleyned hem to the bisshop  
That hire parissches weren povere...



Type 29:

PP1 VI 175-a And wrong hym so by the wombe # that

al watrede hise eighen

GGK 60-a Wyle Nw 3er watz so 3ep # pat hit watz nwe

cummen

Residue of Neutral Half-Lines:

This section includes a variety of half-lines which, for various different reasons, can be regarded as neutral. They are too few to be classified. Examples are as follows:

PP1 Prol 85-a To have a licence and leve # at London to

dvelle

37-a And han wit at wille # to werken if they wolde

VI 76-a For Holy Chirche is hote # of hem no tithe to

aske

GGK 88-a Auper to longe lye # or to longe sitte

133-a pat be lude myzt haf leve # liflode to cach

6.4.4 Incomplete Half-Lines.

The third main category consists of the half-lines which convey incomplete meaning, or in some cases, convey a different meaning from that understood in the light of the context. The PP1 passages contain 106 incomplete half-lines (i.e. 12.4 per cent) and those from GGK contain 74 incomplete half-lines (i.e. 15.2). The following short passages contain examples of this category:

(1)

PP1 VI      127-a And yelde yow of youre almesse # that ye yyve  
us here

PP1 Prol      75-a And raughte with his ragemen # rynges and  
broches

Half-line 127-a is regarded as incomplete because of the restrictive relative clause that follows. Half-line 75-a is regarded as such because of the occurrence of the object of the sentence in the next half-line.

(ii)

GGK            130-a Now wyl I of hor seruise # say yow no more  
2141    þat þou wylt þyn awen nye # nyme to þyseluen

Half-line 130-a is regarded as incomplete because it contains the subject + auxiliary + adverbial whereas the main verb and the object occur in the next half-line. Half-line 2141-a does not contain the main verb of the clause, and half-line 2141-b does not contain the object of the clause. Both half-lines are therefore regarded as incomplete.

#### 6.4.5    "Complete", "Neutral", and "Incomplete" Three-Stress Half-Lines in ME.

	Complete	Neutral	Incomplete
PP1	74 8.6	11 1.3	14 1.6
GGK	69 14.2	9 1.9	11 2.3



Complete half-lines:

Type	PP1	GGK	Type	PP1	GGK
1	---	1 0.2	9	3 0.4	2 0.4
2	7 0.8	2 0.4	10	2 0.2	2 0.4
3	20 2.3	12 2.5	12	1 0.1	1 0.2
4	11 1.3	12 2.5	13	1 0.1	---
5	11 1.3	22 4.5	17	2 0.2	4 0.8
6	2 0.2	2 0.4	18	---	1 0.2
7	3 0.4	---	21	---	1 0.2
8	4 0.5	4 0.8	Residue of complete half-lines	7 0.8	3 0.6

As in MnE (cf. 4.6.2), scansion for three-stress half-lines will be given to distinguish (i) the half-lines with three-stresses from those with an optional stress \;/; and (ii) the two full stresses from the one marked \;/ in the half-lines which have this stress mark.

Type 1. Genitival Phrase

GGK            77-b of tars tápites innóghe

## Type 2. Prepositional Phrase

Sub-Type	A	C	D
PP1	2 0.2	4 0.8	1 0.1
GGK	---	2 0.4	---

A= Prep. + mod. + noun      C= Prep. + noun + prep. phrase

D= Prep. + other forms

- PP1 Prol 16-a With dépe d'iches and dérke  
 Prol 152-a For doute of diverse drédes  
 VI 67-b maugree whoso bigrúcceth it  
GGK 510-a For solace of þe softe sómer  
 2150-a For alle þe gólde vpon gróunde

## Type 3. Conjunctions and sentence-connectives

Sub-type	PP1	GGK
3A. Subordinating conjunction + clause	3 0.4	1 0.2
3B. Co-ordinating conjunction or sentence-connective + clause	2 0.2	3 0.6
3C. Co-ordinating conjunction + verb + object, complement, or adverbial	10 1.2	2 0.4
3D. Co-ordinating conjunction or sentence-connective + phrase or rank-shifted clause	5 0.6	4 0.8
3E. Co-ordinating conjunction + imperative	---	2 0.4

Examples of these sub-types are as follows:

- 3A. PP1 VI 56-b the while my life dúreth  
GGK 143-b al were (= although) his bódy stúrne

- 3B. PP1 Prol 23-a And sómme pútten hem to pride  
GGK 530-a And wýnter wýndez agáyn
- 3C. PP1 Prol 225-a And dryveth forth the lóngé day  
GGK 370-a And géf hym Góddez bléssyng
- 3D. PP1 VI 65-a And whóso hélpeth me to érie  
GGK 110-a And Ágrauayn a la dure máyn
- 3E. GGK 401-a Bot téche me trúly pertó

Type 4. Verb + Object, Complement, or Adverbial.

Sub-type	PP1	GGK
4A. Finite verb + object, complement, or adverbial	5 0.6	3 0.6
4B. Finite or non-finite verb + prep. phrase	1 0.1	5 1.0
4C. Non-finite verb + object, complement, or adverbial	5 0.6	4 0.8

Examples are as follows:

- 4A. PP1 Prol 122-a Shópen láwe and léaute  
GGK 2153-a Hít þe hór's with þe hélez
- 4B. PP1 Prol 48-a Wénten forth in hire wéy  
GGK 108-a Tálkkande bífóre þe hýze táble
- 4C. PP1 Prol 168-a To búgge a bélle of brás  
GGK 520-a To bíde a blýsful blúsh

Type 5. Main Clause:

- PP1 VI 122-a Sómme léide hir légges alíry  
Prol 72-a Léwed mèn léved hym wél  
Prol 51-b hire tóngé was tempered to lye

GGK 2082-a Brókez býled and bréke  
 526-a þe lévez lāncen fro þe lýnde

Type 6. Two or More Modifiers + Noun:

PP1 Prol 58-b álle the fóure órdres

GGK 118-a Nwe nákrýn nóyse

This type also includes half-lines where one of the two modifiers is transposed after the noun, e.g.

PP1 Prol 55-b Gréte lóbies and lónge

GGK 119-a Wylde wérbles and wýzt

Type 7. (Modifier) noun + (modifier) noun

PP1 Prol 45-a Sléep and sory sléuthe

83-a Pérsóns and párisshē prēestes

227-a Goode gées and grýs

Type 8. (Modifier) Noun + Prepositional or Genitival Phrase

PP1 Prol 67-a The móoste míschief on mólde

GGK 556-a Alle þis cómpayny of cóurt

Type 9. Relative clause.

PP1 VI 19-b that by méte and drýnke líbbeth

GGK 503-a þat fráystez flēsč wyth þe fýsche

Type 10. Imperative

PP1 VI 38-a Loke ye tēne no tēnaunt

GGK 2143-a Háf here þi hélme on þy hēde

Type 12. Relative Adverb or Pronoun Clause

- PP1 VI 192-a That (=those who) séten to bégge sílver  
GGK 382-b quat-so bifállez áfter

Type 13. Pairs

- PP1 Prol 227-b Gó we díne, gó we

Type 17. NP + Post-modifiers

- PP1 Prol 17-a A fáir féeld fúl of fólk  
GGK 76-a Smál séndal bisídes  
 112-a Bíschop Bawdewyn abóf

Type 18. Independent phrase + vocative

- GGK 545-a Nòw, lège lórde of my lýf

Type 21. Two grammatically different clauses or phrases

- GGK 2149-a Now fàrez wél, on Gódez hálf

Residue of complete half-lines:

- PP1 Prol 52-a Móore than to sèye sóoth  
 VI 9-a Sómme shul sówe the sák', quod Pìers  
 VI 86-a In Déi nómíne, Amén  
GGK 107-b þe stíf kýng hisséluen  
 390-a `Bigóg', quòþ þe gréne knýzt

# Neutral Half-Lines

Type	PP1	GGK
23. A predicate preceding <u>wh-</u> or <u>that</u> clause	1 0.1	---
24. A half-line containing a NP modified in following half-line by a genitival phrase	---	1 0.2
25. A half-line containing a predicate amplified in the following half-line by a prep. phrase	-- --	2 0.4
26. A half-line containing the first part of anticipatory <u>it</u> cleft sentence	1 0.1	---
28. A half-line containing a main verb separated from its auxiliary or infinitive <u>to</u>	7 0.8	5 1.0
29. The first part of forms like " <u>too...to</u> ", " <u>so..as</u> ", " <u>-er..than</u> "..etc.	2 0.2	1 0.2

Examples are as follows:

- Type 23. PP1 Prol 193-a For I hérde my síre sēyn # ...
- Type 24. GGK 121-a Dáyntés dríuen þerwýth # of..
- Type 25. GGK 109-a There góde Gáwan watz gráyped # Gwenore  
bisyde
- GGK 2125-a þat éuer ʒe fónDET to flé # for....
- Type 26. PP1 VI 46-b wél may háppe in hévene / That..
- Type 28. PP1 Prol 106-b And to opene it to hem # and  
hévene blísse shéwe
- GGK 2124-b þat I shal lelly yow layne # and  
lance néuer tále
- Type 29. PP1 Prol 191-a For béttre is a lítel lós # than
- GGK 2109-a Hym þýnk as quéme hym to quéelle # as

## Incomplete Half-Lines:

PP1 Prol 203-a shal nevere the cát ne the kítón # by my

counseil be greved

Prol 95-a And somme serven as sérvaunts # lordes and  
ladies

GGK 2084-a Wela wylle watz pe way # per pay bi wod  
schulden

495-a Gawan watz glád to begynne # pose gomez in halle

## 6.5 ME Syntax: Discussion and Comparison with MnE

### 6.5.1 "Complete", "Neutral", and "Incomplete" Half-Lines.

If the figures for complete, neutral, and incomplete two- and three-stress half-lines in PP1 and GGK are compared with the table already given in 4.2 above, the following composite table results:

Category	MC	FQ	FR	ES	Aud	Mur	PP1	GGK
complete	998 68.0	614 73.3	2367 66.9	2399 64.2	2417 66.4	404 78.0	630 73.6	348 71.6
Neutral	189 12.9	97 11.5	483 13.7	509 13.6	308 8.5	40 7.7	106 12.4	53 10.9
Incomplete	281 19.1	127 15.2	686 19.4	826 22.1	915 25.1	74 14.3	120 14.0	85 17.5
Complete +Neutral	1187 80.9	711 84.8	2850 80.6	2908 77.9	2725 74.9	444 85.7	736 86.0	401 82.5
Incomplete +Neutral	470 32.0	224 26.7	1169 33.1	1335 35.8	1223 33.6	114 22.0	226 26.4	138 28.4

These figures suggest that the works studied can be arranged in two main groups: (a) Mur, PP1, FQ and GGK; and (b) MC, Aud, FR and ES. The distinctions between these two groups can be demonstrated in the next table, where the works are placed in descending order of frequency on the horizontal axis:

Ssction	Group (a)				Group (b)			
Complete	Mur	PPl	FQ	GGK	MC	Aud	FR	ES
Complete +Neutral	PPl	Mur	FQ	GGK	MC	FR	ES	Aud
Incomplete	Aud	ES	FR	MC	GGK	FQ	Mur	PPl
Incomplete +Neutral	ES	Aud	FR	MC	GGK	FQ	PPl	Mur

The works in group (a) have higher proportions of complete half-lines than those in group (b). This shows that the half-line in these works is more self-contained and less dependent on the neighbouring lines than that of group (b) (cf. 4.6 for similar discussion of the half-line in FQ and Mur). If neutral half-lines are regarded as complete, the works in group (a) will still have higher proportions than those of group (b) though here PPl will come first and then Mur.

The works in group (b), on the other hand, have higher proportions of incomplete half-lines (cf. 4.6 again for reasons). If the neutral half-lines are regarded this time as incomplete, these works will still have higher proportions than the works in group (a), though the order Aud, ES, FR and then MC will change to ES, Aud, FR, and MC. The reason for this change is that Aud has the lowest percentage of neutral half-lines in this group.

In view of the strength of metrical tradition in the Middle English period, PPl and GGK naturally contain high proportions of complete half-lines. The half-line was in that period well established as a metrical and syntactical unit.



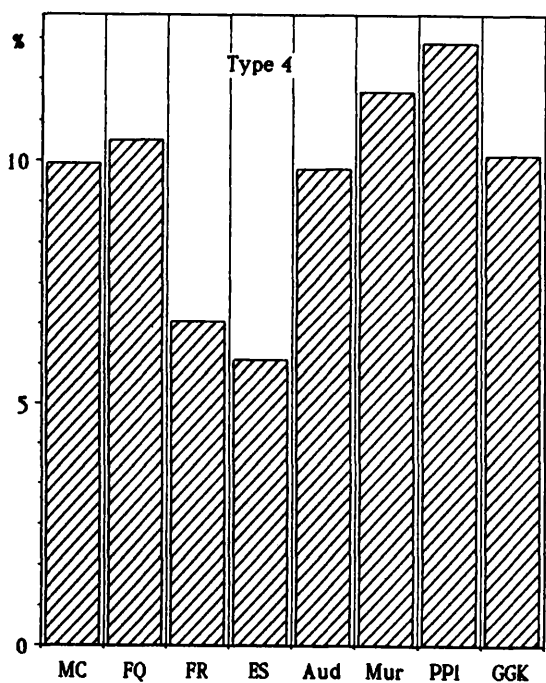
6.5.2     Numerical data and charts for syntactical types:

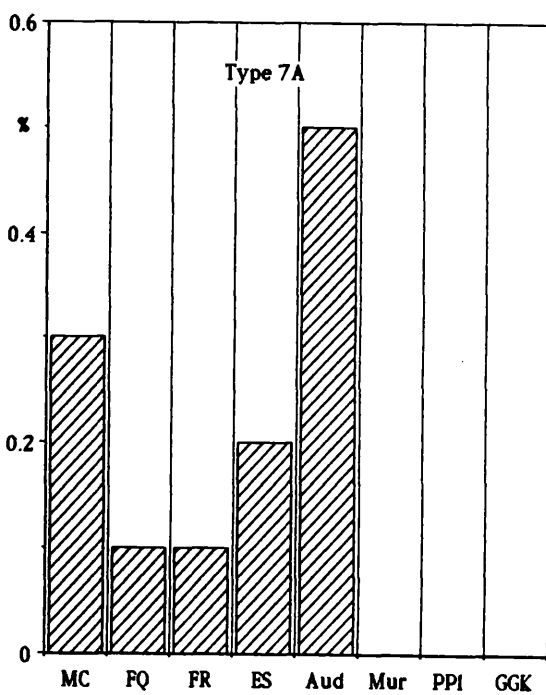
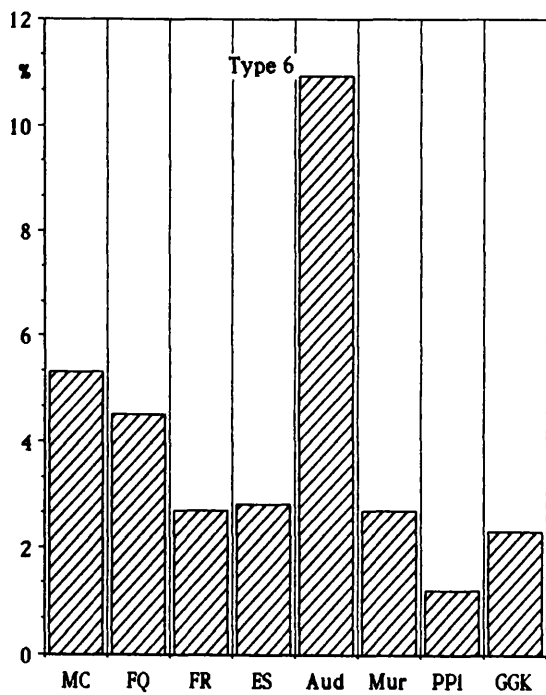
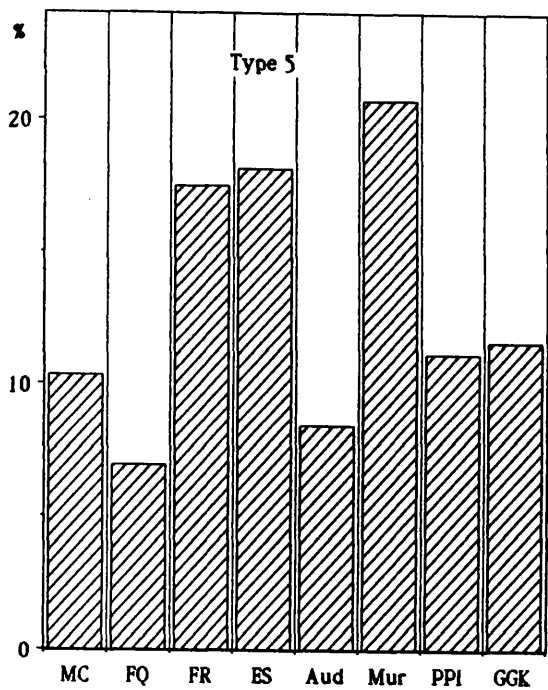
The following table combines the figures of the syntactical types for both Modern and Middle English (cf. 4.3-4 and 6.4 above), and is followed by charts which show the frequency of occurrence of the different syntactic types in each work. Because of the great differences in the frequency from one type to another, it has been necessary to use varying scales in the charts. The purpose of each chart is to show the varying frequencies of a single type in the eight works, but the charts are not mutually comparable for frequencies without reference to the different scales used.

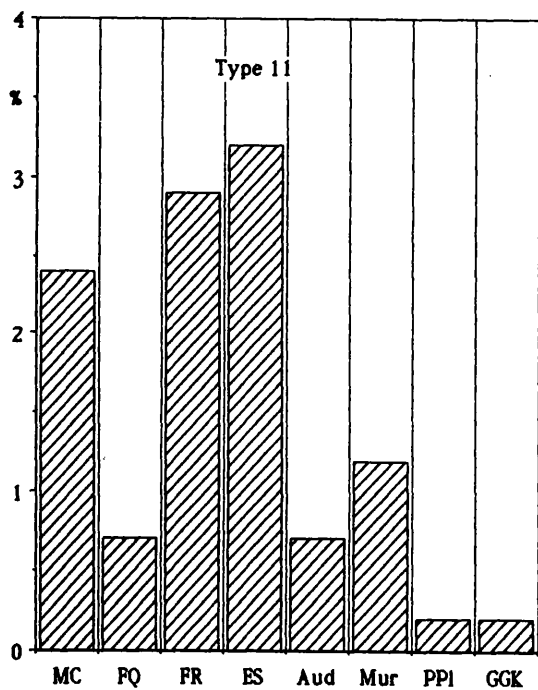
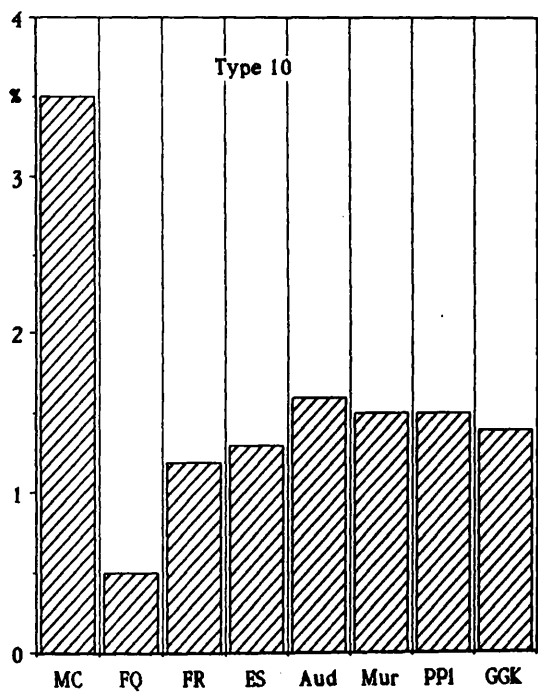
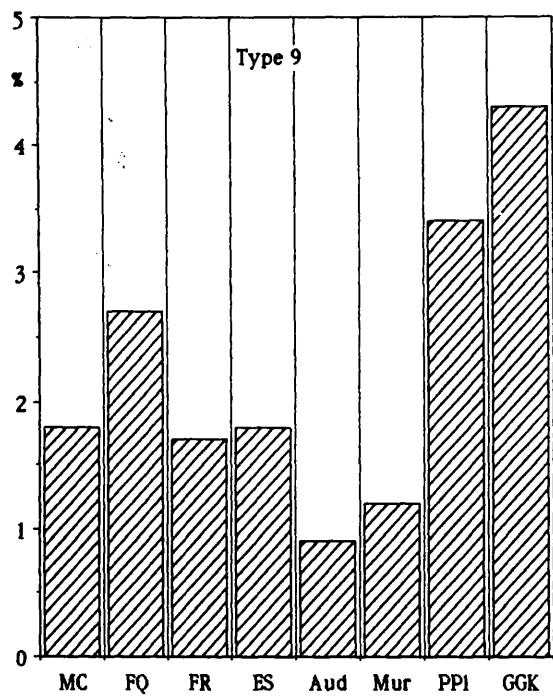
Type	MC	FQ	FR	ES	Aud	Mur	PP1	GGK
1	40 2.7	35 4.2	54 1.5	53 1.4	83 2.3	9 1.7	---	6 1.2
2	158 10.8	123 14.7	284 8.0	264 7.1	453 12.4	79 15.3	64 7.5	46 9.5
3	125 8.5	125 14.9	467 13.2	446 11.9	290 8.0	45 8.7	209 24.4	98 20.2
4	145 9.9	87 10.4	236 6.7	220 5.9	358 9.8	59 11.4	106 12.4	49 10.1
5	151 10.3	58 6.9	619 17.5	675 18.1	304 8.4	107 20.7	95 11.1	56 11.5
6	78 5.3	38 4.5	94 2.7	104 2.8	397 10.9	14 2.7	10 1.2	11 2.3
7	25 1.7	24 2.9	29 0.8	22 0.6	75 2.1	3 0.6	25 2.9	7 1.4
7A	4 0.3	1 0.1	3 0.1	7 0.2	19 0.5	---	---	---
8	64 4.4	27 3.2	49 1.4	51 1.4	87 2.4	25 4.8	16 1.9	11 2.3
9	27 1.8	23 2.7	61 1.7	67 1.8	34 0.9	6 1.2	29 3.4	21 4.3
10	52 3.5	4 0.5	43 1.2	50 1.3	59 1.6	8 1.5	13 1.5	7 1.4
11	35 2.4	6 0.7	101 2.9	121 3.2	25 0.7	6 1.2	2 0.2	1 0.2
12	8 0.5	13 1.6	63 1.8	59 1.6	37 1.0	7 1.4	9 1.1	9 1.9
13	16 1.1	10 1.2	36 1.0	19 0.5	46 1.3	2 0.4	17 2.0	4 0.8
14	5 0.3	7 0.8	18 0.5	12 0.3	37 1.0	4 0.8	---	1 0.2
15	8 0.5	3 0.4	27 0.8	19 0.5	10 0.3	2 0.4	1 0.1	1 0.2
16	5 0.3	1 0.1	13 0.4	7 0.2	30 0.8	7 1.4	4 0.5	1 0.2
17	3 0.2	9 1.7	19 0.5	29 0.8	15 0.4	3 0.6	4 0.5	7 1.4

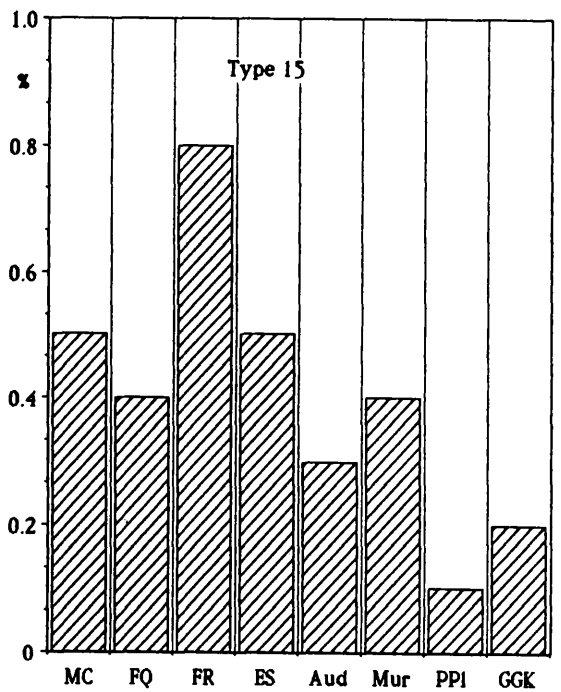
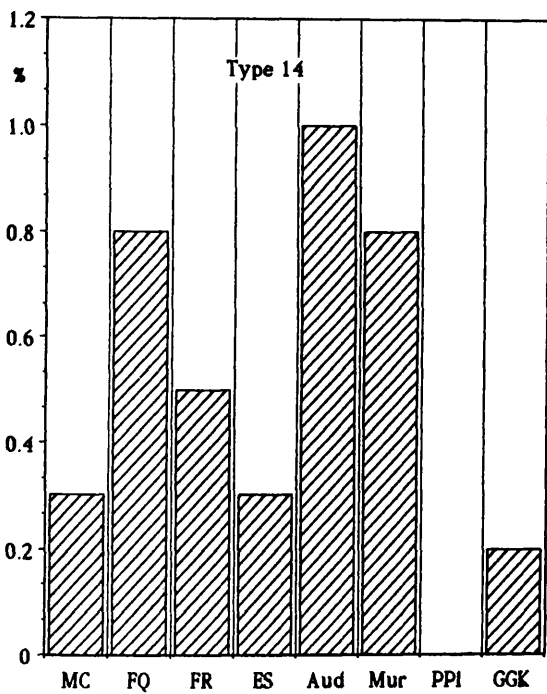
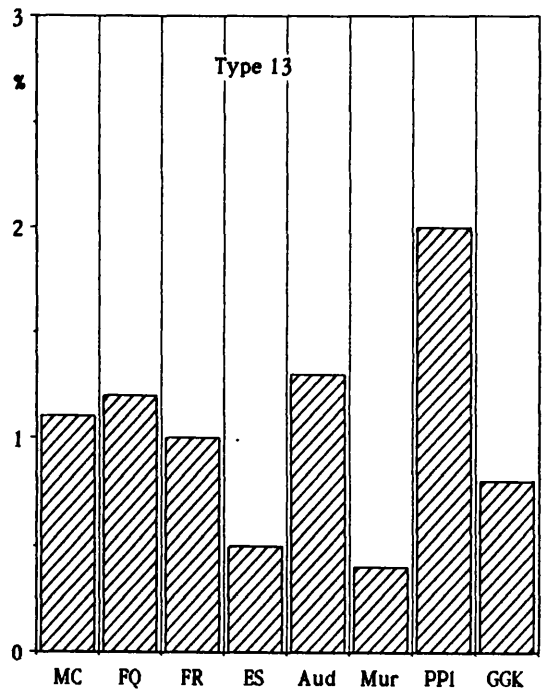
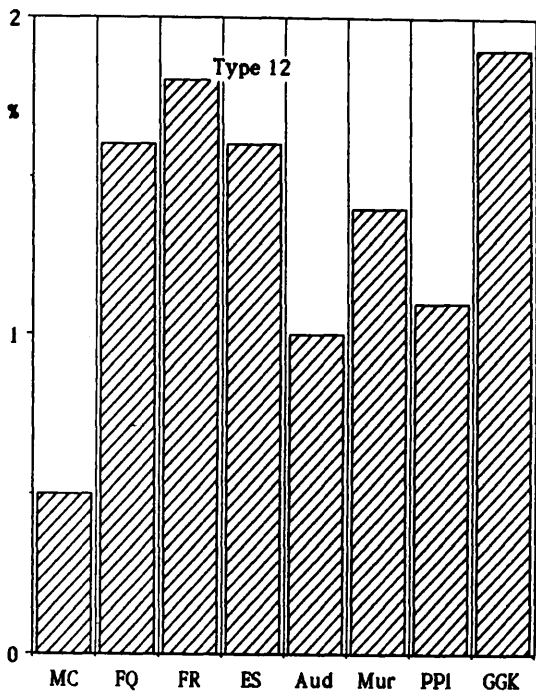
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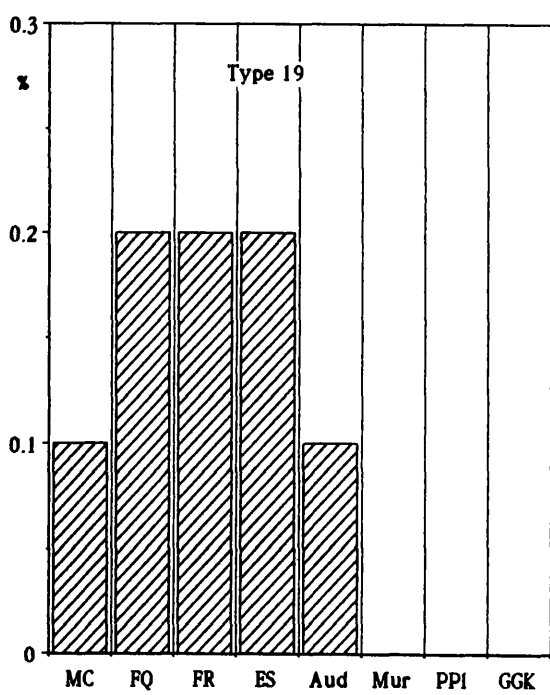
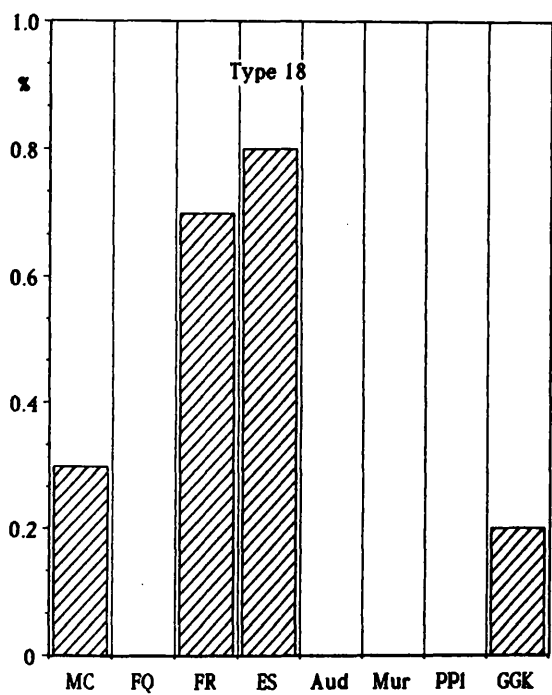
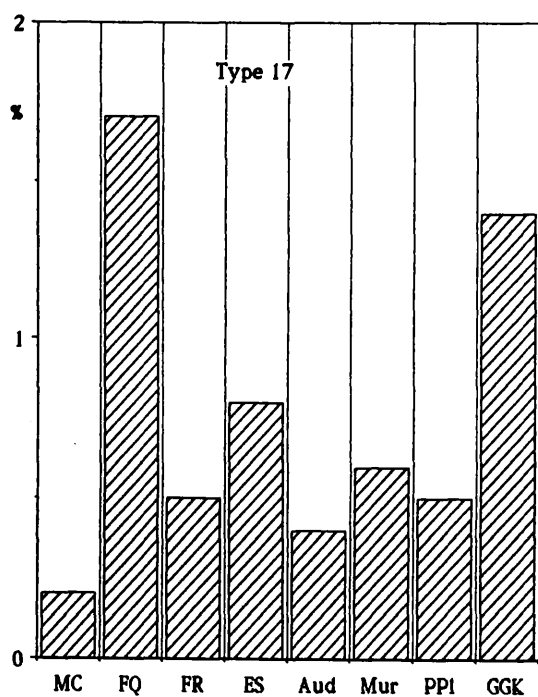
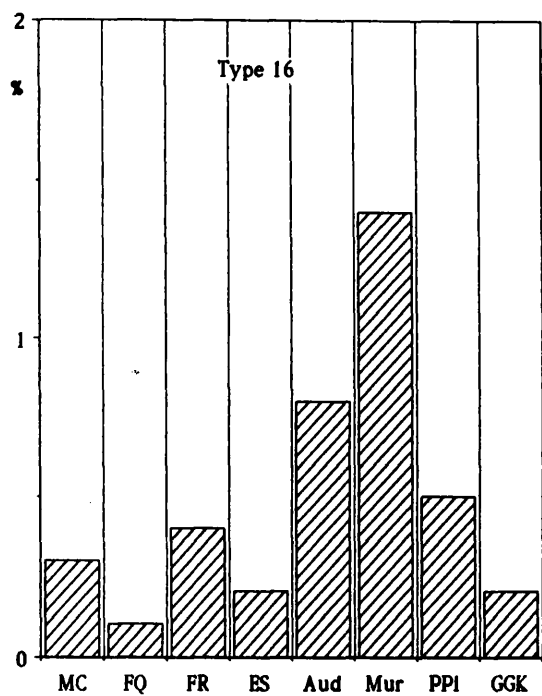
Type	MC	FQ	FR	ES	Aud	Mur	PPl	GGK
18	4 0.3	---	25 0.7	30 0.8	---	---	---	1 0.2
19	2 0.1	2 0.2	7 0.2	7 0.2	5 0.1	---	---	---
20	6 0.4	7 0.8	16 0.5	24 0.6	5 0.1	3 0.6	---	1 0.2
21	6 0.4	2 0.2	18 0.5	20 0.5	3 0.1	2 0.4	---	1 0.2
22	---	2 0.2	4 0.1	7 0.2	---	2 0.4	---	---
23	21 1.4	5 0.6	120 3.4	125 3.3	24 0.7	6 1.2	19 2.2	12 2.5
24	36 2.5	38 4.5	57 1.6	55 1.5	83 2.3	9 1.7	1 0.1	4 0.8
25	57 3.9	35 4.2	119 3.4	138 3.7	115 3.2	19 3.7	12 1.4	12 2.5
26	10 0.7	---	32 0.9	50 1.3	3 0.1	---	6 0.7	3 0.6
27	7 0.5	---	30 0.8	40 1.1	---	---	1 0.1	2 0.4
28	38 2.6	7 0.8	69 2.0	53 1.4	55 1.5	5 1.0	51 6.0	12 2.5
29	7 0.5	2 0.2	27 0.8	19 0.5	10 0.3	---	8 0.9	6 1.2



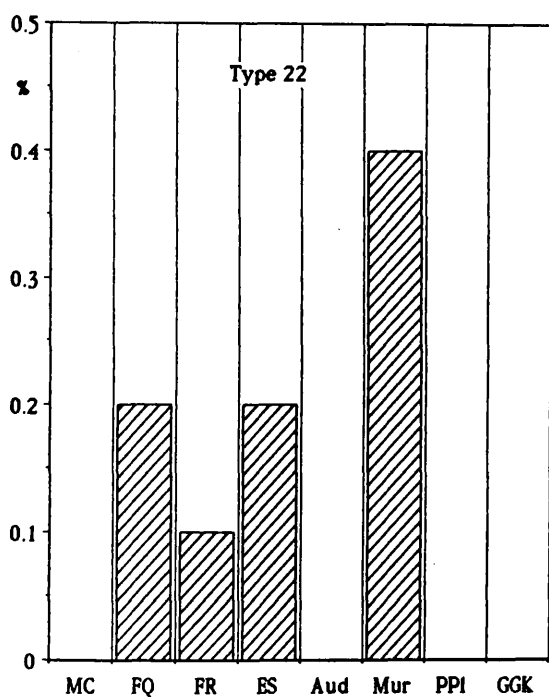
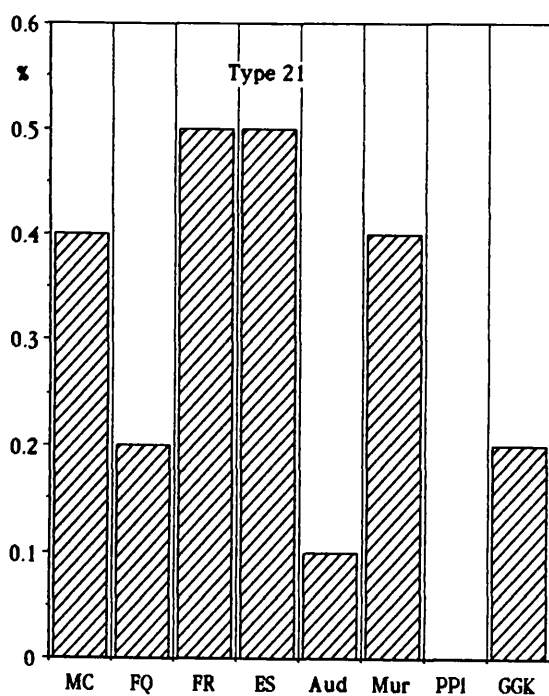
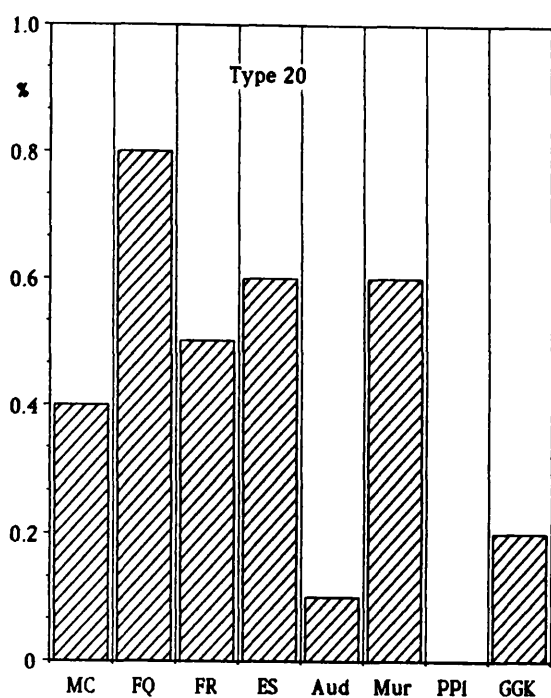


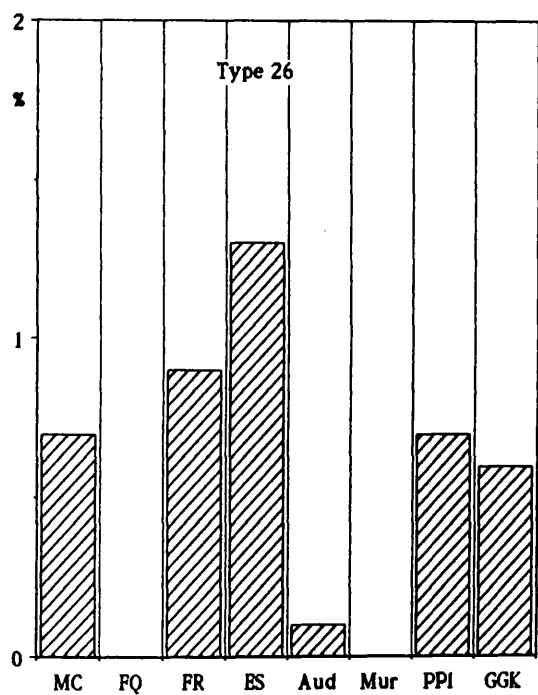


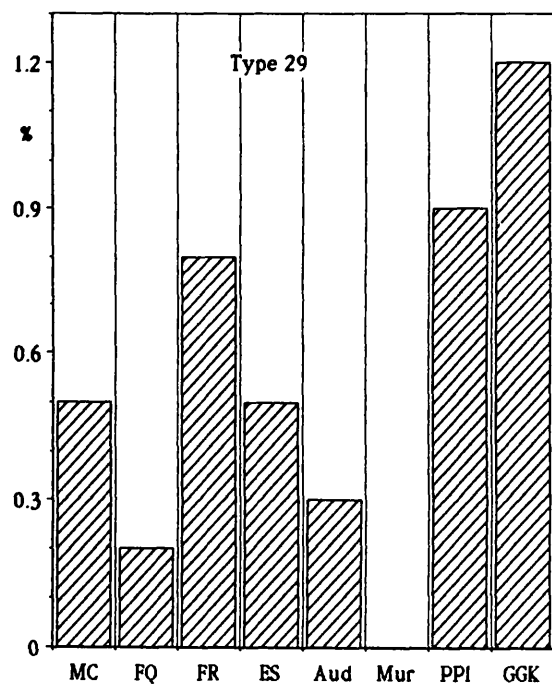
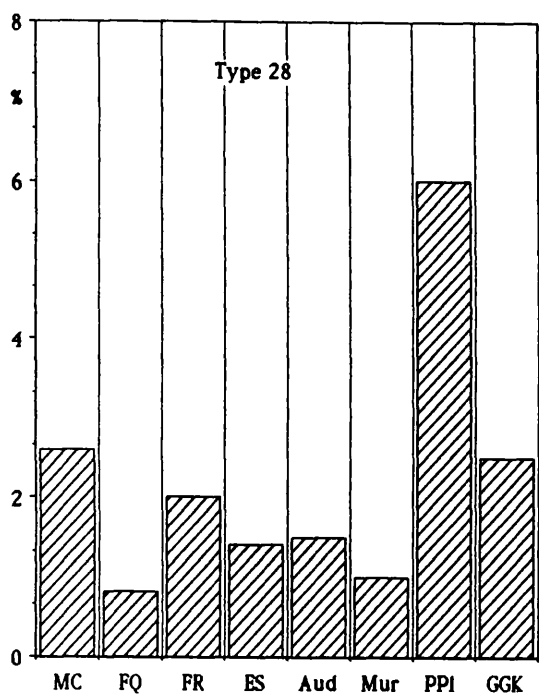












### 6.5.3 Discussion of the Types.

#### 1. Genitival Phrase

In PP1 instances of this type are absent, whereas in GGK the percentage is the lowest of all the rest of the works. This could perhaps be regarded as a piece of evidence that the poets at that time preferred to write in "complete" half-lines, i.e. those consisting of meaningful syntactic units, rather than those containing, say, a noun modified in the next half-line by a genitival phrase. But the rare use of this type in ME is probably due to changes in the language (cf. Mustanoja: 1960:75-6 where he points out that although the of- periphrasis increased greatly in the fourteenth century, it had not yet reached the levels found in MnE). For examples cf. 6.4.2.

#### 2. Prepositional Phrase:

PP1 is similar to FR and ES in this type, all having low percentages, and this is presumably due to their more colloquial style (cf. 1.4.3). Following is an example from PP1 VI

21 `By Crist!` quod a knyght thoo, `he kenneth us the beste;  
22 Ac on the teme, trewely, taught was I nevere.  
23 Ac kenne me`, quod the knyght, `and by Crist I wole assaye!`  
24 `By Seint Poul`, quod Perkyn, `Ye profre yow so faire...

An accumulation of prepositional phrases for descriptive or other purposes is not usual in colloquial language.

GGK on the other hand, has a higher proportion of prepositional phrases, and is in this respect similar to FQ and Mur. In all, the repetition of prepositional phrases enhances the poetic effect.

91 ..... he wolde neuer ete  
92 Vpon such a dere day # er hym deuised were  
93 Of sum auenturus pyng # an vncoupe tale

- 94 Of sum mayn meruayle, # þat he myȝt trawe  
 95 Of alderes, of armes # of oþer auenturus

The repeated use of prepositional phrases here is effective in reinforcing the accumulation of detail aimed at.

### 3. Conjunctions and Sentence-Connectives.

It is remarkable that PPl and GGK have very high proportions of half-lines beginning with a conjunction or a sentence-connective (24.4 and 20.2 per cent respectively) when FQ and FR, though they have the highest proportions among Modern English works, have lower proportions (14.9 and 13.2 per cent respectively).

PPl has a high proportion of subordinate clauses (cf. FR and ES), e.g.

- VI 87 He shal have my soule # that best hath deserved  
 88 And [defende it fro the fend], # for so I bilieve  
 89 Til I come to hise acountes # as my crede telleth,

But in GGK, subordinate clauses are relatively less frequent than in PPl, e.g.

- 2106 For he is a mon methles, # and mercy non vses,  
 2107 For be hit chorle oþer chaplayn # þat bi þe chapel rydes,  
 2108 Monk oþer masseprest, # oþer any mon elles,  
 2109 Hym þynk as queme hym to quelle # as quyk go hymself.  
 2110 Forþy I say þe, as soþe # as ȝe in sadel sitte,  
 2111 Com ȝe þere, ȝe be kylled, # may þe knyȝt rede,

PPl and GGK have high proportions of half-lines beginning with co-ordinating conjunctions and sentence-connectives. The repeated use of these is functional in PPl, e.g.

- ProL. 217 Barons and burgeises # and bondemen als  
 218 I seigh in this assemblee, # as ye shul here after;  
 219 Baksteres and brewesteres # and bochiers manye,  
 220 Wollen webbesters # and weveres of lynnen,  
 221 Taillours and tynkers # and tollers in marketes,  
 222 Masons and mynours # and many othere craftes:

In GGK, there are similar passages where co-ordinating

conjunctions are relatively frequently used, e.g.

550 þenne þe best of þe bur # boȝed toȝeder,  
551 Aywan and Errik, # and oþer ful mony,  
552 Sir Doddinaual de Sauage # þe duk of Clarence,  
553 Launcelot and Lyonel # and Lucan þe gode,  
554 Sir Boos, and Sir Byduer # big men boþe,  
555 And mony oþer menskful, # with mador de la Port

This use of conjunctions, especially of and, connects with the greater tendency of the ME poets to use syntax for the accumulation of half-line metrical units. It is also partly a difference between medieval and modern style.

4. Verb + Object, Complement, or Adverbial.

PP1 has the highest proportion in this type, and GGK is fairly similar to Aud and MC.

Like Mur, GGK has a higher proportion of sub-type B than of sub-types A and C (cf. 4.6.3). A half-line containing a verb + prepositional phrase is one of the typical lines in GGK, e.g.

556 Alle þis compayny of court # com þe kyng nerre  
557 For to counseyl þe knyȝt # with care at her hert.  
558 þere watz much derue doel # driuen in þe sale  
559 þat so worthé as Wawan # schulde wende on þat ernde...

On the other hand, PP1 has, like Eliot's works especially FR and ES, higher proportions of sub-types A and C than of B. Sub-types A (finite verb + object, complement, or adverbial) and B (non-finite verb + object, complement, or adverbial) are more suitable for conversational style than sub-type B (cf. 4.6.3 for examples from ES and FR). The following passage from PP1 Prol. is an example:

58 I fond there freres, # alle the foure ordres,  
59 Prechyng the peple # for profit of [the wombe]:  
60 Glosed the gospel # as hem good liked;  
61 For coveitise of copes # construed it as thei wolde.

- 62 Manye of this maistres # mowe clothen hem at likyng  
 63 For hire moneie and hire marchaundise # marchen  
togideres.

5. Main Clause or Sentence.

PPl has more of this type than GGK, but both have much lower proportions than ES, Mur, and FR. The reason is that PPl and GGK have higher proportions of main clauses introduced by co-ordinating conjunctions in sub-types 3B and 3C above. Yet, PPl and GGK still have higher proportions in this type than Aud, FQ and MC. For examples from PPl and GGK, cf. 6.4.2 above.

6. Modifier + Noun.

In this type GGK and PPl have the lowest percentages of all the works. The long half-line in PPl, as in FR and ES (cf. 4.6.3), is less suitable than a short half-line for a phrase of this form. But in GGK the rare use of modifier plus noun is more probably due to the fact that it is less suitable for fast-moving narratives or detailed descriptions (cf. 4.6.3 for the same feature in Mur).

7A. Noun.

Instances of type 7A (a noun occupying the whole half-line) are absent in both the portions studied. The reason is that the use of such words was not a feature of the tradition at the time these works were written. It was Chaucer who first introduced these polysyllabic loan-words, in any quantity, in his syllabic verse, and many did not enter the language till the sixteenth century. To take some of these nouns from FQ, it is shown in the OED that evacuation was first recorded in 1400, eructation in 1533, dessication in 1477, while inoperancy appears only in 1936 (OED Supplement: Eliot only).

7. Noun + Noun.

In this type, PP1 has a high proportion like FQ, though in PP1 this type of half-line is used functionally, not, as in FQ, in poetic passages. GGK has less of these than PP1, and a majority are used in descriptive passages. For illustrative examples, cf. the passages quoted for type 3 above. For the totals for all word-pairs, cf. type 13 below.

8. Noun + Prepositional or Genitival Phrase.

In this type PP1 is nearer than GGK to ES and FR. This type of half-line is more frequent in the poetic works, especially Mur and MC, where it is one of the stylistic features in the two works. The rare use of this type in the PP1 and the GGK passages may be related to the even rarer use of genitival phrases and to the changes in the language (cf. Type 1 above). However, the type seems to be commoner in certain descriptive passages of GGK not studied here (e.g. lines 151-227). Examples are as follows:

PP1 Pro1. 113-a Might of the communes # made hym to regne

GGK 63-a þe chauntre of þe chapel # cheued to an ende

9. Relative Clause.

The relative clause is a more frequent post-modifier in Middle English than the genitival phrase. PP1 and GGK have the highest percentages among the eight works. All the relative clauses in GGK and PP1 are introduced by the relative pronoun that, and instances of the other pronouns, which, whom, who, and whose are absent. In ME, it was perhaps commoner to have rank-shifted clausal post-modifiers, adverbials, and objects than phrasal, especially



when they are meant to form the half-line, e.g. PP1 Prol. 38-a That Poul precheth of hem # I wol nat preve it here (a rank-shifted clause functioning as an object), and GGK 2084-b Wela wylle watz be way # per pay bi wod schulden (a rank-shifted clause functioning as a post-modifying adverbial).

This is presumably the reason why PP1 and GGK - at least in the passages studied - have high proportions of types 9 (relative clause), 12 (relative adverb or pronoun clause), and 23 (a predicate preceding wh- or that clause), and, conversely, low proportions of types 24 and 25 (cf. below). For examples cf. 6.4.2 above.

10. Imperative.

PP1, being a colloquial work which naturally contains some half-lines of this type, has a higher proportion than GGK. Yet both of these works are very much like the Modern English works except for MC which has a very high proportion (cf. 4.6.3 for the reasons). For examples cf. 6.4.2 above.

11. Interrogative.

In contrast to the MnE dramas ES, FR and MC, both of the portions studied in PP1 and GGK have fewer half-lines of this type, and are in this respect fairly similar to the rest of the MnE works (cf. 4.6.3 above). For illustrative examples cf. 6.4.2.

12. Relative Adverb or Pronoun Clause - including  
Exclamatories.

This type is relatively frequent in the passages studied. For

reasons cf. types 9 above and 23 below.

13. Clause-, Phrase-, and Word-Pairs other than those falling in Type 7 and Sub-type 4D.

PP1 has the highest percentage among the eight works. In the passages studied, this type seems to be used for forceful statement, e.g.

PP1 VI 156 Wiltow or neltow # we wol have oure wille  
 157 Of thi flour and of thi flesshe # -fecche whanne us  
 liketh  
 158 And maken us murye thermyde, # maugree thi chekes.'

Since the word-pair is a well-known feature of English alliterative verse and prose, it may be of interest to show the totals for types 13 and 7 and sub-type 4D in both ME and MnE (cf. 4.6.3 above):

Type	MC	FQ	FR	ES	Aud	Mur	PP1	GGK
13	16	10	36	19	46	2	17	4
7	25	24	29	22	75	3	25	7
4D	2	6	3	3	11	1	5	---
Total	43	40	68	44	132	6	47	11
	2.9	4.8	1.9	1.2	3.6	1.2	5.5	2.3

PP1, perhaps not unexpectedly, has the highest proportion, but it is notable that GGK - at least in the passages studied - has a lower proportion than MC and FQ. The fairly high proportion in Aud is presumably due to the shortness of his line (cf. 3.3.1) and the imitation of the Old English model (cf. 1.2.2).

Type 14 calls for no special comment.

15.      Adverb + Prepositional Phrase.

In this type, PP1 and GGK have the lowest proportions of all the works. The same applies to types 19 (adverb + adjective) and 22 (adverb + subordinate clause) where instances are absent, and type 20 (a phrase introduced by an adverb) where instances are absent in PP1, and GGK has only one half-line (cf. 6.4.2 for illustrative examples).

This suggests that a half-line introduced by an adverb is not one of the typical half-lines in Middle English.

Types 16 and 17 call for no special comment.

18.      Independent Phrase (including greetings) + Vocative.

This type does not appear in PP1, and GGK has only one half-line. The reason is that this type occurs naturally only in the dramas. The same applies, again, to type 27 (a non-independent phrase + vocative). For examples, cf. 6.4.2-3.

Type 21 calls for no special comment.

23.      A Predicate preceding "wh" or "that" Clause.

The PP1 and the GGK passages have high proportions of this type. This is presumably one of the typical half-lines in ME (cf. types 9 and 12 above). PP1, being more colloquial, has a higher proportion than GGK (cf. 4.6.1 where this type of half-line is typical of colloquial works).

24. A Half-Line containing a NP modified in the following Half-Line by a Genitival Phrase.

GGK and PP1 have the lowest percentages in this type in accordance with what we have seen in type 1 (genitival Phrase) above. For examples cf. 6.4.3

25. A Half-Line containing a Predicate amplified by a Prepositional Phrase in the following Half-Line.

In accordance with a low percentage in type 2 (prepositional phrase), PP1 has the lowest percentage in this type, and GGK has a higher proportion. Cf. type 9 above.

26. A Half-Line containing the first part of Anticipatory "it" Cleft Sentence.

PP1 has, like FR, ES and MC, a relatively high proportion of this type (cf. 4.6.1 above).

28. A Half-Line containing a Main Verb separated from its Auxiliary or Infinitive "to".

In this type, PP1 has a very high proportion compared with the rest of the eight works (5.8 per cent). This is one of the typical half-lines in PP1, e.g.

Prol. 89 And signe that thei sholden # shryven hire parissshens,  
90 Prechen and praye for hem, # and the povere fede---  
172 ..... # thanne loke we mowen  
173 And peeren in his presence # the while hym playe liketh,  
174 And if hym wratheth, be war # and his wey shonye'.  
175 Al the route of ratons # to this reson assented;  
176 Ac tho the belle was ybrought # and on the beighe hanged ..

Type 29 calls for no special comment.

#### 6.5.4     The Structure of the Half-Line in ME and MnE.

There is a remarkable similarity between ME and MnE, especially in the way PP1 often resembles ES and FR while GGK is closer to Mur and FQ. The main exceptions are due to linguistic and stylistic differences between ME and MnE, viz. smaller use in ME of the of-genitive (types 1, 8, and 24); greater use of conjunctions (type 3), relative adverb or pronoun clauses (types 9 and 12); absence of Latinate words occupying a half-line (type 7A); and inversion, i.e. survival of end-position of verb (types 3 and 4), modifier (type 6), and preposition (type 2).

#### 6.6        Correlation between Syntax and Metre in ME and Comparison with MnE.

The aim of the present part of the chapter is to examine the relation between the particular type and the metrical form in ME, and then to compare this with MnE (cf. 5 above).

Examined in 6.6.1 is the relation between syntax and half-line length, in 6.6.2 the relation between syntax and anacrusis, and in 6.6.3 the relation between syntax and rising and falling rhythms.

##### 6.6.0     Size of the Corpus for Comparison.

For the reasons already given in 5.0 above, the small residues of both complete (cf. 6.4.2,5) and neutral (cf. 6.4.3,5) types in ME are, as in MnE, not considered here. The same applies, again as in MnE, to the incomplete half-lines (cf. 6.4.4-5). The following table shows the numerical data for these exclusions:

Excluded corpus	PP1		GGK	
	2-stress	3-stress	2-stress	3-stress
Residue of complete half-lines	19 2.2	7 0.8	6 1.2	3 0.6
Residue of neutral half-lines	8 0.9	---	2 0.4	---
Incomplete half-lines	106 12.4	14 1.6	74 15.2	11 2.3
Total	154 18.0		96 19.8	

These excluded half-lines are of some interest only in that they generally agree with the main trends shown in 6.6.2 and 6.6.3 of more lines with anacrusis than without, and more falling than rising rhythm. This is shown in the following table:

	PP1				GGK			
	o -	x -	R	F	o -	x -	R	F
Residue of complete half-lines	4 0.5	15 1.8	3 0.4	16 1.9	3 0.6	3 0.6	4 0.8	2 0.4
Residue of neutral half-lines	1 0.1	7 0.8	4 0.5	4 0.5	---	2 0.4	1 0.2	1 0.2
Incomplete half-lines	31 3.6	75 8.8	16 1.9	90 10.1	10 2.1	64 13.2	29 6.0	45 9.3
Total	36 4.2	97 11.3	23 2.7	110 12.9	13 2.7	69 14.2	34 7.0	48 9.9

o|- = half-lines without anacrusis. R = rising rhythm  
x|- = half-lines with anacrusis F = falling rhythm

After these exclusions, the corpus remaining for comparison is 702 half-lines (82.0 per cent) in PP1 and 390 (80.2 per cent) in GGK. This new corpus will be regarded as 100 per cent in 6.6.1.

#### 6.6.1 Syntax and half-line Length in ME.

##### I. Numerical data and charts.

As in 5.1 above, given below are (i) two tables showing the figures for the syntactical types and the number of syllables they fall into, and (ii) 14 charts for the frequent syntactical types in the PP1 and the GGK passages. In the charts, the figures show the number of half-lines occurring in the particular length, and the percentages for these figures appear on the left side margin. The broken line represents the percentages of the PP1 passages and the continuous line is used for those of the GGK passages.

Table 1: PPl

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
4	-	-	-	1	1	2	-	-	-	-
	-	-	-	0.1	0.1	0.3	-	-	-	-
5	-	9	21	26	7	3	13	-	2	2
	-	1.3	3.0	3.7	1.0	0.4	1.9	-	0.3	0.3
6	-	25	63	45	27	3	7	-	9	10
	-	3.6	9.0	6.4	3.8	0.4	1.0	-	1.3	1.4
7	-	21	63	20	34	1	5	-	5	14
	-	3.0	9.0	2.8	4.8	0.1	0.7	-	0.7	2.0
8	-	7	40	11	16	1	-	-	-	3
	-	1.0	5.7	1.6	2.3	0.1	-	-	-	0.4
9	-	2	16	2	8	-	-	-	-	-
	-	0.3	2.3	0.3	1.1	-	-	-	-	-
10	-	-	6	-	2	-	-	-	-	-
	-	-	0.9	-	0.3	-	-	-	-	-
11	-	-	-	1	-	-	-	-	-	-
	-	-	-	0.1	-	-	-	-	-	-
12										
13										

\* LS = Length in syllables.



Table 1: PPl (Contd)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
4	-	1	-	-	-	-	-	-	-	-
	-	0.1	-	-	-	-	-	-	-	-
5	2	1	1	1	-	-	1	1	-	-
	0.3	0.1	0.1	0.1	-	-	0.1	0.1	-	-
6	6	-	4	4	-	1	2	1	-	-
	0.9	-	0.6	0.6	-	0.1	0.3	0.1	-	-
7	5	-	3	6	-	-	-	2	-	-
	0.7	-	0.4	0.9	-	-	-	0.3	-	-
8	-	-	1	6	-	-	-	-	-	-
	-	-	0.1	0.9	-	-	-	-	-	-
9	-	-	-	-	-	-	1	-	-	-
	-	-	-	-	-	-	0.1	-	-	-
10	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
11	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
12										
13										

\* LS = Length in syllables.

Table 1: PPl (Contd)

LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
4	-	-	-	1	-	-	-	-	-	-
	-	-	-	0.1	-	-	-	-	-	-
5	-	-	-	2	-	4	1	1	4	1
	-	-	-	0.3	-	0.6	0.1	0.1	0.6	0.1
6	-	-	-	6	1	2	1	-	17	-
	-	-	-	0.9	0.1	0.3	0.1	-	2.4	-
7	-	-	-	6	-	2	2	-	22	4
	-	-	-	0.9	-	0.3	0.3	-	3.1	0.6
8	-	-	-	3	-	3	1	-	5	3
	-	-	-	0.4	-	0.4	0.1	-	0.7	0.4
9	-	-	-	1	-	-	-	-	2	-
	-	-	-	0.1	-	-	-	-	0.3	-
10	-	-	-	-	-	1	-	-	1	-
	-	-	-	-	-	0.1	-	-	0.1	-
11	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
12							-			
13	-	-	-	-	-	-	1	-	-	-
	-	-	-	-	-	-	0.1	-	-	-

\* LS = Length in syllables.

Table 2: GGK

LS*	TYPES									
	1	2	3	4	5	6	7	7A	8	9
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	1
	-	-	-	-	-	-	-	-	-	0.3
4	-	3	3	5	2	2	-	-	-	1
	-	0.8	0.8	1.3	0.5	0.5	-	-	-	0.3
5	2	11	21	15	16	7	1	-	4	7
	0.5	2.8	5.4	3.8	4.1	1.8	0.3	-	1.0	1.8
6	3	25	28	15	20	1	4	-	4	6
	0.8	6.4	7.2	3.8	5.1	0.3	1.0	-	1.0	1.5
7	1	5	30	11	10	-	2	-	3	4
	0.3	1.3	7.7	2.8	2.6	-	0.5	-	0.8	1.0
8	-	1	13	3	4	1	-	-	-	2
	-	0.3	3.3	0.8	1.0	0.3	-	-	-	0.5
9	-	1	3	-	4	-	-	-	-	-
	-	0.3	0.8	-	1.0	-	-	-	-	-

\* LS = Length in syllables.

Table 2: GGK (Contd.)

LS*	TYPES									
	10	11	12	13	14	15	16	17	18	19
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
4	-	-	-	-	1	-	-	-	-	-
	-	-	-	-	0.3	-	-	-	-	-
5	2	1	5	2	-	1	-	2	-	-
	0.5	0.3	1.3	0.5	-	0.3	-	0.5	-	-
6	2	-	3	2	-	-	1	4	-	-
	0.5	-	0.8	0.5	-	-	0.3	1.0	-	-
7	2	-	1	-	-	-	-	-	1	-
	0.5	-	0.3	-	-	-	-	-	0.3	-
8	1	-	-	-	-	-	-	1	-	-
	0.3	-	-	-	-	-	-	0.3	-	-
9	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-

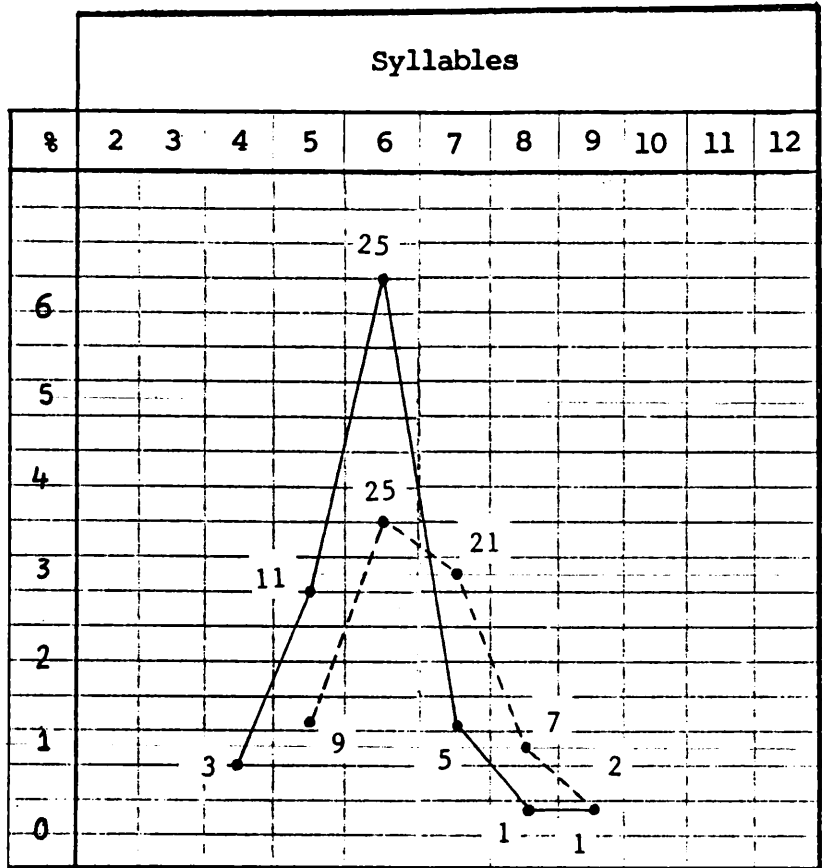
\* LS = Length in syllables.

Table 2: GGK (Contd.)

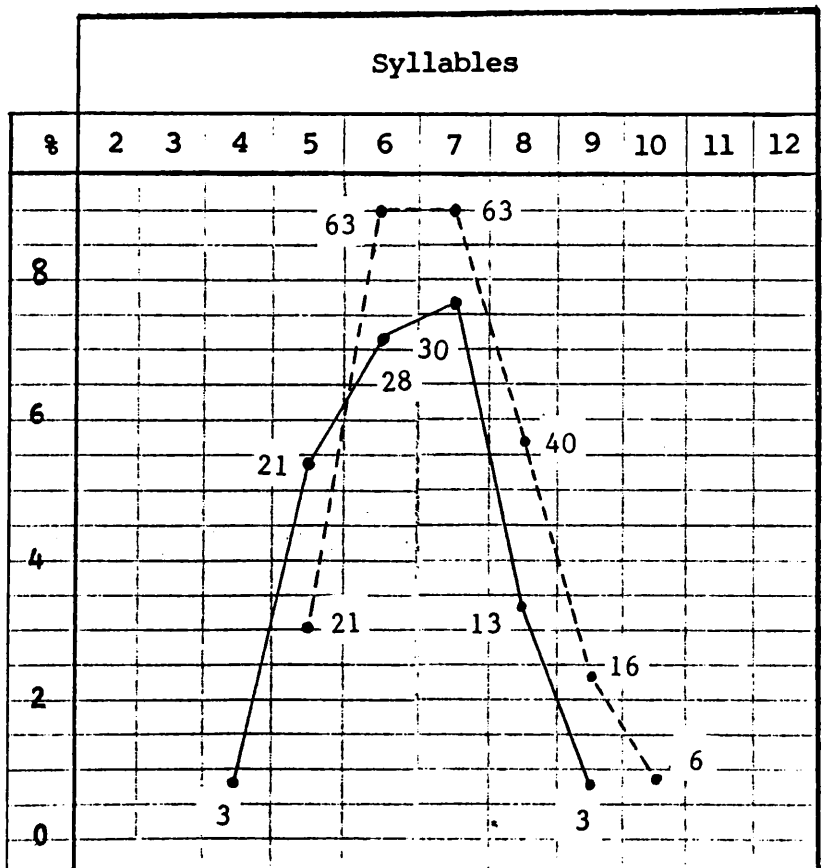
LS*	TYPES									
	20	21	22	23	24	25	26	27	28	29
2	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-
4	1	-	-	2	-	2	-	2	2	-
	0.3	-	-	0.5	-	0.5	-	0.5	0.5	-
5	-	-	-	2	-	1	1	-	4	-
	-	-	-	0.5	-	0.3	0.3	-	1.0	-
6	-	-	-	4	3	3	1	-	2	4
	-	-	-	1.0	0.8	0.8	0.3	-	0.5	1.0
7	-	-	-	3	-	3	-	-	3	2
	-	-	-	0.8	-	0.8	-	-	0.8	0.5
8	-	1	-	1	1	3	1	-	-	-
	-	0.3	-	0.3	0.3	0.8	0.3	-	-	-
9	-	-	-	-	-	-	-	-	1	-
	-	-	-	-	-	-	-	-	0.3	-

\* LS = Length in syllables.

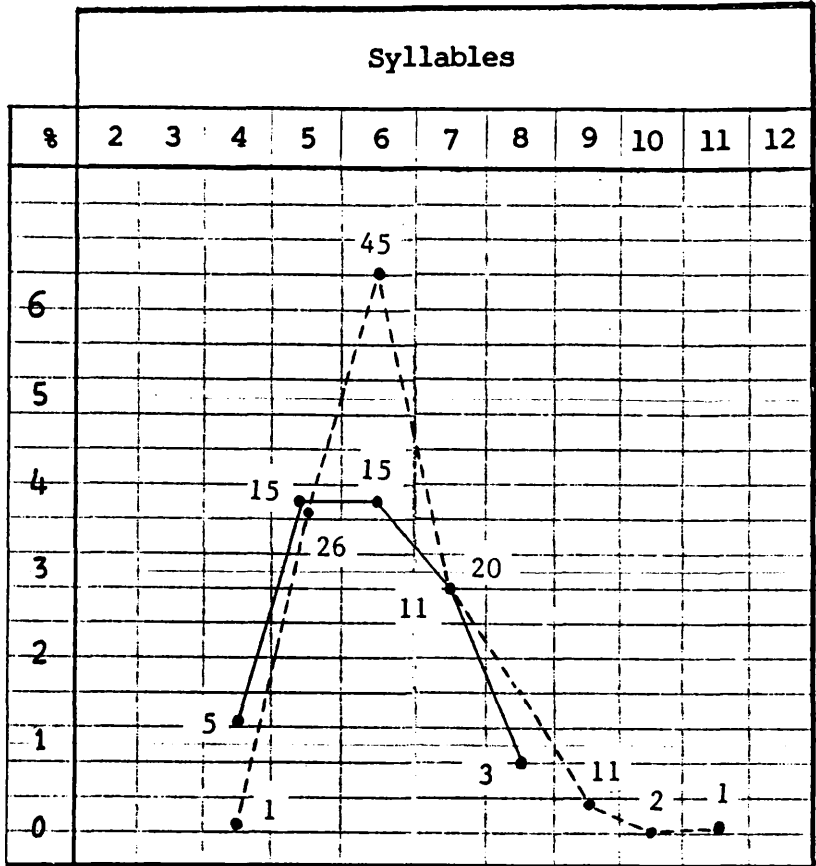
Type 2



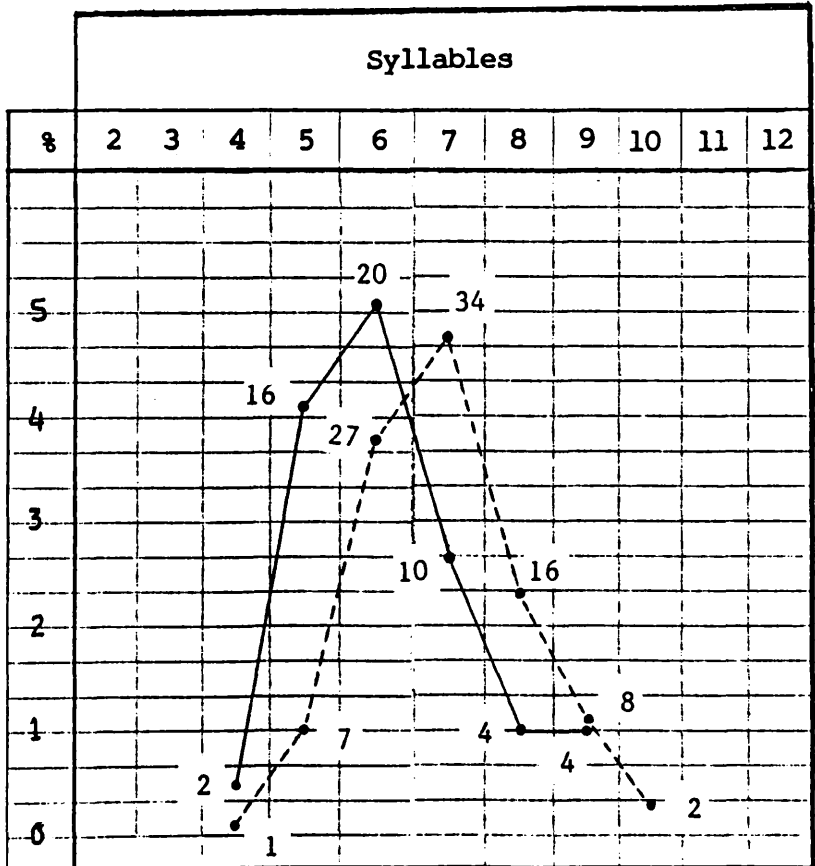
Type 3



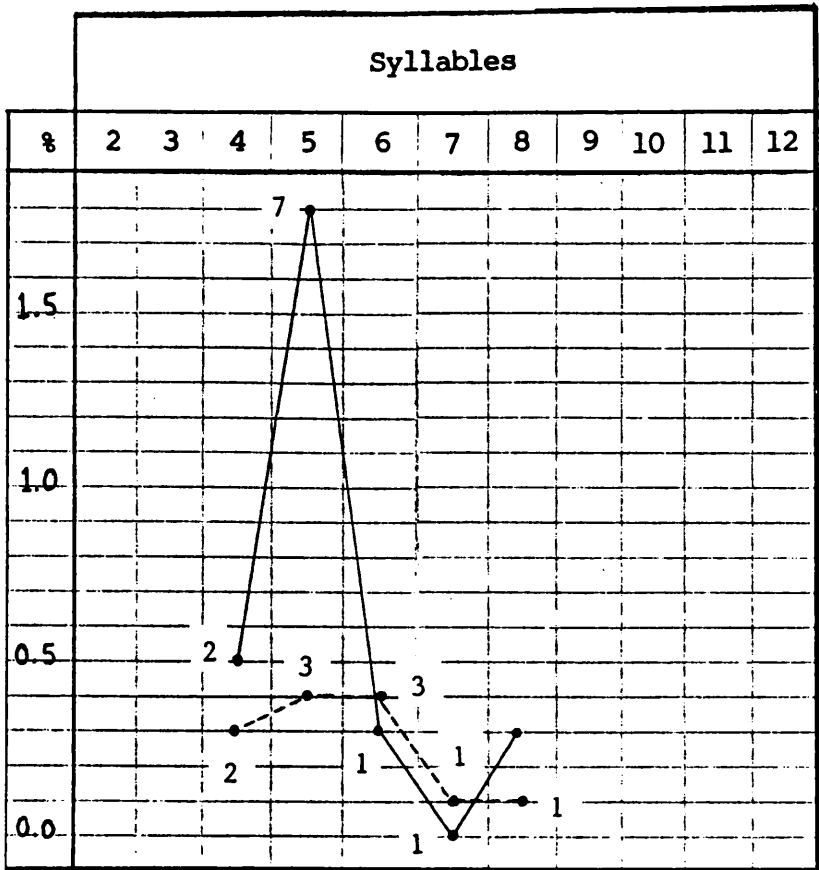
Type 4



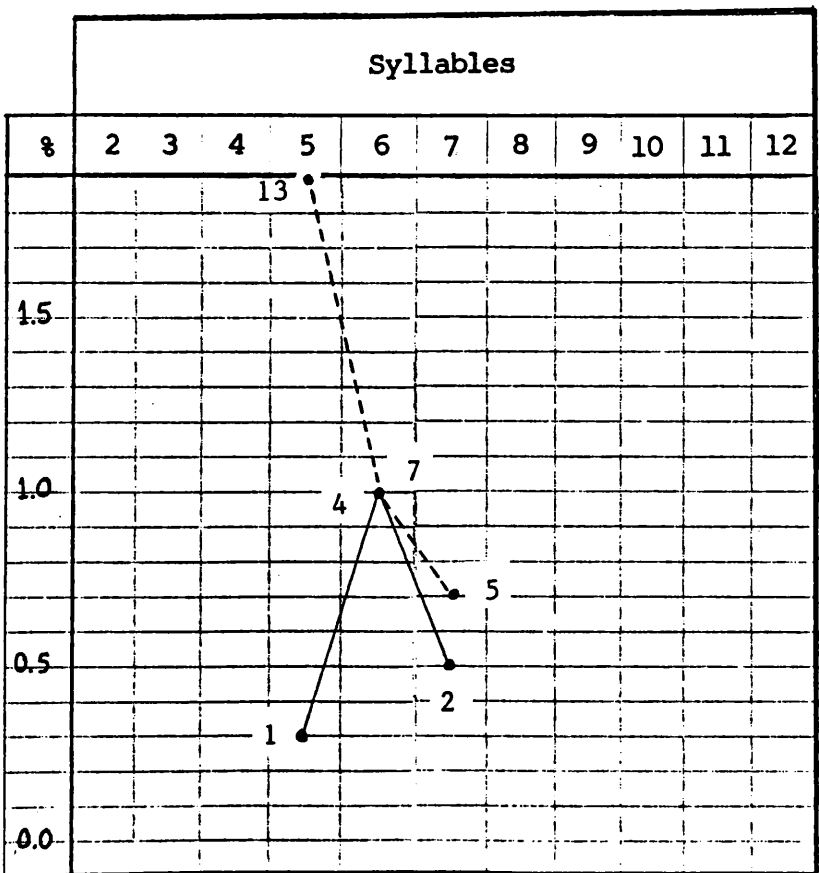
Type 5



Type 6

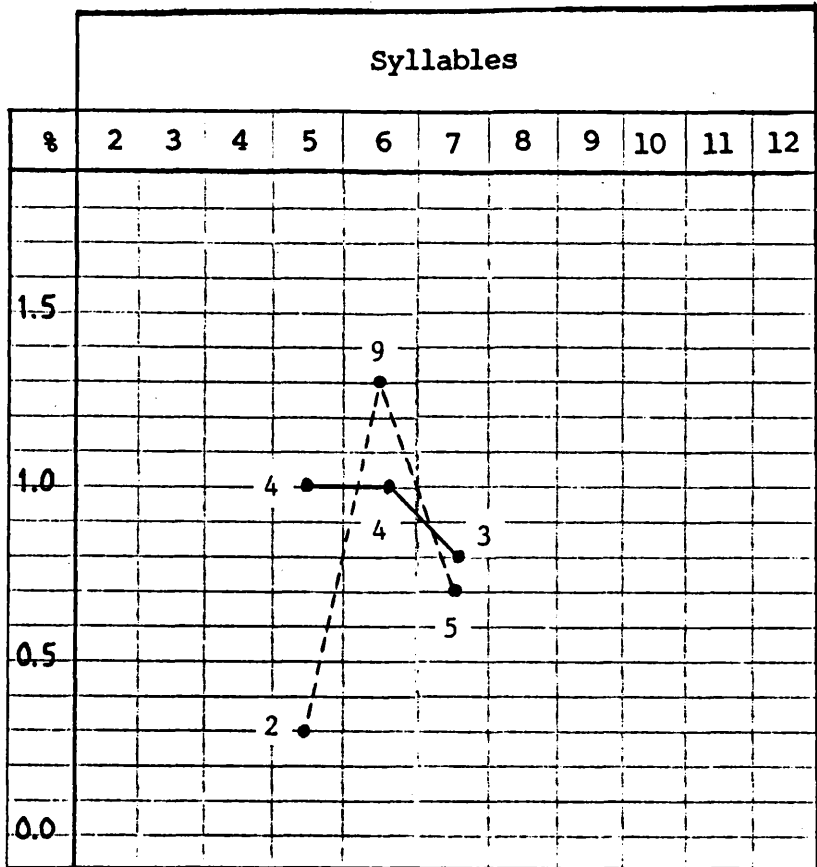


Type 7

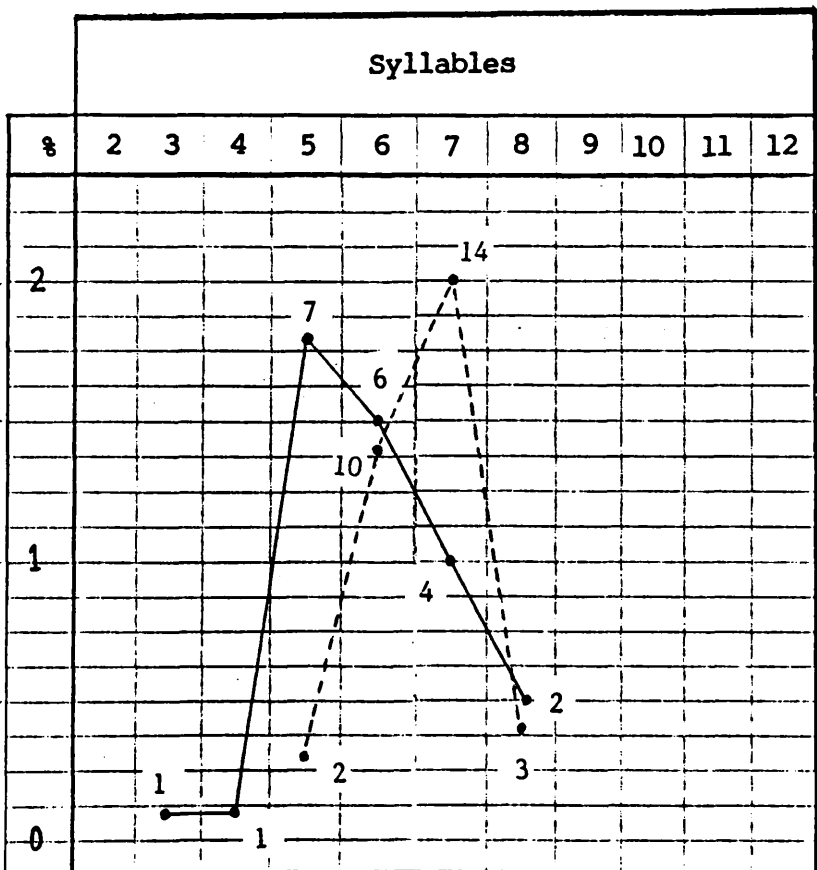




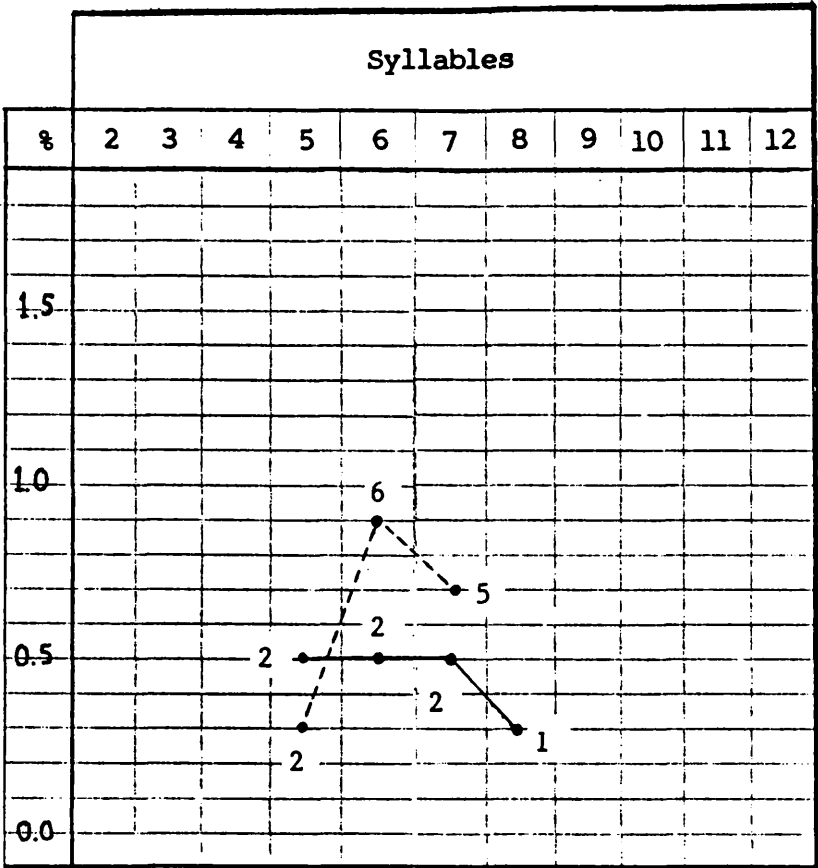
Type 8



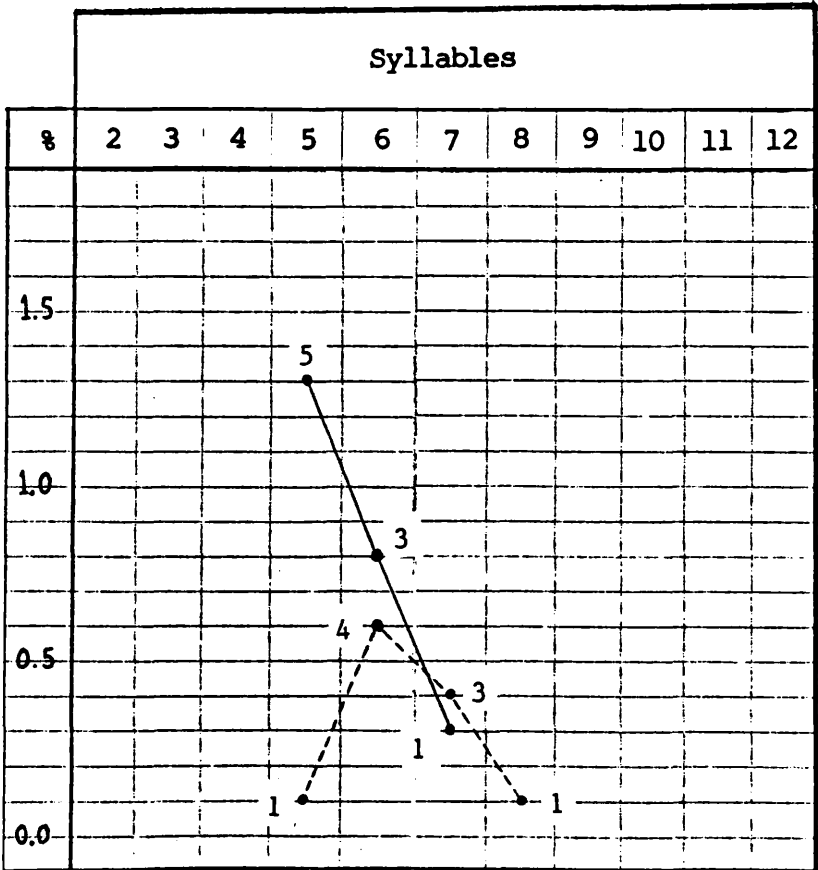
Type 9



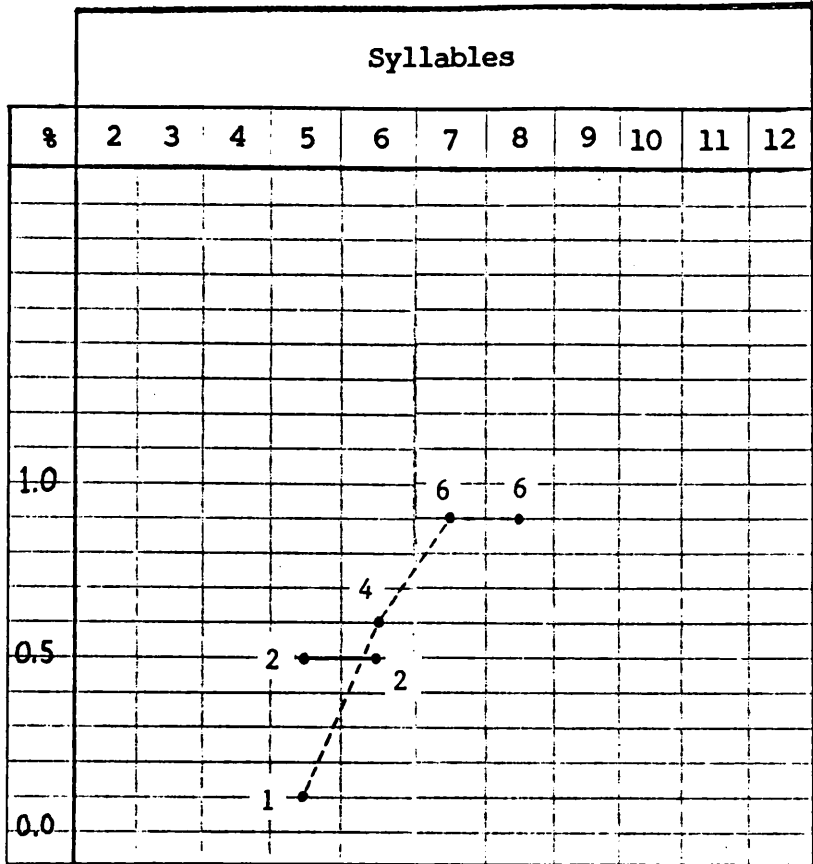
Type 10



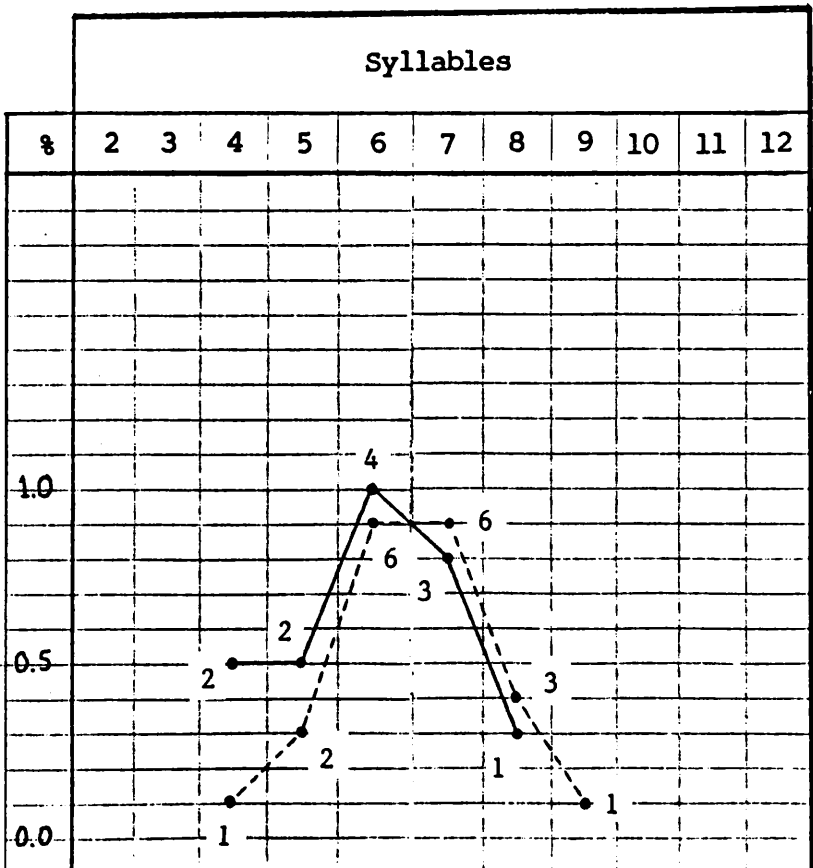
Type 12



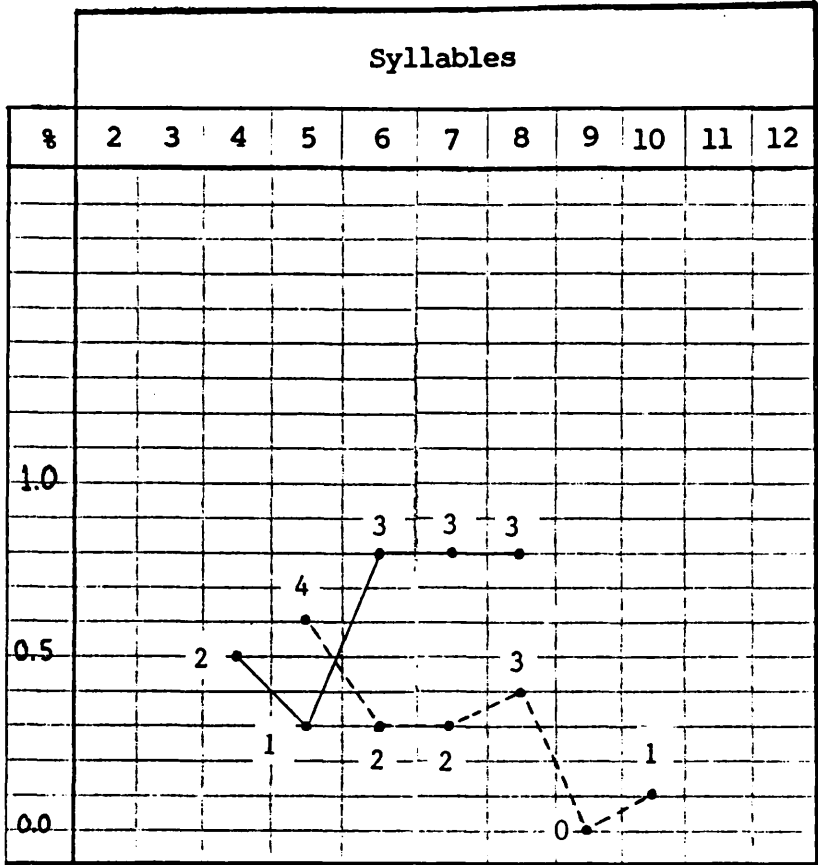
Type 13



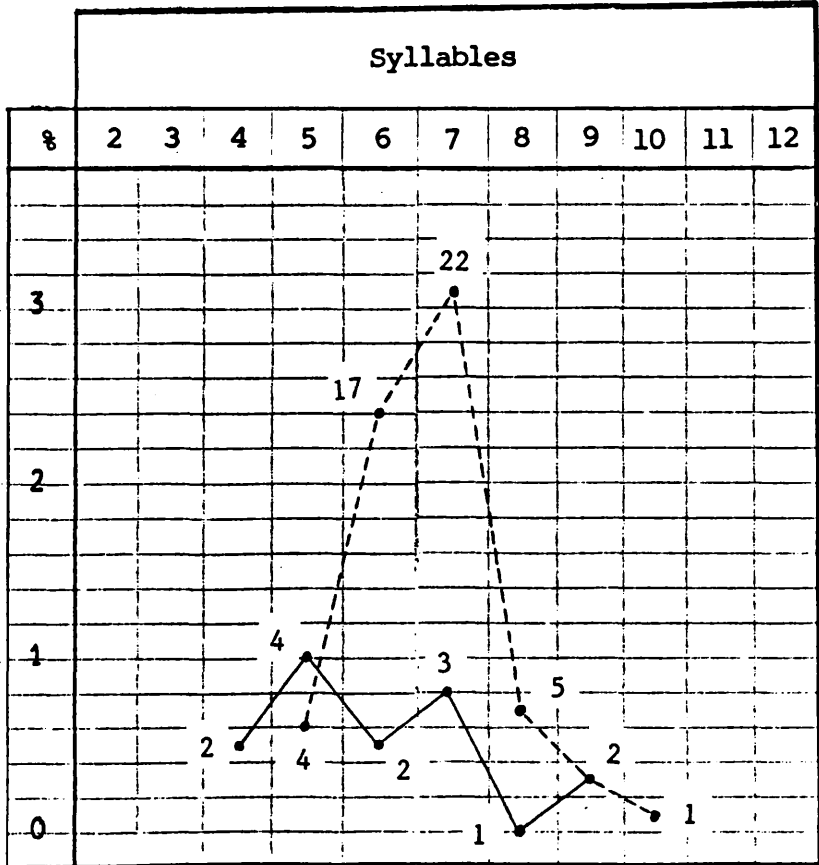
Type 23



Type 25



Type 28

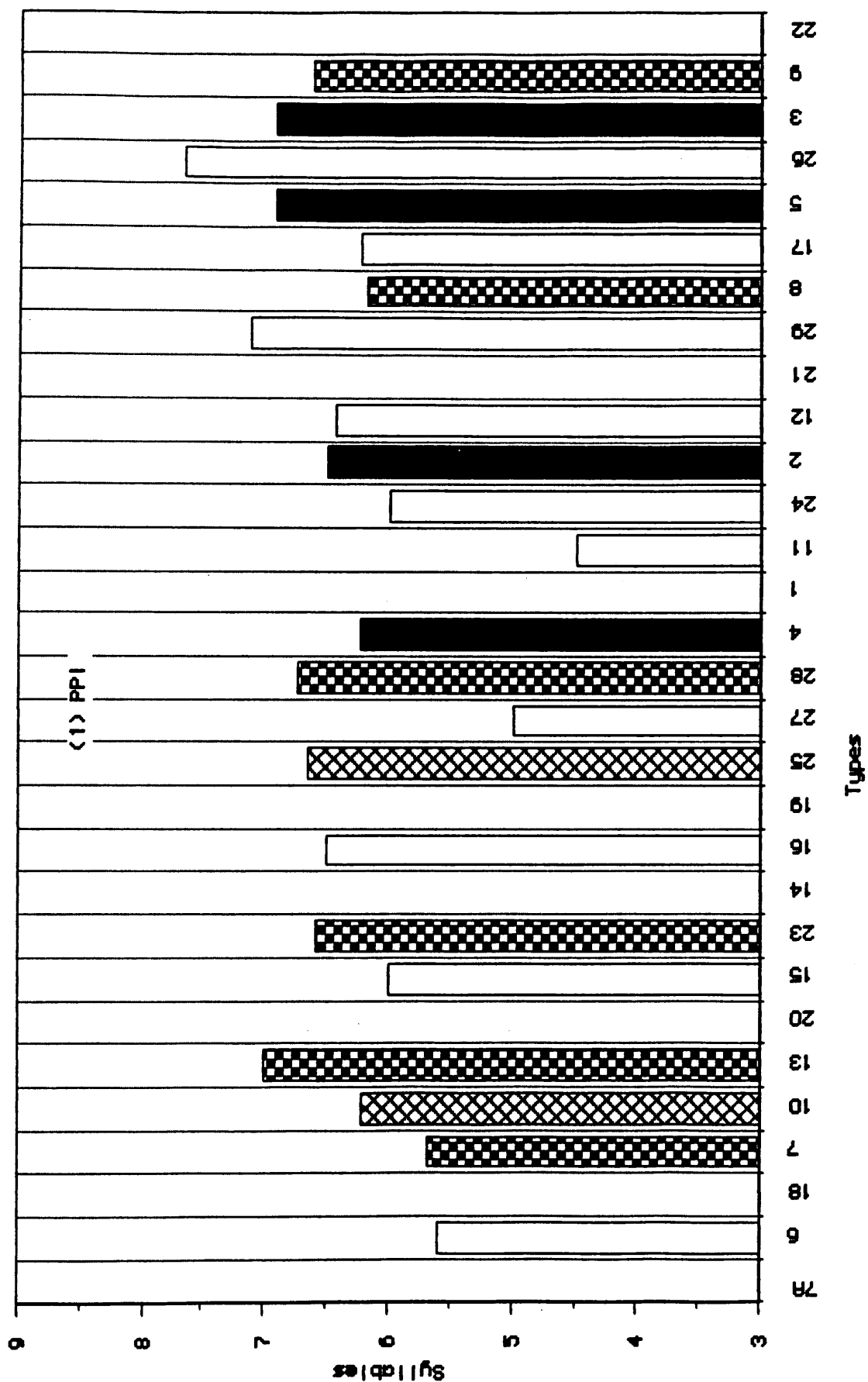


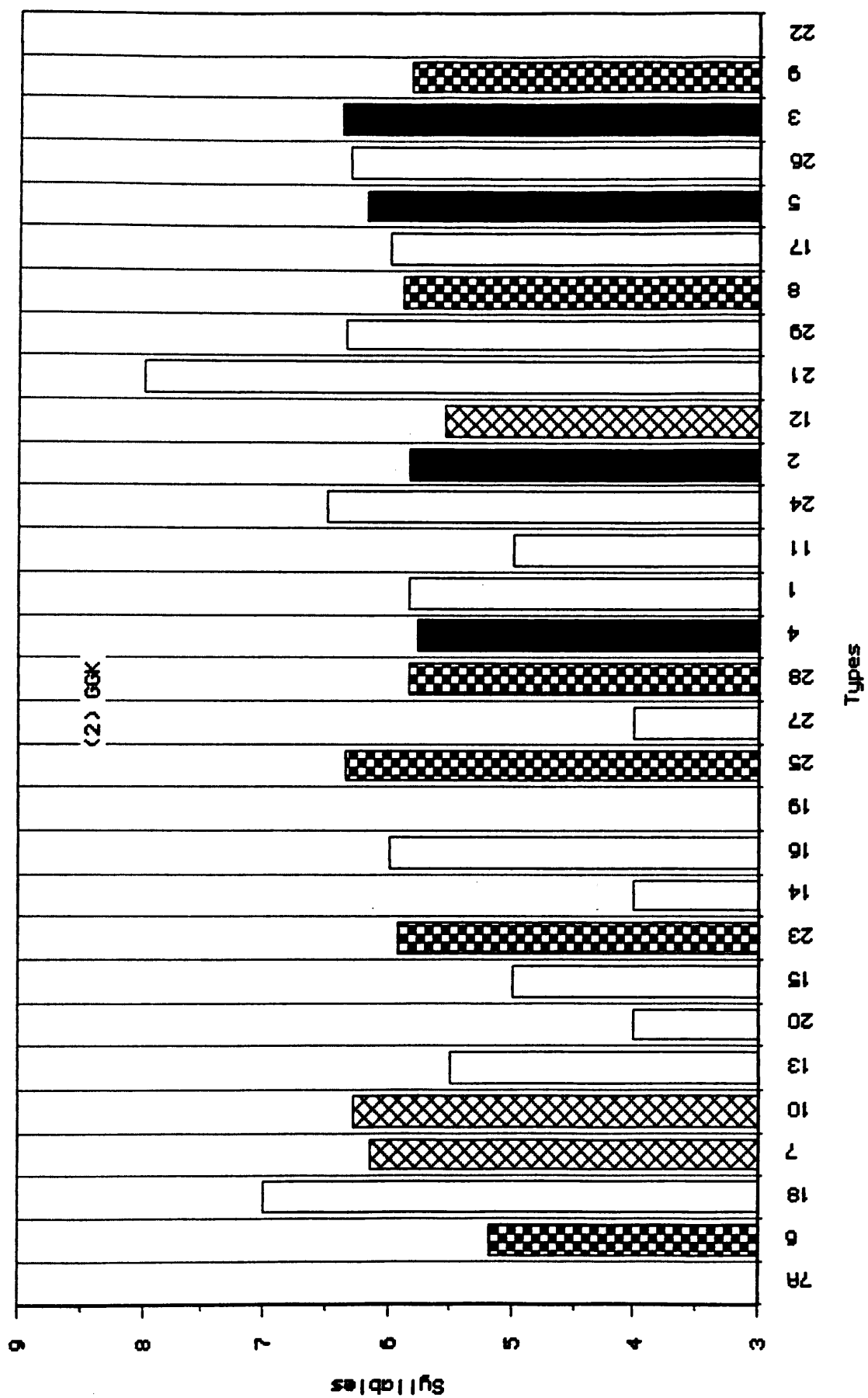
## II. Order of the Types in PPl and GGK and Comparison with MnE.

The above tables and charts show some differences in the half-line length between the different grammatical constructions (cf. types 3 and 5 which have longer half-lines, than, say, type 4). A more revealing picture can again be obtained by calculating the average lengths for the different types, and showing them on charts in the same order as followed in MnE (cf. 5.1.2). The purpose is to see how far this is similar to, or different from, MnE. Given below are a table and two charts showing the average in each work separately. As in 5.1.2 above, the tables show (i) the average lengths; and (ii) the percentages of the frequency of the types which will be represented by different degrees of shading (cf. key to shading in 5.1.2). In the charts, the types are given in the same order as for MnE.

Type	PP1	GGK	Type	PP1	GGK
7A % AL	---	---	4 % AL	15.1 6.235	12.6 5.775
6 % AL	1.4 5.6	2.8 5.181	1 % AL	---	1.5 5.833
18 % AL	---	0.3 7.0	11 % AL	0.3 4.5	0.3 5.0
7 % AL	3.6 5.68	1.8 6.142	24 % AL	0.1 6.0	1.0 6.5
10 % AL	1.9 6.23	1.8 6.285	2 % AL	9.1 6.5	11.8 5.847
13 % AL	2.4 7.0	1.0 5.5	12 % AL	1.3 6.444	2.3 5.555
20 % AL	---	0.3 4.0	21 % AL	---	0.3 8.0
15 % AL	0.1 6.0	0.3 0.5	29 % AL	1.1 7.125	1.5 6.333
23 % AL	2.7 6.578	3.1 5.916	8 % AL	2.3 6.187	2.8 5.909
14 % AL	---	0.3 4.0	17 % AL	0.6 6.25	1.8 6.0
16 % AL	0.6 6.5	0.3 6.0	5 % AL	13.5 6.936	14.4 6.178
19 % AL	---	---	26 % AL	0.9 7.666	0.8 6.33
25 % AL	1.7 6.666	3.1 6.333	3 % AL	29.8 6.928	25.1 6.387
27 % AL	0.1 5.0	0.5 4.0	9 % AL	4.1 6.62	5.4 5.809
28 % AL	7.3 6.745	3.1 5.833	22 % AL	---	---

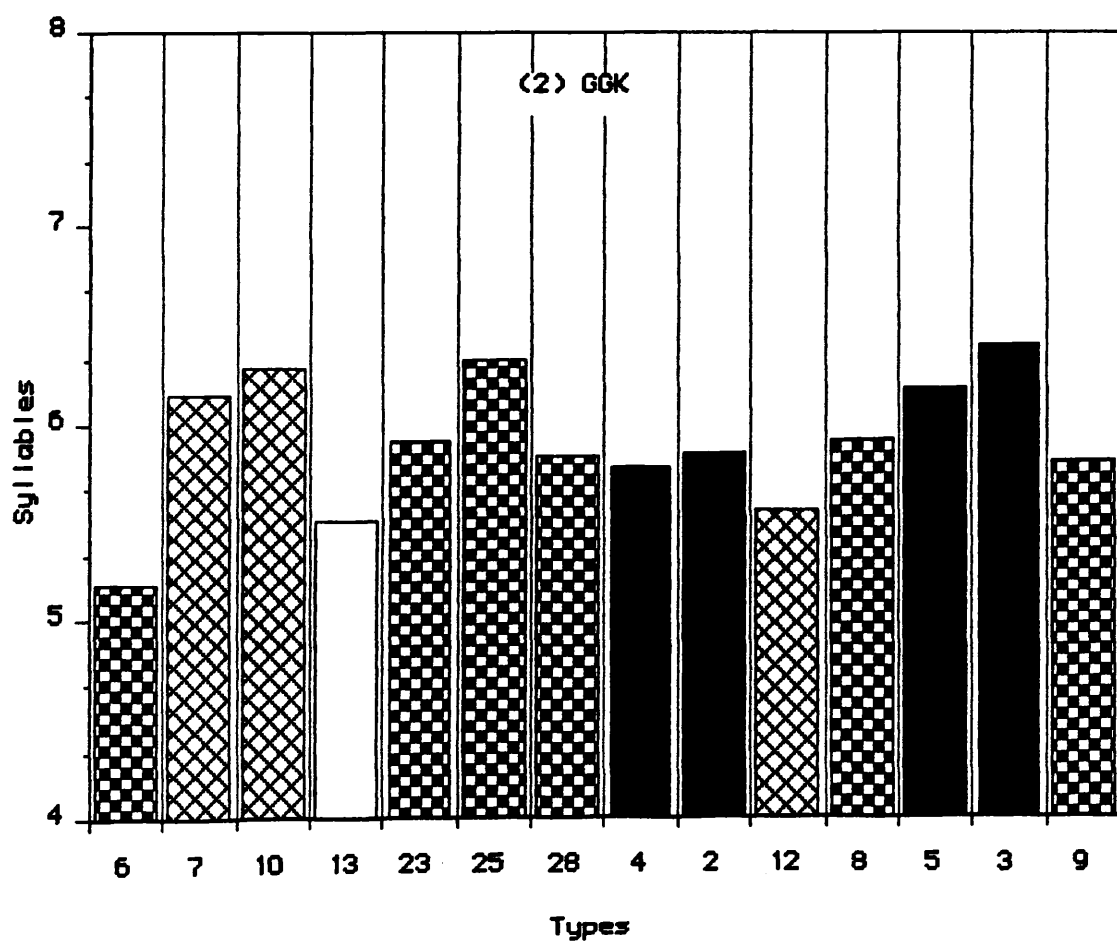
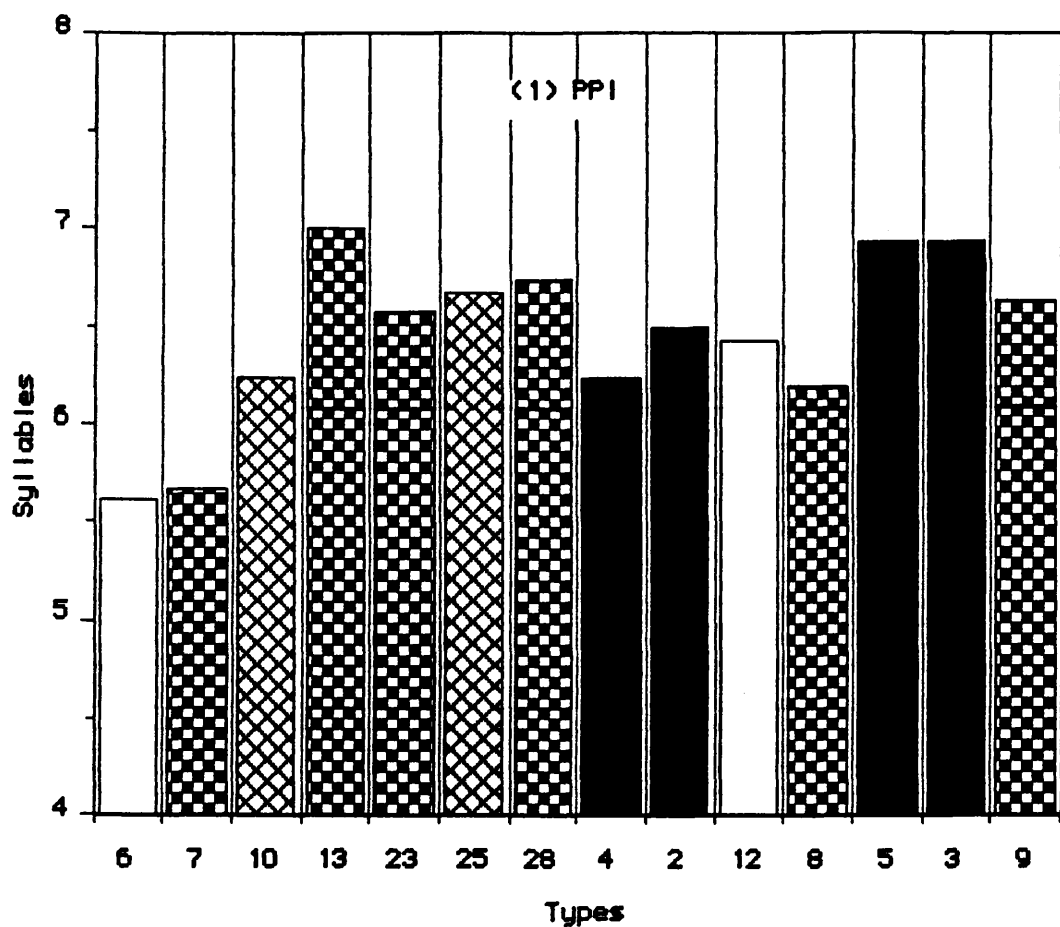
AL = Average Length







The table and charts given above show that there is some similarity to the main chart given for MnE works (cf. 5.1.2) especially in the commonest types 2, 3, 4, and 5. In PP1, types 6, 7, and 10 also agree with the order in question. These seven types include 522 half-lines (74.4 per cent in PP1). In GGK, on the other hand, types 6, 13 and 8 agree, together with the four commonest types, with the order in MnE. These include 275 half-lines (70.5 per cent). The result is somewhat clearer if only the more frequent types are represented and more weight is given to the heavily shaded types, as in the following two charts:



These last two charts show a closer similarity between ME and MnE in the descending order of the types according to half-line length. It is relevant, however, to consider the exceptions.

It is significant that, in the types which disagree with the order, PP1 and GGK are largely similar. Thus, both PP1 and GGK have long averages in types 23, 25, and 28, but short averages in types 12 and 9. This suggests that there are differences between ME and MnE in the half-line lengths for the different syntactic types. A discussion of the differences follows:

A. Type 10 (imperative) has a long average in the GGK passages. The reasons are (i) the use of long three-stress half-lines, e.g. 2143-a Haf here bi helme on by hede, and (ii) the presence of more than two content words in the half-line, e.g. 2120-a Cayrez bi sum oper kyth.

B. Type 7 (noun + noun) has a long average in GGK because of the use of (i) bo e.. and together with nouns with plural endings, e.g. 508-a Bope groundez and pe greuez; (ii) polysyllabic nouns, e.g. 553-a Launcelot and Lyonel; and (iii) disyllabic conjunctions, e.g. 2102-b Hestor, oper oper.

C. Type 13 (pairs) has a long average in PP1. The great majority of these pairs are prepositional phrase + and + prepositional phrase, and this results in a high proportion of unstressed syllables, e.g. Prol. 163-a Bothe in wareyne and in waast; VI 28-a Fro wastours and fro wikked men; and VI 157-a Of thi flour and of thi flésshe.

D. Type 23 (a half-line containing a predicate preceding wh- or that clause) has a long average because, as in type 10 above, of the presence of more content words in the half-line, e.g. PPl VI 74-a Trúthe tólde me ònes; 170-a And mánaced Piers and his mén; GGK 131-a For vch wýze may wel wít; and 379-a Fýrst, I ébe þe, háþel.

E. Type 28 (a half-line containing a main verb separated from its auxiliary or infinitive to) has a long average in PPl and, on a smaller scale, in GGK. There are various reasons for this. Firstly, there are some three-stress half-lines in this type, e.g. GGK 2070-a

The brygge watz brayde doun, # and þe brode 3ates

Vnbárréd and börn ópen # vpon boþe halue

and PPl VI 67-a to lese here in heruest/ And make hym múrie thermýd.

Secondly, this type has, like type 10 above, more content words, e.g. Prol. 111-b of cóurt spéke móore. Lastly many half-lines in this type contain prepositional phrases and some of these prepositions are disyllabic, e.g. VI 97-a And déle among my daughtres.

F. Type 25 (a half-line containing a predicate amplified in the following half-lines by a prepositional phrase) has a long average because, as in types 7 and 10 above, of (i) the use of polysyllabic words, e.g. PPl Prol. 110-b the eléccion bilóngeth; (ii) the use of many constituents, e.g. PPl VI 96-a My wíf shal have of that I wán # with...; and (iii) disyllabic conjunctions, e.g. GGK 96-a Oþer sum ségg hym bisó3t # of ...

G. Type 12 (relative adverb or pronoun clause) has a short average in GGK and, on a much smaller scale, in PP1 because fewer constituents are used, e.g. GGK 379-b hów þat þou háttēs, 2078-b þer cléngēz þe cólde, and PP1 Prol. 195-b whóso wole it réde-.

H. In type 8 (noun + prepositional or genitival phrase) PP1 has a short average because of the rare use of modifiers before the noun and of disyllabic prepositions, e.g. Prol. 158-a A ráton of rénoun, and Prol. 192-a The máze amòng us álle.

J. In GGK and, on a much smaller scale, in PP1, type 9 (relative clause) has a short average because, unlike type 23 above, of the rare use of half-lines with more than two content words. Examples are PP1 VI 186-b that Píers hadde ymáked; VI 87-b that bést hath desérved; GGK 117-b þat þerbí héngeð; and 527-b þat gréne watz ére.

Again, as in 5.1.2, a majority of these differences are due to stylistic or metrical norms, differences of register, and special stylistic effects, and there are also some linguistic differences between ME and MnE. However, they do not disprove the suggestion that in stressed metre in ME there is, as in MnE, a general consistency which is grammatically conditioned.

### III. Comparison of ME and MnE works.

It has already been shown in 6.3.1 that PP1 and GGK have longer half-lines than the MnE works. This order is however changed when the slightly limited corpus for 6.6.1 (explained in 6.6.0) is considered. GGK has short half-lines here because the excluded

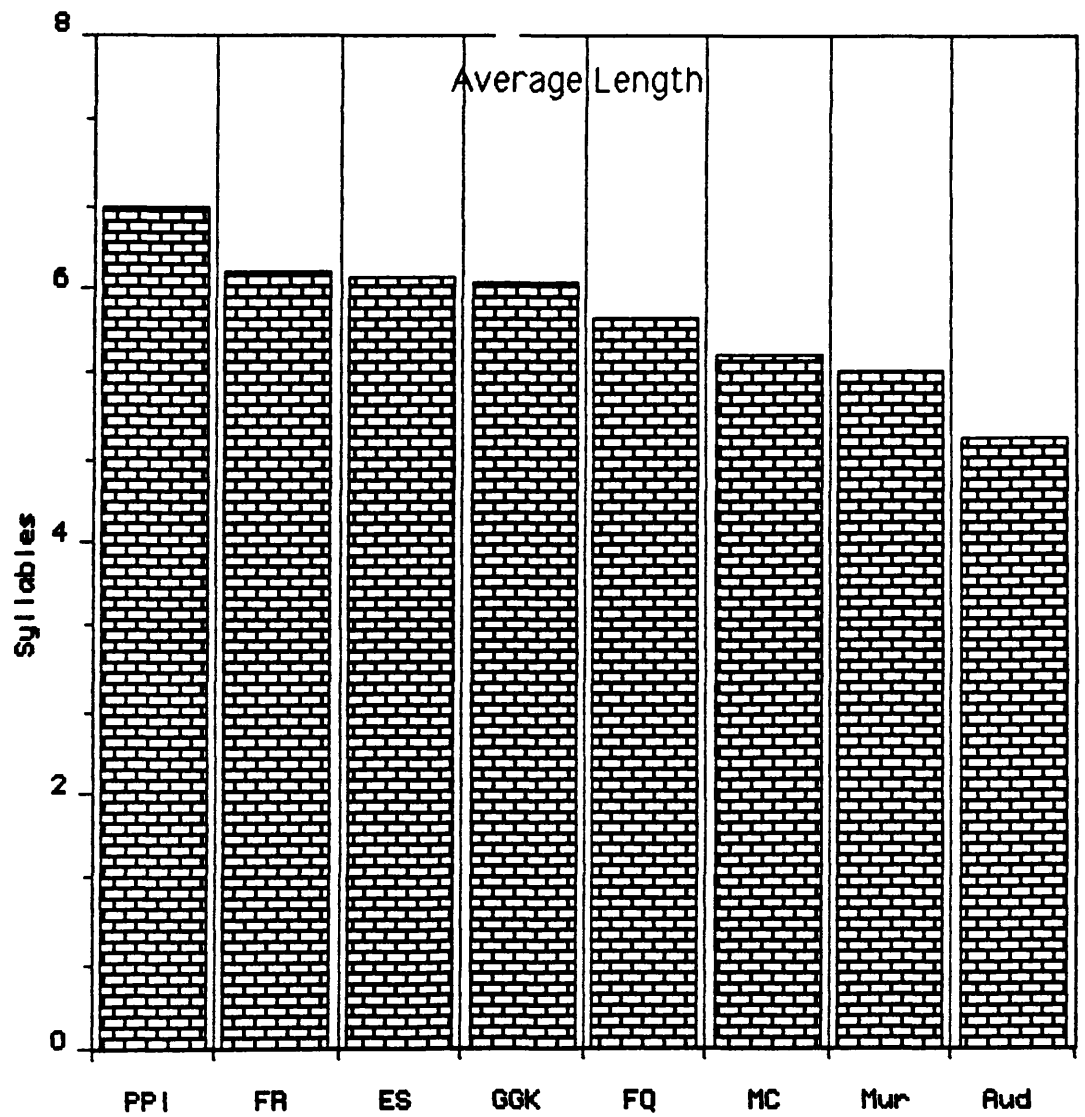
half-lines happen to include many of the long half-lines. While GGK has high proportions of five- and six- syllable half-lines as shown in 6.3.1, it has in the excluded corpus more six- and seven-syllable half-lines, as is shown in the following table:

Length in Syllables	Total Half-Lines	Excluded Half-lines	Corpus for Comparison
2	---	---	---
3	2 0.4	1 0.2	1 0.2
4	30 6.2	4 0.8	26 5.3
5	123 25.3	18 3.7	105 21.6
6	166 34.2	31 6.4	135 27.8
7	107 22.0	26 5.3	81 16.4
8	42 8.6	9 1.9	33 6.8
9	15 3.1	6 1.2	9 1.9
10	1 0.2	1 0.2	---
Total	486	96 19.8	390 80.2

The reasons for the long average in these excluded half-lines are (i) that they include many constituents, e.g. 2141-a þat þou wylt þyn áwen nýe # nyme to þyseluen; (ii) that they include more content words, e.g. 2110-a Förþy I sáy þe, as sóþe # as...; (iii) that there are polysyllabic words, e.g. 502-a After Crýstenmasse com # þe crabbed lentoun; and (iv) that GGK has a higher proportion than

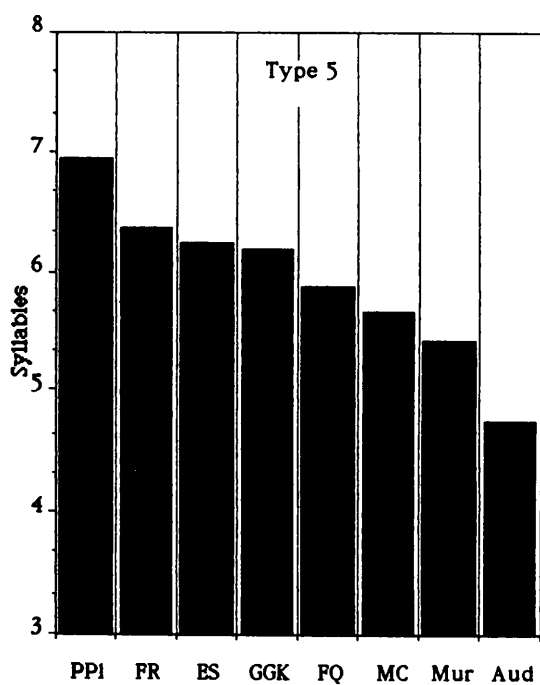
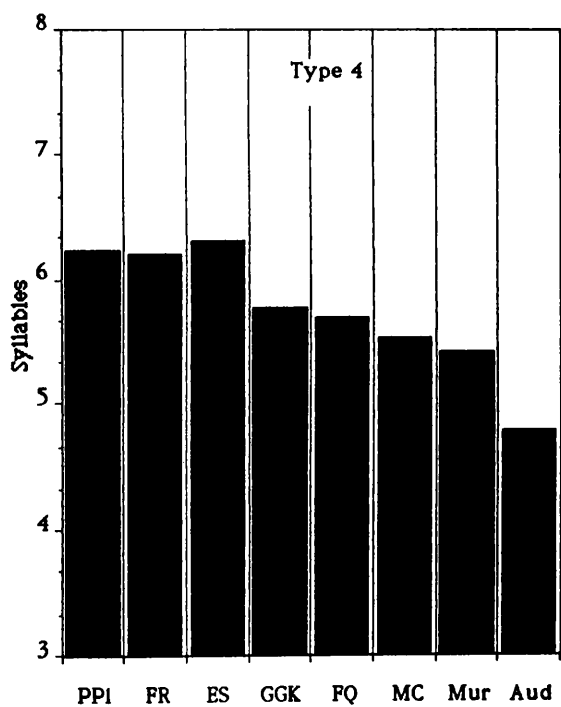
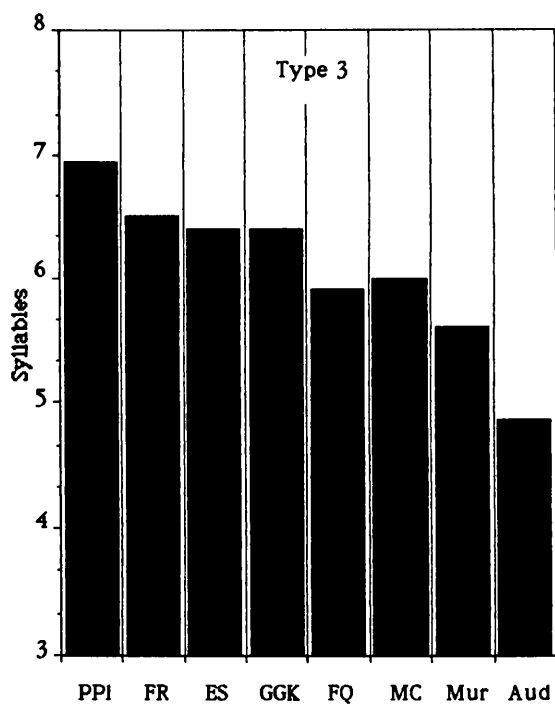
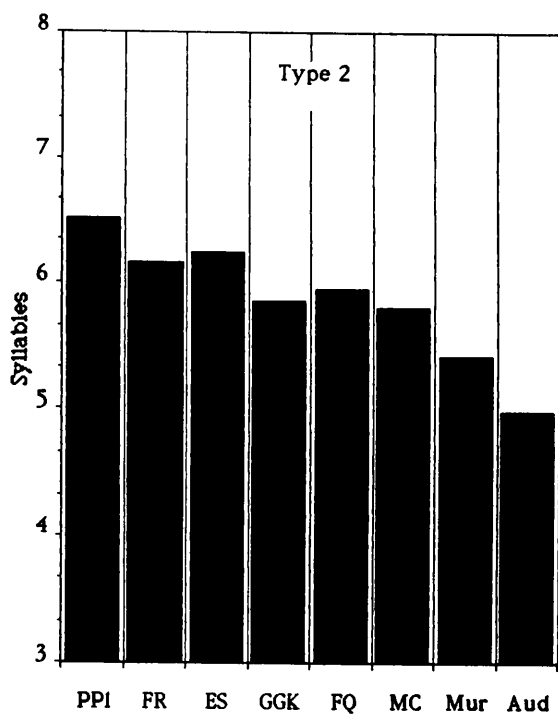
the rest of the works of the three-stress half-lines in the excluded corpus, e.g. 495-a Gawan watz glad to begynne # pose gomnez in halle.

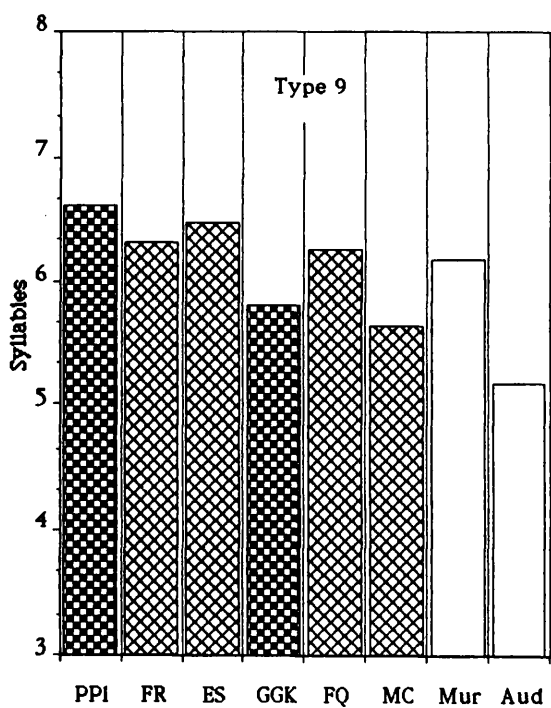
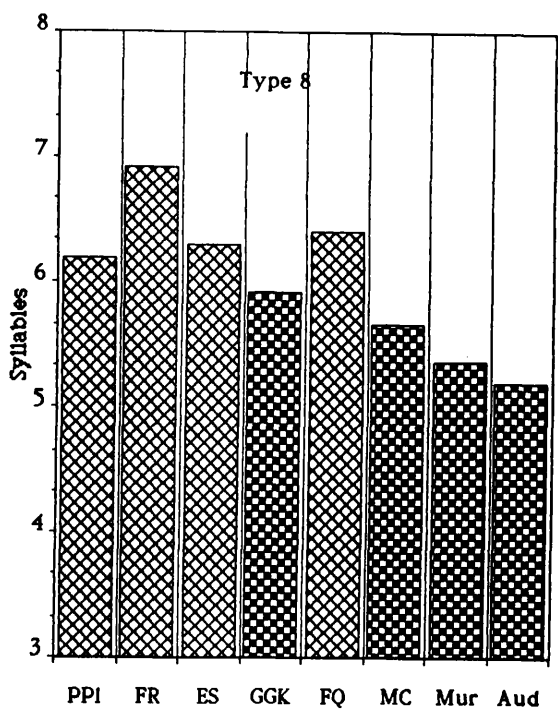
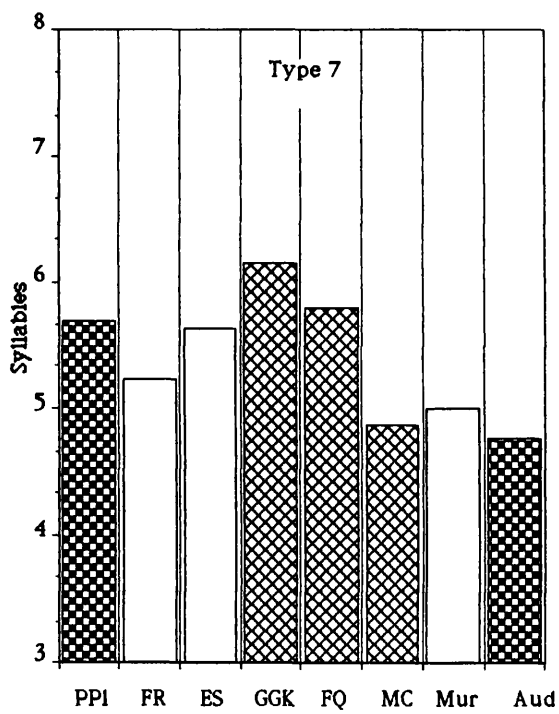
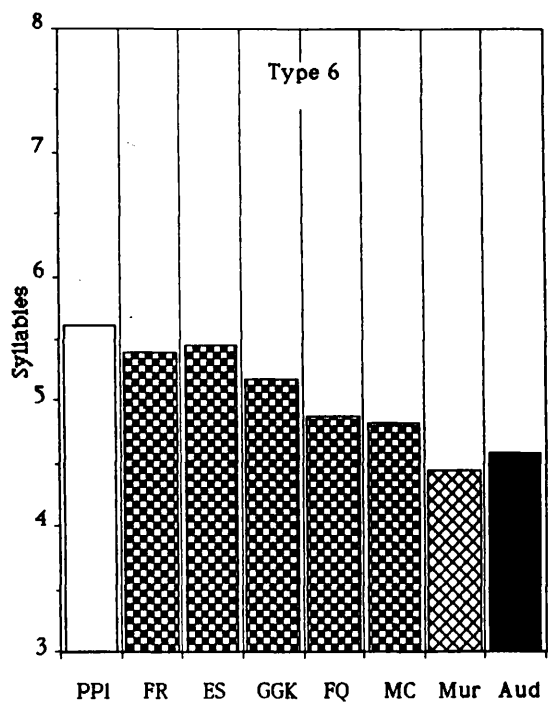
For the above reasons, half-line average length in GGK changes from 6.104 syllables in the total half-lines (cf. 6.3.1) to 6.035 in the corpus for comparison in 6.6.1 used here. The result is a change of the order given in 6.3.1 (PP1, GGK, FR, ES, FQ, MC, Mur, Aud) to the following: PP1, FR, ES, GGK, FQ, MC, Mur, Aud, as is shown in the following chart:

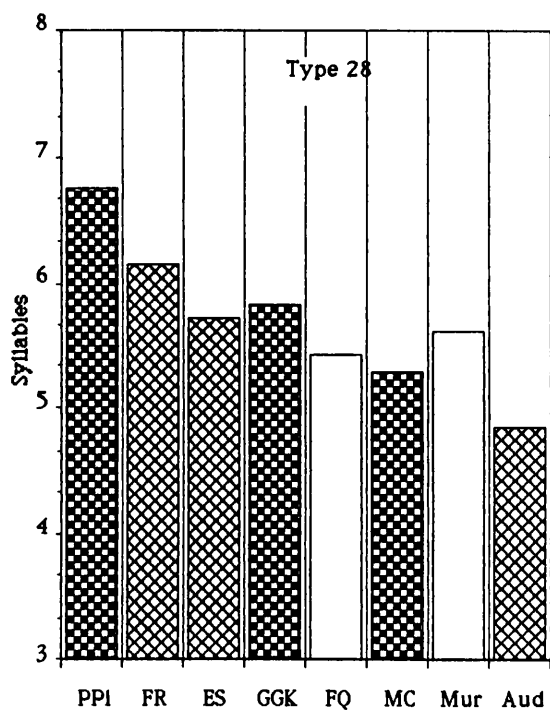
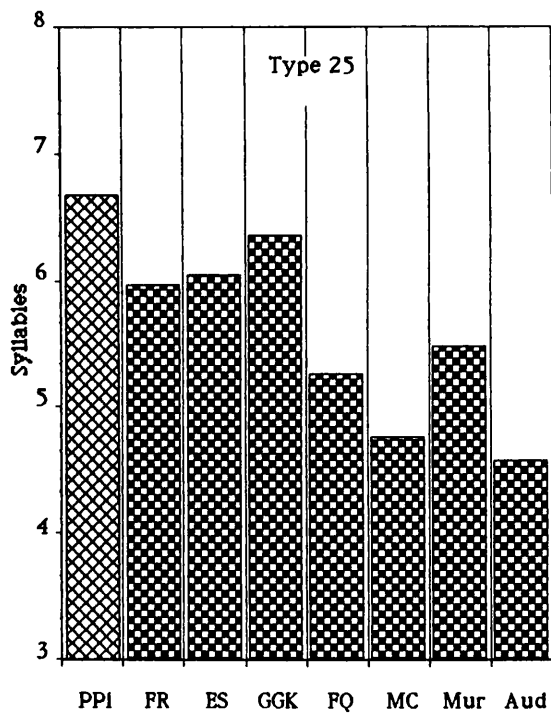
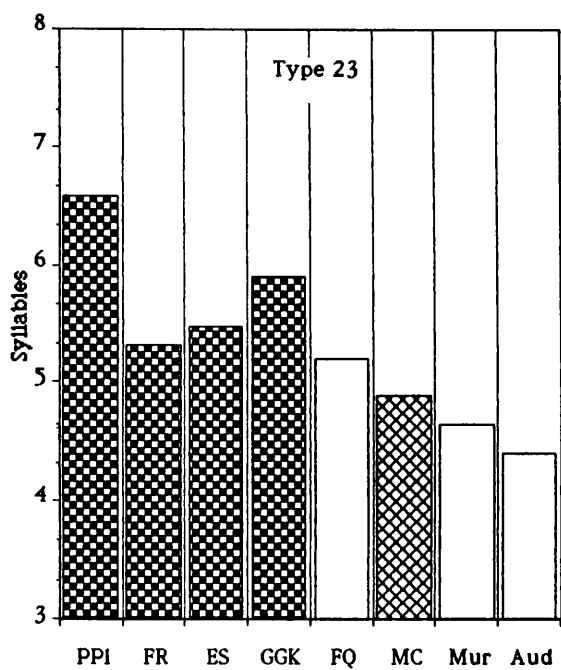


If the averages for PPl and GGK, at least in the eleven frequent types (2-9, 23, 25, and 28, which include 88.9 per cent of the corpus for comparison), are now incorporated with those of MnE shown in 5.1.3 (cf. key to shading in 5.1.2), and all are placed in the descending order arrived at above (PPl, FR, ES, GGK, FQ, MC, Mur, Aud), the result will be as follows:









It is of interest that here again, as in 5.1.3 above, the balance between the linguistic constraints and the stylistic norms of individual works continues to appear in the PP1 and the GGK passages studied. This is especially true in the types 2, 3, 4 and 5, which include two thirds of the corpus for comparison, and in type 6 which, though less frequent in ME, is next to the above four types in MnE. The norms for line-length in PP1 and GGK are obviously reflected in these five types (but cf. IV below). Also in these types, line lengths increase or decrease, as in MnE, at a fairly constant rate in both the portions studied.

IV. Order of the works in the different types with reference to PP1 and GGK.

If the eight works are ordered on the horizontal axis in descending order of half-line length, the result is as shown in the following table.

Long averages &lt;---

---&gt; short averages

1	FR	ES	GGK	FQ	MC	Mur	Aud	
2	PP1	ES	FR	FQ	GGK	MC	Mur	Aud
3	PP1	FR	ES	GGK	MC	FQ	Mur	Aud
4	ES	PP1	FR	GGK	FQ	MC	Mur	Aud
5	PP1	FR	ES	GGK	FQ	MC	Mur	Aud
6	PP1	ES	FR	GGK	FQ	MC	Aud	Mur
7	GGK	FQ	PP1	ES	FR	Mur	MC	Aud
8	FR	FQ	ES	PP1	GGK	MC	Mur	Aud
9	PP1	ES	FR	FQ	Mur	GGK	MC	Aud
10	GGK	PP1	FR	ES	MC	Mur	Aud	FQ
11	FR	ES	FQ	Mur	Aud	GGK	MC	PP1
12	PP1	MC	ES	Mur	FQ	FR	GGK	Aud
13	PP1	Mur	FQ	MC	GGK	FR	ES	Aud
14	FQ	ES	MC	FR	Mur	Aud	GGK	
15	PP1	FR	ES	FQ	MC	GGK	Aud	Mur
16	PP1	FR	FQ	GGK	ES	MC	Mur	Aud
17	FR	PP1	ES	GGK	FQ	MC	Mur	Aud
18	GGK	ES	FR	MC				
20	FQ	Mur	ES	FR	MC	GGK	Aud	
21	GGK	Mur	FR	ES	MC	Aud	FQ	
23	PP1	GGK	ES	FR	FQ	MC	Mur	Aud
24	GGK	FR	ES	PP1	FQ	MC	Mur	Aud
25	PP1	GGK	ES	FR	Mur	FQ	MC	Aud
26	PP1	GGK	ES	FR	Aud	MC		
27	ES	FR	PP1	GGK	MC			
28	PP1	FR	GGK	ES	Mur	FQ	MC	Aud
29	PP1	MC	GGK	ES	FR	Aud	FQ	

In the twenty-two types in which the PP1 passages occur, there are fourteen types where PP1 has the longest average, i.e. half-line length is reflected in the majority of types. In types 4, 8, 17 and 27, PP1, though it does not have the longest average, still has a longer average than GGK. In some types the proportions are too low to be of any significance. GGK, in which the average length is very similar to that of FR (cf. the chart arrived at in III earlier), comes midway between the two extremes of length represented by PP1 and FR on the one hand and Mur and Aud on the other.

The following differences appear in both the main table above and the charts given in III earlier:

A. Type 2 (prepositional phrase) has a short average in GGK because

a majority of this type has the construction preposition + modifier + noun rather than preposition + noun + noun or preposition + noun + prepositional or genitival phrase (cf. 6.4.2 for sub-type 2A). It has already been shown (cf. 5.1.2) that modifier + noun is shorter than noun + noun or noun + prepositional phrase. Cf. 6.6.3 where this type has a relatively high proportion of rising rhythm.

B. Type 4 (verb + object, complement, or adverbial) has relatively short averages in both the PP1 and GGK passages. In GGK the reasons are (i) the rare use of auxiliaries or infinitive to; (ii) the occurrence of only two content words in the majority of half-lines, e.g. 519-b drópez of þe léuez, and 550-b bózed togéder; and (iii) the shortness of the three-stress half-lines used, e.g. 520-a To bíde a blýsful blúsh, and 507-a Fállez vpon fáyre flát. In PP1 the reasons are the same as in GGK, though here there is a further reason: that PP1 has a low proportion of sub-type 4B (verb + prepositional phrase), and this means fewer syllables in the middle of the half-line. Cf. 6.6.2 where there are high proportions of half-lines without anacrusis especially in GGK.

#### 6.6.2 Syntax and Anacrusis in the ME passages.

##### I. Corpus for Comparison.

Since the main feature in the three stress half-lines is the three stresses, irrespective of the occurrence and distribution of unstressed syllables, these will, as in MnE, be excluded from the corpus for comparison of anacrusis here and similarly from that for rising and falling rhythms in 6.6.3. The corpus then becomes 624

half-lines in PP1 and 315 half-lines in GGK, and will be regarded as 100 per cent in both sections.

II.        Numerical Data.

It has already been shown in 6.3.2 that the number of half-lines with anacrusis in PP1 and GGK is greater than that of half-lines without. In the slightly revised corpus for comparison shown in I above, there are still more half-lines with anacrusis (cf. 5.2). This is shown in the following table:

	PP1	GGK
Half-lines with anacrusis	523	261
	83.8	82.9
Half-lines without anacrusis	101	54
	16.2	17.1

These figures are distributed over the syntactic types as follows:

Type	PP1		GGK	
	o -	x -	o -	x -
1. Genitival phrase	---	---	---	5 1.6
2. Prepositional phrase	2 0.3	55 8.8	1 0.3	43 13.7
3. Conjunctions and sentence-connectives	1 0.2	188 30.1	1 0.3	84 26.7
4. Verb + object, complement, or adverbial	41 6.6	54 8.7	21 6.7	16 5.1
5. Main clause	4 0.6	80 12.8	6 1.9	28 8.9
6. Modifier + noun	4 0.6	4 0.6	3 1.0	6 1.9
7. Noun + Noun	15 2.4	7 1.1	4 1.3	3 1.0
8. Noun + prepositional phrase	4 0.6	8 1.3	1 0.3	6 1.9
9. Relative clause	---	26 4.2	---	19 6.0
10. Imperative	4 0.6	7 1.1	3 1.0	2 0.6
11. Interrogative	1 0.2	1 0.2	1 0.3	---
12. Relative adverb or pronoun clause	3 0.5	6 1.0	1 0.3	7 2.2
13. Pairs	2 0.3	14 2.2	---	4 1.3
14. Verb or subject missing but understood	---	---	1 0.3	---
15. Adverb + prepositional phrase	1 0.2	1 0.2	1 0.3	---
16. Adjective + prepositional phrase	1 0.2	3 0.5	---	1 0.3
17. NP + post-modifier	1 0.2	2 0.3	---	3 1.0



Type	PPl		GGK	
	o -	x -	o -	x -
20. A phrase introduced by an adverb	---	---	1 0.3	---
23. A predicate preceding <u>wh-</u> or <u>that</u> clause	6 1.0	12 6.3	2 0.6	10 3.2
24. NP modified by a genitival phrase in the following half- line	---	1 0.2	---	3 1.0
25. Predicate amplified by a prepositional phrase in the following line	5 0.8	7 1.1	2 0.6	8 2.5
26. The first part of anticipatory <u>it</u> cleft sentence	---	4 0.6	---	3 1.0
27. A non-independent phrase + vocative	---	1 0.2	2 0.6	---
28. Main verb separated from its auxiliary or infinitive <u>to</u>	7 1.1	36 5.8	3 1.0	4 1.3
29. The first part of constructions like "too..to", "-er..than"..	---	6 1.0	---	5 1.6

## II. Discussion.

As might be expected from the total figures in 6.3.1, there are, in most of the types, more half-lines with anacrusis than without. However, there are some differences between the proportions of anacrusis in ME and MnE:

A. In type 2 (prepositional phrase), instances of stressed prepositions like over, under, after at the beginning of the half-line are very rare in the passages studied. In the majority of

half-lines there are words other than the preposition to carry the stress. This results in more anacrusis in ME than in MnE in this type. There are only a few half-lines where the preposition gets the stress, e.g. PPl VI 158-b máugree thi chékes.

B. In type 3 (conjunctions and sentence-connectives), there is more anacrusis than in MnE. The reason is the absence of subordinating conjunctions (whether monosyllabic or disyllabic with the stress on the first syllable) in stressed positions, like since, after, when..etc (cf. 5.2.2 above). Another reason is that while had the form the while. For examples cf. 6.4.2 above.

C. Type 4 (verb + object, complement or adverbial) has, unlike types 2 and 3 above, a higher proportion of half-lines without anacrusis in the ME passages. The reason is that there is less frequent use than in MnE of auxiliaries or infinitive to.

D. In type 7 (noun + noun) there is a high proportion of half-lines without anacrusis. The reason is, as in MnE, that most of the nouns have the stress on the first syllable. (For examples cf. 6.4.2 above). The same applies to types 10 and 11 (though they are very rare), and this agrees with what we have already seen in MnE (cf. 5.2.2).

### III. The reasons for anacrusis.

In the ME passages studied, the reasons for the incidence of anacrusis are the same as in MnE (cf. 5.2.3) though here there is a high proportion of disyllabic and polysyllabic anacrusis. There are

various reasons for this. Firstly, disyllabic prepositions occur in type 2 in unstressed positions (cf. II above) e.g. GGK 397-b bifóre þis doupe ryche, 2119-b vpón Góddez háalue, PP1 Prol. 8-a Under á broód bánk. Secondly, many subordinating conjunctions occur in unstressed positions, e.g. PP1 VI 163-b thé while my plówgh liggeth, GGK 72-a When þáy had wáschen wóthyly. Lastly, For to occurs side by side with to with infinitives, e.g. GGK 557-a Fór tó cóunseyl þe knýzt, PP1 VI 56-a Fór tó wérche by thi wórdes.

#### IV. Concluding Remark.

Anacrusis is, as in MnE, linguistically conditioned. The ME passages studied are similar to MnE, i.e. in both there are higher proportions of anacrusis in the majority of the syntactical types. There are, also in both, lower proportions of anacrusis in types 7, 10, and 11 (cf. 5.2.3 for the reasons). There is one significant linguistic difference between ME and MnE: the concentration in the ME passages studied on using main verbs in type 4 and less use of infinitive to and auxiliaries.

Anacrusis can be said to be broadly constant in ME and MnE irrespective of the stylistic differences between the works.

#### 6.6.3 Syntax and Rising and Falling Rhythms in ME.

##### I. Numerical data.

In 6.3.3 above, it has been shown that GGK has a higher proportion of rising rhythm than PP1. When the numerical data for the slightly limited corpus for comparison (cf. 6.6.2) are distributed over the two kinds of rhythm in question, they show the same order: more rising rhythm in GGK:

Rhythm	PP1	GGK
Rising rhythm	75 23.8	123 39.0
Falling rhythm	549 76.2	192 61.0

When these figures are distributed over the syntactical types in which the passages studied occur, the result is as follows:

Type	PP1		GGK	
	Rising	Falling	Rising	Falling
1. Genitival phrase	---	---	2 0.6	3 1.0
2. Prepositional phrase	5 0.8	51 8.2	19 6.0	25 7.9
3. Conjunctions and sentence-connectives	30 4.8	159 25.5	35 11.1	51 16.2
4. Verb + object, complement, or adverbial	6 1.0	89 14.3	8 2.5	29 9.2
5. Main Clause	10 1.6	74 11.9	13 4.1	21 6.7
6. Modifier + Noun	---	8 1.3	2 0.6	7 2.2
7. Noun + Noun	---	22 3.5	1 0.3	6 1.9
8. Noun + Prepositional phrase	1 0.2	11 1.8	3 1.0	4 1.3
9. Relative clause	3 0.5	23 3.7	9 2.9	10 2.5
10. Imperative	1 0.2	10 1.6	1 0.3	4 1.3
11. Interrogative	2 0.3	---	---	1 0.3
12. Relative adverb or pronoun clause	1 0.2	8 1.3	3 1.0	5 1.6

Type	PPI		GGK	
	Rising	Falling	Rising	Falling
13. Pairs	1 0.2	15 2.4	2 0.6	2 0.6
14. Verb or subject missing but understood	---	---	1 0.3	---
15. Adverb + prepositional phrase	---	2 0.3	---	1 0.3
16. Adjective + prepositional phrase	---	4 0.6	---	1 0.3
17. NP + post modifier	---	3 0.5	2 0.6	1 0.3
20. A phrase introduced by an adverb	---	---	1 0.3	---
23. A predicate preceding <u>wh</u> or <u>that</u> clause	2 0.3	16 2.6	7 1.8	5 1.6
24. NP modified by a genitival phrase in the following half-line	1 0.2	---	1 0.3	2 0.6
25. Predicate amplified by a prepositional phrase in the following half-line	2 0.3	10 1.6	6 1.9	4 1.3
26. The first part of anticipatory <u>it</u> cleft sentence	1 0.2	3 0.5	1 0.3	2 0.6
27. A non-independent phrase + Vocative	1 0.2	---	2 0.6	---
28. Main verb separated from its auxiliary or infinitive <u>to</u>	6 1.0	37 5.9	3 1.0	4 1.3
29. The first part of constructions like "too..to", "-er..than"..	2 0.3	4 0.6	1 0.3	4 1.3

## II. Discussion.

In the majority of the syntactical types, especially the commoner ones, the proportions of falling rhythm tend to be (i) very

much higher than those of rising rhythm in PP1; but (ii) nearer to those of rising rhythm in GGK than in PP1. This suggests that rising and falling rhythms are, as in 5.3, stylistically conditioned. But before this conclusion can be reached, the size of the exceptions must be shown and discussed.

A. In type 6 (modifier + noun) there is more falling than rising rhythm. The reasons are, as in MnE, (i) the use of disyllabic or polysyllabic nouns with the final syllable unstressed, e.g. GGK 136-b an ághlich máystēr<sup>x</sup>; and (ii) the use of disyllabic adjectives when they are transposed after the nouns, e.g. GGK 539-a Knýtez fùl córtays<sup>x</sup>. One further reason here is the use of final -e or -e of inflexional endings when these are syllabic, e.g. PP1 Prol. 44-b tho Róberdes knávēs<sup>x</sup>, GGK 2149-b Gawayn þe noblē<sup>x</sup>.

B. In type 7 (noun + noun) the high proportion of falling rhythm is, as in MnE, due to the occurrence of disyllabic or polysyllabic nouns with the final syllable unstressed. As in A above, the final -e is one of the reasons behind the high proportion of falling rhythm, e.g. PP1 Prol. 18-b the méene and the ríche<sup>x</sup>.

C. Types 23 (a half-line containing a predicate preceding wh- or that clause) and 25 (a half-line containing a predicate amplified, in the following half line by a prepositional phrase) in GGK have, as in MnE, high proportions of rising rhythms. The reason is that they end, as in the MnE works, more frequently in a verb, e.g. GGK 407-b smártly I þe téche/ Of my hous, and 554-b and pértly he sáyde, # .... In PP1, as a result of counting the inflexional -e in verbs

more frequently than in GGK, there is more falling rhythm.

D. In GGK, in types 1 (genitival phrase), 2 (prepositional phrase), and 8 (noun + genitival or prepositional phrase) the proportions of rising rhythm are nearer to those of falling rhythm than in types 6 and 7. The reason, again as in MnE, is that the occurrence of unstressed syllables (prepositions) at the beginning or in the middle of the half-line leads the poet to use fewer unstressed syllables at the end (cf. 5.3.3 for the same feature in Mur and Aud).

### III. Concluding Remarks to 6.6.3.

A. Falling rhythm in the ME passages studied is, as in MnE, syntactically conditioned in types 6 and 7. The nouns ending the half-lines here are similar to those in MnE. Inflexional endings also condition this kind of rhythm.

B. Rising rhythm in both the portions studied here is also, as in MnE, syntactically conditioned in types 12 (though it is rare) and 28. The same applies to type 23 in GGK only. In all these types, half-lines frequently end in verbs. In PP1 these types still have more falling rhythm than in GGK because different rules and assumptions have been followed in PP1 in dealing with final -e's.

C. In the commoner types, the proportions persist, as in MnE, irrespective of type: very high proportions of falling rhythm in PP1, and, in GGK, proportions of rising rhythm nearer to those of falling than in PP1.

The incidence of falling and rising rhythms in ME - at least in the passages studied - can, as in MnE, be said to be mainly stylistically conditioned.

## 6.7 Conclusion to Chapter Six.

### 6.7.1 The Four-Stress Norm.

In the passages studied the norm is clearer than in MnE, as can be seen from the absence of (i) lines that are slightly shorter than the norm and about which there is doubt as to whether to include them or not (cf. 2.1.3); (ii) lines where the place of the caesura cannot be decided with certainty because of different possibilities of stressing (cf. 2.3.1); (iii) lines in which there is no doubt about the stressing but which contain words or groups of words that might precede or follow the caesura; and (iv) lines where the place of the normal medial caesura appears to fall in the middle of a polysyllabic word (cf. 2.4).

### 6.7.2 Metre.

A. There is similarity between ME and MnE in the distribution of the various patterns. The main difference is that, in the ME passages studied, there are lower proportions than in MnE of the half-lines beginning and ending in a stressed syllable viz. the stress-patterns:

| / x | /,

| / x x | /,

| / x x x | /, and

| / x x x x | /.



This is due to (i) the final -e which was frequently sounded, especially in the PP1 passages; and (ii) the repeated use of conjunctions at the beginning of half-lines.

B. Three-Stress Half-Lines:

The order of the works studied according to the proportions of three-stress half-lines is, in descending order (cf. 6.3.1), Mur, GGK, PP1, MC, FQ, FR, ES, Aud.

The similarity of style between Mur and GGK is reflected, among other things, in the high proportion of three-stress half-lines. In both, the use of these is, as previously suggested, semantically motivated and reinforces the fast-moving and the descriptive narrative styles (cf. 2.2.3 and 6.3.1).

PP1 is nearer to MC and has a higher proportion than FR and ES. This high proportion in PP1 is the result of fewer demotions of content words to the degree of secondary stress because of the alliteration in the majority of the three content words. Contextually, however, the use of three-stress half-lines in PP1 is very similar to that in ES or FR (cf. 3.3.1 and 6.3.1)

C. Half-Line Length:

The PP1 and the GGK passages have longer averages than the MnE works. If the final and inflexional -e's were not counted as syllabic, PP1 would perhaps be nearer to ES and FR, and GGK nearer to Mur or MC.

D. Dactylic and Polysyllabic Rhythms:

The incidence of dactylic rhythm within the first foot is

especially noticeable in GGK. As in Mur (cf. 3.3.2), this contributes to the "galloping" effect, which (together with the "clipped" effect - cf. E below) reinforces the narrative tempo of the work.

PP1, on the other hand, resembles ES and FR: in all the rhythm is polysyllabic rather than dactylic.

#### E. Anacrusis and Rising Rhythm:

PP1 and GGK have the lowest proportions of half-lines without anacrusis, but they have the highest proportions of polysyllabic anacrusis, the use of which can enhance effects like those of animated conversation in GGK. In PP1, the long anacrusis, together with the large number of unstressed medial or final syllables, is characteristic of colloquial polysyllabic rhythm.

GGK would have had a fairly similar proportion of rising rhythm to Mur if the final -e's had not been counted (70.3 per cent), whereas PP1 seems nearer to FR and ES (55.7 per cent). The high proportion of rising rhythm in GGK gives, as in Mur, the "clipped" effect suitable for emphasis and graphic description.

#### 6.7.3 Syntax.

There is an overall similarity between ME and MnE in the different syntactical types used. PP1 is often near to ES and FR whereas GGK is similar to Mur and FQ. Linguistic differences result in a few exceptions (cf. 6.5.4 for these), but the general similarity is one that might have been sufficient to prompt a hypothesis of continuity, were it not for the great interval of time between the two periods. Since, except in the case of Auden, the

literary continuity is somewhat tenuous, the only basis of continuity must lie in the nature of the language itself, which determines that there are only certain distributions of syntactical types that occur naturally in the stressed metre of both periods, and that even variations in these distributions that are due to comparable differences of register run closely parallel in the two periods.

#### 6.7.4     Syntax and Metre.

##### A. Syntax and half-line length:

In the ME passages studied, half-line length is, as in MnE, mainly grammatically and syntactically conditioned.

##### B. Syntax and anacrusis:

Incidence of anacrusis in ME is, as in MnE, grammatically and lexically conditioned irrespective of the varying styles.

##### C. Syntax and rising rhythm:

The choice of rising rhythm in ME seems, again as in MnE, to be stylistically conditioned irrespective of the different syntactical types.

#### 6.7.5     Concluding Remark.

Comparison of ME and MnE reveals that there is remarkable similarity in the metrical form and the syntactical construction of the half-line, and in the correlation between syntax and metre. It also reveals some interesting linguistic and metrical differences,

but these do not disprove the general similarity, the origin of which appears to lie in the linguistic constraints applicable to all English verse written in stressed metre, rather than to specific links in literary tradition.

CONCLUSIONS

It is possible to establish that the lowest unit in modern verse written in stressed metre is the half-line of two, or more exceptionally three, stresses (2.2.2), and that a majority of these half-lines are grammatically and/or semantically self-contained (4.1-2).

7.1 Metre.

The most typical, common stress patterns of the half-line are (in descending order of frequency) as follows:

- |       |          |  |
|-------|----------|--|
| (i)   | x /x /   | e.g. <u>Aud</u> 4-b <u>You séem amúsed</u>       |
| (ii)  | x /x /x  | e.g. <u>FR</u> 1188-a <u>To máke her háppy</u>   |
| (iii) | x /xx /  | e.g. <u>Mur</u> 13-a <u>The mén in the bóats</u> |
| (iv)  | x /xx /x | e.g. <u>FR</u> 1325-a <u>And ás I gèt ólder</u>  |
| (v)   | xx /x /  | e.g. <u>FQ</u> 54-b <u>and the fáther shóre.</u> |

These five stress-patterns include about 33 per cent of the two-stress half-lines. Each of them includes at least 5 per cent of the total.

The second commonest group of stress-patterns include about 29 per cent of the total, with at least 3 per cent in each pattern.

These are as follows:

- |       |          |   |
|-------|----------|---|
| (i)   | xx /xx / | e.g. <u>MC</u> 241-b <u>and the Shériff of Ként</u> |
| (ii)  | xx /x /x | e.g. <u>FQ</u> 46-b <u>which is álways présent</u>  |
| (iii) | /xx /    | e.g. <u>.Mur</u> 70-a <u>Cút them in tíme</u>       |
| (iv)  | /xx /x   | e.g. <u>FR</u> 1132-b <u>Whére was my fáther?</u>   |

- (v) x|/xxx|/ e.g. FR 1205-b let's tálk about yourself
- (vi) xx|/xx|/x e.g. ES 35-a And advíse you to búy it
- (vii) |/x|/x e.g. Aud 34-a Féar the fúture
- (viii) x|/xxx|/x e.g. FQ 86-a The móment in the árbour

The short stress-patterns (| / | /, | / x | /, | / | / x, and x | / | /) are especially commoner in Aud than in the rest of the works.

Stress-patterns ending in a stress are especially common in Mur, MC and Aud respectively (3.3.3).

Stress-patterns ending in one unstressed syllable are common in FQ (3.3.3).

FR and ES contain the rarest and the longest stress-patterns (3.2.3-5):

- (i) xxxxx|/xx|/x e.g. ES 404-b of becòmíng a dífferent pérsón
- (ii) xxxx|/xxxx|/x e.g. FR 332-a Because the partícular has nò  
lánguage
- (iii) xx|/xxxx|/xxx e.g. FR 111-b because éverything is irrévocable.

Every work also includes cases of three-stress half-lines, e.g.

MC 497-a Kíngs have públic pólicy.

FQ 622-a The bríef sún flàmes the íce.

FR 1940-b Hárry has cróssed the fróntier

ES 860-b with his cálm posséssive áir

Aud 1404-b the cástle is ópen on Súndays

Mur 21-a Concánnon wátched and wáited.

These constitute the principal metrical deviation, which, in performance, may be rendered either by syncoating the three stresses into the timing of two feet, or by reading two stresses in a single foot (2.2.2).

Within the two-stress framework, there is latitude for varying norms of line-length in each work. The shortest half-line contains two syllables (e.g. FQ 44-a Tíme pást) and the longest contains twelve syllables (e.g. FR 2010-b that I was góing to be a missionary). ES and FR have the longest half-line average and are followed by FQ, MC, Mur, and Aud respectively. If three stress half-lines are considered, the order is the same except for FR which has, this time, a longer average than ES (3.3.1).

## 7.2 Syntax.

### 7.2.1 The Common Syntactical Types

The four commonest syntactical types are:

- (i) type 5 (main clause), e.g. ES 1-b You'll see him at tea
- (ii) type 3 (a half-line beginning with a conjunction or a sentence-connective), e.g. FR 72-b but it's a difficult age for her
- (iii) type 2 (prepositional phrase), e.g. MC 468-b before another spring
- (iv) type 4 (verb + object, complement, or adverbial), e.g. ES 981-a Is practically negligible.

These four types constitute about 43 per cent of the total.

The second commonest group of syntactical types include:

- (i) type 6 (modifier + noun), e.g. ES 29-b the whole afternoon
- (ii) type 25 (a half-line containing a NP modified, or a predicate amplified, in the following half-line by a prepositional phrase), e.g. FR 1717-a We do not pass twice # through the same door.
- (iii) type 8 (noun + prepositional or genitival phrase), e.g. Aud 897-a The tears of parting
- (iv) type 23 (a half-line containing a predicate preceding wh- or

that clause), e.g. FR 646-a You only want to know # whether I understand

(v) type 11 (interrogative), e.g. Mur 192-a Where has it gone?

(vi) type 24 (a half-line containing a NP modified in the following half-line by a genitival phrase), e.g. FR 769-a The sudden extinction # of every alternative.

(viii) type 1 (genitival phrase), e.g. ES 1200-a Of right and wrong

These seven types constitute about 19 per cent of the total.

### 7.2.2            The Common Types in Particular Works:

(i) FQ has high proportions of genitival phrases (type 1), prepositional phrases (type 2), conjunction + phrase or rank-shifted clause (sub-type 3D), type 4 (verb + object, complement, or adverbial), pairs (types 7 and 13), noun + genitival or prepositional phrase (type 8), relative clause (type 9), and types 24 and 25 mentioned in 7.2.1 above.

(ii) MC has, like FQ, high proportions of types 1, 2, 4, 7, 8, 13, 24, and 25. But it also has high proportions of types 10 (imperative), 11 (interrogative), and 28 (a half-line containing a main verb separated from its auxiliary or infinitive to).

(iii) Mur has high proportions of type 2, 4, 5 (main clause), 8, and 25.

(iv) Aud has high proportions of types 1, 2, 4, 7, 7A (noun), 13, 24, and 25, but it also has a remarkably high proportion of type 6 (modifier + noun).

(v) FR and ES have high proportions of subordinate clauses (sub-types 3A), main clauses (type 5), relative clauses (types 9 and 12), interrogatives, and half-lines containing a phrase + vocative



(types 18 and 27). They also have high proportions of types 23 (a half-line containing a predicate preceding wh- or that clause), 25, and, like MC, 26 ( a half-line containing the first part of an anticipatory it cleft sentence).

### 7.2.3 Half-Line Length and its Grammatical Structure.

There is a clear correlation between the length of the half-line and its grammatical structure. Average lengths decrease at the same rate as the constituents of the half-line decrease (5.1.2). Thus, in descending order of length:

- 3 Conjunction or sentence-connective + clause or phrase.
- 5 Main clause: subject predicate (object) (complement) (adverbial).
- 8 Noun + prepositional or genitival phrase.
- 2 Prepositional phrase.
- 11 Interrogative clause.
- 1 Genitival phrase
- 4 Predicate (object) (complement) (adverbial).
- 6 Modifier + noun.

### 7.2.4 Grammatical Structure and Anacrusis.

Anacrusis is mainly grammatically conditioned. It occurs when the half-line is introduced by articles, conjunctions, pronouns, prepositions, and various other closed class words in unstressed positions (5.2.3). It is also lexically conditioned: it occurs when the half-line begins with a disyllabic or polysyllabic word with the stress falling late, e.g. apathetic.  
x x / x

The proportions of half-lines with anacrusis and those without

come nearest to being equal in types 7 (Noun + noun), 10 (Imperative), and 11 (Interrogative). This is because these types are more likely to begin with a stress: a noun or a verb, or an interrogative.

Types 15, 19, 20 and 22 (half-lines introduced by adverbs) have high proportions of half-lines without anacrusis because the adverbs used are either monosyllabic or disyllabic stressed on the first syllable.

### 7.3 Style of the Different Works.

#### 7.3.1 Mur:

In Mur, the three main features of stylistic variation and semantic motivation (rising rhythm, three-stress half-lines, and polysyllabic slacks) can clearly be seen to reinforce the speed of narrative and vividness of description that are the main characteristics of the poem. The final stress gives the "clipped" effect which is so successfully exploited to bring out poetic effects (3.3.3). This is preceded in many cases by dactylic feet, which support the speed of narrative (6.3.2). The remarkably high proportion of three-stress half-lines in Mur, again, contributes to the poetic effect of crowding more semantic elements than usual into the half-line unit. Three-stress half-lines with largely disyllabic words are especially effective in passages expressing movement and action, whereas those with more monosyllabic words are used in descriptive passages (2.2.3).

The high proportion of disyllabic anacrusis, together with dactylic rhythm in the first foot and rising rhythm suggest that the

underlying rhythm of the whole poem is

x x | / x x | / # x x | / x x | / .....

This contributes to the "galloping" effect, and, together with rising rhythm (which gives the "clipped" effect), reinforces the heightened narrative tempo of the poem (3.3.2).

The high proportions of grammatical types 2 (prepositional phrase), 8 (Noun + prepositional or genitival phrase), and sub-type 4B (verb + prepositional phrase) show the poet's successful choice of types expressing motion which is, again, part of the fast-moving narrative. Type 5 (Main clause), especially when it occurs in three-stress half-lines, is characteristic of the density so typical of modern stress verse (the accumulation of many semantic elements).

The shortness of the three-stress half-lines in Mur (3.3.1) gives a compressed, graphic effect and contributes to the heightening of the style.

#### 7.3.2 MC:

The confrontational nature of the play results in some one- and two-stress lines which are dramatically effective (2.2.1-2).

One of Eliot's techniques of line composition in MC is the juxtaposition of a long, overweight line (containing a three-stress half-line) and a short line (three-stress), where the meanings of power, or seriousness are reflected in the long half-line, and an effect of weakness, finality, abruptness, or smallness is achieved in the short line. In many of the short lines which are nearer to three- than to four-stress, the meaning is reflected in the metre. In others, the rhyme suggest a four-stress reading, but this is only an underlying theoretical assumption (2.1.3).

The main stylistic features in the composition of the half-line unit in MC are (i) the rare use of anacrusis; (ii) the use of rising rhythm, which is partly conditioned by rhyme; and (iii) the use of three-stress half-lines.

Whereas the stylistic reason for the choice of rising rhythm in Mur is the speed of narrative and vividness of description, in MC the effect aimed at is crisp dramatic statement reinforced partly, as mentioned above, by rhyme. Rising rhythm in MC gives the effect of emphasis and abruptness, while concentration on content words gives parallel effects of brusque brevity or, in different contexts, oracular pronouncement.

The use of three-stress half-lines (3.3.1) reinforces (i) an effect of emphasis in confrontational or violent situations; and (ii) an emotional effect in passages of past recollection or mystic experience.

The underlying rhythm, as is suggested by the high proportions of rising rhythm and half-lines without anacrusis seems to be

| / x x x | / # / x x x | /

Again, as in Mur, the use of types 2 (Prepositional phrase), 8 (Noun + prepositional or genitival phrase), and sub-type 4B (verb + prepositional phrase) is frequent in MC. The effect gained, however, is different here: reinforcing the serious, impassioned, and moving nature of the play. Imperatives in MC are frequent, and are typical of the aggressive nature of the knights, and of the Archbishop's opposition to them.

Pairs (types 7 and 13 and sub-type 4D) show some of Eliot's typical poetic choices. Some of these are cases of asyndetic repetition, and others of derivative repetition. The main feature

in these is the absence of articles, and this reinforces the rhetorical effect aimed at in many cases. Type 26 (A half-line containing the first part of an anticipatory it cleft sentence) is relatively frequent in MC (and in FR and ES) and the reason is the need for discursive argument requiring logical emphasis. Types 18 and 27 (phrases followed by vocatives) are, like type 26, naturally needed in the dramas (MC, FR and ES).

### 7.3.3 FQ:

Falling rhythm is the norm of the poem, and this is most suited to its reflective, philosophical nature (3.3.3 and 4.7.2). The relatively long half-lines with anacrusis enable the poet to present his thoughts with many alternatives using and's and or's.

Three-stress half-lines are used for emphasis in mainly reflective passages, though some occur in descriptions (3.3.1).

Eliot's frequent use of genitival and prepositional phrases (types 1, 2, 8, and sub-type 4B) is effective in visualising and recalling the "what might have been" with which the poem is concerned, and contributes an incantational effect to the world of fantasy and dreams.

One of the typical half-lines in FQ is the pairs (types 7 and 13), which are sometimes pure repetition and at other times derivative repetition. Relative clauses are, likewise, typical of the style in FQ, and are to some extent the result of a philosophical treatment of religious themes.

### 7.3.4 FR and ES:

One- and two-stress lines are used in FR and ES to reinforce an

effect of finality or to mark an interruption caused by the entrance of a new character on the stage (2.2.1-2).

Three-stress lines in ES include half-lines with one stress where the absent stress is compensated for by a number of unstressed syllables (e.g. There<sup>x</sup> were<sup>x</sup> the<sup>x</sup> three<sup>/</sup> of<sup>x</sup> us<sup>x</sup>). They also include one-stress half-lines where a silent stress can be assumed to make up for the absent stress, and this is characteristic of works depending on dialogue as a form (2.1.3).

Five- and six-stress lines which are not part of the four-stress norm occur in FR in passages conveying mystic experience or emotional effects (2.2.1). The departure from the norm in these lines is one of the characteristics of the individual style of FR and provides one of the examples where there is distancing from more prosaic or colloquial language.

Three-stress half-lines are mostly functional in FR and, especially, in ES. They are, however, used to reinforce emotional effects in passages of past recollection, revenge and fury, or mystic experience.

Polysyllabic anacrusis is most frequent in FR and ES, and these are followed by FQ, MC, Mur, and Aud respectively (i.e. the same order as for half-line length mentioned in 7.1 above) (3.3.2). Another feature of colloquial rhythm in FR and ES is the high proportion of half-lines ending in two or more unstressed syllables [/ x x (x) (x)], though here FR has a smaller total than ES because the style is more frequently distanced from the language of prose (4.7.2).

Colloquial style is also reflected in the types of grammatical constructions common in FR and ES.

The types common in MC, FQ, and Mur are less common here. Especially common are subordinate clauses (sub-type 3A), main clauses (type 5), Interrogatives (type 11), and predicate preceding wh- or that clause (type 23).

#### 7.3.5 Aud:

Three-stress half-lines are rare in Aud, and this very fact leaves the reader with monotonous passages of very short two-stress half-lines where the tempo hardly changes. In addition, these short half-lines, where the reader's expectation is rarely defeated, are overloaded by alliteration without enough non-alliterating secondary stresses or variation in the distribution of unstressed syllables to compensate for the monotony it produces.

Rising rhythm in Aud is probably due to the shortness of half-lines. High proportions of half-lines with no anacrusis or with monosyllabic anacrusis are also results of the shortness of half-lines (3.3.1-3).

The subject-matter is of mainly descriptive nature. This is borne out by the fact that Aud has high proportions of types 6 (Modifier + noun), 7 and 7A (nouns) and 13 (Pairs). Prepositional phrases (type 2) contribute to the descriptive style and are effective in the accumulation of detail. Type 14 (Half-lines where verb to be or the subject is missing but understood) shows some of the poetic features in Aud: deviation from normal word-order and absence of copula. This type is also effective in passages in the language of commercials and headlines and in song-like passages (4.7.2).

#### 7.4 Middle English.

There is remarkable similarity between Modern and Middle English stressed verse. In metre, the range of stress-patterns for the half-line is somewhat smaller than in Modern English, though this might be partly due to the smallness of the ME samples. The incidence of anacrusis in ME is also similar, except that polysyllabic anacrusis is commoner (6.3.3) and this appears to be due to differences between the two periods that are partly linguistic and partly stylistic. In addition to high proportions of rising rhythm, disyllabic anacrusis, and three-stress half-lines, the GGK passages studied have, like Mur, high proportions of stress-patterns with dactylic medial feet (6.3.2), viz. the patterns:

| / x x | /,

x | / x x | /,

x x | / x x | /,

x x x | / x x | /,

| / x x | / x, and

x | / x x | / x.

The use of all these features in GGK is, as in Mur, effective and motivated. The PPl passages, on the other hand, have, like FR and ES, more rare, long stress-patterns (polysyllabic rhythm) and fewer three-stress half-lines (6.2).

There is similarity, likewise, in the proportions of the syntactic types used, and there are only a few differences (6.5.4). These are due to either linguistic change (e.g. less use of the of-genitive in ME) or to stylistic characteristics typical of ME (e.g. greater use of sentence-connectives and relative clauses). As in the MnE works, line-length and anacrusis are largely



grammatically conditioned, while rising rhythm is stylistically conditioned (6.6.1-3)

All these similarities suggest that the typical linguistic constraints in the composition of stressed verse have remained the same from the fourteenth century to the present time, and this may extend even to differences of register in view of the remarkable similarities between PP1 and FR/ES on the one hand and between GGK and Mur on the other (6.5).

## 7.5 Summary Conclusions.

The following are largely linguistically conditioned and predictable in stressed metre:

- (i) grammatical types in the half-line unit;
- (ii) half-line length of the grammatical types;
- and (iii) anacrusis.

Stylistically conditioned are:

- (i) norms for half-line length in the different works;
- (ii) rising rhythm;
- (iii) three-stress half-lines;
- and (iv) polysyllabic slacks.

The last three constitute the main resources for stylistic variation in stressed verse. In the works studied, they are most noticeable and effective in Mur, MC, and FQ, and less so in FR, ES, and Aud.

In both linguistic and stylistic conditioning, Middle English alliterative verse seems to be remarkably similar to Modern English stressed verse. Further study of ME along these lines seems desirable.



**STUDIES IN THE LANGUAGE  
AND METRE OF MODERN  
STRESSED VERSE**

**TWO VOLUMES**

**VOLUME II**

by

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## Notation

x	unstressed syllable
\	secondary stress
/	primary stress
\/	primary or secondary stress (cf. pp. 36-7)
#	metrical caesura in the middle of the four-stress line
<>	line excluded from the corpus under scrutiny
< >	two possibilities of stressing, the lower of which is adopted for the statistical analysis in this thesis

The Family Reunion.

Part I

Scene 1

AMY

Not yét! I will ríng for you. # It is stíll quíte líght.  
I have nóthing to dó # but wáttch the dáy's dràw óut,  
Nów that I sítt in the hóuse # from Octóber to Júné,  
And the swállow còmes too sóon # and the spríng will be óver  
And the cúckoo will be góne # befóre I am óut agáin.  
O Sún, that was ónce so wárm, # O Líght that was tákén for gránted  
When Í was yóung and stróng, # and sún and líght unsóught for  
And the níght unféared # and the dáy expécted  
And clócks could be trústéd, # tomórrów assúred  
<> And time would not stop in the dark! 10  
Pút on the líghts. # But léave the cúrtains undráwn.  
Máke up the fíre. # Will the spríng nèver còme? I am cóld.

AGATHA

Wíshwood was álwáys # a cóld plàce, Ámy.

IVY

I have álwáys tóld Ámy # she should go sóuth in the wínter.  
Were Í in Ámy's posítion, # Í would go sóuth in the wínter  
I would fólloù the sún, # nótt wáit for the sún to come hère.  
I would go sóuth in the wínter, # íf I could affórd it,  
Not fréeze, as I dó, in Báyswater, # by a gás-fíre còunting  
shíllings.

VIOLET

Go south! to the English # circulating libraries,  
To the military widows # and the English chaplains,  
To the chilly deck-chair # and the strong cold tea -  
The strong cold stewed # bad Indian tea.

20

CHARLES

That's not Amy's style at all. # We are country-bred people.  
Amy has been too long # used to our ways  
Living with horses # and dogs and guns  
Ever to want to leave # England in the winter.  
But a single man like me # is better off in London:  
A man can be very # cosy at his club  
Even in an English winter. #

GERALD

Well, as for me,  
I'd just as soon # be a subaltern again  
To be back in the East. # An incomparable climate  
For a man who can exercise # a little common prudence;  
And your servants look after you # very much better.

30

AMY

My servants are perfectly # competent, Gerald.  
I can still see to that. #

VIOLET

Well, as for me,  
I would never go south, # no, definitely never,  
Even could I do it # as well as Amy:  
England's bad enough, # I would never go south,  
Simply to see # the vulgarest people -

You can kéep out # of their wáy at hóme;

40

Péople with móney from héaven knows whére - #

GERALD

Dividends from áeroplane shares.

VIOLET

They báthe \all day # and they dance \all níght

In the áabsolute # mínimum of clothes.

CHARLES

It's the cócktail-drínking # does the hárm:

There's nóthing on éarth # so bád for the young.

Áall that a cívilised # person needs

Is a glass of dry sherry # or two before dinner.

The módern young people # don't know what they're drínking,

Módern young people # don't cáre what they're éating;

They've lost their sense # of táste and smell

50

Because of their cócktails # and cígarettes.

That's what it comes to. #

IVY

The younger generation

Are undoubtedly decadent. #

CHARLES

The younger generation

Are not what we were. # Haven't the stamina,

Haven't the sense # of responsíbility.

GERALD

You're beíng very hárd # on the younger generation.

I don't come across them # very much now, myself;

But I must say I've met # some very decent specímens



And some first-class shots - # better than you were,  
Charles, as I remember. # Besides, you've got to make allowances: 60  
We haven't left them # such an easy world to live in.  
Let the younger generation # speak for itself:  
It's Mary's generation. # What does she think about it?

MARY

Really, Cousin Gerald, # if you want information  
About the younger generation, # you must ask someone else.  
I'm afraid that I # don't deserve the compliment:  
I don't belong # to any generation.

VIOLET

Really, Gerald, # I must say you're very tactless,  
And I think that Charles # might have been more considerate.

GERALD

I'm very sorry: # but why was she upset?  
I only meant to draw her # into the conversation.

70

CHARLES

She's a nice girl; # but it's a difficult age for her.  
<> I suppose she must be # getting # on for thirty?  
She ought to be married, # that's what it is.

AMY

So she should have been, # if things had gone as I intended.  
Harry's return # does not make things easy for her  
At the moment: but life # may still go right.  
Meanwhile, let us drop the subject. # The less said the better.

GERALD

<> That reminds me, Amy,  
<> When are the boys # all # due to arrive?

80

AMY

I dó not wánt the clóck # to stóp in the dárk.  
 If you wánt to knów # why I nêver léave Wíshwood  
 Thát is the réason. # I kéeép Wíshwood alíve  
 To kéeép the fámily alíve, # to kéeép them togéther,  
 To kéeép mé alíve, # and I líve to kéeép thém.  
 You nóne of you understánd # how óld you áre  
 And déath will cóme to you # as a míld surpríse,  
 A mómentary shudder # in a vácant róom.  
 VOnly Ágatha sèems to discóver # some méaning in déath -  
 <> Which I cannot find.

90

- I am ónly cértain # of Árthur and Jóhn,  
 Árthur in Lóndon, # Jóhn in Léicestershire:  
 They should bóth be hère # in góod tíme for dínnér.  
 <> Harry telephoned to me from Marseilles,  
 He would cóme by áir to Páris, # and só to Lóndon,  
 And hóped to arríve # in the cóurse of the évening.

VIOLET

Hárry was álways # the mòst líkely to be láte.

AMY

This tíme, # it will nót be his fáult.  
 We are véry lucky # to have Hárry at áll.

IVY

And wén will you háve # your bírthday cáke, Ámy,  
 And ópen your présents? #

100

AMY

Áfter dínnér:

< That is the bést tíme. #

IVY

It is the first time

You have not had your cake # and your presents at tea.

AMY

This is a very # particular occasion

As you ought to know. # It will be the first time

For eight years # that we have all been together.

AGATHA

It is going to be rather # painful for Harry

After eight years # and all that has happened

To come back to Wishwood. #

GERALD

Why, painful?

VIOLET

Gerald! you know # what Agatha means.

110

AGATHA

I mean painful, # because everything is irrevocable,

Because the past # is irremediable,

Because the future # can only be built

Upon the real past. # Wandering in the tropics

Or against the painted # scene of the Mediterranean,

Harry must often # have remembered Wishwood -

The nursery tea, # the school holiday,

The daring feats # on the old pony,

And thought to creep back # through the little door.

He will find a new Wishwood. # Adaptation is hard.

120

AMY

Nothing is changed, # Agatha, at Wishwood.

Everything is képt # as it wás when he léft it,  
Excépt the `old póny, # and the móngrel sétter  
<> Which I had to have destroyed.  
Nothing has been chánged. # I have séen to thát.

AGATHA

Yés. I méan that at Wíshwood # he will fínd anóther Hárny.  
The mán who retúrns # will háve to méet  
The bóy who léft. # róund by the stábles,  
<> In the coach-house, in the orchard,  
<> In the plantation, down the corridor 130  
That léd to the núrserý, # róund the córner  
Of the néw wíng, # he will háve to fáce him -  
And it will nó be a véry # jolly córner.  
When the lóop in tíme cómes # - and it dóes not cóme for éverybody -  
The hídden is revéaled, # and the spéctres shów themsèlves.

GERALD

I don't in the léast # knów what you're tálking about.  
You séem to be wánting # to gíve us áll the hump.  
I múst say, thís isn't chéerful # for Ámy's bírthday  
Or for Hárny's hómecoming. # Máke him féel at hóme, I sáy!  
Máke him féel # that what has háppened doesn't mátter 140  
He's táken his médecine, # I've nó dóubt.  
Let him márry ágáin # and cárry `on at Wíshwood.

AMY

Thánk you, Gérald. # Though Ágatha méans  
As a rúle, a good deal móre # than she cáres to betráy,  
I am bóund to sáy # that I agrée with yóu.

CHARLES

I néver wróte to him # when he lóst his wífe -  
Thát was júst # about a yéar ago, wásn't it?  
Dó you thínk # that I òught to méntion it nów?  
It séems to me tòò láte. #

AMY

Múch tòò láte.

If he wánts to tálk about it, # thát's anòther máttér; 150  
But I don't believe he wíll. # He will wísh to foréet it.  
I dó not mínce mátters # in frónt of the fámily:  
You can cáll it nóthing # but a bléssed relíef.

VIOLET

I \ call it providéntial. #

IVY

Yet it múst have been shócking,  
Espécially to lóse # anybody in thát wáy -  
Swépt off the déck # in the míddle of a stórm,  
And néver éven # to recóver the bódý.

CHARLES

Well-known Péeress # Vánishes from Líner.

GERALD

Yés, it's ódd to thínk of her # as pérmanently míssing.

VIOLET

Hád she been drínking? #

AMY

I would néver ásk him. 160

IVY

Thése things are múch bétter # nótt enquéred into.

She máy have dóne it # in a fít of témpér.

GERALD

I névér mét her. #

AMY

I am véry glád you díd not.

I am véry glád # that nóne of you `ever mét her.

It will máke the situátion # véry much éasier

And is why I was sò ánxious # you should áll be hére.

She névér wóuld have bèn # óne of the fáily,

She névér wíshed # to be óne of the fáily,

She ónly wánted # to kéeep him to hersélf

To sátisfy her váníty. # That's why she drágged him

170

Áll óver Éurope # and hálf róund the wórlđ

To expénsive hotéls # and undesírablé sóciety

Which she could chóose hersélf. # She névér wánted

Hárry's relátions # or Hárry's `old fríends;

She névér wánted # to fít hersélf to Hárry,

But ónly to bríng Hárry # dówn to her `own lével.

A réstless shívering # páinted sháđow

In lífe, she is léss # than a sháđow in déath.

You míght as wéll áll of you # knów the trúth

For the sáke of the fúture. # There can be nó gríef

180

And nó regrét # and nó remórse.

I wóuld have préventéd it if I cóuld. # For the sáke of the fúture:

<> Harry is to take command at Wishwood

And I hópe we can contríve # his fúture háppiness.

Dó not díscuss his ábsence. # Pléase beháve ónly

As if nóthing had háppened # in the lást `éight yéars.

GERALD

Thát will be a l`ittle dífficult. #

VIOLET

Nónsense, Gérald!

You must sée for yourself # it's the óny thing to dó.

[Lines 189-222 are not included]

HARRY

If you knéw how you lóoked, # when I sáw you through the wíndow!

Do you líke to be stáred at # by éyes through a wíndow?

AMY

<> You forget, Harry, that you are at Wishwood, 225

Nót in tówn, # where you hàve to clóse the blínds.

There is nó óne to sée you # but our sèrvants who belong hère,

And who áll wánt # to sée you báck, Hárry.

HARRY

Lóok thére, lóok thére: # dó you sée them?

GERALD

Nó, I don't see ányone ábout. #

HARRY

Nò, no, nóthère. Lóok thére! 230

Can't you sée them. # You don't sée them, but I sée them,

And thèy sée mé. # This is the fírst tíme that I have sèen them.

In the Jáva Stráits, # in the Súnda Séa,

In the swéet síckly trópical níght, # I knéw they were cóming.

In Ítaly, from behínd # the níghtingale's thicket,

The éyes stáred at me, # and corrúpted that sóng.

Behínd the pálm trées # in the Gránd Hotél

They were álwáys thére. # But I díd not sée them.

Why should they wait # until I came back to Wishwood?

There were a thousand places # where I might have met them! 240

Why here? Why here? #

Many happy returns of the day, mother.

Aunt Ivy, Aunt Violet, # Uncle Gerald, Uncle Charles. Agatha.

AMY

We are very glad # to have you back, Harry.

Now we shall all # be together for dinner.

<> The servants have been looking forward to your coming:

Would you like to have them in # after dinner

Or wait till tomorrow? # I am sure you must be tired.

You will find everybody here, # and everything the same.

Mr. Bevan - you remember # - wants to call tomorrow

On some legal business, # a question about taxes - 250

But I think you would rather wait # till you are rested.

Your room is all ready for you. # Nothing has been changed.

HARRY

Changed? nothing changed? # How can you say that nothing is changed?

You all look so withered and young #

GERALD

We must have a ride tomorrow.

You'll find you know the country # as well as ever.

There wasn't an inch of it # you didn't know.

<> But you'll have to see # about # a couple of new hunters.

CHARLES

And I've a new wine merchant # to recommend you;

Your cellar could do # with a little attention.



IVY

And you'll really have to find # a successor to old Hawkins. 260  
 It's really high time # the old man was pensioned.  
 He's let the rock garden # go to rack and ruin,  
 And he's nearly half blind. # I've spoken to your mother  
 Time and time again: # she's done nothing about it  
 Because she preferred # to wait for your coming.

VIOLET

And time and time again # I have spoken to your mother  
 About the waste # that goes on in the kitchen.  
 Mrs. Packell is too old # to know what she is doing.  
 It really needs a man # in charge of things at Wishwood.

AMY

You see your aunts and uncles # are very helpful, Harry. 270  
 I have always found them # forthcoming with advice  
 Which I have never taken. # Now it is your business.  
 I have only struggled # to keep Wishwood going  
 And to make no changes # before your return.  
 Now it's for you to manage. # I am an old woman.  
 They can give me no further # advice when I'm dead.

IVY

<> Oh, dear Amy!  
 No one wants you # to die, I'm sure!  
 Now that Harry's back, # is the time to think of living.

HARRY

Time and time and time, # and change, no change! 280  
 You all of you try to talk # as if nothing had happened,  
 And yet you are talking of nothing else. # Why not get to the point

Or if you wánt to preténd # that I am anóther pérson -  
A pérson that you have conspíred # to invént, plèase dó so  
In my ábsence. I shall be léss # embárrassing to you. Ágatha?

AGATHA

I thínk, Hárry, # that hàving gót so fár -  
If you wánt nò preténces, # let us háve nò preténces:  
And you must trý at ónce # to máke us understand,  
And wé must trý # to understand yóu.

HARRY

But hów can I expláin, # hów can I expláin to yóu?  
You will understand léss # áfter I have expláined it.  
Áll that I could hópe # to máke you understand  
Is ónly evénts: # nót what has háppened.  
And péople to whóm nóthing # has éver háppened  
Cáannot understand # the unimpórtance of evénts.

290

GERALD

Wèll, you cán't sáy that nóthing # has háppened to mé.  
I stárted as a yóungster # on the Nórth-Wèst Fróntier -  
Béen in tíght córners # móst of my lífe  
<> And some pretty nasty messes.

CHARLES

And there ísn't múch # wóuld surpíse mé, Hárry;  
Or shóck me, éither. #

300

HARRY

You are áll péople  
To whom nóthing has háppened, # at móst a contínual ímpact  
Of extérnal evénts. # You have góne thróugh lífe in sléep,  
Néver wóken to the níghtmare # I téll you, lífe wóuld be

undendurable

If you were wide awake. # You do not know

The noxious smell # untraceable in the drains,

<> Inaccessible to the plumbers, that has its hour of night; you do

not know

The unspoken voice of sorrow # in the ancient bedroom

At three o'clock in the morning. # I am not speaking

Of my own experience, # but trying to give you

310

Comparisons in a more familiar medium. # I am the old house

With the noxious smell # and the sorrow before morning,

In which all past is present, # all degradation

Is unredeemable. # As for what happens -

Of the past you can only # see what is past,

Not what is always present. # That is what matters.

AGATHA

Nevertheless, Harry, # best tell us as you can:

Talk in your own language, # without stopping to debate

Whether it may be too far # beyond our understanding.

HARRY

The sudden solitude # in a crowded desert

320

In a thick smoke, # many creatures moving

Without direction, # for no direction

Leads anywhere # but round and round in that vapour -

Without purpose, # and without principle of conduct

In flickering intervals # of light and darkness;

The partial anaesthesia # of suffering without feeling

And partial observation # of one's own automatism

While the slow stain # sinks deeper through the skin

Tainting the flésh # and discóLOURing the bóne -

<> This is what matters, but it is unspeakable,

330

Untranslátable: # I tálk in géneral tèrms

Because the partícular has nò lánгуage. # One thínks to escápe

<> By violence, but one is still alone

In an óver-cròwded désert, # jóstled by ghósts.

It was ónly réversing # the sénseless diréction

For a mómentary rést # on the búrning w héel

That clóudless níght # in the míd-Atlántic

<> When I pushed her over.

VIOLET

Pushed her?

HARRY

You would néver imáagine # ányone could sínk so quíckly.

I had álways supposéed, # wheréver I wént

340

That shé would be wíth me; # whatevéer I díd

<> That she was unkillable. It was not like that.

Éverything is trúe # in a dífferent sénse.

I expécted to fínd her # when I wént báck to the cábin.

Láter, I becáme excítéd, # I thínk I màde enquíries;

The púrser and the stéward # were extrémely sympathétic

<> And the doctor very attentive.

That níght I slépt héavily, # álone.

AMY

Hárry!

CHARLES

You mústn't índulge # sùch dángerous fánclies.

It's ónly dóing hárm # to your móther and yóursélf.

350

Of course we know what really happened, # we read it in the papers -  
 No need to revert to it. # Remember, my boy,  
 I understand, your life together # made it seem more horrible.  
 There's a lot in my own past life # that presses on my chest  
 When I wake, as I do now, # early before morning.  
 I understand these feelings # better than you know -  
 But you have no reason # to reproach yourself.  
 Your conscience can be clear. #

HARRY

It goes a good deal deeper  
 Than what people call their conscience; # it is just the cancer  
 That eats away the self. # I knew how you would take it. 360  
 First of all, # you isolate the single event  
 As something so dreadful # that it couldn't have happened,  
 Because you could not bear it. # So you must believe  
 That I suffer from delusions. # It is not my conscience,  
 Not my mind, that is diseased, # but the world I have to live in.  
 - I lay two days # in contented drowsiness;  
 Then I recovered. # I am afraid of sleep:  
 A condition in which # one can be caught for the last time.  
 And also waking. # She is nearer than ever.  
 The contamination # has reached the marrow 370  
 And they are always near. # Here, nearer than ever.  
 They are very close here. # I had not expected that.

AMY

Harry, Harry, # you are very tired  
 And overwrought. # Coming so far  
 And making such haste, # the change is too sudden for you.  
 You are unused # to our foggy climate

And the nórt'her'n còuntry. # When you sée Wíshwóod  
Agáin by dáy, # áll will be the sáme agáin.  
I bég you to gó nòw # and rést before dínnér.  
Gét Dówníng # to dráw you a hót báth,  
<> And you will feel better.

380

AGATHA

There are cértain póints # I do nó't yet understánd:  
They will be cléar láter. # I am álso convínced  
That you ónly hól'd # a frágment of the explanátion.  
It is ónly becáuse # of what you dó not understánd  
That you féel the néed # to decláre what you dó.  
There is móre to understánd: # hòld fást to thát  
As the wáy to fréedom. #

HARRY

I thínk I sée what you méan,  
Dímly - as you ónce expláined # the sóbbing in the chímney  
The évil in the dárk clóset, # which théy sàid was not thére, 390  
Which théy expláined áwáy, # but yóu expláined them  
Or at léast, màde me céase # to bé afráid of them.  
I will gó and hàve my báth. #

GERALD

Gód presérve us!  
I néver thóught # it wóuld be as bád as thís.

VIOLET

<> There is only one thing to be done:  
Hárry must sée a dóctor. #

IVY

But I understánd -

I have heard of such cases before # - that people in his condition  
Often betray # the most immoderate resentment  
At such a suggestion. # They can be very cunning -  
Their malady makes them so. # They do not want to be cured 400  
<> And they know what you are thinking.

CHARLES

He has probably let this notion # grow in his mind,  
Living among strangers, # with no one to talk to.  
I suspect it is simply # that the wish to get rid of her  
Makes him believe he did. # He cannot trust his good fortune.  
I believe that all he needs # is someone to talk to,  
To get it off his mind. # I'll have a talk to him tomorrow.

AMY

Most certainly not, Charles, # you are not the right person.  
I prefer to believe # that a few days at Wishwood  
Among his own family, # is all that he needs. 410

GERALD

Nevertheless, Amy, # there's something in Violet's suggestion.  
Why not ring up Warburton, # and ask him to join us?  
He's an old friend of the family, # it's perfectly natural  
That he should be asked. # He looked after all the boys  
When they were children. # I'll have a word with him.  
He can talk to Harry, # and Harry need have no suspicion.  
I'd trust Warburton's opinion. #

AMY

If anyone speaks to Dr. Warburton  
It should be myself. # What does Agatha think?  
[Lines 419-424 are not included]

CHARLES

Méanwhile, I h`ave an idéa. # Whý not quéstion Dówning?  
He`s been with Hárry tén years, # he`s ábsolutely discréeet.  
He was wíth them on the bóat. # He míght be of úse.

IVY

<> Charles! you don` t really suppose  
<> That he might have pushed her over?

CHARLES

In ány cáse, # I shóuldn` t bláme Hárry.  
Í might have d`one the sáme thínk # ónce, mysélf.  
Nóbodý knóws # what he`s líkely to dó  
Untíl there`s sómebody # he wánts to g`et ríd of.

430

GERALD

<> Even so, we don` t # want # Dówning to know  
Ány móre # than he knóws alréady.  
And éven if hé knéw, # it`s véry mùch bétter  
That he shóuldn` t knów # that wé knéw it álso.  
Whý not lét # sléeping dògs líe?

CHARLES

Áll the sáme, # there`s a quéstion or twó  
That I`d líke to ásk Dówning. #

He shán` t knòw whý I`m ásking.

440

Dénman, whéré is Dówning? # Is he úp with his Lórdship?

DENMAN

He`s óut in the gárage, Sí, # with his Lórdship`s cár.

CHARLES

Téll him I`d líke # to h`ave a wórd with him, pléase.



VIOLET

Charles, if you are determined # upon this investigation,  
Which I am convinced # is going to lead us nowhere,  
And which I am sure # Amy would disapprove of -  
I only wish to express # my emphatic protest  
Both against your purpose # and the means you are employing.

CHARLES

My purpose is, to find out # what's wrong with Harry:  
Until we know that, # we can do nothing for him. 450  
And as for my means, # we can't afford to be squeamish  
In taking hold # of anything that comes to hand.  
If you are interested # in helping Harry  
You can hardly object # to the means.

VIOLET

I do object.

IVY

And I wish to associate # myself with my sister  
In her objections # -

AGATHA

I have no objection,  
Any more than I object # to asking Dr. Warburton:  
I only see # that this is all quite irrelevant;  
We had better leave Charles # to talk to Downing  
And pursue his own methods. #

VIOLET

I do not agree. 460  
I think there should be witnesses. # I intend to remain.  
And I wish to be present # to hear what Downing says.

I want to know at once, # not be told about it later.

IVY

And I shall stay with Violet. #

AGATHA

I shall return

When Downing has left you. #

CHARLES

Well, I'm very sorry

You all see it like this: # but there simply are times  
When there's nothing to do # but take the bull by the horns,  
And this is one. #

CHARLES

Good evening, Downing.

It's good to see you again, # after all these years.  
You're well, I hope? #

DOWNING

Thank you, very well indeed, Sir - 470

CHARLES

I'm sorry to send for you # so abruptly,  
<> But I've a question I'd like to put to you,  
I'm sure you won't mind, # it's about his Lordship.  
You've looked after his Lordship # for over ten years...

DOWNING

Eleven years, Sir, # next Lady Day.

CHARLES

Eleven years, # and you know him pretty well.  
And I'm sure that you've been # a good friend to him, too.  
We haven't seen him # for nearly eight years;

And to téll the trúth, # nów that we've séen him,  
We're a líttle wórried # abóut his héalth.  
He doesn't séem to be # .... quíte himsélf.

480

DOWNING

Quíte náatural, # if I may sáy sò, Sir,  
Áfter what happened. #

CHARLES

Quíte so, quíte.

Dówning, you were wíth them # on the vóyage from Nèw Yórk -  
<> We didn't learn # very much # abóut the circumstances;  
We ónly knéw # what we réad in the pápers -  
Of cóurse, there was a gréat déal # tòó mÚch in the pápers.  
Dówning, do you thínk # that it míght have been suícide,  
<> And that his Lordship knew it?

DOWNING

Unlíkely, Sir, # if I may sáy sò.  
MÚch mòre líkely # to have béen an áccident.  
<> I mean, knowing her Ladyship,  
<> I don't think she had the courage.

490

CHARLES

<> Did she ever talk of suicide?

DOWNING

Oh yés, she díd, # èvery nów and agáin.  
But in mý opínion, # it is thóse that tálk  
That are the léast líkely. # To mý wáy of thínking  
She ónly díd it # to fríghten péople.  
If you táke my méaning # - júst for the efféct.

CHARLES

I understand, Downing. # Was she in good spirits?

500

DOWNING

Well, always # about the same, Sir.

What I mean is, # always up and down.

Down in the morning, # and up in the evening,

And then she used # to get rather excited,

And, in a way, # irresponsible, sir.

<> If I may make so bold, Sir,

I always thought # that a very few cocktails

<> Went a long way with her Ladyship.

She wasn't one of those # that are designed for drinking:

It's natural for some # and unnatural for others.

510

CHARLES

And how was his Lordship, # during the voyage?

DOWNING

Well, you might say # depressed, Sir.

But you know his Lordship # was always very quiet:

Very uncommon # that I saw him in high spirits.

For what my judgment's worth, # I always said his Lordship

Suffered from what they call # a kind of repression.

But what struck me..# more nervous than usual;

I mean to say, # you could see that he was nervous.

He behaved as if he thought # something might happen.

CHARLES

What sort of thing? #

DOWNING

Well, I don't know, Sir.

520

But he séemed vèry ánxious # abóut my Lády.  
Tried to kèep her ín # when the wéather was róugh,  
Dídñ't líke to sée her # léan over the ráil.  
He was in a ráre fríght, # ónce or twíce.  
But you knów, it is júst # my opínion, Sír,  
That his Lórdship is ráther # psýchic, as they sáy.

CHARLES

Were they álwáys togethé? #

DOWNING

Álwáys, sír.

Thát was júst my compláint # ágáinst my Lády.  
It's my opínion # thát mán and wífe  
Shóuldn't sée tòò múch # of éach óther, Sír. 530  
Quíte the cóntrary # of the úsual opínion,  
<> I dare sáy. She wóuldn't leave him alone.  
And théré's my compláint # ágáinst these ócean líners  
<> With all their swimming baths and gymnasiums  
Théré's not éven a pláce # where a mán can gó  
For a quáiet smóke, # where the wómen can't fóllo w him  
She wóuldn't léave him # óut of her síght.

CHARLES

Dúring thát évening, # díd you sée him?

DOWNING

Óh yés, Sír, # I'm sùre I sáw him.  
I dón't méan to sáy # thát he hád any órders - 540  
His Lórdship is álwáys # móst cónsídérate  
About kéeeping me úp. # But wén I sáy I sáw him,  
I méan thát I sáw him # áccídéntal.

You see, Sir, # I was down in the Tourist,  
And I took a bit of air # before I went to bed,  
And you could see the corner # of the upper deck.  
<> And I remember, # there # I saw his Lordship  
Leaning over the rail, # looking at the water -  
There wasn't a moon, # but I was sure it was him.  
While I took my turn about, # for near half an hour  
He stayed there alone, # looking over the rail.  
Her Ladyship must have been # all right then,  
Mustn't she, Sir? # or else he'd have known it.

550

CHARLES

Oh yes...quite so. # Thank you, Downing,  
I don't think we need you any more. #

GERALD

Oh, Downing,  
Is there anything wrong # with his Lordship's car?

DOWNING

Oh no, Sir, # she's in good running order:  
I see to that. #

GERALD

I only wondered  
Why you've been busy # about it tonight.

DOWNING

<> Nothing wrong, Sir:  
Only I like # to have her always ready.  
Would there be anything more, Sir? #

560

GERALD

Thank you, Downing;

<> Nothing more.

VIOLET

Well, Charles, I must say, # with your investigations,  
You seem to have left matters # much as they were -  
Except for having brought # Downing into it:  
Of which I disapprove. #

CHARLES

Of which you disapprove.  
But I believe that an unconscious # accomplice is desirable.  
[Lines 569-595 are not included]

AMY'S VOICE

Ivy! Violet! # has Arthur or John come yet?

IVY

There is no news # of Arthur or John.

AMY

It is very annoying. # They both promised to be here  
In good time for dinner. # It is very annoying.

<> Now they can hardly # arrive # in time to dress.

600

I do not understand # what could have gone wrong  
With both of them, coming # from different directions.  
Well, we must go and dress, I suppose. # I hope Harry will feel  
better

<> After his rest upstairs.

Scene II.

MARY

The spring is very late # in this northern country,  
Late and uncertain, # clings to the south wall.

The gárdener had nò gárden-flòwers # to gíve me for this évening.

AGATHA

I álwáys foréet # how láte the spríng is, hére.

MARY

I had ráther wáit # for our wíndblown blóssoms,  
Súch as they áre, # than have these gréenhouse flówers 610  
Which dó not belóng hére, # which dó not knów  
The wínd and ráin, # as Í knów them.

AGATHA

I wónder how mány # we shall bé for dínnér:

MARY

Séven...níne # ....tén súrely.  
I héar that Hárri # has arríved alréady  
<> And he was the only one that was uncertain.  
Árthur or Jóhn # may be láte, of cóurse.  
We màý háve to kéep # the dínnér báck..

AGATHA

And álso Dr. Wárburton. # At lèast, Ámy has invítéd him.

MARY

Dr. Wárburton? # I thínk she mìght have tóld me; 620  
It is véry díffícult, # háving to plán  
For uncértáin númbers. # Why díd she ásk him?

AGATHA

She \only thóught of ásking him # a líttle whíle ágò.

MARY

Wèll, there's sómething to be sáid # for háving an outsíder;  
For whát is more fórmal # than a fámily dínnér?  
An offícíal occásion # of \uncómfórtable péople



Who méet vèry séldom, # máking conversátion.  
 I am vèry glád # if Dr. Wárburton is cóming.  
 Í shall have to síit # between Árthur and Jóhn.  
 Whích is wórse, # thínking of what to sáy to Jóhn,  
 Or háving to lísten # to Árthur's cháatter  
 When he thínks he is beháving # like a mán of the wórld?  
 Cousin Ágatha, I wánt your advíce. #

630

AGATHA

Í should have thóught  
 You had móre than you wánted # of thát, when at cóllege.

MARY

I might have knówn # you'd thrów that ùp agáinst me.  
 I knów I wásn't # one of your fávourite stúdents:  
 I ónly sáw you # as a hárd headmístress  
 Who knéw the wáy # of dóminating tímid girls.  
 I don't sée you # àny dífferently nów;  
 But I réally wísh # that I'd táken your advíce  
 And tríed for a féllowship, # séven yéars ago.  
 Nów I wánt your advíce, # because there's nò one élse to ásk,  
 And becáuse you are stróng, # and becáuse you don't belong hère  
 Ány móre than Í do. # I wánt to gèt áway.

640

AGATHA

Àfter séven yéars? #

MARY

Òh, you don't understánd!  
 But you dó understánd. # You ónly wánt to knów  
 Whether Í understánd. # You knòw pèrfectly wèll,  
 Whát Cousin Àmy wánts, # she úsually gèts.

Why do yóu so sèldom come hère? # Yóu're not afraid of her,  
 But I thínk you mùst have wánted # to avóid collísion. 650  
 I suppóse I could have góne, # if I'd hàd the móral cóurage,  
 Éven against a wíll like hères. # I knów vèry wèll  
 Why she wánted to kèep me. # She didn't néd me:  
 She wóuld have dóne júst as wèll # with a híred sèrvant  
 Or with nóne. She ónly # wánted me for Hárny -  
 Nót such a cómpliment: # she ónly wánted  
 To have a táme dáughter-in-láw # with véry líttle móney,  
 A hóusekeeper-compánion # for hér and Hárny.  
 Éven when he marríed, # she stíll hèld ón to me  
 Because she couldn't béar # to let ány pròject gó; 660  
 And éven when shé díed: # I believed that Còusin Ámy -  
 I álmòst believed it - # had kílled her by wílling.  
 Dóesn't that sòund áwful? # I knów that it dóes.  
 Díd yóu éver méet her? # Wát was she líke?

AGATHA

Í am the ónly óne # who éver mét her,  
 The ónly óne Hárny # ásked to his wèdding:  
 Ámy díd not knów thát. # Í was sórry for her;  
 I could sée that she dístrústed me # - she was fríghtened of the  
 fámily,  
 She wánted to fíght them - # with the wéapons of the wéak,  
 Wích are tóo víolent. # And it cóuld not have bèen éasy, 670  
 Líving with Hárny. # It's nót wát shé díd to Hárny,  
 Thát's ímpórtant, I thínk, # but wát he díd to hímsèlf.

MARY

But it wásn't tíll I knéw # thát Hárny had réturned

That I fèlt the stréngth to gó. # I knów I múst gò.

But whére? Í wànt a jób: # and yóu can hélp me.

AGATHA

I am véry sórry, Màry, # I am véry sórry for you;

Though you máy not thínk me cápable # of súch a féeling.

Í wóuld líke to hélp you: # but you must nó run awáy.

Ány tíme before nów, # it wóuld have shòwn cóurage

And wóuld have bèen ríght. # Nów, the cóurage is ònly the móment 680

And the móment is ònly féar and prídé. # I sée móre than this,

Móre than I can téll you, # móre than there are wórd's for.

At thís móment, # there is nò decísion to be máde;

The decísion will be máde # by pówers beyónd us

Which nów and thén emérge. # Yóu and Í, Màry,

Are ònly wátchers and wáiters: # nó the éasiest rôle.

I must gó and chángé for dínnér. #

MARY

So you wíll not hélp me!

Wáiting, wáiting, # álwáys wáiting.

I thínk thís hóuse # méans to kéeep us wáiting.

HARRY

Wáiting? For wát? #

MARY

Hòw do you dó, Hárry.

690

You are dówn véry éarly. # I thóught you had júst arríved.

Díd you have a cómfortable jóurney? #

HARRY

Nót véry.

But, at léast, it díd not lást long. # Hòw are yóu, Màry?

MARY

Oh, very well. # What are you looking for?

HARRY

I had only just noticed # that this room is quite unchanged:  
The same hangings...the same pictures # .... even the table,  
The chairs, the sofa # .... all in the same positions.  
I was looking to see # if anything was changed,  
But if so, I can't find it. #

MARY

Your mother insisted

On everything being kept # the same as when you left it

700

HARRY

I wish she had not done that. # It's very unnatural,  
This arresting of the normal # change of things:  
But it's very like her. # What I might have expected.  
It only makes # the changing of people  
All the more manifest. #

MARY

Yes, nothing changes here,

And we just go on...# drying up, I suppose,  
Not noticing the change. # But to you, I am sure,  
We must seem very altered. #

HARRY

You have hardly changed at all -

And I haven't seen you # since you came down from Oxford.

MARY

Well, I must go # and change for dinner.  
We do change - to that extent. #

710

HARRY

Nò, don't go júst yét.

MARY

<> Are you glad to be at home?

HARRY

There was something

I wanted to ásk you. # I don't knów yet.

Áll thèse yéars # I'd bèen lónging to gèt báck

Because I thóught I nèver shóuld. # I thóught it was a pláce

Where lífe was substántial # and símplified -

But the símplificátion # tòok pláce in my mémory,

I thínk. It séems # I shall gèt ríd of nóthing.

Of nóne of the shádwes # that I wanted to escápe;

And at the sáme tíme, # óther mémories,

720

Éarlier, forgóttén, # begín to retúrn

Óut of my childhood. # I cán't expláin.

But I thóught I might escápe # from óne lífe to anóther,

And it máy be `all óne lífe, # with nó escápe. Téll me,

Were yóu èver háppy hère, # as a child at Wishwood?

MARY

Háppy? not réally, # thóugh I nèver knèw why:

It álwáys séemed # that it mùst be my ówn fáult,

And nèver to be háppy # was álwáys to be náughty.

But there wére réasons: # I was ónly a cóusin

Képt hère becáuse # there was nóthing élse to dó with me.

730

I dídn't belóng hère. # It was dífferent for yóu.

And you séemed sò much ólder. # We were ráther in áwe of you -

At léast, Í was. #

HARRY

Why were we not happy?

MARY

Well, it all seemed # to be imposed upon us;  
Even the nice things # were laid out ready,  
And the treats were always # so carefully prepared;  
There was never any time # to invent our own enjoyments.  
But perhaps it was all designed # for you, not for us.

HARRY

No, it didn't seem like that. # I was part of the design  
As well as you. # But what was the design?  
It never came off. # But do you remember

740

MARY

The hollow tree # in what we called the wilderness

HARRY

Down near the river. # That was the stockade  
From which we fought the Indians, # Arthur and John.

MARY

<> It was the cave where we met by moonlight  
To raise the evil spirits. #

HARRY

Arthur and John.

Of course we were punished # for being out at night  
After being put to bed. # But at least they never knew  
Where we had been. #

MARY

They never found the secret.

HARRY

Not then. But later, # coming back from school 750  
 For the holidays, after # the formal reception  
 And the family festivities, # I made my escape  
 As soon as I could, # and slipped down to the river  
 To find the old hiding place. # The wilderness was gone,  
 The tree had been felled, # and a neat summer-house  
 Had been erected, # 'to please the children'.  
 It's absurd that one's only # memory of freedom  
 Should be a hollow tree # in a wood by the river.

MARY

But when I was a child # I took everything for granted, 760  
 Including the stupidity # of older people -  
 They lived in another world, # which did not touch me.  
 Just now, I find them # very difficult to bear.  
 They are always assured # that you ought to be happy  
 At the very moment # when you are wholly conscious  
 Of being a misfit, # of being superfluous.  
 But why should I talk # about my commonplace troubles?  
 They must seem very trivial # indeed to you.  
 It's just ordinary hopelessness. #

HARRY

One thing you cannot know:  
 The sudden extinction # of every alternative,  
 The unexpected crash # of the iron cataract. 770  
 You do not know what hope is, # until you have lost it.  
 You only know # what it is not to hope:  
 You do not know what it is # to have hope taken from you,

Or to fling it away, # to join the légion of the hópeless  
Unrécognised by óther mèn, # though sòmetimes by èach óther.

MARY

I knów what you méan. # That is an expérience  
I háve not hád. # Nèverthelèss, howèver réal,  
Howèver cruél, it máy be # a decéption.

HARRY

What I sée

May be óne drem or anóther; # if there is nóthing élse  
The mòst réal is what I féar. # The brìght cólour fádés  
<> Together with the unrecapturable emotion,  
The glów upon the wórld, # that nèver fòund its óbject;  
And the éye adjústs # itself to a twílight  
Where the déad stóne # is sèen to be batráchian,  
The àphyllous brànch ophíidian. #

780

MARY

You bríng your òwn lándscape

Nò more réal than the óther. # And in a wáy you contradíct yourself:  
That súdden comprehénsion # of the déath of hópe  
Of whích you spéak, # I knów you have expérienced it,  
And I can wèll ímagíne # how áwful it must bé.  
But in thís wórld # anóther hòpe kèeps sprínging  
In an unexpécted pláce, # while wé are uncónsclous of it.  
You hóped for sòmething, # in cóming bàck to Wíshwood,  
Or you wóuld not have cóme. #

790

HARRY

Whatevér I hóped for

Nów that I am hère # I knów I shall not fínd it.



The ínstínt to retúrñ # to the póínt of depárture  
And stárť agáín # as íf nóthing had hárpened,  
Ísn't thát àll fólly? # Ít's líke the hòllow trée,  
Nót thére. #

MARY

But sùrely, w`hat you sáy  
Ónly próves # thát you expécted Wíshwood  
<> To be your real self, to do something for you  
<> That you can only do for yourself  
W`hat you néed to álter # ís sómething ínsíde you  
W`hích you can chángé ánywhere # - hére, as wèll as élsewhere.

HARRY

Sómething ínsíde me, # you thínk, thát can be áltered!  
And hére, índéed! # w`here I have félt them néar me,  
Hére and hére and hére # w`heréver I am not lóoking,  
Álways flíckering # at the córner of my éye,  
Álmost w`híspéríng # júst out of éarshot -  
And ínsíde tóó, # ín the níghtly páníc  
Of dréaming díssolútion. # You dó not knów,  
You cánnót knów, # you cánnót understánd.

MARY

I thínk I cóuld understánd, # but you wóuld háve to be pátient  
W`th mé, and w`th péople # w`ho have nóť h`d your expéríence.

HARRY

Íf I tríed to expláín, # you cóuld néver understánd:  
Expláíníng wóuld ónly # m`ake a wórsé understándíng;  
Expláíníng wóuld ónly # sèt me fárt`her áway fróm you.  
Thére ís ónly óne wáy # for you to understánd

And thát is by séeing. # They are múch tòò cléver  
To admít you into óur wòrld. # Yóurs is no bétter.  
Théy have sèen to thát; # it is párt of the tórment

820

MARY

If you think I am incápable # of únderstánding you -  
But in ány cáse, # I must gèt réady for dínnér.

HARRY

Nó, nò, don't go! # Pléase don't léave me  
Júst at this móment. # I féel it is impórtant.  
Sómething should have cóme # of this cónversátion.

MARY

<> I am not a wise person,  
And in the órdinary sènsé # I don't knów you vèry wèll,  
Althóugh I remémber you # bétter than you thínk,  
And whát is the réal you. # I háven't mùch expérience,  
But I sée sòmething nów # which doesn't cóme from tútors  
Or from bóoks, or from thínking, # or from óbservátion:

830

<> Sómething which I did # not # knów I knéw.  
Éven if, as you sáy, # Wishwood is a chéat,  
Your fá mily a delú sion # - then it's all a delú sion,  
Éverything you féel - # I don't mèan what you thínk,  
But whát you féel. # You attách yourself to lóathing  
As óthers do to lóving: # an infátuátion  
That's wróng, a góod # that's misdirécted. You decéive yourself  
Like the mán convínced # that he is páralýsed

840

<> Or like the man who believes that he is blind  
While he stíll sèes the súnlíght. # I knów that this is trúe.

HARRY

I have spent many years # in useless travel;  
You have stayed in England, # yet you seem  
Like someone who comes # from a very long distance,  
<> Or the distant waterfall in the forest,  
Inaccessible, # half-heard.

<> And I hear your voice as in the silence  
Between two storms, # one hears the moderate usual noises  
In the grass and leaves, # of life persisting,  
<> Which ordinarily pass unnoticed.

850

Perhaps you are right, # though I do not know  
How you should know it. # Is the cold spring  
Is the spring not an evil time, # that excites us with lying voices?  
[Lines 854-882 are not included]

HARRY

What have we been saying? # I think I was saying  
That it seemed as if I # had been always here  
And you were someone # who had come from a long distance.  
Whether I know what I am saying, # or why I say it,  
That does not matter. # You bring me news  
Of a door that opens # at the end of a corridor,  
Sunlight and singing; # when I had felt sure  
That every corridor # only led to another,  
Or to a blank wall; # that I kept moving  
Only so as not to stay still. # Singing and light.

890

<> Stop!

What is that? do you feel it? #

MARY

What, Harry?

HARRY

That app<sup>h</sup>ension # dée<sup>p</sup>er than <sup>a</sup>ll <sup>s</sup>ense,

<> Dee<sup>p</sup>er than the <sup>s</sup>ense # of <sup>s</sup>nell, # but like a <sup>s</sup>nell

In <sup>t</sup>hat it is <sup>i</sup>ndescri<sup>b</sup>able, # a <sup>s</sup>wee<sup>t</sup> and <sup>b</sup>itte<sup>r</sup> <sup>s</sup>nell

From a<sup>n</sup>othe<sup>r</sup> <sup>w</sup>or<sup>l</sup>d. # I <sup>k</sup>no<sup>w</sup> it, I <sup>k</sup>no<sup>w</sup> it!

More <sup>p</sup>ote<sup>n</sup>t than <sup>e</sup>ve<sup>r</sup> <sup>b</sup>efo<sup>r</sup>e, # a <sup>v</sup>apo<sup>u</sup>r <sup>d</sup>issol<sup>v</sup>ing

All <sup>o</sup>the<sup>r</sup> <sup>w</sup>or<sup>l</sup>ds, # and <sup>m</sup>e into it. O Ma<sup>r</sup>y!

900

Don't <sup>l</sup>ook at me like <sup>t</sup>hat! # <sup>S</sup>to<sup>p</sup>! <sup>T</sup>ry to <sup>s</sup>to<sup>p</sup> it!

I am <sup>g</sup>oi<sup>n</sup>g. Oh <sup>w</sup>hy, # <sup>n</sup>ow? <sup>C</sup>ome <sup>o</sup>ut!

Come <sup>o</sup>ut! Where <sup>a</sup>re you? # <sup>L</sup>e<sup>t</sup> me <sup>s</sup>ee you,

Since I <sup>k</sup>no<sup>w</sup> you are <sup>t</sup>he<sup>r</sup>e, # I <sup>k</sup>no<sup>w</sup> you are <sup>s</sup>py<sup>i</sup>ng on me.

<sup>W</sup>hy do you <sup>p</sup>lay with me, # <sup>w</sup>hy do you <sup>l</sup>e<sup>t</sup> me <sup>g</sup>o,

<sup>O</sup>nly to <sup>s</sup>urro<sup>u</sup>nd me? # - <sup>W</sup>he<sup>n</sup> I <sup>r</sup>em<sup>e</sup>mber them

They <sup>l</sup>eave me <sup>a</sup>lone: # <sup>w</sup>he<sup>n</sup> I <sup>f</sup>or<sup>g</sup>e<sup>t</sup> them

<sup>O</sup>nly for an <sup>i</sup>nstant # of <sup>i</sup>natt<sup>e</sup>n<sup>t</sup>ion

They are <sup>r</sup>oused <sup>a</sup>gain, # the <sup>s</sup>lee<sup>p</sup>less <sup>h</sup>un<sup>t</sup>ers

That <sup>w</sup>ill not <sup>l</sup>e<sup>t</sup> me <sup>s</sup>lee<sup>p</sup>. # At the <sup>m</sup>ome<sup>n</sup>t <sup>b</sup>efo<sup>r</sup>e <sup>s</sup>lee<sup>p</sup>

910

I <sup>a</sup>lways <sup>s</sup>ee # their <sup>c</sup>l<sup>a</sup>ws <sup>d</sup>ist<sup>e</sup>nd<sup>e</sup>d

<sup>Q</sup>uietly, as <sup>i</sup>f # they had <sup>n</sup>e<sup>v</sup>er <sup>s</sup>tir<sup>r</sup>ed.

It was <sup>o</sup>nly a <sup>m</sup>ome<sup>n</sup>t, # it was <sup>o</sup>nly <sup>o</sup>ne <sup>m</sup>ome<sup>n</sup>t

That I <sup>s</sup>to<sup>o</sup>d in <sup>s</sup>unlight, # and <sup>t</sup>ho<sup>u</sup>ght I <sup>m</sup>ight <sup>s</sup>tay there.

MARY

<sup>L</sup>ook at <sup>m</sup>e. # You can <sup>d</sup>ep<sup>e</sup>nd on <sup>m</sup>e.

<sup>H</sup>arry! <sup>H</sup>arry! # It's <sup>a</sup>ll <sup>r</sup>ight, I <sup>t</sup>ell you.

<sup>I</sup>f you will <sup>d</sup>ep<sup>e</sup>nd on me, # it will <sup>b</sup>e <sup>a</sup>ll <sup>r</sup>ight.

HARRY

<> Come out!

Why do you show yourselves # now for the first time?

When I knew her, # I was not the same person.

920

I was not any person. # Nothing that I did

Has to do with me. # The accident of a dreaming moment,

Of a dreaming age, # when I was someone else

Thinking of something else, # puts me among you.

<> I tell you, it is not me you are looking at,

Not me you are grinning at, # not me your confidential looks

Incriminate, but that other # person, if person

You thought I was: # let your necrophily

Feed upon that carcass. # They will not go.

MARY

<> Harry! There is no one here.

930

HARRY

They were here, # I tell you. They are here.

Are you so imperceptive, # have you such dull senses

That you could not see them? # If I had realised

That you were so obtuse, # I would not have listened

<> To your nonsense. Can't you help me?

You're of no use to me. # I must face them.

I must fight them. # But they are stupid.

<> How can one fight with stupidity?

Yet I must speak to them. #

MARY

Oh, Harry!

Scene III

VIOLET

Good evening, Máry: # aren't you dressed yet?  
How do you think # that Hárry is looking?  
Why, who could have pulled # those cúrtains apárt?  
Very well, I think, # after such a lóng jòurney;  
You know what a rush # he hád to be hère in tíme  
For his móther's birthday. #

940

IVY

Máry, my déar,

Did you arránge these flówers? # Júst lèt me chángé them.  
You don't mínd, dó you? # I knòw só mùch about flówers;  
Flówers have álways # béen my pássion.  
You knów I had my òwn gárden # ónce, in Córnnwall,  
When I could affórd a gárden; # and I tòok séveral prízes  
<> With my delphiniums. I was rather an authority.

950

GERALD

Good evening, Máry. # You've sèen Hárry, I sée.  
It's good to háve him # báck agáin, isn't it?  
We must máke him fèel at hóme. # And móst auspicious  
<> That he could be here for his mother's birthday.

MARY

I must gò and chángé. # I cáme ín vèry láte.

CHARLES

Nòw we ónly # wánt Árthur and Jòhn  
I am glád that you'll ál # be togéther, Hárry;  
They néed the ínfluence # of their élder bróther.  
Árthur's a bít # irrespónsible, you knów;

960

Yóu shóuld have a sóbering # efféct upón him.

Áfter áll, # yóu're the héad of the fámily.

AMY'S VOICE

Víolet! Has Árthur # or Jóhn cóme yè?

VIOLET

<> Neither of them is here yet, Amy.

AMY

It is móst véxing. # Whàt cán have háppened?

I supposé it's the fóg # that is hóliding them úp,

So it's nó úse to téléphone # ánywhere. Hárry!

Háven't yóu séen # Dr. Wárburton?

Yóu knów he's the óldest # friénd of the fámily,

And he's knówn yóu lónger # thán ánybódy, Hárry.

970

<> When he heard # that yóu were going # to be here for dinner

He bróke an impórtant # engágement to cóme.

WARBURTON

I dáre sáy we've bóth chánged # a góod deál, Hárry.

A cóuntry practítioner # doesn't gèt yóunger.

It tákes me báck lónger # thán yóu cán reméber

To sée yóu ágáin. # But yóu cán't have forgóttén

The dáy when yóu cáme báck # fróm schóol with méasles

And we hád such a tíme # to kéeep yóu in béd.

Yóu dídn't líke # bèing íll in the hólidays.

IVY

It was unpleásant, # cóming hóme to have an íllness

980

VIOLET

It was álwáys the sáme # with yóur mínor áilments

And children's epidémics: # yóu wóuld néver stáy in béd

Be'cause you were conv'nced # that you would n'ever g'et w'ell.

HARRY

N'ot, I th'ink, # without s'ome just'if'ication:

For wh'at you c'all # restor'ation to h'ealth

Is o'nly incub'ation # of an'other m'alady.

WARBURTON

You m'ustn't t'ake # such a p'essim'istic v'iew

Which is h'ardly complim'entary # to m'y prof'ession.

But I rem'em'ber, when I # was a st'udent at C'ambridge,

I 'used to dr'eam # of m'aking some gr'eat disc'over'y

990

To d'o aw'ay # with one dis'ease or an'other.

N'ow I've h'ad # f'orty y'ears exp'ience

I've l'eft o'ff th'inking # in t'erms of the lab'oratory.

We're 'all of us ill # in o'ne w'ay or an'other:

We c'all it h'ealth # when we f'ind n'o s'ymptom

Of ill'ness. H'ealth # is a r'elative t'erm.

IVY

You m'ust have had a v'ery r'ich # exp'ience, D'oc'tor,

In f'orty y'ears. #

WARBURTON

Ind'eed, y'es.

'Even in a c'ountry p'ractice. # My f'irst p'atient, n'ow-

You w'ouldn't b'elieve it, # l'adies - was a m'urderer,

1000

<> Who suffered from an incurable cancer.

H'ow he f'ought ag'ainst it! # I n'ever s'aw a m'an

M'ore 'anxious to live. #

HARRY

N'ot at 'all extra'ordinary.



It is réally hárdér # to belieúe in múrder  
 Than to belieúe in cáncer. # Cáncer is hére:  
 The lump, the dúll páin, # the occásional síckness:  
 Múrder a réversal # of sléep and wáking.  
 Múrder was thére. # Your órdinary múrderer  
 Regárds himsélf # as an ínnocent víctim.  
 To himsélf he is stíll # what he úsed to bé  
 Or whát he wóuld be. # He cánnót réalise  
 <> That everything is irrevocable,  
 The pást unredéemable. # But cáncer, nów,  
 Thát is sòmething réal. #

1010

WARBURTON

Well, let's not tálk of such màtters.  
 Hów did we gèt ónto # the súbject of cáncer?  
 I réally don't knów. # - But nów you're áll grown úp  
 I háven't a pátient # léft at Wíshwood.  
 Wíshwood was álways # a cóld pláce, but héalthy.  
 It's ónly when I gét # an invitátion to dínnér  
 That I `ever sée your móther. #

VIOLET

Yès, look at your móther!  
 Excépt that she cán't # gèt abóut nów in wínter  
 You wóuldn't thínk # that she was a dáy ólder  
 <> Than on her birthdáy ten years ago.

1020

GERALD

Is there àny úse in wáiting # for Árthur and Jóhn?

AMY

We míght as wéll # go ín to dínnér.

They máy còme befóre we fínish. # Will you táke me ín, Dòctor?  
I thínk we are véry mùch # the óldest présent -  
<> In fact we are the oldest inhabitants.  
As we cáme fírst, we will gó fírst, # ín to dínnér.

WARBURTON

<> With pleasure, Lady Monchensey, 1030  
And I hópe that nêxt yêar # will bríng me the sáme hónour.  
[Lines 1032-1062 are not included]

## Part II

### Scene 1

WARBURTON

I'm glád of a fêw mínutes # alóne with you, Hárry.  
In fáct, I had anóther réason # for cóming this évening  
Than símply in hónour # of your móther's bírthday.  
I wánted a prívate # conversátion with yóu  
On a confídential máttér. #

HARRY

I can imáginé -  
Though I thínk it is próbably # góing to be úseless,  
Or if ánything, màke máttér # ráther mòre dífficult.  
But tálk abòut it, if you líke. #

WARBURTON

You dón't understánd me. 1070  
I'm sùre you cannot knów # wát is on my mínd;  
And ás for máking # máttér mòre dífficult -  
It is mùch mòre dífficult # nót to be prepáred

For something that is very # likely to happen.

HARRY

<> O God, man, # the things # that are going to happen  
Have already happened. #

WARBURTON

That is in a sense true,  
But without your knowing it, # and what you know  
Or do not know, # at any moment  
May make an endless # difference to the future.  
It's about your mother #....

HARRY

What about my mother?

1080

Everything has always # before we went to school,  
When we were children, # before we went back to school,  
The rule of conduct # was simply pleasing mother;  
Misconduct was simply # being unkind to mother;  
What was wrong # was whatever made her suffer,  
And whatever made her happy # was what was virtuous -  
<> Though never very happy, # I remember. # That was why  
We all felt like failures, # before we had begun.  
When we came back, # for the school holidays,  
They were not holidays, # but simply a time  
In which we were supposed # to make up to mother  
For all the weeks # during which she had not seen us  
Except at half-term, # and seeing us then  
Only seemed to make her # more unhappy, and made us  
Feel more guilty, # and so we misbehaved  
Next day at school, # in order to be punished,

1090

For púnishment màde us féel # lèss guílty. Móther  
Néver púnished us, # but màde us fèel guílty.  
I thínk that the thínks # that are táken for gráted  
At hómé, màke a déeper # impréssion upon children  
Than whát they are tóld. #

1100

WARBURTON

Stóp, Hàrry, you're mistáken.

I méan, you don't knów # whát I wánt to téll you.  
You máy be quíte ríght, # but whát we are concérned with  
Nów, is your móther's # háppiness in the fúture,  
For the tíme she has to líve: # nó't with the pást.

HARRY

<> Oh, is there any difference!

<> How can we be concerned with the past

<> And not with the future? or with the future

And nó't with the pást? # Whát I'm télling you

Is véry ímportant. # Véry ímportant.

1110

You múst lèt me expláin, # and thén you can tálk.

I don't knów why, # but júst this évening

I féel an òverwhélming # néed for explanátion -

But perháps I ónly # dréam that I am tálking

And shall wáke to fínd # that I have béen sílent

<> Or talked to the stone deaf: and the others

Séem to hèar something élse # than whát I am sáying.

But if you wánt to tálk, # at léast you can téll me

Sómething úseful. # Do you remémber my fáther?

WARBURTON

Whý, yés, of còurse, Hàrry, # but I réally don't sée

1120

What that has to do # with the present occasion  
Or with what I have to tell you. #

HARRY

What you have to tell me  
Is either something # that I know already  
Or unimportant, # or else untrue.  
But I want to know # more about my father.  
I hardly remember him, # and I know very well  
That I was kept apart from him, # till he went away.  
We never heard him mentioned, # but in some way or another  
<> We felt that he was always here.

But when we would have grasped for him, # there was only a

vacuum

1130

Surrounded by whispering aunts: # Ivy and Violet -  
Agatha never came then. # Where was my father?

WARBURTON

Harry, there's no good # probing for misery.  
There was enough once: # but what festered  
Then, has only # left a cautery.  
Leave it alone. # You know that your mother  
And your father were never # very happy together:  
They separated # by mutual consent  
And he went to live abroad. # You were only a boy  
When he died. # You would not remember.

1140

HARRY

But now I do remember. # Not Arthur or John,  
They were too young. # But now I remember  
A summer day # of unusual heat,

The dáy I lóst # my bútterfly nét;  
I rémember the sílence, # and the húshed excítement  
And the lów conversátion # of triúmphant áunts.  
It is the cónversátions # nòt óverhéard,  
Nòt inténded to be héard, # with the sídewise lóoks,  
That bríng déath # into the héart of a chíd.  
Thát was the dáy # he díed. Of cóurse.  
I méan, I supposé, the dáy # on which the néws arríved.

1150

WARBURTON

<> You overinterpret.

I am sùre that your móther # álways lóved him;  
There was néver the slíghtest # suspícion of scándal.

HARRY

Scándal? whó said scándal? # Í díd nót.  
Yés, I see nów. # Thát níght, when she kíssed me,  
I fèlt the tráp clóse. # If yóu won't téll me,  
I must ásk Ágatha. # I nèver dáred befóre.

WARBURTON

I advíse you stróngly, # nót to àsk your áunt -  
I méan, there is nóthing # she could téll you. But, Hárry,  
We cán't sìt hère # áll the évening, you knów;  
You will háve to háve # the bírthday celebrátion,  
And your bróthers will be hère. # Wón't you lét me téll you  
Whát I had to sáy? #

1160

HARRY

Vèry well, téll me.

WARBURTON

It's abóut your móther's héalth # that I wánted to tálk to you.

I must téll you, Hárry, # that álthóugh your móther  
Is stíll sò álért, # sò vígorous of mínd,  
Álthóugh she séems # as vítal as éver -  
It is ónly the fórcé # of her pèrsonálity,  
Her indómítáble wíll, # that kéeps her álíve.

1170

I néedn't go # ínto téchnícálities  
At the prèsent móment. # The w hóle máchine ís wéak  
And rúnníng dówn. # Her héart's vèry fééble.  
With càre, and avóídíng # állexcítémént  
She máy líve sévéral yéars. # A súdden shóck  
Míght sènd her óff # at ány móment.

Íf she hád béeen # ánóther wóman  
She wóuld nóthave líved # untíl nów.  
Her détérminátíon # hásképt her góíng:  
She háso nly líved # for your retúrnto Wíshwood,

1180

<> For you to táke cómmand at Wíshwood,  
And for thát réason, # ít ís móst esséntíal  
Thát nóthíng shóuld dístúrb # or excíte her.

HARRY

Well!

WARBURTON

<> I'm vèry sórry for you, Hárry.  
I shóuld háve líked # to spáre you thís,  
Júst nów. # Búthérewérétwó réasons  
Whý you hád to knów. # Óne ís your móther,  
To máke her háppy # for the tíme she hásto líve.  
Thé óther ís yóursèlf: # thé fúture of Wíshwood  
Depénds on yóu. # I dón't líke to sáy thís;

1190

But you know that I # am a very old friend,  
And have always been a party # to the family secrets -  
You know as well as I do # that Arthur and John  
<> Have been a great disappointment to your mother.  
John's very steady # but he's not exactly brilliant;  
And Arthur has always been # rather irresponsible.  
Your mother's hopes # are all centred on you.

HARRY

<> Hopes?..... Tell me

Did you know my father # at about my present age?

WARBURTON

Why, yes, Harry, # of course I did.

1200

HARRY

What did he look like then? # Did he look at all like me?

WARBURTON

Very much like you. # Of course there are differences:

<> But allowing for the changes in fashion

And your being clean-shaven, # very much like you.

And now, Harry, # let's talk about yourself.

HARRY

I never saw a photograph. # There is no portrait.

WARBURTON

What I want to know is, # whether you've been sleeping..

DENMAN

It's Sergeant Winchell # is here, my Lord.

And wants to see your Lordship # very urgent,

And Dr. Warburton. # He says it's very urgent

1210

<> Or he wouldn't have troubled you.



HARRY

I'll see him.

WARBURTON

I wonder what he wants. # I hope nothing has happened  
To either of your brothers. #

HARRY

Nothing can have happened  
To either of my brothers. # Nothing can happen -  
If Sergeant Winchell is real. # But Denman saw him.  
But what if Denman saw him, # and yet he was not real?  
That would be worse # than anything that has happened.  
What if you saw him, and #....

WARBURTON

Harry! Pull yourself together.  
Something may have happened # to one of your brothers.

WINCHELL

Good evening, my Lord. # Good evening, Doctor. 1220  
Many happy #... Oh, I'm sorry, my Lord,  
I was thinking it was your birthday, # not her Ladyship's.

HARRY

<> Her Ladyship's!

He is real, Doctor.

So let us resume the conversation. # You and I  
<> And Winchell. Sit down, Winchell,  
And have a glass of port. # We were talking of my father.

WINCHELL

Always at your jokes, I see. # You don't look a year older  
Than when I saw you last, my Lord. # But a country sergeant

Doesn't get younger. # Thank you, no, my Lord;  
I don't find port # agrees with the rheumatism.

1230

WARBURTON

For God's sake, Winchell, # tell us your business.  
His Lordship isn't very well # this evening.

WINCHELL

I understand, Sir.

It'd be the same # if it was my birthday -

<> I beg pardon, I'm forgetting.

If it was my mother's. # God rest her soul,  
She's been dead these ten years. # How is her Ladyship,  
If I may ask, my Lord? #

HARRY

Why do you keep asking  
About her Ladyship? # Do you know or don't you?  
I'm not afraid of you. #

WINCHELL

I should hope not, my Lord.

I didn't mean # to put myself forward.  
But you see, my Lord, # I had good reason for asking....

1240

HARRY

<> Well, do you want me to produce her for you?

WINCHELL

Oh no indeed, my Lord, # I'd much rather not....

HARRY

You mean you think I can't. # But I might surprise you;  
I think I might be able # to give you a shock.

WINCHELL

There's been shóck enough # for óne èvening, my Lórd:  
Thát's what I've cóme about. #

WARBURTON

For Héaven's sáke, Winchell,  
Téll us your bússiness. #

WINCHELL

It's about Mr. Jóhn.

HARRY

<> John!

WINCHELL

Yes, my Lord, I'm sorry.

I thóught I'd better # have a wórd with you quíet, 1250  
Ráther than phóne # and perháps disturb her Ládyskip.  
So I slípped along on my bíke. # Móstly wáking,  
Whát with the fóg so thícK, # or I'd have béen hère sóoner.  
I'd téléphóned # to Dr. Warburton's,  
And they tóld me he was hère, # and that yóu'd arrivéd.  
Mr. Jóhn's # had a bít of an áccident  
On the Wést Róad, # in the fóg, cóming alóng  
At a prétty smárt páce, I fáncy, # rán into a lórry  
Dráwn ùp round the bénd. # We'll have the dríver ùp for thís:  
Sáys he doesn't knów # thís pàrt of the cóuntry 1260  
And stópped to tàke his béarings. # We've gót him at the Árms -  
Mr. Jóhn, I méan. # By a bít of lúck  
Dr. Ówen was thère, # and lóoked him óver;  
Sáys there's nóthing wróng # but some násty cúts  
And a bád concússion; # sáys he'll cóme róund

In the mórning, mòst líkely, # but he mústn't be móved.

But Dr. Ówen was ánxious # that yóu should have a lóok at him.

WARBURTON

Quíte ríght, quíte ríght. # I'll gó and have a lóok at him.

We must expláin to your móther #...

AMY'S VOICE

Hárry! Hárry!

Who's there wíth you? # Is it Árthur or Jóhn?

1270

<> Winchell! what are you here for?

WINCHELL

I'm sórry, my Lády, # but I've júst told the dóctor,

It's réally nóthing # but a mínor áccident.

WARBURTON

It's Jóhn has had the áccident, # Lády Móchensey;

And Wínchell télls me # Dr. Ówen has séen him

And sáys it's nóthing # but a slíght concússion,

But he mústn't be móved tonight. # I'd trúst Ówen

On a mátter like thís. # You can trúst Ówen.

We'll bríng him ùp tomórrow; # and a féw dàys rést,

I've nó dóubt, # will be áll that he néeds.

1280

AMY

<> Accident? What sort of an accident?

WINCHELL

Cóming alóng # in the fóg, my Lády,

And he múst have béen # in ráther a húrry.

There was a lórry dràwn ùp # whére it shóuldn't be,

Outsídé of the víllage, # on the Wést ród.

AMY

<> Where is he?

WINCHELL

At the Árms, my Lády;  
Of cóurse, he hásn't # còme róund yét.  
Dr. Ówen was thére, # by a bít of lúck.

GERALD

I'll gò dówn and sée him, Àmy, # and còme báck and repórt to you.

AMY

I must sée for mysélf. # Órder the cár at ónce.

1290

WARBURTON

I forbíd it, # Lády Mónchensey.  
As your dóctor, I forbíd you # to léave the hóuse tonight.  
There is nóthing you could dó, # and óut in this wéather  
At this tíme of níght, # I wòuld not ánsWer for the cónsequences.  
I am góing mysélf. # I will còme báck and repórt to you.

AMY

I must sée for mysélf. # I do nót believe you.

CHARLES

Múch bétter léave it # to Wárburton, Ámy.  
Extremély fórtunate # for ús that hé's hére.  
We must pút oursélfes # under Wárburton's órders.

WARBURTON

I repéat, Ládý Mónchensey, # that you must nót gò óut.  
If you dó, I must declíne # to contínue to tréat you.  
You are ónly delayáing me. # I shall retúrn at ónce.

1300

AMY

Well, I supposé you are ríght. # But cán I trúst you?

WARBURTON

You have trusted me a good many years, # Lady Monchensey  
This is not the time # to begin to doubt me.  
Come, Winchell. # We can put your bicycle  
On the back of my car. #

VIOLET

Well, Harry,

I think that you # might have had something to say.  
Aren't you sorry for your brother? # Aren't you aware  
Of what is going on? # and what it means to your mother?

1310

HARRY

Oh, of course I'm sorry. # But from what Winchell says  
I don't think the matter # can be very serious.

<> A minor trouble like a concussion

<> Cannot make very # much # difference to John.

A brief vacation # from the kind of consciousness  
That John enjoys, # can't make very much difference  
To him or to anyone else. If he was ever really conscious,  
I should be glad for him # to have a breathing spell:  
But John's ordinary day # isn't much more than breathing.

IVY

Really, Harry! # how can you be so callous?

1320

I always thought # you were so fond of John.

VIOLET

And if you don't care # what happens to John,  
You might show some # consideration to your mother.

AMY

<> I do not know very much:

And á s I gèt ólder, # I am cóming to thínk

<> How líttle I have ever known.

But I thínk yóur remàrks # are múch mòre inapprópriate  
Than Hárry's

HARRY

It's ónly # when they sée nóthing  
That péople can álwáys shów # the sùitable emótions -  
And sò fár as they féel at áll # their émotions are sùitable. 1330  
They don't understánd # what it ís to be awáke,  
To be líving on séveral # plánes at ónce.  
Though one cánnót spéák # with séveral vóices at ónce.  
I have áll of the ríghmínded # féeling about Jóhn  
That you considér apprópriate. # Ónly, thát's not the lánгуage  
That I chóose to be tálking. # I wíll not tálk yóurs.

AMY

<> You looked líke your fáther  
When you sáid thát. #

HARRY

I thínk, móther,  
I shall máke you líe dówn. # You múst be vèry tíred.

VIOLET

I réally dò not understánd # Hárry's beháviour. 1340

AGATHA

I thínk it is as wéll # to léave Hárry to estáblish  
<> If he can, some commúnication with his móther.

VIOLET

I dó not sée m to be # vèry pópular toníght.

CHARLES

Well, there's no sort of use # in any of us going -  
On a night like this # - it's a good three miles;  
There's nothing we could do # that Warburton can't.  
If he's worse than Winchell said, # then he'll let us know at once.

GERALD

I am really more afraid # of the shock for Amy;  
But I think that Warburton # understands that.

IVY

You are quite right, Gerald, # the one thing that matters 1350  
Is not to let her see # that anyone is worried.  
We must carry on # as if nothing had happened,  
And have the cake and presents. #

GERALD

But I'm worried about Arthur:  
He's much more apt than John # to get into trouble.

CHARLES

Oh, but Arthur's # a brilliant driver.  
After all the experience # he's had at Brooklands,  
He's not likely # to get into trouble.

GERALD

A brilliant driver, # but more reckless.

IVY

Yet I remember, # when they were boys,  
Arthur was always # the more adventurous 1360  
But John was the one # that had the accidents,  
Somehow, just because # he was the slow one.  
He was always the one # to fall off the pony,



Or out of a tree # - and always on his head.

VIOLET

But a year ago, Arthur # took me out in his car,  
And I told him I would never # go out with him again.  
Not that I wanted # to go with him at all -  
Though of course he meant well # - but I think an open car  
Is so undignified: # you're blown about so,  
And you feel so conspicuous, # lolling back  
And so near the street, # and everyone staring;  
And the pace he went at # was simply terrifying.  
I said I would rather # walk: and I did.

1370

GERALD

<> Walk? where to?

VIOLET

He started out # to take me to Cheltenham;  
But I stopped him somewhere # in Chiswick, I think.  
Anyway, the district # was unfamiliar  
And I had the greatest trouble # in getting home.  
I am sure he meant well. # But I do think he is reckless.

GERALD

I wonder how much Amy # knows about Arthur?

1380

CHARLES

More than she cares # to mention, I imagine.

HARRY

Mother is asleep, I think: # it's strange how the old  
Can drop off to sleep # in the middle of calamity  
Like children, or like hardened # campaigners. She looked  
Very much as she must have looked # when she was a child.

You've been holding a meeting # - the usual family inquest  
 On the characters of all # the junior members?  
 Or engaged in predicting # the minor event,  
 Engaged in foreseeing # the minor disaster?  
 You go on trying # to think of each thing separately,  
 Making small things important, # so that everything  
 May be unimportant, # a slight deviation  
 From some imaginary course # that life ought to take,  
 That you call normal. # What you call the normal  
 Is merely the unreal # and the unimportant.  
 I was like that in a way, # so long as I could think  
 Even of my own life # as an isolated ruin,  
 A casual bit of waste # in an orderly universe.  
 But it begins to seem just part # of some huge disaster,  
 Some monstrous mistake # and aberration  
 Of all men, of the world, # which I cannot put in order.  
 If you only knew the years # that I have had to live  
 Since I came home, # a few hours ago, to Wishwood.

1390

1400

VIOLET

I will make no observation # on what you say, Harry;  
 My comments are not always # welcome in this family.

DENMAN

Excuse me, Miss Ivy. # There's a trunk call for you.

IVY

A trunk call? for me? # why who can want me?

DENMAN

He wouldn't give his name, Miss; # but it's Mr. Arthur.

IVY

Arthur! Oh dear, # I'm afraid he's had an accident.

VIOLET

When it's Ivy that he's asking for, # I expect the worst. 1410

AGATHA

Whatever you have learned, Harry, # you must remember  
That there is always more: # we cannot rest in being  
The impatient spectators # of malice or stupidity.  
We must try to penetrate # the other private worlds  
Of make-believe and fear. # To rest in our own suffering  
Is evasion of suffering. We must learn to suffer more.

VIOLET

Agatha's remarks # are invariably pointed.

HARRY

Do you think that I believe # what I said just now?  
That was only # what I should like to believe.  
I was talking in abstractions: # and you answered in  
abstractions. 1420

I have a private puzzle. # Were they simply outside,  
I might escape somewhere, perhaps. # Were they simply inside  
I could cheat them perhaps # with the aid of Dr. Warburton -  
Or any other doctor, # who would be another Warburton,  
If you decided to set # another doctor on me.  
But this is too real # for your words to alter.  
Oh, there must be another # way of talking  
That would get us somewhere. # You don't understand me.  
You can't understand me. # It's not being alone  
<> That is the horror - to be alone with the horror. 1430

What mátters is the fílthiness. # I can cléan my skín,  
Púrfify my lífe, # vóid my mínd,  
But álwáys the fílthiness, # that líes a líttle déeper..

IVY

Whére is there an `evening páper? #

GERALD

Whý, whát's the máttér.

IVY

Sómebody, lóok for Árthur # in the évening páper.

Thát was Árthur, # rínging `up from Lóndon:

The connéction was sò bád, # I could hárdly héar him,

And his vóice was vèry quéer. # It séems that Árthur tóo

Has hád an áccident. # I dón't thínk he's húrť,

<> But he say's that he hasn't # got # the use of his car,

1440

And he míssed the lást tráín, # so he's cóming `up tomórrów;

And he sáid there was sómething # ábout it in the páper,

But it's áll a místáke. # And nóť to tèll his móther.

VIOLET

Whát's the úse of ásking # for an évening páper?

You knów as wèll as Í do, # at this dístance from Lóndon

Nóbody's líkely # to have this évening's páper.

CHARLES

Stóp, I thínk Í # bóught a lúnch edítion

Before I léft St. Pánctas # If I díd, it's in my óvercoat.

I'll sée if it's thére. # There míght be sómething in thát.

GERALD

Wèll, I sáid that Árthur # was évery bíť as líkely

1450

To have an áccident as Jóhn. # And it wasn't Jóhn's fáult,

I don't believe. # John is unlucky,

<> But Arthur is definitely reckless.

VIOLET

I think these racing cars # ought to be prohibited.

CHARLES

Yes, there is a paragraph # .... I'm glad to say

<> It's not very conspicuous...

GERALD

There'll have been more # in the later editions.

<> You'd better read it to us.

[Lines 1459-62 are not included]

GERALD

This is what the Communists # make capital out of.

CHARLES

There's a little more. 'The Piper family...' # no, we needn't read  
that.

VIOLET

This is just what I expected. # But if Agatha

1465

Is going to moralise about it, # I shall scream.

GERALD

It's going to be awkward, # explaining this to Amy.

IVY

Poor Arthur! I'm sure # that you're being much too hard on him.

CHARLES

In my time, these affairs # were kept out of the papers;

<> But nowadays, # there's no # such thing as privacy.

1470

[Lines 1471-98 are not included]

Scene II

HARRY

John will recóver, # bé what he álways was;  
Árthur agáin be sóber, # though nó't for vèry lóng; 1500  
And éverything will go\on as befóre. # These míld surpríses  
Should bé in the routi'ne # of nór'mal lífe at Wíshwood.  
John is the ónly \one # of ús I can conceíve  
As sèttling dówn to make hímsélf # at hóme at Wíshwood,  
Máke a dúll márríage, # márry some w\oman stúpider -  
Stúpider than hímsélf. # He can resíst the ínfluence  
Of Wíshwood, bèing uncóncious, # líving in gèntle mótion  
Of hórses, and ríght vísits # to the ríght néíghbours  
At the ríght tímes; # and bè an éxcellent lándlord.

AGATHA

<> What is in your mind, Harry? 1510  
I can gúess about the pást # and what you méan about the fúture;  
But a prése'nt is míssing, # néeded to connéct them.  
You máy be afráid # that I wóuld not understánd you,  
You may álso be afráid # of béing understóod,  
Try not to regárd it # as an éxplanátion.

HARRY

I stíll have to léarn # exáctly whàt their méaning is.  
<> At the beginning, eight years ago,  
I félt, at fírst, # that sènsé of separátion,  
Of ísolátion # unredéemable, irrévocable -  
It's etérnal, or gíves # a knówledge of etérnity, 1520  
Because it féels etérnal while it lásts. # Thát is \one héll.  
Then the númbness cáme to cóver it # - thát is anóther -

That was the sécond héll # of nóting thére,  
 The dégradátion # of bëing párted from my sélf,  
 From the sélf which persísted # \only as an éye, séeing.  
 Áll this làst yéar, # I could not fít myself togéther:  
 When I was insíde the \óld dréam, # I felt áll the sàme emótion  
 Or láck of emòtion, as befóre: # the sàme loáthing  
 Diffúsed, Ì not a pèrson, # in a wórld not of pèrsons

<> But only of contaminating presences.

1530

<> And then I had # no # horror of my action,  
 I ónly félt # the répetítion of it  
 Óver and óver. # Whén I was outsíde,  
 I could assóciate # nóthing of it with myself,  
 Though nóthing \else was réal. # I thóught fóolishly  
 That when I gòt báck to Wíshwood, # ás I had léft it,  
 Éverything would fàll into plàce. # But they prévent it.  
 I stíll have to fínd óut # whát their méaning is.

<> Here I have been finding

A míserý lóng forgóttén, # and a nów tórture,  
 The shádw of sòmething # behínd our mèagre chíldhood,  
 Some órigin of wrétchedness. # Is thát what they wóuld shów me?  
 And nów I wànt yóu # to téll me about my fáther.

1540

AGATHA

Whát do you wànt to knów # abóut your fáther?

HARRY

Íf I knów, # then I shóuld not hàve to ásk.  
You knów what I wànt to knów, # and thát is enóugh:  
 Wárburton tòld me thát, # thóugh he díd not méan to.  
 Whát I wànt to knów # is sòmething I néd to knów,

And \only you can téll me. # I knów thát m\uch.

AGATHA

I had to fíght for m\any yéars # to wín my disposs\ession, 1550  
And m\any yéars to kéep it. # What péople knów me as,  
The effícíent prín cipal # of a wóman's cóllege -  
Thát is the s\urface. # Thére is a déeper  
Órganis\ation, # which your quéstion distúrbs.

HARRY

When I knów, I knów # that in sóme w\ay I shall fínd  
That I have álways knówn it. # And thát will be b\etter.

AGATHA

I wíll try to téll you. # I hópe I have the stréngth.

HARRY

I have thóught of you # as the complétely stróng,  
The líber\ated # from the h\uman w\heel.  
So I lóoked to you for stréngth. # Nów I thínk it is 1560  
A cómm\on pursúit # of líber\ation.

AGATHA

Your fáther might have líved # - or só I sée him -  
An excéptionally cúltivated # cóuntry squíre,  
Réading, skétching, # pláying on the flúte,  
Sóme thing of an óddity # to his cóuntry néighbours,  
But nó\ neglécting # públic dúties.  
He hí\ his stréngth # bene\ath unúsual wéakness,  
<> The diffidence of a solitary man:  
<> Where he was weak # he recognised # your mother's power,  
<> And yielded to it.



HARRY

There was no ecstasy.

1570

Téll me nów, # who were my párents?

AGATHA

Your fáther and your móther. #

HARRY

You téll me nóthing.

AGATHA

The déad mán # whòm you have assumed to be your fáther,

<> And my sister whom you acknowledge as your mother:

There is nó mystery hère. #

HARRY

What thén?

AGATHA

You see your móther # as idéntified with this hóuse -

It was nót álways sò. # There were mány yéars

Befóre she succéeded # in màking térms with Wishwood,

Until she took your fáther's place, # and réached the póint whère

Wishwood supported hér, # and shé supported Wishwood.

1580

At first it was a vácancy. # A mán and a wóman

Márried, álone # in a lónely cóuntry hóuse togéther,

For thrée yéars childless, # léarning the méaning

Of lóneliness. Your móther # wanted a síster hère

Álways. Í # was the yóungest: I was thén

An úndergráduate # at Óxford. I cáme

Ónce for a lóng # vacátion. I reméber

A súmmer dáy # of unúsual héat

<> For this cold country.

HARRY

And then?

AGATHA

There are hóurs when there séems to be # nò pást or fúture, 1590  
V Only a pré'sent móment # of póinted líght  
When you wánt to búrn. # When you strétch òut your hánd  
<> To the flames. They only come once,  
Thànk Gód, thàt kínd. # Pérhàps there is anóther kínd,  
I belíeve, across a w hóle Thibét # of bróken stónes  
<> That lie, fang up, a lifetime's march. I have believed this.

HARRY

<> I have known neither.

AGATHA

The autómn came too sóon, # nó't sóon enóugh.  
The ráin and wínd # had not sháken your fáther  
Awáke yét. # I fóund him thínking 1600  
Hòw to gèt ríd of your móther. # Wát símple plóts!  
He wás not súited # to the róle of múrderer.

HARRY

In wát wáy # díd he wísh to múrder her?

AGATHA

Òh, a dózen fòolish wáys, # éach one abándoned  
For sòmething móre ingyénious. # You were dúe in thrée mònths tíme;  
You wóuld not have been bórn # in that évent: I stópped him.  
I can táke nò crédit # for a líttle còmmon sènsè,  
Hé wóuld have búngled it. #  
I díd not wánt to kíll yóu!

<> You to be killed! What were you then? only a thing called 'life'-

Something that should have been mine # as I felt then.

1610

<> Most people # would not # have # felt that compunction

If they felt no other. # But I wanted you!

If that had happened, # I knew I should have carried

<> Death in life, death through lifetime, death in my womb.

I felt that you # were in some way mine!

And that in any case # I should have no other child.

HARRY

And have me. That # is the way things happen.

Everything is true # in a different sense,

A sense that would have seemed # meaningless before.

Everything tends # towards reconciliation.

1620

As the stone falls, # as the tree falls. And in the end

<> That is the completion which at the beginning

<> Would have seemed the ruin.

Perhaps my life # has only been a dream

Dreamt through me by the minds # of others. Perhaps

I only dreamt I pushed her. #

AGATHA

So I had supposed. What of it?

What we have written # is not a story of detection,

Of crime and punishment, # but of sin and expiation.

<> It is possible that you have not known what sin

You shall expiate, or whose, # or why. It is certain

1630

<> That the knowledge of it must precede the expiation.

It is possible that sin # may strain and struggle

In its dark instinctive birth, # to come to consciousness

<> And so find expurgation. It is possible

Yóu are the cónsciousness # of your unháppy fá mily,  
Its bírd sènt fýing # through the púrgatoríal flá me.  
Índéed it is póssible. # You may léarn hereáfter,  
Móving alóne # through flámes of íce, chósen  
To resólve the enchántment # under w hích we súffer.

HARRY

<> Look, I do not know why, 1640

I fèel háppy for a móment, # as íf I had còme hóme.

<> It is quite irrational, but now

I fèel quíte háppy, # as íf háppiness

Díd not consíst # in géttíng what one wánted

Or in géttíng ríd # of what cán't be gòt ríd of

But in a dífferent vísion. # Thís is líke an énd.

AGATHA

<> And a beginning. Harry, my dear,

I fèel vèry tíred, # as ónly the óld fèel.

The yóung fèel tíred # at the énd of an áction -

<> The old, at the beginning. It is as if

1650

I had been líving \ all these yéars # upón my cápítal,

<> Instead of earning # my spiritual # íncome díaily:

And I am óld, to stàrt ágáín # to máke my líving.

HARRY

But you are nòt unháppy, júst nów? #

AGATHA

Whát does the wòrd méan?

<> There's relief from a burden that I carried,

<> And exhaustion at the moment of relief.

<> The burden's yours now, yours

The búrden of \all the fámily. # And Í am a líttle fríghtened.

HARRY

Yóu, fríghtened! # I can hárdly ímagine it.

I wísh I had knówn # - but thát was ímpóssible.

1660

I ónly nów begín # to have sóme undérstánding

Of yóu, and of áll of us. # Fámily afféction

Was a kínd of fórmal # obligátió, a dúty

\Only nótiçed by its negléct. # Òne had thát párt to pláy.

After súch tráining, # I could endure, these tén yéars,

Pláying a párt # thát had been ímpósed upón me;

And I returned to fínd # anóther òne màde réady -

The bóok láid óut, # línes underscóred, and the cóstume

Réady to be put ón. # But it is véry ódd:

When óther pèople séemed so stróng, # thèir appárent stréngth

1670

Stífléd my decísió. # Nów I sée

I might éven becóme # fónder of my móther -

Mòre compássióate at léast # - by únderstánding.

But shé wóuld nótt líke thát. # Nów I sée

I have béeen wóunded # in a wár of phántoms,

Nótt by hùman béings # - thèy have nò móre pówer thán Í.

The thíngs I thóught wère réal # are shádows, and the réal

Are what I thóught wère prívate shádows. # Ò thát áwful prívacy

Of the insáne mínd! # Nów I can líve in públic.

Líbertý is a dífferent kínd # of páin from prísón.

1680

AGATHA

I ónly looked # thróugh the líttle dóor

When the sùn was shíning # on the róse-gárden:

And héard in the dístance # tíny vóices

And then a black # raven flew over.  
And then I was only # my own feet walking  
Away, down # a concrete corridor  
In a dead air. # Only feet walking  
And sharp heel scraping. # Over and under  
<> Echo and noise of feet.

I was only # the feet, and the eye  
Seeing the feet: # the unwinking eye  
Fixing the movement. # Over and under.

1690

HARRY

In and out, # in an endless drift  
Of shrieking forms # in a circular desert  
Weaving with contagion # of putrescent embraces  
On dissolving bone. # In an out, the movement  
Until the chain broke, # and I was left  
Under the single eye # above the desert.

AGATHA

Up and down, # through the stone passages  
<> Of an immense and empty hospital  
Pervaded by a smell # of disinfectant,  
Looking straight ahead, # passing barred windows.  
Up and down. # Until the chain breaks.

1700

HARRY

To and fro, # dragging my feet  
Among inner shadows # in the smoky wilderness,  
Trying to avoid # the clasping branches  
And the giant lizard. # To and fro.  
Until the chain breaks. #

The chain breaks,

The wheel stops, # and the noise of machinery,  
 And the desert is cleared, # under the judicial sun 1710  
 Of the final eye, # and the awful evacuation  
 <> Cleanses.

I was not there, you were not there, only our phantasms

And what did not happen # is as true as what did happen  
 O my dear, and you walked # through the little door  
 And I ran to meet you # in the rose-garden.

AGATHA

This is the next moment. # This is the beginning.  
 We do not pass twice # through the same door  
 Or return to the door # through which we did not pass.  
 I have seen the first stage: # relief from what happened  
 Is also relief # from that unfulfilled craving 1720  
 <> Flattered in sleep, and deceived in waking.

You have a long journey.

HARRY

Not yet! not yet! # this is the first time that I have been free  
 From the ring of ghosts # with joined hands, from the pursuers,  
 And come into a quiet place. #

Why is it so quiet?

Do you feel a kind of stirring # underneath the air?  
 Do you? don't you? # a communication, a scent  
 Direct to the brain # ..... but not just as before,  
 Not quite like, not the same #.....

and this time

You cannot think # that I am surprised to see you.

And you shall not think # that I am afraid to see you. 1730  
 This time, you are real, # this time, you are outside me,  
 And just endurable. # I know that you are ready,  
 Ready to leave Wishwood, # and I am going with you.  
 You followed me here, # where I thought I should escape you -  
 <> No! you were already # here # before I arrived.  
 Now I see at last # that I am following you,  
 And I know that there can be only # one itinerary  
 And one destination. # Let us lose not time. I will follow.  
 [Lines 1739-59 are not included]

AGATHA

What have I been saying? # I think I was saying 1760  
 That you have a long journey. # You have nothing to stay for.  
 Think of it as like # a children's treasure hunt:  
 Here you have found a clue, # hidden in the obvious place.  
 Delay, and it is lost # Love compels cruelty  
 <> To those who do # not # understand love.  
 What you have wished to know, # what you have learned  
 Mean the end of a relation, # make it impossible.  
 You did not intend this, # I did not intend it,  
 No one intended, # but.... You must go.

HARRY

Shall we ever meet again? #

AGATHA

Shall we ever meet again? 1770  
 And who will meet again? # Meeting is for strangers.  
 Meeting is for those # who do not know each other.



HARRY

<> I know that I have made a decision  
In a moment of clarity, # and now I feel dull again.  
I only know # that I made a decision  
Which your words echo. # I am still befouled,  
But I know there is only one way # out of defilement -  
Which leads in the end # to reconciliation  
And I know that I must go. #

AGATHA

You must go.

AMY

What are you saying to Harry? # He has only arrived,  
And you tell him to go? #

1780

AGATHA

He shall go.

AMY

He shall go? and who are you # to say he shall go?  
I think I know well enough # why you wish him to go.

AGATHA

I wish nothing. # I only say what I know must happen.

AMY

You only say what you intended # to happen.

HARRY

Oh, mother,

This is not to do with Agatha, # any more than with the rest of you.  
My advice has come # from quite a different quarter,  
But I cannot explain that to you now. # Only be sure  
That I know what I am doing, # and what I must do,

<> And that it is the best thing for everybody.

1790

But at pré<sup>1</sup>sent, I cá<sup>1</sup>not # explá<sup>1</sup>in it to á<sup>1</sup>nyone:

I do not knó<sup>1</sup> the wó<sup>1</sup>rds # in whí<sup>1</sup>ch to explá<sup>1</sup>in it -

Thát<sup>1</sup> is what má<sup>1</sup>kes it há<sup>1</sup>rdér. # You must jú<sup>1</sup>st belie<sup>1</sup>ve me,

<> Until I come again.

AMY

But whý<sup>1</sup> are you gó<sup>1</sup>ing? #

HARRY

I can ó<sup>1</sup>nly spé<sup>1</sup>ak

And yó<sup>1</sup> cannot hé<sup>1</sup>ar me. # I can ó<sup>1</sup>nly spé<sup>1</sup>ak

So you má<sup>1</sup>y not thín<sup>1</sup>k # I conceá<sup>1</sup>l an explaná<sup>1</sup>tion,

<> And to tell you that I would have liked to explain.

AMY

Whý<sup>1</sup> should Á<sup>1</sup>gatha knó<sup>1</sup>w, # and Í<sup>1</sup> not be allowé<sup>1</sup>d to?

HARRY

I dó<sup>1</sup> not knó<sup>1</sup>w # whé<sup>1</sup>ther Á<sup>1</sup>gatha knó<sup>1</sup>ws

1800

Or hò<sup>1</sup>w mú<sup>1</sup>ch she knó<sup>1</sup>ws. # À<sup>1</sup>ny knó<sup>1</sup>wledge she má<sup>1</sup>y há<sup>1</sup>ve -

It was not Í<sup>1</sup> who tó<sup>1</sup>ld her #.... Á<sup>1</sup>ll this yé<sup>1</sup>ar,

This lá<sup>1</sup>st yé<sup>1</sup>ar, # I have bé<sup>1</sup>en in flí<sup>1</sup>ght

But á<sup>1</sup>lways in í<sup>1</sup>gnorance # of inví<sup>1</sup>sible pursú<sup>1</sup>ers.

<> Now I know # that all # my life # has been a flight

And phá<sup>1</sup>ntoms fé<sup>1</sup>d upon me # whí<sup>1</sup>le I flé<sup>1</sup>d. Nów<sup>1</sup> I knó<sup>1</sup>w

That the lá<sup>1</sup>st appá<sup>1</sup>ré<sup>1</sup>nt ré<sup>1</sup>fuge, # the sá<sup>1</sup>fé shé<sup>1</sup>lter,

Thát<sup>1</sup> is whér<sup>1</sup>e one mé<sup>1</sup>ets them. # That is the wá<sup>1</sup>y of spé<sup>1</sup>ctres....

AMY

<> There is no one here!

Nó<sup>1</sup> ó<sup>1</sup>ne, but your fá<sup>1</sup>mily ! #

HARRY

And now I know

1810

That my business is not # to run away, but to pursue,  
Not to avoid # being found, but to seek.

I would not have chosen this way, # had there been any other!  
It is at once the hardest thing, # and the only thing possible.  
Now they will lead me. # I shall be safe with them;  
I am not safe here. #

AMY

So you will run away.

AGATHA

<> In a world of fugitives  
The person taking # the opposite direction  
Will appear to run away. #

AMY

I was speaking to Harry.

HARRY

It is very hard, # when one has just recovered sanity, 1820  
And not yet assured # in possession, that is when  
One begins to seem # the maddest to other people.  
It is hard for you too, mother, # it is indeed harder,  
Not to understand. #

AMY

Where are you going?

HARRY

I shall have to learn. # That is still unsettled.  
I have not yet had # the precise directions.  
Where does one go # from a world of insanity?

Somewhere on the other # side of despair.

To the worship in the desert, # the thirst and deprivation,

A stony sanctuary # and a primitive altar,

1830

The heat of the sun # and the icy vigil,

A care over lives # of humble people,

The lesson of ignorance, # of incurable diseases.

Such things are possible. # It is love and terror

Of what waits and wants me, # and will not let me fall.

Let the cricket chirp. # John shall be the master.

All I have is his. # No harm can come to him.

What would destroy me # will be life for John,

I am responsible for him. # Why I have this election

I do not understand. # It must have been preparing always,

1840

And I see it was what I always wanted. # Strength demanded

That seems too much, # is just strength enough given.

<> I must follow the bright angels.

### Scene III

AMY

I was a fool, to ask you # again to Wishwood;

But I thought, thirty-five years is long, # and death is an end,

And I thought that time # might have made a change in Agatha -

It has made enough in me. # Thirty-five years ago

You took my husband from me. # Now you take my son.

AGATHA

What did I take? # nothing that you ever had.

What did I get? # thirty years of solitude,

1850

Alone, among women, # in a women's college,

Tryíng not to díslíke wómen. # Thírty yéars in wích to thínk.  
Do you supposé that I wánted # to return to Wíshwood?

AMY

The móre rapácious, # to táke what I néver hád;  
The móre unpárdonable, # to táunt me wíth nòt háving ít.  
Hád you táken what I hád, # you wóuld have léft me at léast a mémory  
Of sómething to líve upon. # You knéw that you tòok éverythíng  
Excépt the wálls, # the fúrniture, the ácrés;  
Leáving nóthing # - but wát I còuld bréed for mysélf,  
Wát I còuld plánt hère. # Séven yéars I képt him, 1860  
For the sáke of the fúture, # a díscóntented ghóst,  
In híis ówn hóuse. # Wát of the humíliátíon,  
Of the chílly preténces # in the sílent bédroom,  
Fórcing sós # upon an unwíllíng fáther?  
Dáre you thínk wát that dóes to óne? # Try to thínk of ít.  
I wóuld have sós, # íf I còuld nót have a húsband:  
Thén I lét híim gó. # I abásed mysélf.  
Díd I shów àny wéakness, # àny sèlf-pítý?  
I fórced mysélf # to the púrposes of Wíshwood;  
<> I even asked you báck, # for vísíts, # áfter he wás gone, 1870  
Só that there míght be # nò úgly rúmours.  
<> You thóught I díd not knów!  
Yóu may be clóse, # but I álwáys sàw thróugh hím.  
And nów ít ís my són. #

AGATHA

I knów óne thínk, Àmy:  
That yóu have néver chánged. # And pérháps I have nòt.  
I thóught that I hád, # untíl thís éveníng.

But at léast I wánted to. # Nów I must begin.

There is nóthing more dífficult. # But yóu are júst the sáme:

Júst as vorácious # for wát you cannot háve

Becáuse you repél it. #

AMY

I préparéd the situátion

1880

For ús to be réconciled, # becáuse of Hárry,

Becáuse of his mistákes, # becáuse of his unháppiness,

Becáuse of the mísery # that he has léft behind him,

Becáuse of the wáste. # I wánted to oblitérate

His pást lífe, and háve nóthing # excépt to remind him

Of the yéars when he had béen # a háppy bóy at Wíshwood;

For his fúture succéss. #

AGATHA

Succéss is rélative:

It is wát we can máke # of the méss we have máde of thínghs,

It is wát hé can màke; # nótt wát you would màke fór him.

AMY

Succéss in óne thíngh, # wát yóu would màke for him

1890

Is anóther. I càll it fáilure. # Your fúry for posséssion

Is ónly the strónger # for áll these yéars of ábstinence.

Thírty-fíve yéars ago # you tóok my húsband from me

<> And now you take my son.

AGATHA

Whý should we quárrél # for wát néither can háve?

If néither has éver # had a húsband or a són

<> We have no ground for argument.

AMY

Who set you up to judge? # what, if you please,  
Gives you the power to know # what is best for Harry?

<> What gave you this influence to persuade him 1900

To abandon his duty, # his family and his happiness?

Who has planned his good? # is it you or I?

Thirty-five years # designing his life,

Eight years watching, # without him, at Wishwood,

Years of bitterness # and disappointment.

What share had you in this? # what have you given?

And now at the moment # of success against failure,

When I felt assured # of his settlement and happiness,

You who took my husband, # now you take my son.

You take him from Wishwood, # you take him from me, 1910

<> You take him.....

MARY

Excuse me, Cousin Amy. # I have just seen Denman.

She came to tell me # that Harry is leaving:

Downing told her. # He has got the car out.

What is the matter? #

AMY

That woman there,

She has persuaded him: # I do not know how.

I have been always trying # to make myself believe

That he was not # such a weakling as his father

In the hands of any # unscrupulous woman.

I have no influence over him; # you can try, 1920

But you will nót succéed: # shé has some spéll

<> That works from generation to generation.

MARY

Is Hárry réally góing? #

AGATHA

He ís góing.

But thát is not my spéll, # it is nóne of my dóing:

I have \only wáched and wáited. # In thís wórlđ

It is ínexplícable, # the resolu'tion is in anóther.

MARY

Óh, but it is the dánger # cómes from anóther!

Cán you not stóp him? # Còusin Ágatha, stóp him!

You dó not knów # what I have séen and what I knów!

He is in gréat dánger, # I knów thát, don't àsk me,

1930

You wóuld not believe me, # but I téll you I knów.

You múst kèep him hère, # you múst not lèt him léave.

I do not knów what mùst be dóne, # what cán be dóne,

\Even hère, but élsewhere, # éverywhere, he is in dánger.

I will stáy or I will gó, # whichever is bétter;

I dó not cáre # what háppens to mé,

But Hárry must not gó. # Còusin Ágatha!

AGATHA

<> Here the danger, here the death, here, not elsewhere;

<> Elsewhere no doubt # is agony, # renunciation,

But bírth and lífe. # Hárry has cròssed the fróntier

1940

Beyònd which sáfety and dánger # have a différent méaning.

And he cánot retúrñ. # Thát is his prívilege.

For thóse who líve in thís wórlđ, # thís wórlđ ónly,



Do you thínk that I would táke # the respónsibility  
Of témping them òver the bórder? # Nò one cóuld, nò one who knóws.  
Nó òne who has the léast suspícion # of whát is to be fóund there.  
But Hárri has been léd # acróss the fróntier: he must fóllow;  
For hím the déath # is nów ònly on thís síde,  
For hím, dánger and sáfety # have anóther méaning.  
Théy have màde this cléar. # And Í who have sèen them must belíeve  
them. 1950

MARY

Óh! ....só... # yóu have sèen them tóo!

AGATHA

<> We must all go, # each # in his own direction,  
Yóu, and Í, and Hárri. # Yóu and Í,  
My déar, may vèry líkely # méet again  
<> In our wanderings in the neutral territory  
Betwèen twò wórlds. #

MARY

Thén you wíll hélp me!

<> You remember what I said to you this evening?  
I knéw that I was ríght: # you máde me wáit for thís -  
Ónly for thís. # I supposé I did not réally méan it  
Thén, but I méan it nów. # Of cóurse it was mùch too láte 1960  
Thén, for ánything to còme for mé: # I shóuld have knówn it;  
It was áll óver, I belíeve, # befóre it begán;  
But I decéived myself. # It tákes só màny yéars  
To léarn that one is déad! # Só you must hélp me.  
I wíll go. But I supposé # it is mùch tòò láte

Now, to try to get a fellowship? #

AMY

So you will all leave me!

An old woman alone # in a damned house.

I will let the walls crumble. # Why should I worry

To keep the tiles on the roof, # combat the endless weather,

Resist the wind? # fight with increasing taxes

1970

And unpaid rents and tithes? # nourish investments

With wakeful nights # and patient calculations

With the solicitor, the broker, # agent? Why should I?

It is no concern # of the body in the tomb

To bother about the upkeep. # Let the wind and rain do that.

HARRY

But, mother, you will always # have Arthur and John

To worry about: not # that John is any worry -

The destined and the perfect # master of Wishwood,

The satisfactory son. # And as for me,

I am the last # you need to worry about;

1980

I have my course to pursue, # and I am safe from normal dangers

If I pursue it. # I cannot account for this

But it is so, mother. # Until I come again.

AMY

If you go now, # I shall never see you again.

CHARLES

<> Where is Harry going? What is the matter?

AMY

Ask Agatha.

GERALD

<> Why, what's the matter? Where is he going?

AMY

Ask Agatha.

VIOLET

<> I cannot understand at all. Why is he leaving?

AMY

Ask Agatha.

VIOLET

Really, it sometimes # seems to me

That I am the only # sane person in this house.

Your behaviour all seems to me # quite unaccountable

1990

<> What has happened, Amy?

AMY

Harry is going away # - to become a missionary.

HARRY

<> But....!

CHARLES

A missionary! that's # never happened in our family!

And why in such a hurry? # Before you make up your mind.

VIOLET

You can't really think of living # in a tropical climate!

GERALD

There's nothing wrong # with a tropical climate -

But you have to go in # for some sort of training;

The medical knowledge # is the first thing.

I've met with missionaries, # often enough -

2000

Some of them very decent fellows. # A maligned profession.

They're sometimes very useful, # knowing the natives,  
Though occasionally troublesome. # But you'll have to learn the  
language

And several dialects. # It means a lot of preparation.

VIOLET

And you need some religious # qualification!

I think you should consult the vicar...#

GERALD

And don't forget

That you'll need various # inoculations -

That depends on where you're going. #

CHARLES

Such a thing

Has never happened in our family. #

VIOLET

I cannot understand it.

HARRY

I never said # that I was going to be a missionary.

2010

I would explain, # but you would none of you believe it;

If you believed it, # still you would not understand.

You can't know why I'm going. # You have not seen

What I have seen. Oh why # should you make it so ridiculous

Just now? # I only want, please,

As little fuss as possible. # You must get used to it;

Meanwhile, I apologise # for my bad manners.

But if you could understand # you would be quite happy about it,

So I shall say good-bye, # until we meet again.

GERALD

Well, if you are determined, # Harry, we must accept it;  
But it's a bad night, # and you will have to be careful.  
You're taking Downing with you? #

2020

HARRY

Oh, yes, I'm taking Downing.  
You need not fear # that I am in any danger  
Of such accidents as happen # to Arthur and John:  
Take care of them. # My address, mother,  
Will be care of the bank in London # until you hear from me.  
Good-bye, mother.

AMY

Good-bye, Harry. #

HARRY

Good-bye.

AGATHA

Good-bye.

HARRY

Good-bye, Mary.

MARY

Good-bye, Harry. # Take care of yourself.

AMY

<> At my age, I only just # begin # to apprehend the truth  
About things too late to mend: # and that is to be old.  
Nevertheless, I am glad # if I can come to know them.  
I always wanted # too much for my children,  
More than life can give. # And now I am punished for it.  
Gerald! you are the stupidest # person in this room,

2030

Violet, you are the most malicious # in a harmless way;  
I prefer your company # to that of any of the others  
Just to help me to the next room. # Where I can lie down.  
Then you can leave me. #

GERALD

Oh, certainly, Amy.

VIOLET

I do not understand

A single thing that's happened. #

CHARLES

It's very odd,

But I am beginning to feel, # just beginning to feel 2040

That there is something I could understand, # if I were told it.

But I'm not sure that I want to know. # I suppose I'm getting old:

Old age came softly up to now. # I felt safe enough;

And now I don't feel safe. # As if the earth should open

Right to the centre, # as I was about to cross Pall Mall.

I thought that life # could bring no further surprises;

But I remember now, # that I am always surprised

<> By the bull-dog in the Burlington Arcade.

What if every moment were like that, # if one were awake?

You both seem to know more # about this than I do.

2050

DOWNING

Oh, excuse me, Miss, # excuse me, Mr. Charles:

His Lordship sent me back # because he remembered

He thinks he left # his cigarette-case on the table.

Oh, there it is. Thank you. # Good night, Miss; good night,

<> Miss Mary: good night, Sir.

MARY

Downing, will you promise # never to leave his Lordship  
While you are away? #

DOWNING

Oh, certainly, Miss;  
I'll never leave him # so long as he requires me.

MARY

But he will need you. # You must never leave him.

DOWNING

You may think it laughable, # what I'm going to say - 2060  
But it's not really strange, Miss, # when you come to look at it:  
After all these years # that I've been with him  
I think I understand his Lordship # better than anybody;  
And I have a kind of feeling # that his Lordship won't need me  
Very long now. # I can't give you any reasons.  
But to show you what I mean, # though you'd hardly credit it,  
I've always said, # whatever happened to his Lordship  
Was just a kind of preparation # for something else.  
I've no gift of language, # but I'm sure of what I mean:  
We most of us seem to live # according to circumstance, 2070  
But with people like him, # there's something inside them  
That accounts for what happens to them. # You get a feeling of it.  
So I seem to know beforehand, # when something's going to happen,  
And it seems quite natural, # being his Lordship.  
And that's why I say now, # I have a feeling  
That he won't want me long, # and he won't want anybody.

AGATHA

And, Downing, if his behaviour # seems unaccountable

At times, you mustn't # worry about that.

He is every bit as sane # as you or I,

He sees the world # as clearly as you or I see it, 2080

It is only that he has seen # a great deal more than that,

And we have seen them too # - Miss Mary and I.

#### DOWNING

I understand you, Miss. # And if I may say so,

Now that you've raised the subject, # I'm most relieved -

If you understand my meaning. # I thought that was the reason

We was off tonight. # In fact, I half expected it,

So I had the car all ready. # You mean them ghosts, Miss!

I wondered when his Lordship # would get round to seeing them -

And so you've seen them too! # They must have given you a turn !

They did me, at first. # You soon get used to them. 2090

Of course, I knew # they was to do with his Lordship,

And not with me, # so I could see them cheerful-like,

In a manner of speaking. # There's no harm in them,

I'll take my oath. # Will that be all, Miss?

#### AGATHA

That will be all, thank you, Downing. # We mustn't keep you;

His Lordship will be wondering # why you've been so long.

#### IVY

Where is Downing going? # where is Harry?

Look. Here's a telegram # come from Arthur;

I wonder why he sent it, # after telephoning.

Shall I read it to you? # I was wondering 2100

Whether to show it # to Amy or not.

<> `Regret delayed business in town many happy returns see you



tomorrow many happy returns hurrah love Arthur.'

I mean, after what we know # of what did happen,  
Do you think Amy ought to see it? #

VIOLET

No, certainly not.

You do not know # what has been going on, Ivy.  
And if you did, # you would not understand it.  
I do not understand, so how could you? # Amy is not well;  
And she is resting.

IVY

Oh, I'm sorry. # But can't you explain?  
Why do you all look so peculiar? # I think I might be allowed  
To know what has happened. #

AMY'S VOICE

Agatha! Mary! come!

2110

<> The clock has stopped in the dark!

WARBURTON

Well! it's a filthy # night to be out in.  
That's why I've been so long, # going and coming.  
But I'm glad to say that John # is getting on nicely;  
It wasn't so serious # as Winchell made out,  
And we'll have him up # here in the morning.  
I hope Lady Monchensey # hasn't been worrying?  
I'm anxious to relieve her mind. # Why, what's the trouble?

[Lines 2119-2203 are not included]

(2) The Elder Statesman

ACT ONE

Charles: Is your fáther at hóme today? #

Monica:: You'll sée him at téa.

Charles: But if I'm not góing # to háve you to mysélf  
There's réally nò póint # in my stáying to téa.

Monica: But you must stáy to téa. # Thát was understóod  
When you sáid you could gíve me # the whóle afternóon.

Charles: But I couldn't sáy # what I wanted to sáy to you  
Óver lúncheon..... #

Monica: Thát's your ówn fáult.

You shóuld have táken me # to some óther réstaurant

Instéad of to óne # where the máître d'hôtel

And the wáiters all séem to be # your íntimate friends.

10

Charles: It's the ónly pláce # where I'm réally wèll knówn

And gèt wèll sèrved. # And wén you're with me

It múst be a pèrfect lúnch. #

Monica: It wás a pèrfect lúnch.

But Í knòw what mén are — # they líke to shòw óff.

Thát's másculine váníty, # to wánt to háve the wáiters

All búzzing róund you: # and it reminds the gírl

That she's nó't the ónly óne # who's been thére with him.

Charles: Wèll, téase me if you líke. # But a màn dóes féel a fóol

If he takes you to a place # where he's utterly unknown

<>And the waiters all appear # to be # avoiding his eye

20

Monica: We're getting off the point...#

Charles: You've got me off my point...

I was trying to explain....#

Monica: It's simply the question

Of your staying to tea. # As you practically promised.

Charles: What you don't understand # is that I have a grievance.

On Monday you're leaving # London, with your father:

I arranged to be free # for the whole afternoon

On the plain understanding.... #

Monica: That you should stop to tea.

Charles: When I said that I was free # for the whole afternoon,

That meant you were to give me # the whole afternoon.

<>I couldn't say what # I wanted to #, in a restaurant;

30

And then you took me # on a shopping expedition...

Monica: If you don't like shopping with me...#

Charles: Of course I like shopping with you.

But how can one talk # on a shopping expedition --

Except to guess # what you want to buy

And advise you to buy it. #

Monica: But why not stop to tea?

Charles: Very well then, # I will stop to tea,

<>But you know I won't # get # a chance to talk to you.

You know that. Now # that your father's retired

He's at home every day. # And you're leaving London.

And because your father # simply can't bear it

40

That any man but he # should have you to himself,  
Before I've said two words # he'll come ambling in...  
Monica: You've said a good deal more # than two words already.  
And besides, my father # doesn't amble.  
You're not at all respectful. #

Charles: I try to be respectful;  
<>But you know that I shan't # have # a minute alone with you.

Monica: You've already had several # minutes alone with me  
Which you've wasted in wrangling. # But seriously, Charles,  
Father's sure # to be buried in the library  
And he won't think of leaving it # until he's called for tea. 50  
So why not talk now? # Though I know very well  
What it is you want to say. # I've heard it all before.

Charles: And you'll hear it again. # You think I'm going to tell you  
Once more, that I'm in love with you. # Well, you're right.  
But I've something else to say # that I haven't said before,  
That will give you a shock. # I believe you love me.

Monica: Oh, what a dominating # man you are!  
<> Really, you must imagine you're a hypnotist.

<> Charles: Is this a time to torment me? But I'm selfish  
In saying that, # because I think --- 60  
I think you're tormenting # yourself as well.

Monica: You're right. I am. # Because I am in love with you.

Charles: So I was right. # The moment I'd said it  
I was badly frightened. # For I didn't know you loved me--  
I merely wanted to believe it. # And I've made you say so!  
But now that you've said so, # you must say it again,  
For I need so much assurance. # Are you sure you're not mistaken?

Monica: Hów did this cóme, Chàrles? # It crépt sò sóftly  
On sílent féet, # and stóod behind my báck  
Quiétly, a lòn timer, # a lóng lòn timer  
Befóre I félt its présence. #

70

Charles: Your wórds sèem to cóme  
From véry fàr awáy. Yèt very néar. # Yóu are chànging mé  
<> And I am changing you.

Monica: Already

Hòw múch of mé is yóu? #

Charles: And hòw múch of mé is yóu?

I'm nó't the sàme pèrson # as a móment agó.

Whát do the wórds méan nòw # - I and yóu?

Monica: In our privéte wórld - # nòw we háve our privéte wórld -  
The méanings are dífferent. # Lóok! We're báck in the róm  
That we éntered ónly # a féw mínutes agò.

Hére's an ármchair, # thére's the táble;

80

Thére's the dóor....# and I héar sòmene cóming:

It's Lámbert with the téa... # and I shall sáy, `Lámbert,

Pléase lèt his lórdship knòw # that téa is wáiting

Lámbert: Yés, Miss Mónica. #

Monica: I'm véry glád, Chàrles,

That you cán stày to téa. # - Nòw we're in the públic wórld.

Charles: And your fáther will cóme. # With his cálm possèssive áir  
And his kíndly wélcome, # which is álways a remínder

That I mústn't stày tòo lóng, # for you belóng to hím.

He sèems sò plácídlý # to táke it for gránted

That you dón't réally cáre # for ány còmpany but hís!

90

Monica: Yóu're nó't to assúme # that ánythíng I've sáid to yóu

Has gíven you the ríght # to críticise my fáther.

In the fírst pláce, # you dón't understánd him;

In the sécond pláce, # we're nó't engáged yè't.

Charles: Áren't we? We're agréed # that we're in lóve with èach  
óther,

<> And, there being no legal impediment

Ísn't that enough # to cónstitute an engágement?

Áren't you súde # that you wánt to márry me?

Monica: Yés, Charles. I'm súde # that I wánt to márry you

When I'm frée to dó sò. # But by thát tíme

100

You mày have chánged your mínd. # Súch thínghs have háppened.

<> Charles: That won't happen to me.

Lambert: Excúse me, Míss Mónica. # His Lórdship sàid to téll you  
Nót to wáit téa for him. #

Monica: Thank you, Lámbert.

Lambert: He's búsy at the móment. # But he wón't be vèry lóng.

Charles: Dón't you understánd # that you're tórturing mé?

Hòw lóng will you be imprísoned, # alóne with your fáther

In that vèry expénsive hotél # for cónvaléscents

To whích you're táking him? # And whát àfter thát?

Monica: There are séveral gòod réasons # why I should gó with  
him.

110

Charles: Bètter réasons # than for márrying mé?

Whát réasons?

Monica: Fírst, # his térror of bèing alóne.

In the lífe he's lé'd, # he's néver had to be alóne.

<> And when he's been at home in the evening,

Éven when he's réading, # or búsy with his pápers

He néeds to have sòmèone élse # in the róom wíth him,  
Réading tóo - # or júst síttíng - sòmèone  
Nót òccupíed wíth ánythíng # thát cán't be ínterrúpted.  
Sòmèone to màke a remárk to # nów and thén.  
And móstly ít's bèen mé. #

Charles: I knów ít's been yóu. 120

<> Ít's a pity thát you havén't # had # bróthers and sísters  
To sháre the búrden. # Sísters, I shóuld sáy,  
For your bróther's néver bèen # of ány úse to you.  
Monica: And néver wíll be # of àny úse to ánybody,  
Í'm afráíd. Pòor Mícháel! # Móther spoílt him  
And fáther was tòò sevère # -- so they're álwáys at lóggerheads.

Charles: But you spóke of sévèral réasons # for your góíng wíth your  
fáther.

Is there àny bétter réason # thán his féar of sólítude?

Monica: The sécond réason # ís exáctly the ópposite:

Ít's his féar of béíng # expósed to stráangers. 130

Charles: But hé's móst álíve # wén hé's amóng péople  
Mánágíng, manóeuvríng, # cajóling or búllyíng --  
At áll of wích # hé's a máster. Stráangers!

Monica: You dón't understánd. # Ít's óne thíng méetíng péople  
Wén you're ín authóritý, # wíth authóritý's cóstume,  
Wén the mán thát péople # sée wén they méet you  
Ís nó't the prívate mán, # but the públic pérsonage.  
Ín pólitícs Fáther # wóre a públic lábel.

And láter, as cháírman # of públic cómpánies,  
Álwáys his prívacy # has BEEN préserved. 140

Charles: His prívacy has BEEN # sò wéll préserved

That I've sometimes wondered # whether there was any...

Private self to preserve. #

Monica: There is a private self, Charles.

I'm sure of that. #

Charles: You've given two reasons,

<> One the contradiction of the other.

Can there be a third? #

Monica: The third reason is this:

I've only just been given it # by Dr. Selby-

Father is much iller # than he is aware of:

It may be, he will never # return from Badgley Court.

But Selby wants him # to have every encouragement-

150

If he's hopeful, he's likely # to live a little longer.

That's why Selby chose the place. # A convalescent home

<> With the atmosphere of an hotel-

Nothing about it # to suggest the clinic-

Everything about it # to suggest recovery.

Charles: This is your best reason, # and the most depressing;

For this situation # may persist for a long time,

And you'll go on postponing # and postponing our marriage.

Monica: I'm afraid... not # a very long time, Charles.

It's almost certain # that the winter in Jamaica

160

Will never take place. # 'Make the reservations'

Selby said, # 'as if you were going'.

But Badgley Court's # so near your constituency!

You can come down at weekends, # even when the House is sitting.

And you can take me out, # if Father can spare me.

But he'll simply love # having you to talk to.



Charles: I know he's used # to seeing me about.

Monica: I've seen him looking at you. # He was thinking of himself  
When he was your age- # when he started like you,  
With the same hopes, # the same ambitions-  
And of his disappointments. #

170

Charles: Is that wistfulness,  
Compassion, or..... envy? #

Monica: Envy is everywhere.

Who is without envy? # And most people

Are unaware or unashamed # of being envious.

It's all we can ask # if compassion and wistfulness...

And tenderness, Charles # are mixed with envy:

<> I do believe that he is fond of you.

So you must come often. # And Oh, Charles dear --

Monica: You've been very long in coming, Father. # What have you  
been doing?

Lord Claverton: Good afternoon, Charles. # You might have guessed,  
Monica,

180

What I've been doing. # Don't you recognize this book?

Monica: It's your engagement book. #

Lord Claverton: Yes, I've been brooding over it.

Monica: But what a time # for your engagement book!

You know what the doctors said: # complete relaxation

And to think about nothing. # Though I know that won't be easy.

Lord Claverton: That is just what I was doing. #

Monica: Thinking of nothing?

Lord Claverton: Contemplating nothingness. # Just remember:

Every day, year after year, # over my breakfast,

I have looked at this book # -or one just like it-  
 You know I keep the old ones # on a shelf together; 190  
 I could look in the right book, # and find out what I was doing  
 Twenty years ago, today, # at this hour of the afternoon.  
 If I've been looking # at this engagement book, today,  
 Not over breakfast, # but before tea,  
 It's the empty pages # that I've been fingering-  
 The first empty pages # since I entered Parliament.  
 I used to jot down notes # of what I had to say to people:  
 Now I've no more to say, # and no one to say it to.  
 I've been wondering...# how many more empty pages?  
 Monica: You would soon fill them up # if we allowed you to! 200  
 That's my business to prevent. # You know I'm to protect you  
 From your own restless energy # -the inexhaustible  
 Sources of the power # that wears out the machine.  
 Lord Claverton: They've dried up, Monica, # and you know it.  
 They talk of rest, these doctors. Charles; # they tell me to be  
 cautious,  
 To take life easily. # Take life easily!  
 It's telling a man # he mustn't run for trains  
 When the last thing he wants # is to take a train for anywhere!  
 No, I've not the slightest longing # for the life I've left-  
 Only fear # of the emptiness before me. 210  
 If I had the energy # to work myself to death  
 How gladly would I face death. # But waiting, simply waiting,  
 With no desire to act, # yet a loathing of inaction.  
 A fear of the vacuum # and no desire to fill it  
 It's just like sitting # in an empty waiting room

In a r<sup>ai</sup>lway st<sup>ati</sup>on # on a br<sup>an</sup>ch l<sup>i</sup>ne,  
A<sup>ft</sup>er the l<sup>as</sup>t tr<sup>ai</sup>n, # aft<sup>er</sup> a<sup>ll</sup> the o<sup>th</sup>er p<sup>as</sup>sengers

<> Have left, and the booking office is closed

And the p<sup>or</sup>ters have g<sup>one</sup>. # What am I w<sup>ai</sup>ting for

In a c<sup>ol</sup>d and e<sup>mp</sup>ty r<sup>oo</sup>m # be<sup>fo</sup>re an e<sup>mp</sup>ty gr<sup>ate</sup>?

220

For n<sup>o</sup> o<sup>ne</sup>. For n<sup>oth</sup>ing. #

Monica: Yet you've been l<sup>oo</sup>king f<sup>or</sup>ward

To this v<sup>er</sup>y t<sup>i</sup>me! # You k<sup>no</sup>w how you gr<sup>um</sup>bled

At the f<sup>are</sup>w<sup>el</sup>l b<sup>an</sup>quet, # with the t<sup>ri</sup>butes from the st<sup>af</sup>ff,

The p<sup>re</sup>s<sup>en</sup>t<sup>ati</sup>on, # and the sp<sup>ee</sup>ch you had to m<sup>ake</sup>

<> And the speeches you had to listen to.

Lord Claverton: I don't k<sup>no</sup>w which im<sup>pr</sup>essed me m<sup>ore</sup>, # the  
i<sup>ns</sup>inc<sup>er</sup>ity

Of wh<sup>at</sup> was s<sup>ai</sup>d about me, # or of m<sup>y</sup> r<sup>ep</sup>ly-

A<sup>ll</sup> to th<sup>an</sup>k them for th<sup>at</sup>. # Oh the gr<sup>ud</sup>ging c<sup>on</sup>trib<sup>u</sup>tions

That b<sup>ou</sup>ght this p<sup>ie</sup>ce of s<sup>il</sup>ver. # The in<sup>ad</sup>equ<sup>ate</sup> l<sup>ev</sup>y

That m<sup>ade</sup> the Ch<sup>ai</sup>rman's P<sup>ri</sup>ce. # And my f<sup>el</sup>low d<sup>i</sup>re<sup>ct</sup>ors

230

S<sup>ay</sup>ing `we must p<sup>ut</sup> # our h<sup>an</sup>ds in our p<sup>oc</sup>kets

To d<sup>ou</sup>ble this c<sup>ol</sup>l<sup>ec</sup>tion- # it m<sup>us</sup>t be s<sup>om</sup>eth<sup>ing</sup> sh<sup>ow</sup>y.

This w<sup>ou</sup>ld d<sup>o</sup> for v<sup>is</sup>iting c<sup>ar</sup>ds- # if p<sup>eo</sup>ple s<sup>ti</sup>ll l<sup>ef</sup>t c<sup>ar</sup>ds

And if I was g<sup>oi</sup>ng # to h<sup>av</sup>e a<sup>ny</sup> v<sup>is</sup>itors.

<> Monica: Father, you simply # want # to revel in gloom!

You k<sup>no</sup>w you've r<sup>et</sup>ired # in a bl<sup>az</sup>e of gl<sup>or</sup>y-

You've r<sup>ea</sup>d e<sup>ev</sup>ry w<sup>or</sup>d # a<sup>bo</sup>ut you in the p<sup>ap</sup>ers.

Charles: And the l<sup>ea</sup>d<sup>i</sup>ng a<sup>rt</sup>icles # s<sup>ay</sup>ing `we are c<sup>on</sup>fid<sup>en</sup>t

That his sag<sup>ac</sup>ious c<sup>ou</sup>nsel # will l<sup>on</sup>g c<sup>on</sup>t<sup>in</sup>ue

To b<sup>e</sup> at the d<sup>is</sup>p<sup>os</sup>al # of the G<sup>ov</sup>ernment in p<sup>ow</sup>er.

240

And the e<sup>x</sup>pect<sup>ati</sup>on # that your v<sup>oi</sup>ce will be h<sup>ea</sup>rd

In debate in the Upper House..

Lord Claverton:                      The established liturgy

<> Of the Press on my conspicuous retirement.

My obituary, if # I had died in harness,  
Would have occupied # a column and a half  
With an inset, a portrait # taken twenty years ago.  
In five years' time # it will be the half of that;  
In ten years' time, a paragraph. #

Charles:                              That's the reward  
Of every public man. #

Lord Claverton:              Say rather, the exequies  
Of the failed successes, # the successful failures,  
Who occupy positions # that other men covet.  
When we go, a good many folk # are mildly grieved,  
And our closest associates, # the small minority  
Of those who really understand # the place we filled  
Are inwardly delighted. # They won't want my ghost  
Walking in the City # or sitting in the Lords.  
And I, who recognise # myself as a ghost  
Shan't want to be seen there. # It makes me smile  
To think that men # should be frightened of ghosts.

If they only knew how frightened # a ghost can be of men!                      260

Lambert: Excuse me, my Lord. # There's a gentleman downstairs  
Is very insistent # that he must see you.

I told him you never # saw anyone, my Lord  
But by previous appointment. # He said he knew that,  
So he had brought this note. # He said that when you read it  
You would want to see him. # Said you'd be very angry

If you héard that he'd gòne away # without your séeing him.

Lord Claverton: What sòrt of a pèrson? #

Lambert: A fòreign pèrson

By the lóoks of hím. # But tálks gòod Énglish.

A pléasant-spòken gèntleman. #

Lord Claverton: I'll sée him in the líbrary.

270

Nò, stóp. I've léft # tòò màny pápers abòut there.

I'd bétter sée him hère. #

Lambert: Véry gòod, my Lórd.

Shall I take the tróolley, # Miss Mónica?

Monica: Yés, thánk you, Lámber. #

Charles: I òught to be góing.

Monica: Let us go into the líbrary. # And thén I'll sée you óff.

Lord Claverton: I'm sòrry to túrn you # out of the róom like thís,

But I'll háve to sée this mán # by myself, Mónica.

I've néver héard # of this Señor Gómez

But he cómes with a létter # of íntroducción

From a mán I ùsed to knów. # I can't refùse to sée him.

280

Though from whát I remémber # of the mán who introduces him

I expéct he wánts móney. # Or to sell me sòmething wòrthless.

Monica: You óught not to bóther # with sùch pèople nów, Fàther.

If you háven't gòt ríd of him # in twènty mínutes

I'll send Lámber to téll you # that you háve to tàke a trúnk càll

Cóme, Chárlés. # Will you bríng my cóat?

<> Charles: I'll say goodbye, sir.

And lòok fòrward to séeing you bóth # at Bádgley Còurt

In a wéek or twó.

Lambert: Mr. Gómez, my Lórd. #

Lord Claverton: Goodbye, Charles. And please remember  
That we both want to see you, # whenever you can come 290  
If you're in the vicinity. # Don't we, Monica?

Monica: Yes, Father. # (to Charles) We both want to see you.

Lord Claverton: Good evening, Mr....Gomez. # You're a friend of Mr.  
Culverwell?

Gomez: We're as thick as thieves # you might almost say.  
Don't you know me, Dick?

Lord Claverton: Fred Culverwell?  
Why do you come back # with another name?

Gomez: You've changed your name too, # since I knew you.  
When we were up at Oxford, # you were plain Dick Ferry.  
Then, when you married, # you took your wife's name  
And became Mr. Richard # Claverton-Ferry. 300

And finally, Lord Claverton. # I've followed your example,  
And done the same, # in a modest way.

You know where I live, # people do change their names;  
And besides, my wife's name # is a good deal more normal  
In my country, than Culverwell- # And easier to pronounce.

Lord Claverton: Have you lived out there ever since..# you left  
England?

Gomez: Ever since # I finished my sentence.

Lord Claverton: What has brought you to England? #

Gomez: Call it homesickness,  
Curiosity, restlessness, # whatever you like.

But I've been a pretty hard worker # all these years 310  
And I thought, now's the time # to take a long holiday,  
Let's say a rest cure- # that's what I've come for.

You sée, I'm a wídower, # like yóu, Díck.

Sò I'm prétty fòotlòose. # Gómez, you sée,

Is nów a híghly # respécted cítizen

Of a céntal Américan # repúblíc: Sà'n Mårco.

It's as hárd to becóme # a respécted cítizen

Òut thére, as it is hère. # With this quálifícátion:

Òut thére they respéct you # for ràther dífferent réasons.

Lord Claverton: Do you méan that you've wón # respéct òut thére 320

By the sòrt of actívity # that lóst you respéct

Hère in Éngland? #

Gomez: Nòt at áll, not at áll.

I thínk thàt was ràther # an unkind suggéstion.

I've álwáys képt # on the ríght síde of the láw-

And séen that the láw # túrned its ríght síde to mé.

Sómetimes I've hàd to páy # prétty héavily;

But I léarnt by expérience # whóm to páy;

And a lìttle mónéy làid óut # in the ríght mánner.

In the ríght pláces, # pàys máný tímes óver.

I assúre you it dóes #

Lord Claverton: In óther wórds.

330

You have béen engáged # in systemátic corrúption.

Gomez: Nò, Díck, # There's a fáult in your lógic.

Hów can one corrúpt thóse # who are alréady corrúpted?

I can swéar that I've néver # corrúpted ánybody.

In fáct, I've néver # còme acróss an offícial

Innocent enóugh # to bé corrúptible.

Lord Claverton: It wóuld sée'm thén # that móst of your bússiness

Has béen of sùch a náture that, # if càrried ón in Éngland,

It might lánd you in gáol agàin? #

Gomez:                                That's true enough.

Except for a false inference. # I wouldn't dream 340

Of carrying on such business # if I lived in England.

I have the same # standards of morality

As the society # in which I find myself.

I do nothing in England # that you would disapprove of.

Lord Claverton: That's something, # at least, to be thankful for.

I trust you've no need # to engage in forgery.

Gomez: F6rgery, D6ck? # An absurd sugg6stion!

Fórgery, I can téll you, # is a múg's gáme.

<> I say that, with conviction.

Nò, fòrgery, or wàshing chèques, # or ánything of thát nàture, 350

Is certain to be found out # sooner or later.

And then what happens? # You have to move on.

That wouldn't do for me. # I'm too domestic.

And b́y the wáý, # I've séveral chíldren,

All gròwn úp, # dòìng wéll for themsélves.

I wouldn't allow # either of my sons

To gó into pólitics. # In my còuntry, Díck,

Politicians can't afford # mistakes. The prudent ones

Always have # an aeroplane ready:

And keep an account # in a bank in Switzerland. 360

The ones who don't # get out in time

Find themselves in gaol # and not very comfortable,

<> Or before a firing squad.

You dón't knów # what sérious pólitics is líke!

I said to my boys: # `Never touch politics.



Stá y òut of pólitics, # and pláy bòth párties:

What you dón't gèt from óne # you may gèt from the óther.

Dìck, don't téll me that there isn't # àny whískey in the hóuse?

Lord Claverton: I can provide whískey. # But why have you cóme?

<> Gomez: You've asked me that already!

370

To sée you, Díck. # A náatural desíre!

For yóu're the ónly # òld friénd I can trúst.

Lord Claverton: You réally trúst me? # Í appréciate the cómpliment.

Gomez: Which yóu're sùre you desérve. # But whén I sà y `trúst`....

Lord Claverton: Lámbert, will you bríng ín # the whískey. And sóda.

<> Lambert: Very good, my Lord.

Gomez: And some ice.

<> Lambert: Ice? Yes, my Lord.

Gomez: I begán to sáy: # whén I sà y `trúst`

I úse the térm # as expérience has táught me.

It's nónsense to tálk # of trústing péople

380

In géneral, Whát does thát méan? # One trústs a mán

Or a wóman - in thís # res péct or thát.

A won't lèt me dów n # in thís relátionship,

B won't lèt me dów n # in some óther connéction.

<> But, as I've always said to my boys:

`When you cóme to the póint # where you néed to trúst sòmeone

<> You must make it worth # his while # to be trustworthy`.

Lord Claverton: Wón't you hèlp yóursélf? #

Gomez: And whát about yóu?

Lord Claverton: I dòn't táke it, thánk you. #

Gomez: A refórmed cháracter!

Lord Claverton: I should líke to knów # why you néed to trúst mé.390

Gomez: That's perfectly simple. # I come back to England  
 After thirty-five years. # Can you imagine  
 What it would be like # to have been away from home  
 For thirty-five years? # I was twenty-five-  
 The same age as you # when I went away,  
 Thousands of miles away, # to another climate,  
 To another language, # other standards of behaviour.  
 To fabricate for myself # another personality  
 And to take another name. # Think what that means -  
 To take another name. # But of course you know!  
 Just enough to think # you know more than you do.  
 You've changed your name twice # - by easy stages,  
 And each step was merely # a step up the ladder,  
 So you weren't aware # of becoming a different person:  
 But where I changed my name, # there was no social ladder.  
 It was jumping a gap - # and you can't jump back again.  
 I parted from myself # by a sudden effort,  
 You, so slowly and sweetly, # that you've never woken up  
 To the fact that Dick Ferry # died long ago.  
 I married a girl # who didn't know a word of English,  
 Didn't want to learn English, # wasn't interested.  
 In anything that happened # four thousand miles away,  
 Only believed # what the parish priest told her.  
 <> I made my children # learn # English - it's useful;  
 <> I always talk to them in English.  
 But do they think in English? # No, they do not.  
 They think in Spanish, # but their thoughts are Indian thoughts.  
 O God, Dick, you # don't know what it's like

400

410

<> To be so cut off! Homesickness!

<> Homesickness is a sickly word.

420

You don't understand # such isolation

As mine, you think you do... #

Lord Claverton: I'm sure I do,

I've always been alone. #

Gomez: Oh, loneliness-

Everybody knows # what that's like.

Your loneliness- # so cosy, warm and padded:

You're not isolated- # merely insulated.

It's only when you come to see # that you have lost yourself

That you are quite alone. #

Lord Claverton: I'm waiting to hear

Why you should need to trust me. #

Gomez: Perfectly simple.

My father's dead long since # -that's a good thing.

430

My mother- I dare say # she's still alive,

But she must be very old. # And she must think I'm dead;

And as for my married sisters- # I don't suppose their husbands

Were ever told the story. # They wouldn't want to see me.

No, I need one old friend, # a friend whom I can trust-

And one who will accept # both Culverwell and Gomez-

See Culverwell as Gomez # -Gomez as Culverwell.

I need you, Dick, # to give me reality!

<> Lord Claverton: But according to the description you have given

Of trusting people, # how do you propose

440

<> To make it worth # my while # to be trustworthy?

Gomez: It's done already, Dick; # done many years ago:

Adóption triéd, # and gráppled to my sóul

With hóops of stéel, # and `all thát sòrt of thínq.

We'll cóme to thát, vèry sóon. # Isn't it stránge

That thère should álways have béeen # this bónd betwéen us?

Lord Claverton: It has nèver cróssed my mínd. # Devélop the póint.

Gomez: Wèll, consíder what we wére # when we wént `up to Óxford

And thén what I becáme # únder your ínfluence.

Lord Claverton: You cáannot attríbute # your... misfórtune to my  
ínfluence.

450

Gomez: I was júst abóut as dífferent # as ányone cóuld be

From the sòrt of mén # you'd béeen at schóol with-

I dídn't fit ínto # your sèt, and I knéw it.

Whén you stárted # to táke me `up at Óxford

I've nó dòubt your fríends # wóndered what you fóund in me-

A schólarship bóy # from an únknown grámmar schóol.

I dídn't knòw éither, # but I wás fláttèred.

Láter, I càme to understánd; # you màde fríends with mé

Becàuse it fláttèred you- # tíckled your lóve of pówer

To sée that I was fláttèred, # and that I admíred you

460

Éveryone expécted # that I shóuld gét a Fírst.

I supposé your tútor # thóught you'd be sènt dówn.

It wént the `óther wáy. # You stáyed the còurse, at léast.

I had plénty of tíme # to thínk thínqs `óver, láter.

<> Lord Claverton: And what is the conclusion that you came to?

Gomez: Thís is hòw it wòrked óut, Díck. # You líked to pláy the  
ráke,

But you nèver wént tòò fár. # There's a prúdent dévil

Ínsíde you, Díck. # He nèver càme to my hèlp.

Lord Claverton: I cértainly admít # nó responsíbílity,  
Nóne whatéver, # for what háppened to you láter

470

<> Gomez: You led me on at Oxford, and left me to it.

And só it càme abóut # that I was sént dówn

<> With the consequences which you remember:

A míserable clérkship- # which your fáther fóund for me,

And expénsive tástes- # which yóu had fóstered in me,

And équally unfórtunate # a tálent for pénmanship.

<> Hence, as you have just reminded me

Defalcátion and fórgery. # And thén my strétch

Which gáve me tíme # to thínk it `all óut.

Lord Claverton: Thát's the sécond tíme # you have méntioned your  
refléctions.

480

But there's júst óne thínk # you séem to have fórgóttén:

I cáme to your assístance # whén you were reléased.

Gomez: Yès, and páid my pássage óut. # I knów the réason:

You wánted to gèt ríd of me. # I shall téll you whý préséntly.

Nów let's lóok for a móment # at yóur lífe hístory.

You had plénty of móney, # and you máde a gòod márríage

Or só it séemed- # and with your fáther's móney

And your wífe's fámlý ínfluence, # you gòt ón in pólitics.

Shall we sáy that you díd # vèry wèll by yóursélf?

Though nó, I suspéct, # as wèll as you had hóped.

490

Lord Claverton: I was néver accúsed # of máking a místáke.

Gomez: Nó, in Éngland # místákes are anónymous

Because the mán who accépts # respónsíbílity

Ísn't the mán # who máde the místáke.

Thát's your convéntion. # Or if it's knówn you máde it

You simply get moved # to another post  
 Where at least you can't make # quite the same mistake.  
 At the worst, you go # into opposition  
 And let the other people # make mistakes  
 Until your own # have been more or less forgotten. 500  
 I dare say you did make # some mistake, Dick...  
 That would account # for your leaving politics-  
 And taking a conspicuous # job in the City  
 Where the Government # could always consult you  
 But of course didn't have # to take your advice...  
 I've made a point, you see, # of following your career.  
 Lord Claverton: I am touched by your interest. #  
 Gomez: I have a gift for friendship.  
 I rejoiced in your success. # But one thing has puzzled me.  
 You were given a ministry # before you were fifty:  
 That should have led you # to the very top! 510  
 And yet you withdrew # from the world of politics  
 And went into the City. # Director of a bank  
 And chairman of companies. # You looked the part-  
 Cut out to be # an impressive figurehead.  
 But again, you've retired # at sixty. Why at sixty?  
 Lord Claverton: Knowing as much # about me as you do  
 You must have read that I retired # at the insistence of my doctors.  
 Gomez: Oh yes, # the usual euphemism.  
 And yet I wonder. # It is surprising:  
 You should have been good # for another five years 520  
 At least. Why # did they let you retire?  
 Lord Claverton: If you want to know, # I had had a stroke.

And I mǐght have anóther. #

Gomez: Yés, you mǐght have anóther.

But I wónder what bróught abóut # thís... stróke;

And I wónder whéther # you're the gréat ecónomist

And fináncial wíizard # that you're supposed to bé.

And I've léarned sómething # of óther vicíssitudes.

<> Dick, I was very # very # sorry when I heard

That your márríage had not béen # áltogether háppy.

And ás for your són - # from what I've héard about him, 530

<> He's followed your undergraduate career

Withóut the protéction # of that prudént dévil

Of yours, to téll him # nó't to gò tòò fár.

Wéll, nòw, I'm beginning # to be thírsty agáin.

<> Lord Claverton: An interesting historical epitome.

Though I cánnót accépt it # as áltogether áccurate.

The ónly thíngh # I fínd surprísing

In the respected cítizen # of Sán Márco

Is that ín the mǐdst # of the engróssing bússiness

Of the náture of whích # dárk hínths have been gíven, 540

<> He's informed himself # so carefully # about my career.

Gomez: I dón't propòse to gíve you # a détailed accóunt

Of my ówn caréer. # I've bèen véry succéssful.

<> What would have happened to me, I wonder,

If I had néver mét you? # I should have gót my Fírst,

And I mǐght have becóme # the hístory máster

In a schóol like thát # from whích I wént to Óxford.

Ás it is, I'm sómbody - # a mòre impórtant mán

<> In San Marco # than I should ever # have been in England.

Lord Claverton: Só, as you considér # yourself a succéss... 550

Gomez: A wórldly succéss, Díck. # In anóther sénse  
We're bóth of us fáilures. # But éven só,  
I'd ráther be my kind # of fáilure than yóurs.

Lord Claverton: And whát do you càll fáilure? #

Gomez: Whát do I càll fáilure?

The wórst kind of fáilure, # in my opínion,  
Is the mán who has to kèep ón # preténding to himsélf  
<> That he's a succéss- the man who in the morning  
Has to màke úp his fáce # befóre he lóoks in the mírror.

<> Lord Claverton: Isn't that the kind # of pretence # that you're  
maintaining

In trying to persuáde me # of your... wórldly succéss? 560

Gomez: Nó, because I knów # the válué of the cóinage  
<> I pay myself in.

<> Lord Claverton: Indeed! how interesting!  
I stíll don't knów # whý you've cóme to sée me  
Or whát you méan # by sáying you can trúst me.

Gomez: Díck, do you remémber # the móonlight níght  
We dróve bàck to Óxford? # You were dríving.

Lord Claverton: Thát hàppened séveral tímes. #

Gomez: Óne tíme in partícular.

You knów quíte wéll # to which occásion I'm reférring -  
A súmmer níght # of móonlight and sháadows - 570

The níght you ràn óver # the òld mán in the ród.

Lord Claverton: You sáid I ràn óver # an òld mán in the ród.

Gomez: You knèw it tóo. # Íf you had bèen surprísed  
When I sáid `Díck, # you've rùn óver sómebody`



Wouldn't you have shown it, # if only for a second?

You never lifted your foot # from the accelerator.

Lord Claverton: We were in a hurry. #

Gomez: More than in a hurry.

You didn't want it to be known # where we'd been.

The girls who were with us # (what were their names?

I've completely forgotten them) # you didn't want them 580

To be called to give evidence. # You just couldn't face it.

Do you see now, Dick, # why I say I can trust you?

Lord Claverton: If you think that this story # would interest the  
public

Why not sell your version # to a Sunday newspaper?

Gomez: My dear Dick, # what a preposterous suggestion!

Who's going to accept # the unsupported statement

Of Federico Gómez # of San Marco

About something that happened # so many years ago?

What damages you'd get # The Press wouldn't look at it.

Besides, you can't think # I've any desire 590

To appear in public # as Frederick Culverwell?

No, Dick, your secrets # safe with me.

Of course, I might give it # to a few friends, in confidence.

It might even reach the ears # of some of your acquaintance -

But you'd never know # to whom I'd told it.

Or who knew the story # and who didn't. I promise you.

Rely upon me # as the soul of discretion.

Lord Claverton: What do you want then? # Do you need money?

Gomez: My dear chap, # you are obtuse.

I said: 'Your secret # is safe with me', 600

And then you... well, # I'd never have believed

<> That you would accuse an old friend of ..blackmail.

On the contrary, I dare say # I could buy you out

Several times over. # San Marco's a good place

To make money in # - though not to keep it in.

My investments - not all # in my own name either -

Are pretty well spread. # For the matter of that,

My current account # in Stockholm or Zurich

Would keep me in comfort # for the rest of my life.

Really, Dick, # you owe me an apology.

610

<> Blackmail. On the contrary

Any time # you're in a tight corner

<> My entire resources are at your disposal.

<> You were a generous friend to me once

As you pointedly reminded me # a moment ago.

Now it's my turn, perhaps, # to do you a kindness.

Lambert: Excuse me, my Lord, # but Miss Monica asked me

To remind you there's a trunk call # coming through for you

In five minutes' time. #

Lord Claverton: I'll be ready to take it.

Gomez: Ah, the pre-arranged # interruption

620

To terminate # the unwelcome intrusion

<> Of the visitor in financial distress.

Well, I shan't keep you long, # though I dare say your caller

<> Could hang on # for another # quarter of an hour.

Lord Claverton: Before you go - # what is it that you want?

Gomez: I've been trying to make clear # that I only want your  
friendship!

Just as it used to be # in the old days  
When you taught me expensive tastes. # Now it's my turn.  
I can have cigars sent # direct to you from Cuba  
If your doctors allow you # a smoke now and then.  
I'm a lonely man, Dick, # with a craving for affection.  
All I want # is as much of your company,  
So long as I stay here, # as I can get.  
And the more I get, the longer I may stay. #

630

Lord Claverton: This is preposterous!  
Do you call it friendship # to impose your company  
On a man by threats? # Why keep up the pretence?  
Gomez: Threats, Dick. How # can you speak of threats?  
It's most unkind of you. # My only aim  
Is to renew our friendship. # Don't you understand?  
Lord Claverton: I see that when # I gave you my friendship  
So many years ago, # I only gained in return  
Your envy, spite and hatred. # That is why you attribute  
Your downfall to me. # But how was I responsible?  
We were the same age. # You were a free moral agent.  
You pretend that I taught you # expensive tastes:  
If you had not had # those tastes already

640

<> You would hardly have welcomed my companionship.

Gomez: Neatly argued, # and almost convincing:

Don't you wish you could believe it? #

Lord Claverton: And what if I decline

<> To give you the pleasure of my company?

650

Gomez: Oh, I can wait, Dick. # You'll relent at last.

You'll come to feel easier # when I'm with you

Than when I'm out of sight. # You'll be afraid of whispers,  
The reflection in the mirror # of the face behind you,  
The ambiguous smile, # the distant salutation,  
<> The sudden silence when you enter the smoking room.

Don't forget, Dick:

You didn't stop. # Well, I'd better be going.  
I hope I haven't # overstayed my welcome?  
Your telephone pal # may be getting impatient.  
I'll see you soon again. #

Lord Claverton:                Not very soon, I think.

660

I am going away. #

Gomez:                        So I've been informed.

I have friends in the press - # if not in the peerage.

Goodbye for the present. # It's been an elixir

To see you again, # and assure myself

<> That we can begin just where we left off.

Monica: Who was it, father? #

Lord Claverton:                A man I used to know.

Monica: Oh, so you knew him? #

Lord Claverton:                Yes. He'd changed his name.

Monica: Then I suppose he wanted money? #

Lord Claverton:                No, he didn't want money.

Monica: Father, this interview # has worn you out.

You must go and rest now, # before dinner.

670

Lord Claverton: Yes, I'll go and rest now # I wish Charles was  
                                 dining with us.

I wish we were having # a dinner party.

Monica: Father, can't you bear # to be alone with me?

If you cán't bèar to díne # alóne with me toníght,  
Whát will it be líke # at Bádgley Cóurt?

ACT TWO

Monica: Wéll, só fàr, # it's bétter than you expécted,  
Ísn't it, Fàther? # They've lét us alóne;  
The péople in the díning ròom # shòw nó curiósity;  
The béd's are cómfortable, # the hòt wàter is hòt,  
They gíve us a véry # tólerable bréakfast;  
And the chámbermaid réally # is a chámbermaid:  
For w'hén I ásked # abóut mórning cóffee  
She sáid 'Í'm not # the óne for élévén's,  
That's Núrse's bú'síness'. #

680

Lord Claverton:                   Sò fàr, sò góod.  
I'll féel mòre cónfidence # áfter a fórtnight -  
Áfter fóurteen dáy's # of péople not stáring  
Or \offering pícture pápers, # or wánting a fóurth at brídge;  
Stíll, I'll admít # to a féeling of conténtment  
Álréady. I ónly # hópe that it will lást -  
The sénse of wéll-béing. # It's óften wíth us  
W'hén we are yóung, # but thén it's not nóted;  
Ánd bý the tíme # óne has grówn to cóncíousness  
It cómes lèss óften. #

690

                                  I hópe this bénígnant súnshine  
Ánd wàrmth will lást # for a féw dáy's móre.  
But this éarly súnmer, # that's hárdly séasonable,  
Is so óften a hárbínger # of fróst on the frúit trées.

Monica: Oh. let's make the most # of this weather while it lasts.  
I never remember you # as other than occupied  
With anxieties from which # you were longing to escape;  
Now I want to see you # learning to enjoy yourself! 700

Lord Claverton: Perhaps I've never really # enjoyed living  
As much as most people. # At least, as they seem to do  
Without knowing that they enjoy it. # Whereas I've often known  
That I didn't enjoy it. # Some dissatisfaction  
With myself, I suspect, # very deep within myself  
Has impelled me all my life # to find justification  
Not so much to the world # - first of all to myself.  
What is this self inside us, # this silent observer,  
Severe and speechless critic, # who can terrorise us  
And urge us on # to futile activity, 710

And in the end, judge us # still more severely  
For the errors into which # his own reproaches drove us?  
Monica: You admit that at the moment # you find life pleasant,  
That it really does seem # quiet here and restful.  
Even the matron, # though she looks rather dominating,  
Has left us alone. #

Lord Claverton: Yes, but remember  
What she said. She said. # I'm going to leave you alone!  
You want perfect peace: # that's what Badgley Court is for.  
I thought that very ominous. # When people talk like that  
It indicates a latent # desire to interfere 720  
With the privacy of others, # which is certain to explode.  
Monica: Hush, Father. # I see her coming from the house.  
Take your newspaper # and start reading to me.

Piggott: Gòod mórning, Lòrd Cláverton. # Gòod mórning, Miss  
Cláverton!

<> Isn't this a glorious morning!

I'm afraid you'll think # I've been neglecting you;

Só I've come # to apologise and explain.

I've been in such a rush, # these last few days,

And I thought, `Lord Cláverton # will understand

My not coming in # directly after breakfast:

730

He's led a busy life, too. # But I hope you're happy?

Is there anything you need # that hasn't been provided?

All you have to do # is to make your wants known.

Just ring through to my office. # If I'm not there

My secretary will be - # Miss Timmins.

She'd be overjoyed # to have the privilege of helping you!

Monica: You're very kind... # Oh, I'm sorry,

We don't know # how we ought to address you.

Do we call you `Matron'? #

Piggott: Oh no, not `Matron'!

Of course I am # a matron in a sense-

740

No, I don't simply mean # that I'm a married woman -

A widow in fact. # But I was a Trained Nurse,

And of course I've always lived # in what you might call

A medical milieu. # My father was a specialist

<> In pharmacology. And my husband

Was a distinguished surgeon. # Do you know, I fell in love with him

<> During an appendicitis operation!

I was a theatre nurse. # But you mustn't call me `Matron'

At Badgley Court. # You see, we've studied to avoid

Anything like a nursing-home # atmosphere.

750

We don't want our guests # to think of themselves as ill,

Though we never have guests # who are perfectly well-

Except when they come # like you, Miss Claverton.

Monica: Claverton-Ferry. # Or Ferry: it's shorter.

Piggott: So sorry, Miss Claverton-Ferry. # I'm Mrs. Piggott.

Just call me Mrs. Piggott. # It's a short and simple name

And easy to remember. # But, as I was saying,

Guests in perfect # health are exceptional

Though we never accept # any guest who's incurable.

You know, we've been deluged # with applications

760

From people who want # to come here to die!

We never accept them. # Nor do we accept

Any guest # who looks incurable -

We make that stipulation # to all the doctors

Who send people here. # When you go in to lunch

Just take a glance # around the dining-room:

Nobody looks ill! # They're all convalescents,

Or resting, like you. # So you'll remember

Always to call me # Mrs Piggott, won't you?

<> Monica: Yes, Mrs. Piggott, # but please # tell me one thing. 770

We haven't seen her yet, # but the chambermaid

Referred to a nurse. # When we see her

Do you address her as 'Nurse'? #

Piggott: Oh yes, that's different.

She is a real nurse, you know, # fully qualified.

Our system is very # delicately balanced:

<> For me to be # simply # 'Mrs. Piggott'



Reassúres the gúests # in óne respéct;

And cálling our núrses # `Núrse` reassúres them

In anóther respéct. #

Lord Claverton: I fóllow you péréctly.

Piggott: And nów I must fly. # I've só much on my hánds! 780

But befóre I go, # just lét me tück you úp...

You must be véry cáreful # at thís time of yéar;

This éarly wárm weáther # can be véry tréacherous.

Thére, nów you lóok mòre cómfy. # Dón't lét him stáy out láte

In the áfternoon, # Míss Clàverton-Férry.

And remémber, when you wánt # to be véry quáiet

Thère's the Sílence Róom. # With a televísion sét.

It's pópular in the évenings. # But nòt tóo crówded.

Lord Claverton: Múch as I had féared. # But I'm nót góing to sáy

Nóthing could be wórse. # Whére there's a M̀rs. Píggott 790

There máy be, amóng the gúests, # sòmething wórse than M̀rs. Píggott.

Monica: Lét's hópe thís # was mérely the concóction

Whích she decánt # for évery nówcomer.

Perháps áfter what she consíders # próper cóurtesies,

She will léave us alóne. #

Piggott: I réally ám neglèctful!

Míss Clàverton-Férry, # I óught to tèll you móre

Abóut the aménities # whích Bádgley Cóurt

Can óffer to gúests # of the yóunger generátion.

Whén there are enóugh # yóung pèople amóng us

We dáce in the évening. # At the móment there's nó dàncing, 800

And it's stíll tòó éarly # for the báthing póol.

But séveral of our gúests # are kéen on ténnis,

And of c<sup>o</sup>urse there's <sup>l</sup>always cr<sup>o</sup>quet. # But I d<sup>o</sup>n't adv<sup>i</sup>se cr<sup>o</sup>quet  
Until you kn<sup>o</sup>w en<sup>o</sup>ugh # ab<sup>o</sup>ut the <sup>o</sup>ther g<sup>u</sup>ests  
To kn<sup>o</sup>w whom n<sup>o</sup>t to play with. # I'll m<sup>e</sup>ntion n<sup>o</sup> n<sup>a</sup>mes,  
But there are <sup>o</sup>ne or tw<sup>o</sup> # who don't l<sup>i</sup>ke b<sup>e</sup>ing b<sup>e</sup>aten,  
And th<sup>a</sup>t sp<sup>o</sup>ils <sup>a</sup>ny sp<sup>o</sup>rt, # in m<sup>y</sup> op<sup>i</sup>nion.

Monica: Th<sup>a</sup>nk you, M<sup>r</sup>s. P<sup>i</sup>ggott. # But I'm v<sup>e</sup>ry f<sup>o</sup>nd of w<sup>a</sup>lking  
And I'm t<sup>o</sup>ld there are v<sup>e</sup>ry # g<sup>o</sup>od w<sup>a</sup>lks in this n<sup>e</sup>ighbourhood.

Piggott: There <sup>a</sup>re ind<sup>e</sup>ed. # I can l<sup>e</sup>nd you a m<sup>a</sup>p.

810

There are l<sup>o</sup>vely w<sup>a</sup>lks, # on the sh<sup>o</sup>re or in the h<sup>i</sup>lls,  
Qu<sup>i</sup>te aw<sup>a</sup>y from the m<sup>o</sup>tor r<sup>o</sup>ads. # You must l<sup>e</sup>arn the b<sup>e</sup>st w<sup>a</sup>lks.  
I w<sup>o</sup>n't ap<sup>o</sup>logise # for the l<sup>a</sup>ck of exc<sup>i</sup>tement:  
After <sup>a</sup>ll, p<sup>e</sup>ace and qu<sup>i</sup>et # is our r<sup>a</sup>ison d'<sup>e</sup>tre.

<> Now I'll leave you to enjoy it.

Monica: I h<sup>o</sup>pe she w<sup>o</sup>n't r<sup>e</sup>m<sup>e</sup>mber # <sup>a</sup>n<sup>y</sup>thing <sup>e</sup>lse.

Lord Claverton: She'll c<sup>o</sup>me b<sup>a</sup>ck to tell us m<sup>o</sup>re # ab<sup>o</sup>ut the p<sup>e</sup>ace  
and qu<sup>i</sup>et.

Monica: I d<sup>o</sup>n't b<sup>e</sup>lieve # she'll be b<sup>o</sup>thering us <sup>a</sup>gain:

I could s<sup>e</sup>e from her exp<sup>r</sup>ession # wh<sup>e</sup>n she l<sup>e</sup>ft

That she th<sup>o</sup>ught she'd d<sup>o</sup>ne her d<sup>u</sup>ty # by <sup>u</sup>s for to-d<sup>a</sup>y.

820

I'm g<sup>o</sup>ing to pr<sup>o</sup>wl ab<sup>o</sup>ut the gr<sup>o</sup>unds. # D<sup>o</sup>n't l<sup>o</sup>ok s<sup>o</sup> al<sup>a</sup>rmed!

If you sp<sup>y</sup> <sup>a</sup>ny g<sup>u</sup>est # who s<sup>e</sup>ems to be st<sup>a</sup>lking you

P<sup>u</sup>t your n<sup>e</sup>wspaper # <sup>o</sup>ver your f<sup>a</sup>ce

And pr<sup>e</sup>tend you're pr<sup>e</sup>tending # to b<sup>e</sup> asl<sup>e</sup>ep.

If they th<sup>i</sup>nk you are asl<sup>e</sup>ep # they'll d<sup>o</sup> s<sup>o</sup>mething to w<sup>a</sup>ke you,

But if they s<sup>e</sup>e you're sh<sup>a</sup>mming # they'll h<sup>a</sup>ve to t<sup>a</sup>ke the h<sup>i</sup>nt.

Carghill: I h<sup>o</sup>pe I'm not d<sup>i</sup>st<sup>u</sup>rbing you. # I <sup>a</sup>lways s<sup>i</sup>t h<sup>e</sup>re.

It's the s<sup>u</sup>nniest and m<sup>o</sup>st # sh<sup>e</sup>ltered c<sup>o</sup>rner,

And n<sup>o</sup>ne of the <sup>o</sup>ther # g<sup>u</sup>ests have d<sup>i</sup>scovered it.

It was cléver of yóu # to fínd it sò quíckly.

830

Whát mǎde you chóose it? #

Lord Claverton: My dáughter chóse it.

She nóted that it séemed # to óffer the advántages

Which you have júst méntioned. # I am glád you can confírm them.

Carghill: Óh, sò that is your dàughter - # that véry chàrming gírl?

<> And obviously devoted to her father.

I was wǎtching you bóth # in the díning ròom làst níght.

Yóu are the gréat # Lord Cláverton, áren't you?

Sómebody sáid # you were cóming hère -

It's béen the tópic # of cónversátion.

But I couldn't believe # that it would réally háppen!

840

<>And now I'm sitting here talking to you.

Dear mé,, it's astónishing, # after áll thèse yéars;

And you don't èven récognise me! # I'd know yóu ánywhere.

But thén, we've áll seen # your pótrait in the pápers

Sò óften, and éverybody # knòws yóu. But stíll,

I wísh you could have páid mé # thàt cómpliment, Ríchard.

Lord Claverton: Whát!

Carghill: Don't you knów me yèt? #

Lord Claverton: I'm afráid nó.

<> Carghill: There were the three of us- Effie, Maudie and me.

That dáy we spént on the ríver - # I've néver forgóttén it -

The túrning póint # of áll my lífe.

850

Nòw whátéver were the námes # of those fríends of yóurs

And whích one wás it # invítéd us to lúunch?

I decláre, I've útterly # forgóttén their námes.

And you gáve us lúunch - # I've forgóttén whàt hótél -

But sùch a góod lùrch - # and we áll wènt in a pùnt

<> On the river - and we had a tea basket

With some lóvely liddle cákes - # I've forgóttén what you cálléd  
them,

And you máde me try to pùnt, # and I gòt sóaking wét

And néarly dróppéd the pùnt pòle, # and you áll láughed at me.

Dón't you remémber? #

Lord Claverton: Práy contíne.

860

The móre you remind me of, # the bétter I'll remémber.

Carghill: And the thrée of us tálked you # óver áfterwards -

Éffie and Máud and Í. # Whàt a tíme agò it séems!

It's surprísing I remémber it # áll sò cléarly.

You attráctéd me, you knów, # at the véry fírst méeting -

I cán't thínk why, # but it's the wáy thínghs háppen.

I said `théré's a mán # I could fólloù ròund the wòrld!`

But Éffie it wás - # you knów, Éffie wás véry shréwd -

Éffie it wás sáid # `you'd be thrówing yóursèlf áwáy.

Márk my wórds` Éffie sáid, # `if you chóse to fólloù thát mán 870

Hé'd gíve you the slíp: # hé's nó't to be trùsted.

Thát mán is hòllow. # Thát's what she sáid.

Or díd she sáy `yèllow` # ? I'm nó't quíte sùre.

You dó remémber nów, # dón't you, Ríchard?

Lord Claverton: Nó't the conversátion # you have júst repéated.

Thát is néw to me. # But I dó remémber you.

Carghill: Tíme has wróught # sád chánges in me, Ríchard.

I wás véry lóvely ónce. # Sò yóu thóught,

And óthers thóught so tóo. # But ás you remémber,

Pléase, Ríchard, júst repéat # my náme - júst ónce:

880

The náme by which you knéw me. # It would gíve me súch a thríll  
To héar you spéak my náme ónce móre. #

Lord Claverton: Your náme was Màisie Bàtterson.

Carghill: Óh, Ríchard, you're ónly # sáyíng thát to téase me.

You knów I méant my stáge náme. # The náme by which you knéw me.

Lord Claverton: Wéll, thén, Màisie Mòntjoy. #

Carghill: Yés, Màisie Mòntjoy.

I wás Màisie Mòntjoy ónce. # And you dídn't récognise me.

Lord Claverton: You've chánged your náme, no dóubt. # And Í've  
chánged míne.

Your náme nów and hére...#

Carghill: Is M<sup>rs</sup>. Jòhn Cárghill.

Lord Claverton: You márried, I supposé, # mány yéars agò?

Carghill: Mány yéars agò, the fírst tíme # thát dídn't lást  
lóng.

890

Péople sòmetimes sáy: # `Màke óne místake ín lóve,

You're móre than líkely # to máke anóther.

Hòw trúé thát is! # Álgy was a wéaklíng,

But símple he wás - # nòt slý and slíppery.

Thén I màrried M<sup>r</sup>. Cárghill. # Twénty yéars ólder

Than mé, hé was. # Júst what I néeded.

Lord Claverton: Is he stíll lívíng? #

Carghill: He had a wéak héart.

And he wórked tòó hárd. # Have you néver héard

Of Cárghill Equípments? # They máke óffice fúrniture.

Lord Claverton: Í've néver hàd to déal # with quéstions of  
equípment.

900

I trúst that the bússíness # was véry succéssful...

I méan, that he léft you # cómfortably provided for?

Carghill: Well, Rìchard, my dóctor # could hárdly have sènt me hére

If I wásn't wèll óff. # Yés, I'm provided for.

But ísn't it stránge # that yóu and Í

Should mèet hére at lást? # Hére, of áll pláces!

Lord Claverton: Why nó, of áll pláces? # What I don't understand

Is why you should táke # the fírst opportúnity,

Fínding me hére, # to revíve òld memóries

Which Í should have thóught # we bóth préfèrréd to leave búried. 910

Carghill: Thére you are wóng, Rìchard. # Éffie `áways sáid -

Whát a clèver gírl she was! # `he dóesn't understand wómen.

Ány wómen who trusted hím # wóuld sóon fínd that óut.

A mán may préfér # to forgétt áll the wómen

He has lóved. But a wóman # dóesn't wánt to forgétt

A síngle óne of her admírer. # Why, éven a fáithless lóver

Is stíll, in her mémory, # a kínd of testimónial.

Mén líve by forgéttíng - # wómen líve on mémories.

Besídes a wóman # has nóthing to be ashámed of:

A mán is álwáys # tryíng to forgétt

920

His ówn shàbby beháviour. #

Lord Claverton: But we'd settléd our accóunt.

Whát hárm was dóne? # I léarnéd my lésso

And yóu lèarnéd yóurs, # if you néeded the lésso.

Carghill: You refúse to belíeve # that I was réally in lóve with  
you.

Well, it's náatural # that you shóuldn't wánt to belíeve it.

But you thínk, or try to thínk, # that if I'd réally súffered

I shóuldn't wánt to lét you # knów who I ám,

I shouldn't want to come # and talk about the past.  
You're wrong, you know. # It's both pain and pleasure  
To talk about the past # - about you and me.

930

These memories are painful # - but I cherish them.  
Lord Claverton: If you had really # been broken-hearted  
I can't see how # you could have acted as you did.

<> Carghill: Who can say # whether # a heart's been broken  
Once it's been repaired? # But I know what you mean.  
You mean that I would never # have started an action  
For breach of promise, # if I'd really cared for you.  
What sentimental nonsense! # One starts an action  
Simply because # one must do something.

<> Well, perhaps I shouldn't # have # settled out of court.  
My lawyer said: # 'I advise you to accept',  
'Because Mr. Ferry # will be standing for Parliament:

940

<> His father has political ambitions for him.  
If he's lost a breach # of promise suit

<> Some people won't # want # to appear as his supporters.  
He said: 'What his lawyers # are offering in settlement  
Is twice as much # as I think you'd be awarded.'  
Effie was against it # - she wanted you exposed.  
But I gave way. # I didn't want to ruin you.

If I'd carried on, # it might have ended your career

950

<> And then you wouldn't # have # become Lord Claverton.  
So perhaps I laid # the foundation of your fortunes!

Lord Claverton: And perhaps at the same # time of your own?  
I seem to remember # it was only a year or so  
Before your name appeared # in very large letters

In Sháftesbury Ávenue. #

Carghill: Yés, I had my árt.

Dón't you remémber # what a hít I máde

With a númer called # It's Nót Too Láte For You to Lóve Me?

<> I couldn't have put # the feeling # into it I did

But for whát I'd gòne thróugh. # Did you héar me síng it? 960

Lord Claverton: Yés, I héard you síng it. #

Carghill: And whát did you féel?

Lord Claverton: Nóthing at áll. # I remémber my surpríse

At fínding that I félt # nóthing at áll.

I thóught, perháps, # whát a lúcky escápe

It had béen, for bóth of us. #

Carghill: Thát `bóth of us`

Was an áfterthóught, Ríchard. # A lúcky escápe

You thóught, for yóu. # You fèlt nó embárrassment?

Lord Claverton: Why shóuld I féel embárrassment? # My cónscience was  
cléar.

A bríef infatuátion, # énded in the ónly wáy pòssible

To our mútual satisfáction. #

Carghill: Your cónscience was cléar. 970

I've véry sèldom héard pèople # méntion their cónsciences

Excépt to obsérve # that their cónsciences were cléar.

You got óut of a tángle # for a lárge cásh pàyment

And nó públicity. # Sò your cónscience was cléar.

At bóttom, I believe yóu're stíll # the sáme sílly Ríchard

You álways wére. # You wánted to póse

As a mán of the wórl'd. # And nów yóu're pòsing

As whát? I presúme, # as an élder státesman;



And the difference between being # an elder statesman

And posing successfully # as an elder statesman

980

Is practically negligible. # And you look the part.

Whatever part you've played, # I must say you've always looked it.

Lord Claverton: I've no longer any part # to play, Maisie.

Carghill: There'll always be # some sort of part for you

Right to the end. # You'll still be playing a part

<> In your obituary, whoever writes it.

Lord Claverton: Considering how long ago # it was when you knew me

<> And considering the brevity of our acquaintance,

<> You're surprisingly confident, I must say,

<> About your understanding of my character.

990

Carghill: I've followed your progress # year by year, Richard.

And although it's true # that our acquaintance was brief,

Our relations were intense # enough, I think,

To have given me one or two # insights into you.

No, Richard, don't imagine # that I'm still in love with you;

And you needn't think # I idolise your memory.

It's simply that I feel # that we belong together...

Now, don't get alarmed. # But you touched my soul-

Pawed it, perhaps, # and the touch still lingers.

<> And I've touched yours.

1000

It's frightening to think # that we're still together

And more frightening to think # that we may always be together.

<> There's a phrase I seem # to remember # reading somewhere:

Where their fires are not quenched. # Do you know what I do?

I read your letters # every night.

Lord Claverton:

My letters!

Carghill: Have you forgotten # that you wrote me letters?

Oh, not very many. # Only a few worth keeping.

Only a few. # But very beautiful.

It was Effie said, # when the break came,

<> 'They'll be worth a fortune to you, Maisie.'

1010

They would have figured # at the trial, I suppose,

If there had been a trial. # Don't you remember them?

Lord Claverton: Vaguely. Were they # very passionate?

Carghill: They were very loving. # Would you like to read them?

I'm afraid I can't # show you the originals;

They're in my lawyer's safe. # But I have photostats

Which are quite as good, I'm told. # And I like to read them

In your own handwriting. #

Lord Claverton: And have you shown these letters

To many people? #

Carghill: Only a few friends.

Effie said: # 'If he becomes a famous man

1020

And you should be in want, # you could have these letters auctioned.'

Yes, I'll bring the photostats # tomorrow morning,

And read them to you. #

- Oh, there's Mrs. Piggott!

She's bearing down on us. # Isn't she frightful!

She never stops talking. # Can you bear it?

If I go at once, # perhaps she'll take the hint

And leave us alone tomorrow. #

Good morning, Mrs. Piggott!

<> Isn't it a glorious morning!

Piggott: Good morning, Mrs Carghill! #

Carghill:

Dear Mrs. Piggott!

It seems to me # that you never sit still:

1030

<> You simply sacrifice yourself for us

Piggott: It's the breath of life # to me, Mrs. Carghill

Attending to my guests. # I like to feel they need me!

Carghill: You do look after us # well, Mrs. Piggott:

You're so considerate- # and so understanding.

Piggott: But I ought to introduce you. # You've been talking

to Lord Claverton,

The famous Lord Claverton. # This is Mrs. Carghill.

Two of our very # nicest guests!

I just came to see # that Lord Claverton was comfortable:

We can't allow him # to tire himself with talking.

1040

What he needs is rest! # You're not going, Mrs. Carghill?

Carghill: Oh, I knew that Lord Claverton # had come for a rest cure,

<> And it struck me that he might find it a strain

To have to cope # with both of us at once.

Besides, I ought to do # my breathing exercises.

Piggott: As a matter of fact, # I flew to your rescue

(That's why I've brought # your morning tippie myself

Instead of leaving it, # as usual, to Nurse)

When I saw # that Mrs. Carghill had caught you.

You wouldn't know that name, # but you might remember her

1050

<> As Maisie Montjoy in revue.

She was well-known at one time, # I'm afraid her name

Means nothing at all # to the younger generation,

But you and I # should remember her, Lord Claverton.

That tune she was humming, # It's Not Too Late For You To Love Me,

Everybody was singing it once. # A charming person.

I dare say, but not quite # your sort or mine.

I suspected that she wanted # to meet you, so I thought

That I'd take the first # opportunity of hinting-

Tactfully, of course- # that you should not be disturbed.

1060

Well, she's gone now. # If she bothers you again

Just let me know. # I'm afraid it's the penalty

Of being famous. # Oh, Miss Claverton-Ferry!

I didn't see you coming. # Now I must fly.

Monica: I saw Mrs. Piggott # bothering you again

So I hurried to your rescue. # You look tired, Father.

She ought to know better. # But I'm all the more distressed

Because I have some ... # not very good news for you.

Lord Claverton: Oh, indeed. What's the matter? #

Monica: I didn't get far.

I met Michael in the drive. # He says he must see you.

1070

I'm afraid that something # unpleasant has happened.

Lord Claverton: Was he driving his car? #

Monica: No, he was walking.

<> Lord Claverton: I hope he's not # had # another accident.

You know, after that last # escapade of his,

I've lived in terror # of his running over somebody.

Monica: Why, Father, should you # be afraid of that?

This shows how bad # your nerves have been.

He only ran into a tree. #

Lord Claverton: Yes, a tree.

It might have been a man. # But it can't be that,

Or he wouldn't be at large. # Perhaps he's in trouble

1080

With some wóman or óther. # I'm sùre he has fríends  
Whom he wóuldn't cáre # for yóu or mé to knów about.

Monica: It's próbably móney. #

Lord Claverton: If it's ónly débts  
Ónce móre, I expéct # I cán pùt úp with it.

But whère is he?

Monica: I tóld him # he must wáit in the gárden  
Untíl I had prépared you. # I've máde him understánd  
That the dóctors wánt you # to be frée from wórry.  
He wón't máke a scéne. # But I cán sée he's fríghtened.  
And you knów what Míchael # is líke when he's fríghtened.  
He's ápt to be súllen # and quíck to tàke offénce.

1090

Sò I hópe you'll be pátient. #

Lord Claverton: Wéll thèn, fétch him.  
Lèt's gét this óver. #

Monica: [calls] Míchael!

Lord Claverton: Gòod mórning, Míchael.

Michael: Gòod mórning, Fátther. # Whàt a lóvely dáy!  
I'm glád you're hère, # to enjóy sùch wéather.

Lord Claverton: You're glád I'm hère? # Did you dríve dówn from  
Lóndon?

Michael: I dróve dówn làst níght. # I'm stáying at a púb  
Abòut twò míles from hère. # Nòt a bád líttle pláce.

Lord Claverton: Whý are you stáying there? # I shóuldn't have  
thóught

It wóuld be the sòrt of pláce # that you'd chóose for a hóliday.

Michael: Wéll, this isn't # a hóliday exáctly.

1100

But thís hotél # was véry wéll recomméded.

Good cooking, for a country inn. # And not at all expensive.

Lord Claverton: You don't normally consider that # a recommendation.

Are you staying there long? # For the whole of this holiday?

Michael: Well, this isn't # a holiday, exactly.

Oh. I said that # before, didn't I?

Monica: I wish you'd stop # being so polite to each other.

Michael, you know # what you've come to ask of Father

And Father knows # that you want something from him.

Perhaps you'll get to the point # if I leave you together. 1110

Michael: You know, it's awfully hard # to explain things to you!

You've always made up your mind # that I was to blame

Before you knew the facts. # The first thing I remember

Is being blamed for something # I hadn't done.

I never got over that. # If you always blame a person

It's natural he should end # by getting into trouble.

Lord Claverton: You started pretty early # getting into trouble,

When you were expelled # from your prep school for stealing.

But come to the point. # You're in trouble again.

We'll ignore, if you please, # the question of blame: 1120

Which will spare you the necessity # of blaming someone else.

Just tell me what's happened. #

Michael: Well, I've lost my job.

<> Lord Claverton: The position that Sir Alfred # Walter # made for  
you.

Michael: I'd stuck it for two years. # And deadly dull it was.

Lord Claverton: Every job is dull, # nine-tenth of the time...

Michael: I need something much more # stimulating.

Lord Claverton: Well?

Michael: I wánt to fínd # some more spéculative bússíness.

Lord Claverton: I dáre sàý you've tried # a lìttle privéte  
speculátíon.

Michael: Séveral of my fríends # gáve me éxcellent típs.

They álwáys cáme óff- # the típs I dídn't táke.

1130

Lord Claverton: And the ónes you díd táke? #

Michael: Nòt so wéll, for sóme réason.

The fáct ís, I néeded # a góod déal mòre cápital

To máke ánythíng of ít. # If I could have bórrówed mòre

I míght have pulled ít óff. #

Lord Claverton: Bórrówed? From whóm?

Nòt.... from the fírm? #

Michael: I wént to a lénder,

A mán whom a fríend of míne # récomméded.

He gáve me góod térms, # on the stréngth of my náme:

<> The only góod # the náme # has ever done me.

Lord Claverton: On the stréngth of your náme. # And whát do you càll  
góod térms?

Michael: I'd nóthíng at áll # to páy for twò yéars:

1140

The ínterést was júst # ádded ón to the cápital.

Lord Claverton: And hòw lóng agò was thát? #

Michael: Néarly twò yéars.

Tíme pásses prèttý quáckly, # whén you're ín débít.

Lord Claverton: And háve you óther débts? #

Michael: Òh, órdináry débts:

My táilor's bíll, for ìnstánce. #

Lord Claverton: I expécted thát.

Ít was júst the sáme at Óxford. #

Michael:

It's their own fault.

They won't send in their bills, # and then I forgot them.

It's being your son # that gets me into debt.

Just because of your name # they insist on giving credit.

Lord Claverton: And your debts: are they the cause # of your being

discharged?

1150

Michael: Well, partly, Sir Alfred # did come to hear about it,

And so he pretended # to be very shocked.

Said he couldn't retain # any man on his staff

Who'd taken to gambling. # Called me a gambler!

Said he'd communicate # with you about it.

Lord Claverton: That accounts for your coming down # here so

precipitately-

In order to let me # have your version first.

I dare say Sir Alfred's # will be rather different.

And what else did he say? #

Michael: He took the usual line,

Just like the headmaster. # And my tutor at Oxford.

1160

Not what we expected # from the son of your father

And that sort of thing. # It's for your sake, he says,

That he wants to keep things quiet. # I can tell you, it's no joke

Being the son # of a famous public man.

You don't know what I suffered, # working in that office.

In the first place, they all knew # the job had been made for me

Because I was your son. # They considered me superfluous

<> They knew I couldn't # be # living on my pay;

They had a lot of fun- # sometimes they'd pretend

That I was overworked, # when I'd nothing to do.

1170



Even the office boys # began to sneer at me.

I wonder I stood it # as long as I did.

Lord Claverton: And does this bring us to the end # of the list of  
your shortcomings?

Or did Sir Alfred make other # unflattering criticisms?

Michael: Well, there was one thing # he brought up against me,

That I'd been too familiar # with one of the girls.

He assumed it had gone # a good deal further than it had.

Lord Claverton: Perhaps it had gone further # than you're willing to  
admit.

Michael: Well, after all, # she was the only one

Who was at all nice to me. # She wasn't exciting, 1180

But it served to pass the time. # It would never have happened

If only I'd been given # some interesting work!

Lord Claverton: And what do you now propose # to do with yourself?

Michael: I want to go abroad. #

Lord Claverton: You want to go abroad?

Well, that's not a bad idea. # A few years out of England

In one of the Dominions, # might set you on your feet.

I have connections, # or at least correspondents

Almost everywhere. # Australia- no.

The men I know there # are all in the cities:

An outdoor life # would suit you better. 1190

How would you like # to go to Western Canada?

Or what about sheep farming # in New Zealand?

Michael: Sheep farming? # Good Lord, no.

That's not my idea. # I want to make money.

I want to be somebody # on my own account.

Lord Claverton: But w<sup>h</sup>at do you w<sup>a</sup>nt to d<sup>o</sup>? # W<sup>h</sup>ere do you w<sup>a</sup>nt to  
g<sup>o</sup>?

W<sup>h</sup>at k<sup>i</sup>nd of a l<sup>i</sup>fe # do you th<sup>i</sup>nk you w<sup>a</sup>nt?

Michael: I s<sup>i</sup>m<sup>p</sup>ly w<sup>a</sup>nt to l<sup>e</sup>ad # a l<sup>i</sup>fe of my o<sup>w</sup>n,

A<sup>c</sup>c<sup>o</sup>rd<sup>i</sup>ng to my o<sup>w</sup>n i<sup>d</sup>e<sup>a</sup>s # of g<sup>o</sup>od and b<sup>a</sup>d,

Of r<sup>i</sup>ght and w<sup>r</sup>ong. # I w<sup>a</sup>nt to g<sup>o</sup> f<sup>a</sup>r aw<sup>a</sup>y 1200

To s<sup>o</sup>me c<sup>o</sup>un<sup>t</sup>ry w<sup>h</sup>ere n<sup>o</sup> o<sup>n</sup>e # has h<sup>e</sup>ard the n<sup>a</sup>me of Cl<sup>a</sup>verton;

Or w<sup>h</sup>ere, if I t<sup>o</sup>ok a d<sup>i</sup>fferent n<sup>a</sup>me #- and I m<sup>i</sup>ght ch<sup>o</sup>ose to-

N<sup>o</sup> o<sup>n</sup>e w<sup>o</sup>uld k<sup>n</sup>ow or c<sup>a</sup>re # w<sup>h</sup>at my n<sup>a</sup>me had b<sup>e</sup>en.

Lord Claverton: S<sup>o</sup> you are r<sup>e</sup>ady # to rep<sup>u</sup>di<sup>a</sup>te your f<sup>a</sup>m<sup>i</sup>ly,

To thr<sup>o</sup>w aw<sup>a</sup>y # the w<sup>h</sup>ole of your inh<sup>e</sup>ritance?

Michael: W<sup>h</sup>at is my inh<sup>e</sup>ritance? # A<sup>s</sup> for your t<sup>i</sup>tle,

I k<sup>n</sup>ow w<sup>h</sup>y you t<sup>o</sup>ok it. # And M<sup>o</sup>ther k<sup>n</sup>ew.

F<sup>i</sup>rst, because it g<sup>a</sup>ve you # the o<sup>p</sup>port<sup>u</sup>n<sup>i</sup>ty

Of ret<sup>i</sup>ring from p<sup>o</sup>litics, # n<sup>o</sup>t w<sup>i</sup>thout d<sup>i</sup>gnity,

B<sup>e</sup>ing no l<sup>o</sup>nger w<sup>a</sup>nted. # And you w<sup>i</sup>shed to be L<sup>o</sup>rd Cl<sup>a</sup>verton 1210

A<sup>l</sup>so, to h<sup>o</sup>ld your o<sup>w</sup>n # w<sup>i</sup>th M<sup>o</sup>ther's f<sup>a</sup>m<sup>i</sup>ly-

To l<sup>o</sup>rd it o<sup>v</sup>er them, in f<sup>a</sup>ct. # O<sup>h</sup>, I've n<sup>o</sup> d<sup>o</sup>ubt

That the th<sup>o</sup>ught of p<sup>a</sup>ssing o<sup>n</sup> # your n<sup>a</sup>me and t<sup>i</sup>tle

To a s<sup>o</sup>n, was gr<sup>a</sup>t<sup>i</sup>fying. # But it w<sup>a</sup>s<sup>n</sup>'t for m<sup>y</sup> s<sup>a</sup>ke!

I was j<sup>u</sup>st your s<sup>o</sup>n- # th<sup>a</sup>t is to s<sup>a</sup>y,

<> A k<sup>i</sup>nd of p<sup>r</sup>olongation of your ex<sup>i</sup>stence,

A r<sup>e</sup>p<sup>r</sup>es<sup>e</sup>ntative c<sup>a</sup>rrying o<sup>n</sup> # b<sup>u</sup>siness in your <sup>a</sup>bsence.

W<sup>h</sup>y should I th<sup>a</sup>nk you # for im<sup>p</sup>os<sup>i</sup>ng this up<sup>o</sup>n me?

And w<sup>h</sup>at s<sup>a</sup>tisf<sup>a</sup>ction, # I w<sup>o</sup>nder, will it g<sup>i</sup>ve you

In the gr<sup>a</sup>ve? If you're s<sup>t</sup>ill # c<sup>o</sup>nscious after d<sup>e</sup>ath, 1220

I b<sup>e</sup>t it will b<sup>e</sup> # a s<sup>u</sup>rprised st<sup>a</sup>te of c<sup>o</sup>nsciousness.

P<sup>o</sup>or gh<sup>o</sup>st! r<sup>e</sup>ckoning <sup>u</sup>p # its p<sup>r</sup>ofit and l<sup>o</sup>ss

And wóndering w`hy it bóthered # abóut sùch trífles.

Lord Claverton: Sò you wánt me to hélp you # to escápe from your  
fáther!

Michael: And to hélp my fáther # to be ríd of mé.

You símply dòn't knów # how véry mùch pléasanter

You will fínd life becóme, # ónce I'm óut of the cóuntry

Whát I'd líke # is a chánce to gò abróad

Ás a pártner # in some ínteresting bússiness.

But I migh't be expécted # to pút ùp some cápital.

1230

Lord Claverton: Whàt sòrt of bússiness # háve you in mínd?

Michael: Óh, I dòn't knów. # Ímport and éxport,

With an óppórtunity # of prófits bóth wáys.

<> Lord Claverton: This is what I will do # for you, Michael.

<> I will help you to make # a start # in any business

You may fínd for yóursélf- # íf, on investígation,

I'm sátisfied abóut # the náture of the bússiness.

Michael: Ányway, I'm detérmined # to gèt óut of Éngland.

Lord Claverton: Míchael. Are there réasons # for your wánting to gó

Beyónd what you've tóld me? # It isn't.... mánslaughter?

1240

Michael: Mánslaughter? Whý mánslaughter? # Óh, you méan on the róad.

Cértainly nó. # I'm fár tòò gòod a dríver.

Lord Claverton: Whàt thén? That yòung wóman? #

Michael: I'm nó't sùch a fòol

As to gèt mysèlf invólved # in a bréach of prómise sùit

Or sómebody's divórcé. # Nó, you nèedn't wórry

About thát gírl- # or ány óther.

But I wánt to gèt óut. # I'm fèd ùp with Éngland.

Lord Claverton: I'm sùre you don't méan thát. # But it's náatural

enough

To want a féw yéars abróad. # It might be véry góod for you  
To fínd your féet. # But I shóuldn't líke to thínk  
That what inspíred you # was nò pósitoive ambítion  
But ónly the desíre to escápe. #

1250

Michael: I'm nó a fugítive.

<> Lord Claverton: No, not a fugitive from justice-

<> Only a fugitive from reality.

Oh Míchael. If you hàd some áim # of hígh achíevement,  
Some dréam of éxcellence, # hòw gládly would I hélp you!  
Éven though it cárried you # áway from me foréver  
To súffer the monótonous # sún of the trópics  
Or shíver in the nórthern níght. # Belíeve me, Míchael:  
Thòse who flée from their pást # will álwáys lòse the ráce.  
I knów this from expérience. # When you réach your góal,  
Your ímagíned páradíse # of succéss and grándeur,  
You will fínd your pást fáilures # wáiting there to gréet you.  
Yóu're áll I háve # to líve for, Míchael-  
Yóu and Mónica. # If I líved for twénty yéars  
Knówing that my són # had played the cóward-  
I should mérely be anóther # twénty yéars in díying.

1260

Michael: Véry wéll: if you líke, # cáll me a cóward.

I wónder whèther yóu # wóuld pláy the héro

If yóu were in mý pláce. # I dón't belíeve you wóuld.

1270

You dídn't súffer # from the hándicap that Í've hàd.

Yóur fàther was rích, # but was nò óne in partícular,

So you'd nóthing to líve úp to. # Thòse stándards of cónduct

You've álwáys màde so múch of, # for mý bénéfit:

I wonder whether yóu # have álways líved úp to them.

Monica: Míchael! how cànn you spéak # to Fátther líke thát?

Fátther! Whát has háppened? # Whý do you lòok so ángry?

I knów that Míchael # must be in gréat tróuble,

Sò cánn't you hélp him? #

Lord Claverton: I am trying to hélp him,

And to méet him hàlf wáy. # I have máde him an óffer

1280

Which hé must thínk óver. # But íf he gòes abróad

I wánt him to gó # in a véry dífferent spírit

From thát which hé # has júst bèen exhíbítìng.

Monica: Míchael! Sáy sòmething. #

Michael: Whát is there to sáy?

I wánt to léave Éngland, # and máke my òwn caréer:

And Fátther símply # cálls me a cóward.

Monica: Fátther! You knów # that I wóuld gíve my lífe for you.

Òh, hòw sílly that phráse sòunds! # But there's nó vocábulary

For lóve wíthín a fámily, # lóve thát's líved in

But nótt lòoked at, # lóve wíthín the líght of which

1290

All élse is séen, # the lóve wíthín which

All óther lóve # fínds spéech.

This lóve is sílent. # Whát can I sáy to you?

Hówever Míchael # has beháved, Fátther,

Whatevér Fátther # has sáid, Míchael,

You must fórgíve èach óther, # you must lóve èach óther.

Michael: I cóuld have lòved Fátther, # íf he'd wánted lóve,

But he néver díd, Mònica, # nótt fróm mé.

You knów I've álways bèen # véry fónđ of yóu-

I've a véry afféctíonate # nátüre, réally,

1300

<> But...

Carghill: Rícharð! I dídñ't thínk # you'd stíll be hère.  
I càme báck to have a quíet # réad of your létters;  
But hòw níce to fínd # a líttle fámily pártý!  
I knów who yóu are! # You're Mónica, of cóurse:  
And thís must bé # your bróther, Míchael.  
I'm ríght, áren't I?

Michael: Yés, you're ríght.

<> But...

Carghill: Hów did I knów? # Because you're só líke your fátter  
When hé was yóur `age. # He's the pícture of yóu, Rícharð, 1310  
As you wére ónce. # You're nòt to íntroducte us,  
Í'll íntroducte mysélf. # I'm Máisie Mòntjoy!  
Thát méans nóthing # to yóu, my déars.  
It's a véry lóng tíme # sínce the náme of Máisie Mòntjoy  
Tópped the bíll ín revúe. # Nów I'm M̀rs. Jòhn Cárghill.  
Rícharð! It's astóníshíng # abóut your chíldren:  
Mónica hárdly # resémbles you at áll,  
But Míchael- your fátter # has chánged a gòod déal  
<> Sínce I knew him # ever # só many years ago.  
Yét you're the ímage # of what hé was thén. 1320  
Your fátter was a véry # dèar fríend of míne ónce.

<> Michael: Díd he réally look líke me?

Carghill: You've híis vóice, and híis wáy # of móvín! It's  
márvellous.

And the chárms! Hé's ínhérítéd # áll of your chárms, Rícharð.  
Thér's nó denyíng ít. # But whó's thís cómíng?  
Ít's anóther nèw gúest hère. # Hé's wávíng to ús.

Do you know him, Richard? #

Lord Claverton: It's a man I used to know.

Carghill: How interesting # He's a very good figure  
And he's rather exotic-looking. # Is he a foreigner?

Lord Claverton: He comes from some place # in Central America. 1330

Carghill: How romantic. # I'd love to meet him.

He's coming to speak to us. # You must introduce him.

Gomez: Good morning, Dick. #

Lord Claverton: Good morning, Fred.

Gomez: You weren't expecting me # to join you here, were you?

You're here for a rest cure. # I persuaded my doctor  
That I was in need # of a rest cure too.

And when I heard you'd chosen # to come to Badgley Court

I said to my doctor, # "Well, what about it?"

<> What better recommendation could I have?"

So he sent me here. #

Carghill: Oh, you've seen each other lately? 1340

Richard, I think # that you might introduce us.

Lord Claverton: Oh. This is... #

Gomez: Your old friend Federico Gomez.

The prominent citizen # of San Marco.

That's my name. #

Lord Claverton: So let me introduce you- by that name-

To Mrs... Mrs... #

Carghill: Mrs. John Carghill.

Gomez: We seem a bit weak # on the surnames, Dick.

Carghill: Well, you see, Señor Gomez. # When we first became  
friends-

Lòrd Cláverton and Í- # I was knówn by my stáge nàme.

There was a tíme, ónce, # when éveryone in Lóndon

Knéw the náme # of Màisie Mòntjoy in revúe.

1350

Gomez: If Màisie Mòntjoy # was as béautiful to lóok at

As M<sup>rs</sup>. Cárghill, # I can wéll understánd

Her succéss on the stáge. #

Carghill: Oh, did you néver sée me?

That's a píty, Sèñor Gómez. #

Gomez: I lòst tóuch with things in Éngland.

Had Í been in Lóndon, # and in Díck's posítion

Í should have béen # you mòst devóted admírer.

Carghill: It's Nót Too Làte For You To Love Me! # Thát's the sóng

That máde my reputátion, # Sèñor Gómez.

Gomez: It will néver be tòò láte. # Dón't you agrée, Díck?

- This yòung lády # I táke to be you dáughter?

1360

And thís your sòn? #

Lord Claverton: Thís is my sòn Míchael,

And my dáughter Mónica. #

Monica: Hów do you dó.

<> Michael!

Michael: How do you do.

Carghill: I dón't belíeve # you've knówn Lòrd Cláverton

As lóng as Í hàve, # Sèñor Gómez.

Gomez: My déar lády # yóu're not óld enóugh

To have knówn Díck Férry # as lóng as Í hàve.

We were fríends at Óxford. #

Carghill: Oh, so yóu were at Óxford!

Is thát how you còme to spéak # sùch pèrfect Énglish?



Of course, I could tell # from your looks that you were

Spanish.

1370

I do like Spaniards. # They're so aristocratic.

But it's very strange # that we never met before.

You were a friend # of Richard's at Oxford

And Richard and I # became great friends

Not long afterwards, # didn't we, Richard?

Gomez: I expect that was after # I had left England.

Carghill: Of course, that explains it. # After Oxford

I suppose you went back to.. # .. where is your home?

Gomez: The republic of San Marco. #

Carghill: Went back to San Marco.

Señor Gómez, if it's true # you're staying at Badgley Court, 1380

I warn you- I'm going # to cross-examine you

And make you tell me # all about Richard

In his Oxford days. #

Gomez: On one condition:

That you tell me all # about Dick when you knew him.

Carghill: Secret for secret, # Señor Gómez!

You've got to be the first # to put your cards on the table!

Monica: Father, I think # you should take your rest now.

- I must explain that the doctors # were very insistent

That my father should rest # and have absolute quiet

Before every meal. #

Lord Claverton: But Michael and I

1390

Must continue our discussion. # This afternoon, Michael.

Monica: No, I think you've had # enough talk for to-day.

Michael, as you're staying # so close at hand

Will you còme báck in the mórning? # Áfter breakfast?

Lord Claverton: Yès, còme tomòrrow mórning. #

Michael: Well, I'll còme tomòrrow mórning.

Carghill: Áre you stáying # in the nèighbourhood, Míchael?

Your fáther is súch # an òld friénd of míne

That it séems most náatural # to cáll you Míchael.

You dòn't mínd, dó you? #

Michael: Nò, I dòn't mínd.

I'm stáying at the Géorge- # it's nót fàr áway.

1400

Carghill: Thèn I'd líke to wálk # a líttle wáy with you.

Michael: Delíghted, I'm sùre. #

Gomez: Táking a hóliday?

<> You're in business in London, aren't you?

Michael: Nòt a hóliday, nò. # I've BEEN in bússiness in Lóndon,

But I thínk of cùtting lóose, # and góing abróad.

Carghill: You must téll me àll ábout it. # Perháps I could advíse  
you.

We'll léave you nòw, Ríchard. # Au revóir, Mónica.

And Señor Gómez, # I shall hólđ you to your prómise!

Gomez: Well, Dìck, we've gòt to obéy # our dóctors' órders.

But whíle we're hère, # we must háve some gòod táłks

1410

About óld tímes. # Bye bye for the prèsent.

Monica: Fáther, those áwful péople. # We mústn't stáy hère.

I wánt you to escápe from them.

Lord Claverton: What I wánt to escápe from

Is mysélf, is the pást. # But whát a cóward I am,

To táłk of escáping! # And whát a hýpocrite!

A féw mínutes ágò # I was pléading with Míchael

Nót to try to escape # from his own past failures:  
 I said I knew from experience. # Do I understand the meaning  
 Of the lesson I would teach? # Come, I'll start to learn again.  
 Michael and I # shall go to school together.. 1420  
 We'll sit side by side, # at little desks  
 And suffer the same # humiliations  
 At the hands of the same master. # But have I still time?  
 There is time for Michael. # Is it too late for me, Monica?

### ACT THREE

Charles: Well, Monica, here I am. # I hope you got my message.  
 Monica: Oh Charles, Charles, Charles, # I'm so glad you've come!  
 I've been so worried, # and rather frightened.  
 It was exasperating # that they couldn't find me  
 When you telephoned this morning. # That Mrs. Piggott  
 Should have heard # my beloved's voice 1430  
 And I couldn't, # just when I had been yearning  
 <> For the sound of it, for the caress that is in it!  
 Oh Charles, how I've wanted you! # and now I need you.  
 Charles: My darling, what I want # is to know that you need me.  
 On that last day in London # you admitted that you loved me,  
 But I wondered.... I'm sorry, # I couldn't help wondering.  
 How much your words meant. # You didn't seem to need me then.  
 And you said we weren't engaged yet.... #  
 Monica: We're engaged now.  
 At least I'm engaged. # I'm engaged to you for ever.  
 Charles: There's another shopping # expedition we must make! 1440

But my dárling, sínce # I gòt your létter this mórning  
 About your fátter and Míchael, # and thòse péople from his pást,  
 I've bèen trying to thínk # what I could dó to hélp him.  
 <> If it's blackmail, # and that's # very much what it looks like,  
 Do you thínk I could persuáde him # to confide in mé?  
 Monica: Òh Chárlés! Hòw could ányone # bláckmail Fátter?  
 Fátter, of áll péople # the móst scrúpulous,  
 The móst austére. # It's quíte impóssible.  
 Fátter with a guílty # sécret in his pást!  
 <> I just can't imagine it. 1450  
 Monica: I néver expécted you # from that diréction, Fátter!  
 I thóught you were indóors. # Whére have you béen?  
 Lord Claverton: Nót far áway. Stánding # únder the gréat béech  
 trée.  
 Monica: Why únder the béech trée? #  
 Lord Claverton: I féel dráwn to that spót.  
 Nò máttér. I héard # what you sáid about guílty sécrets.  
 There are mány thínks # nòt crímes, Mónica,  
 Beyond ánything of whích # the lów tákés cógnisance:  
 Témporary fáilures, # irrefléctive aberrátions,  
 Réckless surrenders, # unexpláinable impúlses,  
 Móments we regrét # in the véry nèxt móment, 1460  
 Épisodes we try # to conceál from the wórld.  
 Hás there been nóthing # in yóur life, Chárlés Hémington  
 Whích you wísh to forgét? # Whích you wísh to kèep unknown?  
 Charles: There are cértainly thínks # I would gládly forgét, Sír,  
 Or ráther, whích I wísh # had néver háppened.  
 I can thínk of thínks # you dón't yet knów about me, Mónica,

But there's nothing I would ever # wish to conceal from you.  
Lord Claverton: If there's nothing, truly nothing, # that you  
couldn't tell Monica

Then all is well with you. # You're in love with each other-  
I don't need to be told # what I've seen for myself! 1470

And if there is nothing # that you conceal from her  
However important # you may consider it  
To conceal from the rest of the world- # your soul is safe.

If a man has one person, # just one in his life,  
To whom he is willing # to confess everything-  
And that includes, mind you, # not only things criminal,  
Not only turpitude, # meanness and cowardice,  
But also situations # which are simply ridiculous,  
When he has played the fool # (as who has not?)-  
Then he loves that person, # and his love will save him. 1480

<> I'm afraid that I've never # loved # anyone, really.  
No, I do love my Monica- # but there's the impediment:  
It's impossible to be quite # honest with your child  
If you've never been honest # with anyone older,  
On terms of equality. # To one's child one can't reveal oneself  
While she is a child. # And by the time she's grown  
You've woven such a web # of fiction about you!  
I've spent my life # in trying to forget myself,  
In trying to identify # myself with the part  
I had chosen to play. # And the longer we pretend 1490  
The harder it becomes # to drop the pretence,  
Walk off the stage, # change into our own clothes  
And speak as ourselves. # So I'd become an idol

To Mónica. She worshipped # the part I played:  
How could I be sure # that she would love the actor  
If she saw him, off the stage, # without the costume and the makeup  
<> And without his stage words. Monica!  
I've had your love # under false pretences.  
Now, I'm tired # of keeping up those pretences.  
But I hope that you'll find # a little love in your heart 1500  
Still, for your father, # when you know him  
For what he is, # the broken-down actor.  
Monica: I think I should only # love you the better, Father,  
The more I knew about you. # I should understand you better.  
There's nothing I'm afraid # of learning about Charles,  
There's nothing I'm afraid # of learning about you.  
Charles: I was thinking, Sir- # forgive the suspicion-  
From what Mónica has told me # about your fellow guests,  
Two persons who, she says, # claim a very long acquaintance-  
I was thinking that if # there's any question of blackmail, 1510  
I've seen something of it # in my practice at the bar.  
I'm sure I could help. #  
Monica: Oh Father, do let him.  
Charles: At least, I think I know # the best man to advise you.  
Lord Claverton: Blackmail? Yes, # I've heard that word before,  
Not so very long ago. # When I asked him what he wanted.  
Oh no, he said, # I want nothing from you  
<> Except your friendship and your company.  
He's a very rich man. # And she's a rich woman.  
If people merely blackmail you # to get your company  
I'm afraid the law can't touch them. #



Who áre they, and what # do they stánd for in your life?

Lord Claverton: ..And yét they've bóth # dònè bétter for  
themsélves

In cónsequence of it áll. # He admítted as múch,  
Fréd Cúlverwell.....#

Monica: Frédéric Cúlverwell?

Whó is Frèd Cúlverwell? #

Lord Claverton: He nò lóngèr exísts.

1550

He's Federíco Gómez, # the céntal Américan,  
A mán who's màde a fòrtune # by his ówn pecúliar méthods,  
A mán of gréat impórtance # and the híghest stánding  
In his adópted cóuntry. # He éven has sós

<> Following in their father's footsteps

Who are álso succéssful. # What would hé have bèen

If he hádn't knówn me? # Ónly a schóolmàster

In an obsçure grámmer schòol # sómewhere in the Mídlands.

As for Máisie Bálttersón... #

Monica: Máisie Bálttersón?

Whó is Máisie Bálttersón? #

Lord Claverton: She nò lóngèr exísts.

1560

Nòr the músical cómedy stàr, # Máisie Mòntjoy.

There is M̀rs. Jòhn Cárghill, # the wéalthy wídw.

But Fréddy Cúlverwell # and Máisie Bálttersón

and Díck Fèrry tóo, # and Rícharð Fèrry-

Thése are my ghósts. # They were péople with góod in them,

Péople who migh́t áll # have bèen véry dífferent

From Gómez, M̀rs. Cárghill # and Lórd Cláverton.

Fréddy admíred me, # whén we were at Óxford;



What did I make # of his admiration?

<> I led him to acquire # tastes # beyond his means: 1570

So he became a forger. # And so he served his term.

Was I responsible # for that weakness in him?

<> Yes, I was.

<> How easily we ignore # the fact # that those who admire us

Will imitate our vices # as well as our virtues-

Or whatever the qualities # for which they did admire us!

And that again may nourish # the faults that they were born with.

And Maisie loved me, # with whatever capacity

For loving she had #- self-centred and foolish-

But we should respect love # always when we meet it; 1580

Even when it's vain and selfish, # we must not abuse it.

That is where I failed. # And the memory frets me.

<> Charles: But all the same, # these # two people mustn't persecute  
you.

We can't allow that. # What hold have they upon you?

Lord Claverton: Only the hold # of those who know

<> Something discreditable, dishonourable....

Monica: Then, Father, you should tell us # what they already know.

Why should you wish to conceal # from those who love you

What is known so well to those who hate you? #

Lord Claverton: I will tell you very briefly

And simply. As for # Frederick Culverwell, 1590

He re-enters my life # to make himself a reminder

Of one occasion # the memory of which

He knows very well, # has always haunted me.

I was driving back to Oxford. # We had two girls with us.

It was láte at níght. # A sécondary róad.  
 I ràn óver an òld mán # lýing in the róad  
 And I díd not stóp. # Thèn anóther mán ràn óver him.  
 A lorry díriver. # He stópped and was arrésted,  
 But was láter díschárged. # It was défínitely shówn  
 That the òld mán had díed # a náatural déath 1600  
 And had béen rùn óver # áfter he was déad.  
 It was ónly a córpse # that wé had rùn óver  
 Sò néither of us kílled him. # But I dídn't stóp.  
 And \all my lífe I have héárd, # from tíme to tíme,  
 When I léast expécted, # betwèen wáking and sléeping,  
 A vóice that whíspered, # `you dídn't stóp!'  
 I knéw the vóice: # it was Fréd Cúlverwell's.  
 Monica: Pòor Fáther! \All your lífe! # And nó òne to sháre it with;  
 I néver knéw # hòw lónely you wére  
 Or why you wére lónely. #  
 Charles: And Mrs. Carghill: 1610  
 What has shé agáinst you? #  
 Lord Claverton: I was her fírst lóver.  
 I wóuld have màrríed hér- # but my fáther préventéd thát:  
 Máde it wòrth whíle for her # nó't to márry me-  
 Thát was his wáy # of púttíng it- and of cóurse  
 Máde it wòrth whíle for mé # nó't to márry hér.  
 In fáct, we wére whóllý # unsúited to èach óther,  
 Yét she had a pecúliar # phýsical attráction  
 Whích nó òther wóman # has hád. And she knóws it.  
 And she knóws that the ghóst # of the mán I wás  
 Stíll clíngs to the ghóst # of the wóman who was Máisie. 1620

We shóuld have bèen póor, # we should cértainly have quárreled,  
We shóuld have been unháppy, # mìght have cóme to divórcé;  
<> But she hasn't forgotten or forgiven me.

Charles: This mán, and this wóman, # who are só vindíctive:  
Dón't you see that théy # were as múch at fàult as yóu  
And that théy knów it? # Thát's whý they are inspíred  
With revéngé- it's their méans # of sélf-jusificátion.  
Lèt them téll their vérsions # of their míserable stóries,  
Confíde them in whísps. # They cánnót hárm you.  
<> Lord Claverton: Your reasoning's sound enough. But it's

irrelevant.

1630

Éach of thém # remémbers an occásion  
On which Í ràn awáy. # Véry wéll.  
I shán't rùn awáy nów- # rùn awáy from thém.  
It is thróugh this méeting # that I shall at lást escápe them.  
- I've máde my conféssion # to yóu Mónica:  
That is the fírst stép # táken towàrds my fréedom.  
And perháps the mòst impórtant. # I knów what you thínk.  
You thínk that I súffer # from a mórbid cónscience,  
From bróoding òver fàults # I might wéll have forgóttén.  
You thínk that I'm síckening, # when I'm júst recóvering!  
It's hárd to máke # óther pèople réalise  
The mágnitude of thíngs # that appéar to them pètty;  
It's hárdér to conféss the sín # that nó òne belíeves in  
Than the críme that éveryone # can apprécíate.  
<> For the crime is in relation to the law  
<> And the sin is in relation to the sinner.  
Whát has máde the dífference # in the lást fíve mínutes

1640

Is nó<sup>1</sup> the héinousness # of my misdeeds  
But the fáct of my conféssion. # And to yóu Mónica,  
To yóu, of áll pèople.

Charles: I gránt you àll thát. 1650

But whát do you propóse? # Hòw lóng, Lòrd Cláverton,  
Will you stáy hère # and endúre this persecútion?

Lord Claverton: To the énd. The pláce # and tíme of liberátion  
Áre, I thínk, detérmined. # Lèt us sáy nò móre about it.

Méanwhile, I fèel sùre # they are conspíring agáinst me.

I sée Mrs. Cárghill cóming. #

Monica: Lèt us gó.

Lord Claverton: We will stáy hère. # Lèt her jóin us.

Carghill: I've bèen hún<sup>1</sup>ting híg<sup>1</sup>h # and lów for you, Ríchar<sup>1</sup>d.

<> I've some very exciting news for you.

But I suspéct... Dáre I? # Yès, I'm sùre of it, Mónica! 1660

I can téll by the cháng<sup>1</sup>e # in your exp<sup>1</sup>réssion to-dá<sup>1</sup>y;

This must be your fiáncé. # Dó introdúce him.

Monica: Mr. Chárl<sup>1</sup>es Hémíngton. # Mrs. Cárghill.

Charles: Hòw do you dó. #

Carghill: Whát a chárming náme!

Charles: I'm glád my náme méets # with your appróval, M<sup>1</sup>rs. Cárghill.

Carghill: And lét me congrátulate # yóu, M<sup>1</sup>r. Hémíngton.

You are a véry lúcky mán, # to gèt a gírl like Mónica.

I táke a gréat # ínterest in her fúture.

Fáncy. I've ónly # knówn her twò dáys.

<> But I feel like a mother to her already. 1670

You may sáy that I júst míssed # béíng her móther!

I've knówn her fáther # for a véry lóng tíme,

And there wás a móment # when I álmóst márríed him,  
Òh só lóng agó. # Sò you sée, Mr. Hémington,  
I've cóme to regárd her # as my adópted dáughter.  
So múch so, that it sèems ódd # to cáll you Mr. Hémington:  
I'm góing to càll you Charés! #

Charles: As you pléase, Mrs. Cárghill.

Lord Claverton: You sáid you hád # some excítíng néws for us.  
Would you cáre to impárt it? #

Carghill: It's abóut dèar Míchael.

Lord Claverton: Òh? Whát abóut Míchael? #

Carghill: He's tóld me áll his stóry. 1680

<> You've cruelly misunderstood him, Richard  
Hów he mùst have súffered! # So I pút òn my thínking càp.  
I knów you've álwáys thóught me # útterly bráinless,  
But I háve an idéa or twò, # nów and thén.  
And in the énd I díscóvered # whát Míchael réally wánted  
For máking a nêw stárt. # He wánts to gò abróad!  
And fínd his ówn wáy in the wórld. # Thát's vèry náatural.

<> So I thought, # why not appeal # to Senor Gomez?

He's a wéalthy mán, # and vèry impórtant  
In his ówn cóuntry. # And a fríend of Míchael's fáther! 1690  
And I fóund him ónly # tòò réady to hélp.

Lord Claverton: And whát was Sèñor Gómez # áble to suggést?

Carghill: Àh! Thát's the surpríse # for which I've cóme to préparé  
you.

Dèar Míchael is sò háppy # áll his próbléms are sólvéd;  
And he was sò perpléxed, pòor lámb. # Let's áll rejóice togéther.

Lord Claverton: Wéll, Mícheál, you knów # I expécted you this  
mórning,

But you néver cáme. #

Michael: NÓ, Fàther. I'll expláin why.

<> Lord Claverton: And I learn that you have discussed your problems  
With Mírs. Cárghill # and thén with Sèñor Gómez.

Michael: When I spóke, Fàther, # of my wísh to gèt abróad, 1700

You couldn't see my póint of víew. # Whàt's the úse of chásing

Hàlf ròund the wórld, # for the sáme sòrt of jób

You gót me hère in Lóndon? # With anóther Sír Álfred

Who'd cónstitute himsèlf # custódian of my móral's

And sènd you bàck repórts. # Sòme sòrt of pláce

Where éveryone wóuld snéer # at the féllow from Lóndon,

The límey remíttance mán # for whom a jób was máde.

Nó! I wànt to gó # where I can máke my òwn wáy,

Nòt mérely be your sòn. # Thàt's what Sèñor Gómez sées.

Hé understánds # my póint of víew, if yóu dòn't. 1710

And he's óffered me a jób # which is júst what I wánted.

Lord Claverton: Yés, I sèe the advántage # of a jób créated for you  
By Sèñor Gómez... #

Michael: It's nó't créated for me.

Sèñor Gómez càme to Lóndon # to fínd a mán to fíll it,

And he thínks Í'm júst the mán. #

Gomez: Yés, wàs'n't it extraórdinary.

Lord Claverton: Of cóurse you're júst the mán # that Sèñor Gómez  
wánts,

But in a dífferent sènsè, # and for dífferent réasons

From whàt you thínk. # Lèt me téll you about Gómez.

He's unlikely to try # to be custodian of your morals;  
His real name is Culverwell...#..

Gomez: My dear Dick, 1720

You're wasting your time, # rehearsing ancient history.

Michael knows it already. # I've told him myself.

I thought he'd better # learn the facts from me

Before he heard # your distorted version.

But, Dick, I was nettled # by that insinuation

About my not being custodian # of Michael's morals.

That is just what I should be. # And most appropriate,

Isn't it, Dick, # when we recall

That you were once # custodian of my morals:

Though of course you went # a little faster than I did. 1730

Lord Claverton: On that point, Fred, # you're wasting your time:

<> My daughter and my future son-in-law

Understand that allusion. # I have told them the story

<> In explanation of our ... intimacy

Which they found puzzling!

Carghill: Oh, Richard!

Have you explained to them # our intimacy too?

Lord Claverton: I have indeed. #

Carghill: The romance of my life.

Your father was simply # irresistible

In those days. I melted # the first time he looked at me!

Some day, Monica, # I'll tell you all about it. 1740

Monica: I am satisfied with what I know # already, Mrs. Carghill,

<> About you.

<> Carghill: But I was very lovely then.

Gomez: We are sùre of thát! # You're sò lóvely nów  
That we can wéll imáginé you at ..#.. whàt áge wére you?

Carghill: Júst éightèen. #

Lord Claverton: Nów, Míchael,  
Sèñor Gómez sáys # he has tóld you his stóry.

Did he inclúde the fáct # that he sèrved a térm in prísón

Michael: He tóld me éverything. # It was hís expérience

With yóu, that máde him # só understánding

1750

Of mý predícament. #

Lord Claverton And máde him invént

The posítion which he'd cóme # to fínd the mán for.

Michael: I don't càre about thát. # He's óffered me a jób  
With a jólly gòod scréw, # and some píckings in commísions.  
He's máde a fórtune there. # Sà'n Márco for mé.

Lord Claverton: And whát are your dúties # to bé? Do you knów?

Michael: We dídn't gò into détails. # There's tíme for thàt láter.

Gomez: Mùch bétter to wáit # untíl we gét there.

The náture of bússiness # in Sà'n Márco

Is éasier expláined # in Sà'n Márco than in Éngland.

1760

Lord Claverton: Perháps you inténd # to chángé your nàme to Gómez?

Gomez: Òh nó, Díck, there are plénty # of óther gòod nàmes.

Monica: Míchael, Míchael, # you can't abándon your fámily  
And your véry sélf- # it's a kínd of súicide.

Charles: Míchael, you thínk Sèñor Gómez # is inspíred by benévolence-

Michael: I tóld you he'd còme to Lóndon # lóoking for a mán

<> For an important post on his staff-

Charles: A póst the náture of which # is léft vèry vágue

Michael: It's confidéntial, I téll you. #



Charles

Só I can imáginé:

Híghly confidéntial...#..

Gomez:

Be cáreful, Mr. Bárrister.

1770

You óught to knòw sómething # abòut the láw of slándér.

Hére's Mrs. Cárghill, # a reliáble wítness.

Charles: I knòw enóugh abòut the láw # of líbel and slándér

To knòw that you are hárdly # líkely to invóke it.

And, Mícheál, hère's anóther # póint to thínk of:

Sèñor Gómez has óffered you # a póst in Sàñ Mårco,

Sèñor Gómez pàys your pàssage....#

Michael:

And an advànce of sálary.

Charles: Sèñor Gómez pàys your pàssage..#..

Gomez:

Just as màny yéars agò

His fáther pàid míne. #

Charles:

This retúrn of pàst kíndness

Nò dóubt gíves you pléasure? #

Gomez:

Yés, it's álwáys pléasant

1780

To repáy an òld déb't # And bétter làte than néver.

Charles: I sée your póint of víew. # Can you réally féel cónfidence,

Mícheál, in a mán who áims # to grátify, through yóu,

His lífelong gríevance # agáinst your fáther?

Remémber, you pút yoursèlf # complétely in the pówer

Of a mán you don't knów, # of the náture of whose bússiness

You knów nóthing. # Áll you can be sùre of

<> Is that he served a prísion sentéce for forgery.

Gomez: Wèll, Mícheál, wát # do yóu sáy to àll thís?

Michael: I'll sáy that Hémíngton # has plénty of chéek.

1790

Sèñor Gómez and Í # have tálked thínghs óver, Hémíngton..

Gomez: As two mén of the world, # we discússed things vèry fránkly;  
And I can téll you, Míchaél's héad # is wèll screwed ón.  
He's gòt bráins, he's gòt fláir. # When he dóes còme báck  
He'll be áble to búy you óut # mány times óver.

Carghill: Rícharð, I thínk it's tíme # Í jòined the conversátiòn.  
My làte húsband, Mr. Cárghill, # was a bússiness mán-  
I wísh you could have knówn him, # Sèñor Gómez!

<> You're very much alike in some ways-

So Í understand bússiness, # Mr. Cárghill tóld me sò. 1800  
Nòw, Míchaél has gréat # abílties for bússiness.  
Í sàw thát, # and só does Sèñor Gómez.

He's símply bèen súffering, # pòor bóy, from frustrátiòn.  
He's bèen wáiting \all this tíme # for óppórtúniy  
To màke úse of his gífts; # and nów, óppórtúniy -  
Óppórtúniy has cóme # knócking at the dóor.

Rícharð, you múst not bàr his wáy. # Thát wóuld be shámeful.

Lord Claverton: I cànnòt bàr his wáy, # as you knów vèry wèll.

Míchaél's a frée ágent. # Só if he chóoses

To pláce himsèlf in your pówer, # Fréd Cúlverwell, 1810

Of his ówn volítiòn # to contráct his enslávemènt,

Í cànnòt prevént him. # I have sómething to sáy to you,

Míchaél, befóre you gó. # I shall néver repúdiáte you

Thóugh yóu repúdiáte mé. # I sée nòw cléarly

The mány mány # mistákes I have máde

My whóle lífe thróugh, # mistáke upon mistáke,

The mistáken attémps # to corréct mistákes

By méthòds which próved # to be équally mistáken.

I sée thát your móther # and Í, in our fáilure

To understand each other, # both misunderstood you

1820

In our divergent ways. # When I think of your childhood,

When I think of the happy # little boy who was Michael,

When I think of your boyhood # and adolescence,

And see how all the efforts # aimed at your good

Only succeeded # in defeating each other,

How can I feel anything # but sorrow and compunction?

Monica: Oh Michael, remember, # you're my only brother

And I'm your only sister. # You never took much notice of me.

When we were growing up # we seldom had the same friends.

I took all that for granted. # So I didn't know till now

1830

How much it means to me # to have a brother.

Michael: Why of course, Monica. # You know I'm very fond of you

<> Though we never really # seemed # to have much in common.

I remember, when # I came home for the holidays

How it used to get # on my nerves when I saw you

Always sitting there # with your nose in a book.

And once, Mother # snatched a book away from you

And tossed it into the fire. # How I laughed!

You never seemed even # to want a flirtation,

And my friends used to chaff me # about my highbrow sister.

1840

But all the same, I was fond of you, # and always shall be.

We don't meet often, # but if we're fond of each other,

That needn't interfere # with your life or mine.

Monica: Oh Michael, you haven't # understood a single word

Of what I said. # You must make your own life

Of course, just # as I must make mine.

It's not a question # of your going abroad

But a question of the spirit # which inspired your decision:  
If you wish to renounce # your father and your family  
What is left between you and me? #

Michael:                      That makes no difference.                      1850

You'll be seeing me again. #

Monica: But who will you be  
When I see you again? # Whoever you are then  
I shall always pretend # that it is the same Michael.

Charles: And w<sup>h</sup>én do you l<sup>e</sup>ave Éngland? #

Michael:                      Whén we can gèt a pássage.  
And I must búi my kíť. # We're júst going `úp to Lóndon.  
Sèñor Gómex will atténd # to my néeds for that clímate.  
And you sée, he has fríends # in the shípping líne  
Who he thínks can be hélpful # in gétting reservátions.

Carghill: It's wonderful, Señor Gómez, # how you manage everything.  
- No sooner had I put # my proposal before him 1860  
Than he had it all planned out. # It really was an inspiration -  
On my part, I mean. # Are you listening to me, Richard?

You lóok vèry distráit. # You óught to be excíted!

Lord Claverton: Is this gòod-býe thèn, Míichael? #

Michael: Well, that just depends.

I could look in again. # If there's any point in it.  
Personally, I think # that when one's come to a decision,  
It's as well to say good-bye # at once and be done with it.

Lord Claverton: Yés, if you're góing, # and I sèe nó way to stóp  
you,

Then I agree with you, # the sooner the better.

We may néver mèet agáin, Mìchael. #

Michael: I don't see why not. 1870

Gomez: At the end of five years # he will get his first leave.

<> Michael: Well... there's nothing more to say, # is there? #

Lord Claverton: Nothing at all.

<> Michael: Then we might as well be going.

<> Gomez: Yes, we might as well be going.

You'll be grateful to me # in the end, Dick.

Carghill: A parent isn't always # the right person, Richard,

To solve a son's problems. # Sometimes an outsider,

A friend of the family, # can see more clearly.

Gomez: Not that I deserve # any credit for it.

We can only regard it # as a stroke of good fortune 1880

That I came to England # at the very moment

<> When I could be helpful.

<> Carghill: It's truly providential!

Monica: Good-bye Michael. # Will you let me write to you?

Gomez: Oh, I'm glad you reminded me. # Here's my business card

With the full address. # You can always reach him there.

But it takes some days, you know, # even by air mail.

Monica: Take the card, Charles. # If I write to you, Michael,

Will you ever answer? #

Michael: Oh of course, Monica.

You know I'm not much # of a correspondent; 1890

But I'll send you a card, # now and again,

Just to let you know I'm flourishing. #

Lord Claverton: Yes, write to Monica.

Gomez: Well, good-bye Dick. # And good-bye Monica.

Good-bye, Mr....Hemington. #

Monica:

Good-bye Michael.

Carghill: I'm afraid this seems awfully # sudden to you, Richard;  
It isn't so sudden. # We talked it all over.

But I've got a little piece # of news of my own:

Next autumn, # I'm going out to Australia,

On my doctor's advice. # And on my way back

Señor Gómez has invited me # to visit San Marco.

1900

I'm so excited. # But what pleases me most

<> Is that I shall be able # to bring you # news of Michael.

And now that we've found # each other again,

We must always keep in touch. # But you'd better rest now.

You're looking rather tired. # I'll run and see them off.

Monica: Oh Father, Father, # I'm so sorry!

But perhaps, perhaps, # Michael may learn his lesson.

I believe he'll come back. # If it's all a failure

Homesickness, I'm sure, # will bring him back to us;

If he prospers, # that will give him confidence -

1910

It's only self-confidence # that Michael is lacking.

Oh Father, it's not you # and me he rejects,

But himself, the unhappy # self that he's ashamed of.

I'm sure he loves us. #

Lord Claverton:       Mónica my dear,

What you say comes home to me. # I fear for Michael;

Nevertheless, you are right # to hope for something better.

And when he comes back, # if he does come back,

I know that you and Charles # will do what you can

To make him feel # that he is not estranged from you.

Charles: We will indeed. # We shall be ready to welcome him

1920

And give áll the àid we cán. # But it's bóth of you togéther  
Màke the fórcé to attráct him: # yóu and Mónica combinéd.

Lord Claverton: Í shall nòt be hère. # You héard me sáy to him  
That thís might bé # a fínal gòod-býe.

I am sùre of it nów. # Perháps it is as wéll.

Monica: Wát do you méan, Fàther? # You'll be hère to gréet him.  
But óne thíng I'm convinéd of: # you must léave Bàdgley Còurt.

<> Charles: Monica is right. You should leave.

Lord Claverton: Thís may surpríse you: # I fèel at péace nów.

It is the péace that ensúes # upón contrítion 1930  
When contrítion ensúes # upon knówledge of the trúth.

<> Why did I always # want # to dominate my children?

Why did I màrk óut # a nárrow pàth for Míchael?

Bezáuse I wánted # to perpétuate mysèlf in hím.

<> Why did I want # to keep you # to mysèlf, Monica?

Bezáuse I wánted you # to gíve your lífe to adóring

The mán that I preténded # to mysèlf that I wás,

Só that I could belíeve # in my ówn preténces.

I've ónly júst nów # had the illúminátion

Of knówing wát lóve is. # We áll thínk we knòw, 1940

But hòw fèw of us dó. # And nów I fèel háppy-

In spíte of éverything, # in defíance of réason,

I have béen brúshed # by the wíng of háppiness.

And I am háppy, Mónica, # that yóu have fòund a mán

Whóm you can lóve # for the mán he réally is.

Monica: Óh Fàther, # I've álways lóved you,

But I lóve you móre # since I have cóme to knów you

Hère, at Bàdgley Còurt. # And I lóve you the móre

Becáuse I lòve Chárlés. #

Lord Claverton: Yés, my déar.

Your lòve is for the réal Chárlés, # nót a máke-believe, 1950

As was your lòve for mé. #

Monica: But nòt nów, Fátther!

It's the réal yòu I lòve - # the mán you áre,

<> Not the man I thought you were.

Lord Claverton: And Michael -

I lòve him éven # for rejécting mé,

For the mé he rejécted, # Í rejèct álsò.

I've been fréed from the sélf # that preténds to be sòmeone;

And in becómíng nó òne, # I begín to líve.

It is wórt h wíle dýíng, # to fínd óut what lífe is.

And I lòve you, my dáughtér, # the mòre trúlý for knówíng

That there is sòmeone you lòve # móre than your fátther- 1960

That you lòve and áre lòved. # And nów that I lòve Mícháel,

I thínk, for the fírst tíme - # remémber, my déar,

I am ónly a begínnér # in the práctice of lóvíng -

Wéll, thát is sòméthíng. #

I shall léave you for a wíhíle.

This is your fírst vísít to us # at Bádgleý Còurt,

Chárlés, and nòt at áll # wát you were expéctíng.

I am sòrrý you have hàd to sée # sò múch of pérsons

And sítuátíons # nót vèry agréeable.

You twó ough tó háve # a líttle tíme togéther.

I léave Mónica to you. # Lòok áftér her, Chárlés, 1970

Nów and álwáys. # I shall táke a stróll.

Monica: At thís tíme of dáy? # You'll nòt gò fár, wíll you?



You know you're not allowed # to stop out late

At this season. # It's chilly at dusk.

Lord Claverton: Yes, it's chilly at dusk. # But I'll be warm enough.

<> I shall not go far.

Charles: He's a very different man # from the man he used to be.

It's as if he had passed # through some door unseen by us

<> And had turned and was looking back at us

<> With a glance of farewell.

1980

Monica: I can't understand # his going for a walk.

Charles: He wanted to leave us # alone together!

Monica: Yes, he wanted to leave us # alone together.

And yet, Charles, # though we've been alone to-day

Only a few minutes, # I've felt all the time...

<> Charles: I know what you're going to say!

We were alone together, # in some mysterious fashion,

Even with Michael, # and despite those people,

Because somehow # we'd begun to belong together,

<> And that awareness...

1990

<> Monica: Was a shield protecting both of us...

Charles: So that now we are conscious # of a new person

Who is you and me together. #

Oh my dear,

I love you to the limits # of speech, and beyond.

It's strange that words # are so inadequate.

Yet, like the asthmatic # struggling for breath,

So the lover # must struggle for words.

Monica: I've loved you # from the beginning of the world.

Before you and I were born, # the love was always there

That bróught us togéther. #

2000

Òh Fátther, Fátther!

I could spéak to you nów. #

Charles: Lét me gò and fínd him.

Monica: We will gó to him togéther. # He is clóse at hánd,

Thóugh he has góne # tòò fár to retúrn to us.

He is únder the béech trée. # It is quáiet and cóld there.

In becóming nó òne, # he has becóme himsélf.

He is ónly my fátther # nów, and Míchael's

<> And I am happy. Isn't it strange, Charles,

To be háppy at thís mómént? #

Charles: It is nòt at áll stránge.

The déad has pòured óut # a bléssing on the líving.

Monica: Áge and decrépitude # can háve nò térrors for me,

2010

Lóss and vicíssitude # cánnot appál me,

Nòt éven déath # can dismáý or amáze me

Fixed in the cértainty of lóve unchánging. #

I féel útterly secúre

In yóu; I am a párt of you. # Nòw táke me to my fátther.

(3) Four Quartets.

Burnt Norton

I

Time présent # and time pást  
Are bóth perhàps présent # in tíme fúture  
And tíme fúture # contáined in tíme pást.  
If áll tíme # is etérnally présent  
Áll tíme # is únredéemable.

<> What might have been is an abstraction  
Remáining a perpétual # pòssibility  
Ónly in a wórld # of spéculátion.  
What míght have béen # and what há s béen  
Póint to òne énd, # which is álways présent.

10

<> Footfalls echo in the memory  
Down the pássage # which we díd not táke  
Towárds the dóor # we néver ópened  
Ínto the róse-gàrden. # My wórds écho  
Thús, in your mínd. #

But to whát púrpose  
Distúrbing the dúst # on a bówl of róse-lèaves  
I dó not knów. #

Óther échoes  
Inhábít the gárdén. # Sháll we fóllo w?  
Quíck, sàid the bírd, # fínd them, fínd them,  
Róund the córner. # Thróugh the fírst gáte,  
Ínto our fírst wórld, # sháll we fóllo w

20

The decepti<sup>o</sup>n of the thrush? # Into our first world.

There they were, # dignified, invisible,

Moving without pressure, # over the dead leaves,

In the autumn heat, # through the vibrant air,

<> And the bird called, in response to

The unheard music # hidden in the shrubbery,

And the unseen eyebeam # crossed, for the roses

<> Had the look of flowers that are looked at.

There they were as our guests, # accepted and accepting. 30

So we moved, and they, # in a formal pattern,

Along the empty alley, # into the box circle,

To look down # into the drained pool.

<> Dry the pool, # dry # concrete, # brown edged,

And the pool was filled # with water out of sunlight,

And the lotus rose, # quietly, quietly,

The surface glittered # out of heart of light,

And they were behind us, # reflected in the pool.

Then a cloud passed, # and the pool was empty.

Go, said the bird, # for the leaves were full of children, 40

Hidden excitedly, # containing laughter.

<> Go, go, go, # said # the bird: # human kind

Cannot bear # very much reality.

Time past # and time future

What might have been # and what has been

Point to one end, # which is always present.

## II

[Lines 47-69 are not included]

The inner freedom # from the practical desire 70

The reléase from áction and súffering, # reléase from the ínnér  
 And the óuter compúlsion, # yét surróunded  
 By a gráce of sénse, # a whíte lìght stíll and móving,  
Erhébung without mótion, # cóncentrátion  
 Without elímínátion, # bóth a nów wòrld  
 And the óld màde explícit, # únderstóod  
 <> In the completion of its partial ecstasy,  
 The résolútion # of its pártial hórror.  
 Yét the encháînement # of pást and fúture  
 Wóven in the wéakness # of the chánging bódý,  
 Protécts mankind # from héaven and damnátion  
 Which flésh cànnòt endúre. #

80

Tíme pást and tíme fúture

<> Allow but a little consciousness.  
 To bé cóncscious # is nótt to be in tíme  
 But ónly in tíme # can the móment in the róse-gàrden,  
 The móment in the árbour # where the ráin béat  
 The móment in the draughty # chùrch at smókefall  
 Be remémbered: invólved # with pást and fúture.  
 Ónly thróugh tíme # tíme is cónquered.

### III

Hére is a pláce # of dísaffectíon  
 Tíme befóre # and tíme áfter  
 In a dímm lìght: # néithér dáylight  
 Invésting fóm # with lúcid stíllness  
 Túrning shádw # into tránsíent béauty  
 With slów rotátion # suggésting pérmanence

90

<> Nor darkness to purify the soul  
 Émpting the sénsual # with déprivátion  
 <> Cleansing affection from the temporal.  
 Nèither plénitude nor vácancy. # Ónly a flícker  
 Óver the strained # tíme-ridden fáces 100  
 <> Distracted from distraction by distraction  
 Filled with fáncies # and émpty of méaning  
 Túmid ápathy # with nó concentrátion  
 Mén and bíts of páper, # whirled by the còld wínd  
 That blóws befóre # and áfter tíme,  
 Wínd ìn and óut # of únwholesome lúngs  
 Tíme befóre # and tíme áfter.  
 Éructátion # of únheàlthy sóuls  
 Ínto the fáded # áir, the tórpíd  
 Driven on the wínd # that sweeps the glóomy hìlls of Lóndon, 110  
 Hámpestad and Clérkenwell, # Cámpden and Pútney,  
 Híghgate, Prímrose # and Lúdgate. Nòt hère  
 Nòt hère the dárkness, # in this twítering wórld.

Descénd lówer, # descénd ónly  
 Ínto the wórld # of perpétual sólitude,  
 Wórld nòt wórld, # but thàt which ís not wórld,  
 Intérnal dárkness, # déprivátion  
 And déstitútion # of áll próperty  
 Désiccátion # of the wórld of sénse,  
 Evácuátion # of the wórld of fáncy, 120  
 <> Inoperancy of the world of spirit;  
 <> This is the one way, and the other  
 <> Is the same, not in movement

But abstén<sup>1</sup>tion from móv<sup>1</sup>ement; # wh<sup>1</sup>ile the wór<sup>1</sup>ld móv<sup>1</sup>es  
<> In appetency, on its metalled ways  
Of tí<sup>1</sup>me pá<sup>1</sup>st # and tí<sup>1</sup>me fú<sup>1</sup>tú<sup>1</sup>re.

IV

[Lines 127-135 are not included]

At the stí<sup>1</sup>ll pó<sup>1</sup>int # of the tú<sup>1</sup>rning wór<sup>1</sup>ld.

V

Wór<sup>1</sup>ds mó<sup>1</sup>ve, # mús<sup>1</sup>ic mó<sup>1</sup>ves  
Ó<sup>1</sup>nly in tí<sup>1</sup>me; # but thát<sup>1</sup> wh<sup>1</sup>ich is \Ó<sup>1</sup>nly lí<sup>1</sup>ví<sup>1</sup>ng  
Can ó<sup>1</sup>nly dí<sup>1</sup>e. # Wór<sup>1</sup>ds, after spé<sup>1</sup>ech, ré<sup>1</sup>ach  
Í<sup>1</sup>nto the sí<sup>1</sup>lence. # \Ó<sup>1</sup>nly by the fó<sup>1</sup>rm, the pá<sup>1</sup>ttern, 140  
<> Can words or music reach  
<> The stillness, as # a Chinese # jar still  
<> Moves perpetually in its stillness.  
Nót<sup>1</sup> the stí<sup>1</sup>llness of the ví<sup>1</sup>olín, # wh<sup>1</sup>ile the nó<sup>1</sup>te lá<sup>1</sup>sts,  
Nót thát<sup>1</sup> ó<sup>1</sup>nly, # but the có<sup>1</sup>-exístence,  
Or sáy<sup>1</sup> that the é<sup>1</sup>nd # précé<sup>1</sup>des the begí<sup>1</sup>nní<sup>1</sup>ng,  
And the é<sup>1</sup>nd and the begí<sup>1</sup>nní<sup>1</sup>ng # wé<sup>1</sup>re á<sup>1</sup>lways thére  
Befó<sup>1</sup>re the begí<sup>1</sup>nní<sup>1</sup>ng # and á<sup>1</sup>fter the é<sup>1</sup>nd.  
And á<sup>1</sup>ll is \á<sup>1</sup>lways nó<sup>1</sup>w. # Wór<sup>1</sup>ds strá<sup>1</sup>in,  
Crá<sup>1</sup>ck and sò<sup>1</sup>metí<sup>1</sup>mes bré<sup>1</sup>ak, # under the bur<sup>1</sup>den, 150  
Ú<sup>1</sup>nder the té<sup>1</sup>nsí<sup>1</sup>on, # slí<sup>1</sup>p, slí<sup>1</sup>de, pérí<sup>1</sup>sh,  
Decá<sup>1</sup>y with í<sup>1</sup>mprecí<sup>1</sup>sí<sup>1</sup>on, # wí<sup>1</sup>ll not stá<sup>1</sup>y í<sup>1</sup>n plá<sup>1</sup>ce,  
Wí<sup>1</sup>ll not stá<sup>1</sup>y stí<sup>1</sup>ll. # Shrí<sup>1</sup>e kí<sup>1</sup>ng vó<sup>1</sup>í<sup>1</sup>ces  
Scó<sup>1</sup>ldí<sup>1</sup>ng, mó<sup>1</sup>ckí<sup>1</sup>ng, # or mé<sup>1</sup>rely chá<sup>1</sup>tterí<sup>1</sup>ng,  
Á<sup>1</sup>lways assá<sup>1</sup>il thém. # The Wór<sup>1</sup>d í<sup>1</sup>n the dés<sup>1</sup>ert

Is móst attácked # by vóices of temptátion,  
The cryíng shádw # in the fúneral dáncé,  
The lóud lament # of the discónsolate chiméra.

[Lines 159-175 are not included]

East Coker

I

<> In my beginning is my end. In succession  
Hóuses ríse and fáll, # crúmble, are extended,  
Are remóved, destróyed, # restóred, òr in their place  
Is an ópen fíeld, # or a fáctory, or a by-pàss.  
Óld stóne to nêw búilding, # òld tímber to nêw fíres, 180  
Òld fíres to áshes, # and áshes to the éarth  
Which is alréady flésh, # fúr and fáeces,  
Bóne of mán and béast, # córnstalk and léaf.  
Hóuses líve and díe: # there is a tíme for búilding  
And a tíme for líving # and for gènerátion  
And a tíme for the wínd # to bréak the lóosened páne  
And to sháke the wáinscot # where the fíeld-móuse tróts  
And to sháke the tattered árras # wóven with a sílent mótto.  
In my beginning is my énd. # Nów the líght fálls  
Acróss the òpen fíeld, # léaving the dèep láné 190  
Shúttèred with bránches, # dárk in the afternóon,  
Where you léan agàinst a bánk # while a ván pásses,  
And the dèep láné # insísts on the diréction  
Ínto the víllage, # in the eléctric héat  
<> Hypnotised. # In a warm # haze # the sultry light  
Is absórbed, not refrácted, # by gréy stóne.



The dáhlíás sléép # in the éempty sílence.

Waít for the éarly ówl. #

In that ópen fíeld

If you dó not còme tòò clòse, # if you dó not còme tòò clòse,

On a sùmmér mídnight, # you can héar the músic

200

Of the wéak pípe # and the líttle drúm

And sée them dánding # aróund the bóñfire

The assóciátion # of mán and wóman

<> In daunsinge, signifying matrimonie -

A dígnified # and commódious sácrament.

Twó and twó, # nécessarye coníunction,

Hólding èche óther # by the hánd or the árm

Whiche betókeneth cóncorde. # Róund and róund the fíre

Léaping thròugh the flámes, # or jóined in círcles,

Rústically sólemn # or in rústic láughter

210

Lífting héavy féet # in clúmsy shóes,

Éarth fèet, loám fèet, # lífted in còuntry mírth

<> Mírth of those # long # sínce # under earth

Nóurishing the córn. # Kéeping tíme,

<> Keeping the rhytm in their dancing

Ás in their líving # in the líving séasons

The tíme of the séasons # and the cónstellátions

The tíme of mílking # and the tíme of hárvest

The tíme of the cóupling # of mán and wóman

And thát of béasts. # Féet rísing and fálling.

220

Éating and drínking. # Dúng and déath.

Dáwn póints, # and anóther dáy

Prepáres for the héat and sílence. # Òut at séa the dàwn wínd  
<> Wrinkles and slides. I am here  
<> Or there, or elsewhere. In my beginning.

## II

[Lines 226-242 are not included]

Thát was a wáy of pútting it # - nó't vèry satisfáctory:  
A periphrástic stúdy # in a wórñ-òut poétical fášion,  
Léaving òne stíll # with the intólerable wréstle 245  
With wórd's and méanings. # The póetry does not má'tter.  
It was nó't (to stàrt agáin) # whát one had expécted.  
Whát was to bè the válué # of the lóng lòokèd fóward to,  
Lòng hóped for cálm, # the autúmnal serénity  
And the wísdóm of áge? # Hád they decéived us, 250  
Or decéived themsélves, # the quáet-vóiced élders,  
Bequéathing us mérely # a recéipt for decéit?  
The serénity ónly # a delíberate hébetude,  
The wísdóm ónly # the knówledge of déad sécrets  
Úseless in the dárkness # ínto which they péered  
Or fróm which they túrned their éyes. # There ís, it sèems to ús,  
At bést, ónly # a límitèd válué  
<> In the knowledge derived from experience.  
<> The knowledge imposes # a pattern, # and falsifies,  
For the páttern is nów # in évery móment 260  
And évery móment # is a nów and shócking  
Valuá'tion of \all we have bée'n. # We are ónly undecéived  
Of thát which, decéiving, # could nò lóngér hárm.  
In the míddle, nòt ónly # in the míddle of the wáy

But áll the wáy, # in a dǎrk wóod, in a brámble,  
 On the édge of a grímpen, # where is nó secùre fóothold,  
 And ménaced by mónsters, # fáncy líghts,  
 Rísing enchántments. # Dó not lèt me héar  
 Of the wísdom of òld mén, # but ráther of their fólly,  
 Their féar of féar and frénzy, # their féar of posséssion, 270  
 Of belónging to anóther, # or to óthers, or to Gód.  
 The ónly wísdom # we can hópe to acquíre  
 Is the wísdom of humílity: # humílity is éndless.  
 <> The houses are all # gone # under the sea.  
 <> The dancers are all # gone # under the hill.

### III

[Lines 276-302 are not included]

So the dǎrkness sháll be the líght, # and the stíllness the dǎncing.  
 Whísper of rǘnning stréams, # and wínter líghtning.  
 The wíld thýme unséen # and the wíld stráwberrý, 305  
 The láughter in the gárden, # échoed écstasy  
 Nòt lóst, but requíring # póinting to the ágony  
 Of déath and bírth. #

You sáy I am repéating  
 Sómething I have sàid befóre, # I shall sáy it agáin.  
 Sháll I sáy it agáin? # In órder to arríve thère, 310  
 To arríve where you áre, # to gét from whère you are nót,  
 You must gó by a wáy # whereín there is nò écstasy.  
 In órder to arríve # at whát you dò not knów  
 You must gó by a wáy # which is the wáy of ígnorance.  
 In órder to posséss # what you dó not posséss  
 You must gó by the wáy # of díssposséssion.

In order to arrive # at what you are not  
 You must go through the way # in which you are not.  
 And what you do not know # is the only thing you know  
 And what you own # is what you do not own 320  
 And where you are # is where you are not.  
 [Lines 322-364 are not included]

V

Home is where one starts from. # As we grow older 365  
 The world becomes stranger, # the pattern more complicated  
 Of dead and living. # Not the intense moment  
 <> Isolated, with no before and after,  
 But a lifetime burning # in every moment  
 And not the lifetime # of one man only 370  
 But of old stones # that cannot be deciphered.  
 There is a time for the evening # under starlight,  
 A time for the evening # under lamplight  
 <> The evening with the photograph album.

[Lines 375-380 are not included]

For a further union, # a deeper communion 381  
 Through the dark cold # and the empty desolation,  
 The wave cry, the wind cry, # the vast waters  
 Of the petrel and the porpoise. # In my end is my beginning.

The Dry Salvages

I

[Lines 385-394 are not included]

His rhythm was present # in the nursery bedroom, 395

In the ránk ailánthus # of the Ápril dóoryard,  
In the smell of grápes # on the áutumn táble,  
And the évening círcle # in the wínter gás\light.

The ríver is withín us, # the séa is \all abóut us;  
The séa is the lánd's édge # álso, the gránite 400  
Ínto which it réaches, # the béaches where it tósses  
Its hínts of éarlier # and óther création:  
The stárfish, the hórseshoe cráb, # the whále's báckbone;  
The póols where it óffers # to our cúríócity  
The mòre délicate álgae # and the séa anémone.  
It tósses \up our lósses, # the tórñ séine,  
The sháttèred lóbsterpot, # the bróken óar  
And the géar of fóreign déad mèn. # The séa has màny vóices,  
Màny góds and màny vóices. #

The sált is on the bríar ròse,  
The fóg is in the fír trèes. #

The séa hówl 410  
And the séa yélp, # are dífferent vóices  
Óften togéther héard: # the whíne in the ríggíng,  
<> The menace and caress # of wave # that breaks on water,  
The dístant róte # in the gránite téeth,  
And the wáiling wárning # from the appróaching héad\lánd  
Are áll sèa vóices, # and the héaving gróaner  
<> Rounded homewards, and the seagull:  
And \under the oppréssion # of the sílent fóg  
<> The tolling bell  
Measures tíme not óur tíme, # rúng by the unhúrried 420

<> Ground swell, a time

Ólder than the tíme # of chronómeters, ólder  
Than tíme cóunted # by ánxious wórried wómen  
Lýing áwake, # cálculating the fúture,  
Tryíng to unwéave, # unwínd, unrável  
And píece togéther # the pást and the fúture,  
Betwèen mídnight and dáwn, # when the pást is \'all decéption,  
The fúture fútureless, # befòre the mórning wách  
When tíme stóps # and tíme is nève'r énding;

<> And the ground swell, # that is # and was from the beginning, 430

<> Clangs

<> The bell.

## II

Whére is thère an énd of it, # the sóundless wáiling,  
The sílent wíthering # of áutumn flówers  
Drópping their pétals # and remáining mótionless;  
Whére is thère an énd # to the drífting wréckage,  
The práyer of the bóne # on the béach, the unpráyable  
Práyer at the calámitous # annúnciátion?

There is nó énd, # but addítion: the tráiling  
Cónsequence of fúrther # dáy's and hóurs,  
While emótion tákes # to itsélf the emótionless  
Yéars of líving # amóng the bréakage  
Of whát was believed in # as the móst reliáble -  
And thérefore the fíttest # for renúnciátion.

440

<> There is the final addition, the failing

Príde or reséntment # at fáiling pówers,  
 The únattached devótion # which might páss for devótionless,  
 In a drífting bóat # with a slów léakage,  
 The sílent lístening # to the úndeníable  
 Clámour of the béll # of the lást annunciátion.

450

Whére is the énd of them, # the físhermen sáiling  
 Ínto the wínd's táil, # where the fóg cówers?  
 We cánnót thínk # of a tíme that is óceanless  
 <> Or of an ocean not littered with wastage  
 <> Or of a future that is not liable  
 <> Like the past, to have no destination.

We háve to thínk of them # as forevérr báiling,  
 Sétting and háuling, # while the Nórth Èast lówers  
 Over shállow báńks # unchánging and erósionless  
 Or dráwing their móney, # dryíng sáills at dóckage;  
 Nót as màking a tríp # that will bé unpáyable  
 <> For a haul that will # not # bear examination.

460

There is nó énd of it, # the vóiceless wáiling,  
 Nò énd to the wíthering # of wíthered flówers,  
 To the móvement of páin # that is páinless and mótionless,  
 To the dríft of the séa # and the drífting wréckage,  
 <> The bone's prayer to Death its God. Only the hardly, barely  
                     prayable  
 Práyer of the óne # Annúnciátion.  
 It séems, as óne # becómes ólder,

That the pást has anóther páttérn, # and céases to be a méré  
séquence-

470

Or éven dévélópmént: # the láttér a pártial fállacy  
Encóuraged by superfícial # nótions of evolútion,  
Which becómes, in the pópular mínd, # a méans of disówning the pást.  
The móments of háppiness - # nó the sènsé of wèll-bèing,  
Fruítion, fulfilment, # secúritý or afféction,  
Or éven a véry gòod dínnér, # but the súdden illuminátion-  
We hád the expérience # but míssed the méaning,  
And appróach to the méaning # restóres the expérience  
In a dífferent fórm, # beyónd àny méaning

We can assign to háppiness. # I have sáid befóre 480

That the pást expérience # revíved in the méaning

Is nó the expérience # of óne lífe ónly

But of máný generátions- # nó fórgétting

Sómething that is próbably # quíte inéffable:

The báckward lóok # behínd the assúrance

Of recórded hístory, # the báckward hálf-lòok

Óver the shóulder, # towàrds the prímitive térror.

Nów, we còme to díscóver # that the móments of ágony

<> (Whether, or not, # due # to mísunderstanding,

Hàving hóped for the wróng thínings # or dréaded the wróng thínings, 490

Is nó in quéstion) # are líkewise pérmanént

With sùch pérmanence as tíme has. # We apprécie this bétter

In the ágony of óthers # néarly expérienced,

<> Involving óurselves, than in óur ówn.

For óur ówn pást is cóvered # by the cúrrénts of áction,

But the tórment of óthers # remáins an expérience



Unquá'li'fied, unwó'rn # by súb'sequent attrítion.  
 Péop'le cháng'e, and smí'le: # but the ágon'y abídes.  
 Tí'me the destróyer # is tí'me the presérver,  
 Like the ríver with its cárgo # of deád négroes, cóws and chícken  
                     còops, 500  
 The bí'tter ápp'le # and the bí'te in the ápp'le.  
 And the rágg'ed róck # in the réstless wá'ters,  
 Wáves wásh óver it, # fóg's conceál it;  
 On a hálcyon dáy # it is mé'rely a mónument,  
 In návigable wéather # is is álways a séamark  
 To láy a cóurse by: # but in the sómb're séason  
 Or the súdden fúry, # is whàt it álways wás.

### III

[Lines 508-512 are not included]

And the wáy úp is the wáy dów'n, # the wáy fórdward is the wáy báck.  
 You cánnót fáce it stéadily, # but thís thíng is súde,  
 That tí'me is nò héaler: # the pá'tient is no lóng'er hère. 515  
 When the tráín stárts, # and the pássengers are séttled  
 To frúit, períódicals # and bú'siness létters  
 (And thó'se who sàw them óff # have léft the plátform)  
 Their fáces reláx # from gríef into relíef,  
 To the sléepy rhyt'm # of a húndred hóurs. 520  
 Fà're fórdward, trávell'ers! # nòt escáping from the pást  
 Into dífferent líves, # or ínto àny fúture;  
 You are nót the sà'me péop'le # who léft thàt stá'tion  
 Or whó will arríve # at ány té'rminus,  
 While the nárr'owing ráils # slíde togéther behínd you;

<> And on the deck of the drumming liner  
Watching the fúrrów # that wídens behind you,  
You sháall not thínk # `the pást is fínished`

<> Or `the future is before us`.

<> At nightfall, in the rigging and the aerial,  
Is a vóice descánting # (though nó to the éar,  
The múrmuring shéll of tíme, # and nó in `any lánuage)

530

<> `Fare forward, # you # who think that you are voyaging;  
Yóu are not thóse # who sáw the hárbour  
Recéding, or thóse # who will dísembárk.

Hére betwèen the híther # and the fártther shóre  
While tíme is withdrawn, # consíder the fúture

<> And the past with an equal mind.

At the móment which is nó # of áction or ináction  
You can receíve thís: # "on whatéver sphére of béing

540

The mínd of a mán # may bé intént  
At the tíme of déath" # - thát is the óne áction  
(And the tíme of déath # is évery móment)  
Which sháall frúctify # in the líves of óthers:  
And dó not thínk # of the frúit of áction.  
Fáre fóward. #

Ò vóyagers, Ò séamen,

Yóu who càme to pórt, # and yóu whose bódies  
Will súffer the tríal # and júdgement of the séa,  
Or whatéver evént, # thís is your réal destinátion.`

<> So Krishna, # as when # he admonished Arjuna  
On the fíeld of báttle. #

550

Nót fàre wéll,

<> But fare forward, voyagers.

#### IV

Lády, whose shríne # stánds on the prómontory,

Práy for `all thóse # who are in shíps, thóse

<> Whose business has to do with fish, and

Thóse concérned # with `every láwful tráffic

<> And those who conduct them.

Repéat a práyer # álso on behálf of

Wómen who have séen # their sóns or húsbands

Sétting fóρθ, # and nórt retúrning:

560

<> Figlia del tuo figlio,

<> Queen of Heaven.

<> Also pray # for those # who were in ships, and

<> Ended their voyage # on the sand, # in the sea's lips

Or in the dárk throát # which wíll not rejéct them

Or wheréver cànnót réach them # the sóund of the séa bèll's

<> Perpetual angelus.

#### V

[Lines 568-617 are not included]

#### Little Gidding

#### I

Mídwinter spríng # is its ówn séason

<> Sempiternal # though sodden # towards sundown,

Suspéndeđ in tíme, # betwèen póle and trópic.

620

When the shórt dáy is bríghtest, # with fróst and fíre,

The bríef sùn flàmes the íce, # on pònd and díches,  
In wíndless cóld # that is the héart's héat,

<> Reflecting in a watery mirror

A gláre that is blíndness # in the éarly afternóon.  
And glów mòre inténse # than bláze of bráñch, or brázier  
Stírs the dùmbspírít: # nò wínd, but péntecòstal fíre  
In the dárktíme of the yéar # Betwèen méltíng and fréezíng  
The sòul's sàp quívèrs. # There is nó éarth smèll  
Or smèll of lìvìng thíng. # Thís is the spríng tíme

630

But nót in tíme's cóvenant. # Nów the hédgerow  
Is blánched for an hóur # with tránsítory blóssom

<> Of snow, a bloom more sudden

Than thát of sùmmèr, # nèithèr búddíng nor fádíng,  
Nót in the schéme # of gènérátióñ.

Whère is the sùmmèr, # the únímágináble

Zéro sùmmèr? #

If you cáme thís wáy,

Tákíng the róute # you wóuld be líkely to táke

<> From the place you would be likely to come from,

If you cáme thís wáy in máytíme, # you wóuld fínd the hédges  
Whíte ágáín, in Máy, # with volúptuáry swéetness.

640

It wóuld bé the sáme # at the énd of the jóurney,

If you cáme at níght # líke a bróken kíng,

If you cáme by dáy # nòt knówíng what you cáme for,

It wóuld bé the sáme, # whén you léave the ròugh ród

And túrn behínd the pígsty # to the dúll façáde

<> And the tombstone. # And what # you thóught you came for

Is ónly a shéll, # a húsk of méaníng

From which the púrpose bréaks # ónly when it is fulfilled  
 If at ál. Éither # you hád nò púrpose  
 Or the púrpose is beyónd # the énd you figúred  
 And is áltered in fulfilment. # There are óther pláces  
 Which álso are the wórld's énd, # sóme at the séa jáws,  
 Or óver a dàrk láke, # in a désert or a cíty -  
 But this is the néarest, # in pláce and tíme,  
 Nów and in Éngland. #

650

    If you cáme this wáy,  
 Táking ány ròute, # stárting from ánywhere,  
 At ány tíme # or at ány séason,  
 It would álways be the sáme: # you would háve to pùt óff  
 Sénsé and nótion. # You are nót hère to vérify,  
 Instrúct yoursélf, # or infórm curiósity  
 Or cárry repórt. # You are hère to knéel  
 Where práyer has been válid. # And práyer is móre  
 Than an órder of wórd's, # the cónsconscious occupátion  
 Of the práying mínd, # or the sóund of the vóice práying.  
 <> And what the dead # had no # speech for, # when living,  
 They can téll you, bèing déad: # the commúnícátion  
 Of the déad is tóngued with fíre # beyónd the lánгуage of the  
 líving.

660

Hére, the inteséction # of the tímeless móment  
 Is Éngland and nówhere. # Néver and álways.

670

## II, III and IV

[Lines 671-830 are not included]

What we call the beginning # is often the end  
 And to make an end # is to make a beginning.  
 The end is where we start from. # And every phrase  
 And sentence that is right # (where every word is at home,  
 Taking its place # to support the others, 835  
 The word neither diffident # nor ostentatious,  
 An easy commerce # of the old and the new,  
 The common word exact # without vulgarity,  
 The formal word precise # but not pedantic,  
 The complete consort # dancing together) 840  
 Every phrase and every sentence # is an end and a beginning,  
 Every poem an epitaph. # And any action  
 Is a step to the block, to the fire, # down the sea's throat  
 Or to an illegible stone: # and that is where we start.  
 <> We die with the dying:  
 See, they depart, # and we go with them.  
 <> We are born with the dead:  
 See, they return, # and bring us with them.  
 The moment of the rose # and the moment of the yew-tree  
 Are of equal duration. # A people without history 850  
 Is not redeemed from time, # for history is a pattern  
 Of timeless moments. # So, while the light fails  
 On a winter's afternoon, # in a secluded chapel  
 <> History is now and England.  
 With the drawing of this Love # and the voice of this Calling  
 <> We shall not cease from exploration  
 [Lines 857-876 are not included]

(4) Murder in the Cathedral

Part I

[Lines 1-17 are not included]

CHORUS

Séven yéars # and the súnmer is óver  
Séven yéars # since the Àrchbíshop léft us,  
Hé who was álwáys # kínd to his péople. 20  
But it wóuld not be wéll # if hé should retúrñ.  
Kíng rúles # or bárons rúle;  
<> We have suffered various oppression.  
But móstly we are léft # to our ówn devíces,  
<> And we are content if we are left alone.  
We trý to kéep # our hóuseholds in órder;  
<> The merchant, shy and cautious, tries to compile a little  
fortune,  
<> And the labourer bends to his piece of earth, earth- colour, his  
own colour,  
<> Preferring to pass unobserved.  
Nów I fèar distúrbançe # of the quáiet séásons: 30  
Wínter shall cóme # bríngíng déáth from the séa,  
Ruínous spríng # shall béat at our dóors,  
<> Root and shoot # shall eat # our eyes and our ears,  
<> Disastrous súnmer # burn up # the beds of our streams  
And the póor shall wáit # for anóther decáyíng Octóber.  
Whý should the súnmer # bríng consolatíon  
For áutumn fíres # and wínter fóg's?

What shall we do # in the heat of summer  
But wait in barren orchards # for another October?  
Some malady is coming upon us. # We wait, we wait,  
[Lines 41-50 are not included]

40

FIRST PRIEST

Seven years # and the summer is over  
Seven years # since the Archbishop left us.

SECOND PRIEST

What does the Archbishop do, # and our Sovereign Lord the Pope  
With the stubborn King # and the French King  
In ceaseless intrigue, # combinations,  
In conference, meetings # accepted, meeting refused,  
<> Meetings unended or endless  
<> At one place or another in France?

THIRD PRIEST

I see nothing quite conclusive # in the art of temporal government,  
But violence, duplicity # and frequent malversation. 60  
King rules # or barons rule:  
The strong man strongly # and the weak man by caprice.  
They have but one law, # to seize the power and keep it,  
And the steadfast can manipulate # the greed and lust of others,  
<> The feeble is devoured by his own.  
[Lines 66-9 are not included]

MESSENGER

Servants of God, # and watchers of the temple,  
I am here to inform you, # without circumlocution:  
The Archbishop is in England, # and is close outside the city.  
<> I was sent before in haste

70



To gíve you nótiçe of his cóming, # as múch as was póssible,  
<> That you may prepare to meet him.

FIRST PRIEST

Whát, is the éxile énded, # is our Lórd Àrchbíshop  
Reunited with the Kíng? # whàt réconciliátion  
Of twó pròud mén? # whàt péace can be fòund  
To grów between the hámmer # and the ánvil? Téll us,  
Are the òld dispútes at an énd, # is the wáll of pride cast dówn 80  
That dividéd them? Is it péace # or wár? Dòes he cóme  
In fúll assúrance, # or ónly secúre  
In the pówér of Róme, # the spíritual rúle,  
The assúrance of ríght, # and the lóve of the péople?

MESSENGER

You are ríght to expéss # a cértain incredúlity.  
He còmes in pride and sórrow, # affirming áll his cláims,  
Assúred, beyònd dóubt, # of the devótion of the péople,  
Who receíve him with scénes # of frénzied enthúsiásm,  
Líning the ród # and thrówing dówn their cápés,  
Stréwing the wáy with léaves # and láte flówers of the séason. 90  
The stréets of the cíty # will be pácked to suffocátion,  
And I thínk that his hórse # will be depríved of its táil,  
A síngle háir of which # becòmes a précíous rélic.  
He is at óne with the Pópe, # and with the Kíng of Fránce,  
Who indéed would have líked # to detáin him in his kíngdom:  
But ás for óur Kíng, # thát is anòther mátter.

FIRST PRIEST

But ágáin, is it wár or péace? #

MESSENGER

Péace, but not the kíss of pèace.

A páched `up affáir, # if you ásk my opínion.

And íf you ásk me, # I thínk the Lòrd Àrchbíshop

Is nó the mán # to chérish àny illúsións,

100

Or yét to dimínish # the léast of his preténsions.

If you ásk my opínion, # Í thínk that this péace

<> Is nothing like an end, or like a beginning.

It is cómmon knówledge # that whén the Àrchbíshop

Párted from the Kíng, # he sáid to the Kíng,

My Lórd, he sáid, # I léave you as a mán

Whom in this lífe # I shall nó sèe agáin.

I háve this, I assúre you, # on the híghest authórité;

There are séveral opínions # as to whát he méant,

But nó `one consíderts it # a háppy prognóstic.

110

FIRST PRIEST

I féar for the Àrchbíshop, # I féar for the Chúrch,

I knów that the príde # bréd of súdden prospérité

Was bú confirmed # by bítter advérsity.

I sáw him as Cháncellor, # fláttered by the Kíng,

Líked or féared by cóurtiers, # in their óverbèaring fáshion,

Despísed and despísing, # álwáys ísolated,

Néver `one amóng them, # álwáys ínsecúre;

His príde `álwáys féeding # upon his ówn vírtues,

Príde dráwing sústenance # from ímpartiálisty,

Príde dráwing sústenance # from génerósiety,

120

Lóathing pówer gíven # by témporal devolútió,

Wíshing subjéctiún # to Gód alóne.

Had the Kíng been gréater, # or hád he been wéaker  
Thíngs had perháps # been dífferent for Thómas.

SECOND PRIEST

[Lines 125-133 are not included]

Our dóubts are dispélléd. # Let us thérefore rejoyce,  
<> I say rejoyce, # and show # a glad face for his welcome.  
Í am the Àrchbíshop's mán. # Let us gíve the Archbíshop wéelcome!

THIRD PRIEST

For góod or íll, # lèt the w héel túrn.  
The w héel has been stíll, # these sèven yéars, and nò góod.  
For íll or góod, # lèt the w héel túrn.  
For whó knòws the énd # of góod or évil? 140  
<> Until the grinders cease  
<> And the door shall be shut in the street,  
And \all the dáughters of músic # shall be bróught lów.

[Lines 144-151 are not included]

CHORUS

We dó not wísh # ánythíng to háppen.  
Séven yéars # we had líved quáetly,  
[Lines 154-195 are not included]

SECOND PRIEST

Whát a wáy to tálk # at súch a júuncture!  
You are fóolish, immódest # and bábblling wómen.  
Dó you nòt knów # that the góod Àrchbíshop  
Is líkely to arríve # at ány móment?  
The crówds in the stréets # will be chéering and chéering, 200  
Yóu gò on cróaking # líke frógs in the tréetops:  
But frógs at léast # can be cóoked and éaten.

Whatéver you are afraid of, # in your cráven apprehénsion,  
Lèt me ásk you at the léast # to pút on pléasant fáces,  
And gíve a héarty wélcome # to our góod Àrchbíshop.

THOMAS

Péace. And lèt them bé, # in their éxaltátion.  
They spéak bétter than they knów, # and beyònd yóur understanding.  
They knów and dó not knòw, # what it is to áct or súffer.  
They knów and dó not knòw, # that áction is súffering  
And súffering is áction. # Néither does the ágent súffer 210  
Nòr the pátient áct. # But bóth are fixé  
In an etérnal áction, # an etérnal pátiéce  
<> To which all must consent that it may be willed  
And which áll must súffer # that théy may wíll it,  
That the páttérn may subsíst, # for the páttérn is the áction  
And the súffering, that the wheél # may túrn and stíll  
<> Be forever stíll.

SECOND PRIEST

Ò my Lórd, forgíve me, # I díd not sèe you cóming,  
Engróssed by the cháttér # of these fóolish wómen.  
Forgíve us, my Lórd, # you would have hád a bétter wélcome 220  
If wé had been sóoner # prépared for the évént.  
But your Lórdship knóws # that sèven yéars of wáiting,  
Sèven yéars of práyer, # sèven yéars of émptiness,  
Have bétter prépared # our héarts for your cóming,  
Than séven dáys # could màke réady Cánterbury.  
Howéver, I will have fíres # láid in áll your róoms  
To táke the chíll # off our Énglish Decémber,  
Your Lórdship nów # bèing úsed to a bétter clímate.

Your Lórdship will fínd your róoms # in órder as you léft them.

THOMAS

And will trý to léave them # in órder as I fínd them. 230

I am móre than gráteful # for áll your kînd atténtions.

Thése are smáll mátters. # Lítple rést in Cánterbury

With éager énemies # réstless abóut us.

Rebéllious bíshops, # Yórk, Lóndon, Sálisbury,

<> Would have intercepted our letters,

Filled the cóast with spíes # and sént to méet me

Sóme who hólđ me # in bítterest háte.

By Gód's gráce # awáre of their prévíson

I sént my létters # on anóther dáy,

Had fáir cróssing, # fóund at Sándwich 240

Bróck, Warénne, # and the Shérriff of Ként,

Thóse who had swórn # to háve my héad from me.

Ónly Jóhn, # the Déan of Sálisbury,

Féaring for the Kíng's náme, # wárning agàinst tréason,

Máde them hólđ their hánds. # Só for the tíme

We are únmolésted. #

FIRST PRIEST

But dó they fólloŵ áfter?

THOMAS

For a lítple tíme # the húngry háwk

Will \only sóar and hóver, # círcing lówer,

Wáiting excúse, # preténce, oppórtunity.

Énd will be símple, # súdden, Gód-gíven. 250

Méanwhile the súbstance # of our fírst áct

Will be sháđows, # and the strífe with sháđows.

Héavier the ínterval # than the cónsummátion.

Áll thínghs prépare # the évént. Wátch.

#### FIRST TEMPTER

You sée, my Lórd, # I dò not wáit upon céremony:

Hére I have cóme, # forgétting `áll ácrimony,

<> Hoping that your present gravity

Will fínd excúse # for my húmble lévity

Remémbering áll # the góod tíme pást.

Your Lórdship won't despíse # an `óld friénd out of fávour? 260

Óld Tòm, gáy Tòm, # Bécket of Lóndon,

Your Lórdship won't forgét # thàt évening on the ríver

When the Kíng, and yóu and Í # were áll friénd's toghéther?

Friéndship should be móre # than bíting Tíme can séver.

Whát, my Lórd, # nów that you recóver

Fávour with the Kíng, # shall we sáy that sùmmér's óver

<> Or that the good time cannot last?

Flúting in the méadows, # víols in the háll,

Láughtér and ápple-blóssom # flóating on the wáter,

Sínging at níghtfall, # whíspering in chámbers, 270

Fíres devóuring # the wínter séason,

Éating `up the dárkness, # with wít and wíne and wísdom!

Nów that the Kíng # and yóu are in ámity,

Clérghy and láity # may retúrn to gáiety,

Mírrh and spórtfulness # néed not wàlk wárilý.

#### THOMAS

You tálk of séasons # that are pást. I remémber

Nót wòrth forgétting. #

TEMPTER

And of the new season.

Spring has come in winter. # Snow in the branches  
Shall float as sweet as blossoms. # Ice along the ditches  
Mirror the sunlight. # Love in the orchard  
Send the sap shooting. # Mirth matches melancholy.

280

THOMAS

We do not know # very much of the future  
<> Except that from generation to generation  
The same things happen # again and again.  
Men learn little # from others' experience.  
<> But in the life of one man, never  
The same time # returns. Sever  
The cord, shed # the scale. Only  
The fool, fixed # in his folly, may think  
He can turn the wheel # on which he turns.

290

TEMPTER

My Lord, a nod # is as good as a wink.  
A man will often # love what he spurns.  
For the good times past, # that are come again  
I am your man. #

THOMAS

Not in this train.

Look to your behaviour. # You were safer  
Think of penitence # and follow your master.

TEMPTER

<> Not at this gait!  
If you go so fast, # others may go faster.

<> Your Lordship is too proud!

<> The safest beast # is not # the one # that roars most loud. 300

This was nòt the wáy # of the Kíng our máster!

<> You were not used # to be # so hard upon sinners

Whén they were your fríends. # Bè éasy, mán!

The éasy mán líves # to éat the bést dínners.

Táke a fríend's advíce. # Léave wèll alóne,

Or your góose may be cóoked # and éaten to the bóne.

THOMAS

<> You come twenty years too late.

TEMPTER

<> Then I leave you to your fate.

I léave you to the pleásures # of your hígher víces,

Which will háve to be páid for # at hígher príces. 310

Farewèll, my Lórd, # I dò not wáit upon céremony,

I léave as I cáme, # forgétting \all ácrimony,

<> Hoping that your present gravity

Will fínd excúse # for my húmble lévity.

If yóu will remèmbér mé, # my Lórd, at your práyers,

I'll remèmbér yóu # at kíssing-tíme belòw the stáirs.

THOMAS

Léave-wèll-alóne, # the spríngtíme fáncy,

<> So one thought # goes whistling # down the wind.

<> The impossible is still temptation.

<> The impossible, the undesirable, 320

Voíces under sléep, # wáking a déad wórld,

Só that the mínd # may not be whóle in the présent.



## SECOND TEMPTER

Your Lórdship has forgóttén me, # perháps. I will remínd you.

<> We met at Clarendon, at Northampton,

And lást at Montmiráil, in Máine. # Nów that I have recálled them,

Lét us bùt sét # these nóttò pleásant mémories

In bálace agáinst # óther, éarlier

And weíghtier ónes: # thóse of the Cháncellorship.

Sée hòw the láte ònes ríse! # Yóu, máster of pólicy

Whom áll acknówledged, # should guíde the státe agáin.

330

THOMAS

<> Your meaning?

TEMPTER

The Chancellorship that you resigned.

When you were máde Àrchbíshop # - thát was a mistáke

On yóur pàrt - stíll # may be regáined. Thínk, my Lòrd,

Pówer obtáined # gróws to glóry,

Lífe lásting, # a pérmanent posséssion,

A témpled tómb, # mónument of márble.

Rúle over mén # réckon nò mádness.

THOMAS

To the mán of Gód # what gládness?

TEMPTER

Sádness

<> Only to those # giving # love # to God alone.

Shall hé who héld # the sólíd súbstance

Wánder wáking # with decéitful shádwes?

Pówer is présent. # Hóliness hereáfter.

340

THOMAS

Who then?

TEMPTER

The Cháncellor. # Kíng and Cháncellor.  
Kíng commands. # Cháncellor ríchly rules.  
This is a séntence # nòt táught in the schóols.  
To sét dówn the gréat, # protéct the póor,  
Benèath the thróne of Gód # can mán dò móre?  
Disárm the rúffian, # stréngthen the láws,  
Rúle for the góod # of the bétter cáuse,  
Dispénsing jústice # màke áll éven,  
Is thrive on éarth, # and perháp in héaven.

350

THOMAS

What méans? #

TEMPTER

Réal pówer  
Is purchásed at príce # of a cértain submíssion.  
Your spírítual pówer # is éarthly perdítion.  
Pówer is présent, # for hím who will wíeld.

THOMAS

Who shall háve it? #

TEMPTER

Hé who will cóme.

THOMAS

What shall be the mónth? #

TEMPTER

The lást from the fírst.

THOMAS

What shall we give for it? #

TEMPTER

Pretence of priestly power.

THOMAS

Why should we give it? #

TEMPTER

For the power and the glory.

THOMAS

No!

TEMPTER

Yes! # Or bravery will be broken,  
Cabined in Canterbury, # realmless ruler,  
Self-bound servant # of a powerless Pope,  
The old stag, # circled with hounds.

360

THOMAS

<> No!

TEMPTER

Yes! men must manoeuvre. Monarchs also,  
Waging war abroad, # need fast friends at home.  
Private policy # is public profit;  
Dignity still # shall be dressed with decorum.

THOMAS

<> You forget the bishops

Whom I have laid # under excommunication.

TEMPTER

<> Hungry hatred

Will not strive # against intelligent self-interest.

370

THOMAS

You forget the bárons. # Who will nó't forget  
Cónstant cúrbíng # of prétty prívilege.

TEMPTER

<> Against the barons

<> Is King's cause, # churl's # cause, # Chancellor's cause.

THOMAS

Nó! shall Í, # who kéep the kéys  
Of héaven and héll, # supréme alóne in Éngland,  
Who bind and lóose, # with pówer from the Pópe,  
Descénd to desíre # a púnier pówer?  
Délegate to déal # the dóom of damnation,  
To condémn kíngs, # nó't sérvé among their sérvants,  
Is my ópen óffice. # Nó! Gó.

380

TEMPTER

<> Then I leave you to your fate.

Your sín sóars súnward, # cóvering kíngs' fálcons.

THOMAS

Témporal pówer, # to búild a góod wórld,  
To kéep órder, # as the wórld knòws órder.  
Thóse who pùt their fáith # in wórldly órder  
Nót contrólléd # by the órder of Gód,  
In cónfident ígnorance, # but arrést dísrder,  
Máke it fást, # bréed fátal díseáse,  
Degráde what they exált. # Pówer with the Kíng -  
I was the Kíng, his árm, # his bétter réason.  
But whát was ónce # éxaltátion  
Would nów be ónly # méan descént.

390

THIRD TEMPTER

Í am an unexpected # visitor.

THOMAS

I expected you.

TEMPTER

But not in this guise, # or for my present purpose.

THOMAS

No purpose brings surprise. #

TEMPTER

Well, my Lord,

Í am no trifler, # and no politician.

<> To idle or intrigue at court

I have no skill. # Í am no courtier.

I know a horse, # a dog, a wench;

I know how to hold # my estates in order,

A country-keeping lord # who minds his own business.

It is we country lords # who know the country

And we know # what the country needs.

It is our country. # We care for the country.

<> We are the backbone of the nation.

We, not the plotting # parasites

About the King. # Excuse my bluntness:

Í am a rough # straightforward Englishman.

400

410

THOMAS

Proceed straight forward. #

TEMPTER

Purpose is plain.

Endurance of friendship # does not depend

Upón oursélves, # but upón cír-cumstance.

<> But circumstance is not undetermined.

Únreal fríendship # may túrn to réal

But réal fríendship, ònce énded, # cánnòt be ménded.

Sóoner shall én-mity # túrn to allíance.

The én-mity that néver # knéw fríendship

Can sóoner knòw accórd. #

THOMAS

For a cóuntrymán

You wráp your méaning # in as dárk generá-lity

420

As ány cóurtier. #

TEMPTER

This is the símple fáct!

You háve nò hópe # of réconciliátion

With Hénry the Kíng. # You lóok ónly

To blínd assértion # in ísolátion.

<> That is a mistake.

THOMAS

O Henry, O my King!

TEMPTER

Other friends

Máy be fòund # in the prése-nt situátion.

Kíng in Éngland # is nót àll-pówerful;

Kíng is in Fránce, # squá-bbling in Anjóu;

Róund him wáiting # húngry sóns.

We are for Éngland. # We are in Éngland.

430

Yóu and Í, # my Lórd, are Nór-mans.

<> England is a land for Norman

<> Sovereignty. Let the Angevin  
Destróy himsélf, # fíghting in Anjóu.  
He dóes not understánd us, # the Énglish bárons.  
<> We are the people.

THOMAS

To whát does this léad? #

TEMPTER

To a háppy coalítion.  
Of intélligent ínterests. #

THOMAS

But whát have yóu -  
If you dó spèak for bárons # -

TEMPTER

For a pówerful pártý  
Which has túrned its éyes # in yóur diréction -  
To gáin from yóu, # your Lórdship áskes.  
For ús, Chùrch fávour # would bé an advántage,  
Bléssing of Pópe # pówerful protéction  
In the fíght for líberty. # Yóu, my Lórd,  
In béing with ús, # would fíght a góod stróke  
<> At once, for England and for Rome,  
Énding the týrannous # júrisdíction  
Of kíng's cóurt # over bíshop's cóurt,  
Of kíng's cóurt # over báron's cóurt.

440

THOMAS

Which Í hèlped to fóund? #

TEMPTER

Which yóu hèlped to fóund.

450

But tíme pást # is tíme forgóttén.

We expéct the ríse # of a nów constellátion.

THOMAS

And íf the Àrchbíshop # cànnót trúst the Kíng,

Hów can he trúst thóse # who wórk for Kíng's undóing?

TEMPTER

Kíngs will allów # nó pówér but their ówn;

Chúrch and péople # have gòod cáuse against the thróne.

THOMAS

Íf the Àrchbíshop # cànnót trúst the Thróne,

<> He has good cause # to trust # none # but God alone.

<> I ruled once as Chancellor

And mén like yóu # were glád to wáit at my dóor.

460

<> Not only in the court, but in the field

<> And in the tilt-yard I made many yield.

Shall Í who rúled # like an éagle over dóves

Nów take the shápe # of a wólf among wólfes?

Pursúe your tréacheries # as you have dóne befóre:

Nó òne shall sáy # that Í betràyed a kíng.

TEMPTER

Thén, my Lórd, # I shall nó wáit at your dóor;

And I wéll hópe, # befóre anòther spríng

The Kíng will shów # his regárd for your lóyalty.

THOMAS

To máke, thén bréak, # this thóught has còme befóre,

470

The désperate éxercise # of fáilling pówér.

Sámson in Gáza # díd nó móre.

But íf I bréak, # I must bréak mysélf alóne.



FOURTH TEMPTER

Wèll dóné, Thómas, # your wíll is hárd to bénd.  
And with mé beside you, # you sháll not làck a fríend.

THOMAS

<> Who are you? I expected  
<> Three visitors, not four.

TEMPTER

Dó not be surprísed # to receíve òne móre.  
Hád I been expécted, # I had béen hère befóre.  
I álways précéde # expectátion.

THOMAS

Whò áre you?

480

TEMPTER

Ás you dò not knów me, # I dó not nèed a náme,  
And, ás you knów me, # thát is why I cóme.  
Yóu knòw mé, # but have nèver séen my fáce.  
To méet befóre # was nèver tíme or pláce.

THOMAS

Sáy what you cóme to sáy. #

TEMPTER

It sháll be sàid at lást.

Hóoks have been báited # with mórsels of the pást.  
Wántonness is wéakness. # Ás for the Kíng,  
His hárdened hátred # shall háve no énd.  
You knów trúly, # the Kíng will nèver trúst  
Twíce, the mán # who has béen his fríend.  
Bórrów úse # cáutiously, emplóy  
Your sérvices as lóng # as you háve to lénd.

490

<> You would wait for trap to snap  
 Having served your turn, # broken and crushed.  
 As for barons, # envy of lesser men  
 Is still more stubborn # than king's anger.  
 Kings have public policy, # barons private profit,  
 Jealousy raging # possession of the fiend.  
 Barons are employable # against each other;  
 Greater enemies # must kings destroy.

500

THOMAS

What is your counsel? #

TEMPTER

Fare forward to the end.

<> All other ways are closed to you  
 Except the way # already chosen.  
 But what is pleasure, # kingly rule,  
 Or rule of men # beneath a king,  
 With craft in corners, # stealthy stratagem,  
 To general grasp # of spiritual power?  
 Man oppressed by sin, # since Adam fell -  
 You hold the keys # of heaven and hell.  
 Power to bind and loose: # bind, Thomas, bind,  
 King and bishop # under your heel.

510

<> King, emperor, # bishop, # baron, king:  
 Uncertain mastery # of melting armies,  
 War, plague, # and revolution,  
 New conspiracies, # broken pacts;  
 To be master or servant # within an hour,  
 This is the course # of temporal power.

The Óld Kíng shall knów it, # when at lást bréath,  
Nò sóns, nò émpire, # he bítes bróken téeth.  
You hólđ the skéin: # wínd, Thòmas, wínd  
The thréad of etérnal # lífe and déath.  
You hólđ this pówer, hólđ it. #

520

THOMAS

Supréme, in this lánd?

TEMPTER

Supréme, but for óne. #

THOMAS

Thát I dò not understánd.

TEMPTER

It is nòt for mé to téll you # hów this mày be só;  
I am ónly hère, Thòmas, # to téll you whàt you knów.

THOMAS

<> How long shall this be?

TEMPTER

Sáve what you knów alréady, # \ask nóthing of mé.  
But thínk, Thòmas, thínk # of glóry after déath.  
When kíng is déad, # there's anóther kíng,  
And óne mòre kíng # is anóther réign.  
Kíng is forgóttén, # when anóther shall cóme:  
Sáint and Mártyr # rúle from the tómb.  
Thínk, Thòmas, thínk # of énemies dismáyed,  
Créeping in pénance, # fríghtened of a sháde;  
Thínk of pílgrims, # stánding in líne  
Befóre the glíttéring # jéwelled shríne,

530

From génerátió # to génerátió  
Bénding the knée # in súpplicátió.  
Thínk of the míracles, # by Gód's gráce,  
And thínk of your énemies, # in anóther pláce.

540

THOMAS

I have thóught of thèse thínks. #

TEMPTER

Thát is why I téll you.

Your thóughts have mòre pówer # than kíngs to compél you.  
You have álsó thóught, # sómetimes at your práyers,  
Sómetimes hésitating # at the ángles of stáirs,  
And betwèen sléep and wáking, # éarly in the mórníng,  
When the bírd críes, # have thóught of fúrrer scórning.  
That nóthing lásts, # but the wheél túrns,  
The nést is rífléd, # and the bírd móurns;  
That the shríne shall be píllaged, # and the góld spént,  
The jéwels góne # for líght ládies' órnamént,

550

<> The sanctuary broken, and its stores  
Swépt into the láps # of párasites and whóres.  
When míracles céase, # and the fáithful desért you,  
And mén shall ónly # dò their bést to forgéet you.  
And láter is wórse, # when mén will not háte you  
Enóugh to defáme # or to éxecráte you,

<> But pondering the qualities that you lacked  
Will ónly try to fínd # the histórical fáct.  
When mén shall decláre # that there was nó mýstery  
About this mán who played # a cértain párt in hístory.

560

THOMAS

But whát is there to dó? # what is léft to be dóne?  
Is there nó endúring # crówn to be wón?

TEMPTER

Yés, Thòmas, yés; # you have thought of thàt too.  
Whát can compáre # with glóry of Sáints  
Dwélling foréver # in présence of Gód?  
Whàt éarthly glóry, # of kíng or émpéror,  
Whàt éarthly príde, # that is nó póverty  
Compáred with ríchness # of héavenly grándeur?  
Séek the wáy of mártýrdom, # máke yoursèlf the lówest  
<> On earth, to be high in heaven.  
And sée fàr óff belów you, # where the gúlf is fíxed,  
Your pérsecútors, # in tímeless tórment,  
Párched pássion, # beyònd expiátion.

570

THOMAS

Nó!

Who áre you, témping # with my ówn desíres?  
Óthers have cóme, # témporal témpers,  
With pléasure and pówer # at pálpable príce.  
Whát do you óffer? # whát do you ásk?

TEMPTER

<> I offer what you desire. I ask  
Whát you hàve to gíve. # Is it too múch  
For súch a vísion # of etérnal grándeur?

580

THOMAS

Óthers óffered # réal gòods, wórtless  
<> But real. You only offer

Dreáms to damnátion. #

TEMPTER

Yóu have òften dreámt them.

THOMAS

Ís there nò wáy, # in my sóul's síckness,  
Dóes not léad # to damnátion in príde?  
I wéll knów # that thése temptátions  
Mèan présént váníty # and fúture tórment.  
Can sínfúl príde # be driven óut  
Ónly by móre sínfúl? # Can I nèither áct nor súffer  
<> Without perdition?

590

TEMPTER

You knów and dó not knòw, # what it ís to áct or súffer.  
You knów and dó not knòw, # that áction is súffering,  
And súffering áction. # Nèither does the ágent súffer  
Nòr the pátient áct. # But bóth are fíxed  
In an etérnal áction, # an etérnal pátiéce  
<> To which all must consent that it may be wílléd  
And which áll must súffer # that théy may wíll it,  
That the páttérn may subsíst, # that the w héél may túrn and stíll  
<> Be forever still.

[Lines 600-603 are not included]

THE FOUR TEMPTERS

<> Man's life # is a cheat # and a disappointment;  
<> All things are unreal,  
<> Unreal or disappointing:  
The Cátherine w héél, # the pántomíme cáct,  
The prizes gíven # at the children's pártý,

The príze awárded # for the Énglish Éssay,  
 The schólar's degré, # the státeman's decorátion.  
 Áll thîngs becómè lèss réal, # mán pásses  
 From únreálicity # to únreálicity.  
 This mán is óbstináte, # blínd, intént

610

<> On self-destruction,

<> Passing from deception to deception,

From grándeur to grándeur # to fínal illúsió,

Lóst in the wónder # of his ówn gréatness,

The énýmy of sociéty, # énýmy of himsélf.

[Lines 619-655 are not included]

#### CHORUS

Swéet and clóying # thróugh the dárk áir

Fálls the stífling # scént of despáir;

The fórms tàke shápe # in the dárk áir:

Púss-purr of léopard, # fóotfall of pádding béar,

Pálm-pàt of nódding ápe, # squáre hyaéna wáiting

660

For láughter, láughter, láughter. # The Lórd's of Héll are hère.

[Lines 662-3 are not included]

Destróy yóursélf # and wé are destróyed.

#### THOMAS

Nów is my wáy cléar, # nów is the méaning pláin:

Temptátion shall nòt cóme # in thís kînd agáin.

The lást temptátion # is the gréatest tréason:

To dó the ríght déed # for the wróng réason.

The náatural vígour # in the vénial sín

Is the wáy in whích # our líves begín.

670

Thírtý yéars ago, # I séarched áll the wáys

That léad to pléasure, # adváncement and práise.  
 Delíght in séné, # in léarning and in thóught,  
 Músic and philósophy, # cúríosity,  
 The púrple búllfinch # in the lílac trée,  
 The tíltyard skill, # the strátégý of chéss,  
 Lóve in the gárdén, # sínging to the ínstrument,  
 Were áll thínghs # équally desírable.

Ambítion cómes # when éarly fórcé is spént  
 And when we fínd nò lóngér # áll thínghs póssible.

680

Ambítion cómes behínd # and únobsérvable  
 Sín gróws with dòíng góod. # When I impósed the Kíng's láw  
 In Éngland, and wáged wár with him # ágáínst Tóulouse,  
 I béat the bárons # at their ówn gáme. I  
 Could thén despíse the mén # who thóught me mòst contémptible,  
 The ráw nobílity, # whose mánners mátched their fínger-nàíls.  
 Whíle I áte # out of the Kíng's dísh  
 To becòme sérvant of Gód # was néver my wísh.  
 Sérvant of Gód # has cháncé of gréater sín  
 And sórrów, thán the mán # who sérves a kíng.  
 For thóse who sèrve the gréater cáuse # may màke the cáuse sèrve  
 thém,

690

Stíll dòíng ríght: # and stríving with polítical mén  
 May màke that cáuse polítical, # nót by whàt they dó

<> But by what they are. I know

Whàt yét remáíns # to shów you of my hístory  
 Will séem to mòst of you # at bést futílity,

<> Senseless self-slaughter of a lunatic,

<> Arrogant passion of a fanatic.



I know that history # at all times draws  
 The strangest consequence # from remotest cause. 700  
 But for every evil, # every sacrilege,  
 Crime, wrong, oppression # and the axe's edge,  
 Indifference, exploitation, # you and you,  
 And you, must all be punished. # So must you.  
 I shall no longer act or suffer, # to the sword's end.  
 Now my good Angel, # whom God appoints  
 To be my guardian, # hover over the swords' points.

## Part II

[Lines 708-769 are not included]

FIRST KNIGHT

Servants of the King. #

FIRST PRIEST

And known to us. 770

<> You are welcome. Have you ridden far?

FIRST KNIGHT

Not far to-day, # but matters urgent  
 Have brought us from France. # We rode hard,  
 Took ship yesterday, # landed last night,

<> Having business with the Archbishop.

SECOND KNIGHT

<> Urgent business.

THIRD KNIGHT

From the King.

FOURTH KNIGHT

By the Kíng's órder. #

FIRST KNIGHT

Our mén are outsíde.

FIRST PRIEST

You knów the Àrchbíshop's # hósptáíity.

<> We are about to go to dinner.

The góod Àrchbíshop # wóuld be véxed

780

If we díd not óffer you # éntertáíment

Befóre your bússíness. # Pléase díne with us.

<> Your men shall be looked after also.

Dínnér befóre bússíness. # Do you líke ròast pórk?

FIRST KNIGHT

Bússíness befóre dínnér. # We will róast your pórk

<> First, and dine upon it after.

SECOND KNIGHT

We must sée the Àrchbíshop. #

THIRD KNIGHT

Go, téll the Àrchbíshop

We háve nò néed # of his hósptáíity.

<> We will find our own dinner.

FIRST PRIEST

<> Go, tell His Lordship.

790

FOURTH KNIGHT

Hów mùch lóngér # will you kéep us wáíting?

THOMAS

Howéver cértáín # our éxpectáíion

The móment foreséen # may be únex pécted

Whén it arríves. # It cómes whén we are  
Engróssed with mátters # of óther úrgency.

<> On my table you will find  
The pápers in órder, # and the dócuments sígned.  
You are wélcome, whatéver # your bússiness may bé.  
You sáy, from the Kíng? #

FIRST KNIGHT

Mòst sùrely from the Kíng.

We must spéak with you alóne. #

THOMAS

Léave us thèn alóne.

800

Nòw what's the mátter? #

FIRST KNIGHT

This is the mátter.

[Lines 802-811 are not included]

THOMAS

<> This is not true.

Bòth befóre and áfter # I receíved the ríng  
I have BEEN a lóyal # súbject to the Kíng.  
Sáving my órder, # I am át his commánd,  
As his móst fáithful # vással in the lánd.

815

FIRST KNIGHT

Sáving your órder! # lèt your órder sáve you -  
As I dó nòt thínk # it is líke to dó.  
Sáving your ambítion # is whát you méan,  
Sáving your príde, # énvý and spléen.

820

SECOND KNIGHT

<> Saving your insolence and greed.

<> Won't you ask us # to pray # to God for you, # in your need?

THIRD KNIGHT

Yés, we'll pray for you! #

FOURTH KNIGHT

Yés, we'll pray for you!

THE FOUR KNIGHTS

Yés, we'll pray # that Gód may hélp you!

THOMAS

<> But, gentlemen, your business

Which you said so urgent, # is it only

Scolding and blaspheming? #

FIRST KNIGHT

That was only

Our indignation, # as loyal subjects.

THOMAS

Loyal? to whom? #

FIRST KNIGHT

To the King!

SECOND KNIGHT

The King!

THIRD KNIGHT

<> The King!

FOURTH KNIGHT

God bless him!

830

THOMAS

Then let your new coat # of loyalty be worn

<> Carefully, so it get # not # soiled or torn.

Have you something to say? #

FIRST KNIGHT

By the Kíng's commánd.

Shall we sáy it nów? #

SECOND KNIGHT

Withóut delay,

Before the òld fóx is óff and away. #

THOMAS

Whát you have to sáy

By the Kíng's commánd- # if it bé the Kíng's commánd -  
Should be sáid in públic. # If you máke chárages,  
Thèn in públic I will refúte them. #

FIRST KNIGHT

Nó! hére and nów!

THOMAS

<> Now and here!

FIRST KNIGHT

Of your éarlier misdéeds # I shall máke nò méntion.  
They are tóo wèll knówn. # But áfter dissénsion  
Has énded, in Fránce, # and yóu were endúed  
With your fórmer prívilege, # hów did you shów your grátitude?  
You had fléd from Éngland, # nót éxiled

840

<> Or threatened, mind you; but in the hope  
Of stírring ùp tróuble # in the Frénch domínions.  
You sówed strife # abróad, you revíled  
The Kíng to the Kíng # of Fránce, to the Pópe,  
Ráising ùp agáinst him # fálse opínions.

SECOND KNIGHT

Yét the Kíng, # óut of his chárity,

850

And úrged by yóur fríends, # óffered clémency,  
Màde a páct of péace, # and \all díspúte énded  
<> Sent you back # to your See # as you demanded.

#### THIRD KNIGHT

<> And burying the memory of your transgressions  
<> Restored your honours and your possessions.  
Áll was gránted # for whích you súed:  
Yèt hów, I repeát, # did you shów your grátitude?

#### FOURTH KNIGHT

Suspénding thóse # who had crówned the yóung prínce,  
Denýing the legálicity # of his córonátion;  
<> Binding with the chains # of anathema,  
Úsing èvery méans # in your pówer to evínce  
The Kíng's fáithful sérvants, # évery òne who transácts  
His bússiness in his ábsence, # the bússiness of the nátion.

860

#### FIRST KNIGHT

<> These are the facts.  
Sáy thérefore # íf you will be contént  
To ánsWer in the Kíng's présence. # Thérefore were we sént.

#### THOMAS

<> Never was it my wish  
<> To uncrown the King's son, or to diminish  
His hónour and pówer. # Why should he wísh  
To depríve my péople of me # and kéep me from my ówn  
And bíd me sít # in Cánterbury, alóne?  
I would wísh him thrée cròwns # ráther than óne,  
And ás for the bíshops, # it is nóť mý yòke  
That is láid upón them, # or míne to revóke.

870

Lèt them gó to the Pópe. # It was hé who condémed them.

FIRST KNIGHT

Through yóu they were suspéded. #

SECOND KNIGHT

By yóu be this améded.

THIRD KNIGHT

Absólve them.

FOURTH KNIGHT

Absólve them. #

THOMAS

I dó not deny

That this was dóne through mé. # But it is nót Í

<> Who can loose whom the Pope has bound.

Lèt them gó to hím, # upon whóm redóunds

880

Their cóntempt towards mé, # their cóntempt towards the Chúrch  
shówn.

FIRST KNIGHT

Bé that as it máy, # hére is the Kíng's commánd:

That yóu and your sérvants # depárt from this lánd.

THOMAS

If that is the Kíng's commánd, # Í will be bóld

To sáy: sèven yéars # were my péople withóut

My présence; sèven yéars # of mísery and páin.

Sèven yéars a méndicant # on fóreign chárity

I língéred abróad: # sèven yéars is nò brévity.

<> I shall not get # those # seven # years back again.

Néver agáin, # you must máke nò dóubt,

890

Shall the séa rún # betwèen the shépherd and his fóld.

FIRST KNIGHT

The Kíng's jústice, # the Kíng's májesty,

<> You insult with gross indignity;

Ínsolent mádman, # whom nóthing detérs

<> From attainting his servants and ministers.

THOMAS

It is nót Í # who insúlt the Kíng,

<> And there is higher than I or the King.

Is is nót Í, # Bécket from Chéápside,

It is nót agàinst mé, # Bécket, that you stríve.

It is nót Bécket # who pronóunces dóom,

900

But the Láv of Chríst's Chúrçh, # the júdgement of Róme.

FIRST KNIGHT

Priést, you have spóken # in péril of your lífe.

SECOND KNIGHT

Priést, you have spóken # in dänger of the knífe.

THIRD KNIGHT

Priést, you have spóken # tréachery and tréason.

FOURTH KNIGHT

Priést! tráitor # confirmed in malféasance.

THOMAS

I submit my cáuse # to the júdgement of Róme.

But íf you kíll me, # I shall ríse from my tómb

To submit my cáuse # befóre Gód's thróne.

KNIGHTS

Priést! mónk! and sérvant! # táke, hóld, detáin,

Restráin this mán, # in the Kíng's náme;

910

Or ánsver with your bódies. #



## SECOND KNIGHT

Enóugh of wórds.

## THE FOUR KNIGHTS

We cóme for the Kíng's jústice, # we cóme with swórds.

### CHORUS

I have smélt them, the déath-bríngers, # séses are quíckened

[Lines 914-929 are not included]

Ríngs of líght # còiling dównwards, descéding 930

To the hórror of the ápe. # Háv I not knówn, not knówn

Whát was cóming to be? it was hère, # in the kíchen, in the  
pássage,

In the méws in the bárn # in the býre in the márkét-pláce

In our véins our bówels # our skúlls as wéll

As wéll as in the plóttings # of pótentátes

<> As well as in the consultations of powers.

Whát is wóven # on the lóom of fáte

Whát is wóven # in the cóuncils of prínces

Is wóven álso # in our véins, our bráins,

Is wóven like a páttérn # of líving wórms 940

In the gúts of the wómen # of Cánterbúry

I have smélt them, the déath-bríngers; # nów is tòó láte

<> For action, too soon for contrition.

Nóthing is póssible # but the shámed swóon

Of thóse consénting # to the lást humiliátióon.

I have consénted, Lórd # Àrchbíshop, have consénted.

Am tórñ away, # subdúed, víolated,

Unítéd to the spírítual # flésh of náture,

Mástered by the ánimál # pówers of spírít,

Dóminated by the lúst # of sélf-demolítion,  
By the fínal útter úttermost # déath of spírít  
By the fínal écstasy # of wáste and sháme,  
[Line 953 is not included]

950

THOMAS

Péace, and bé at pèace # with your thóughts and vísions;  
Thése thínghs had to cóme to you # and yóu to accépt them.  
Thís is your sháre # of the etérnal búrden,  
The perpétual glóry. # Thís is óne mòmént

<> But know that another

Shall píerce you with a súdden # páinful jóy  
When the fígure of Gód's púrpose # is máde compléte. 960  
You shall forgéet thèse thínghs, # tóiling in the hóusehold,  
You sháall remémber them, # dróning by the fíre,  
When áge and forgéetfulness # sweeten mémory  
Ónly like a dréam # that has óften been told  
And óften been chánged in the télling. # They will séem unréal.  
Húman kínd cànnót béar # véry mùch réalítý.

[Line 967 is not included]

THOMAS

<> All my life they have been coming, these feet. All my life  
<> I have waited. Death will come only when I am worthy,  
And if I am wórhý, # there is nó dánger. 970  
I have thérefore ónly # to màke pérfect my wíll.

PRIESTS

My Lórd, they are cóming. # They will bréak thróugh présently.  
Yóu will be kílléd. # Cóme to the áltar.

<> Make haste, my Lord. Don't stop here talking. It is not right.

<> What shall become of us, my Lord, if you are killed; what shall  
become of us?

THOMAS

<> Peace! be quiet! remember where you are, and what is happening;  
Nó life hére # is sóught for but míne,  
And Í am nòt in dánger: # \only néar to déath.

[Line 979 is not included]

Gó to véspers, # remémber me at your práyers. 980  
They shall fínd the shépherd hére; # the flóck shall be spáred.  
I have hád a trémour of blíss, # a wínk of héaven, a whísper,  
And I would nò lóngér be deníed; # áll thínings  
Procéed to a jóyful # cónsummátion.

[Lines 985-1022 are not included]

PRIESTS

They cánnòt bréak ín. # They háve nòt the fórcé.

<> We are safe. We are safe.

THOMAS

Unbár the dóors! # thròw ópen the dóors! 1025  
I wíll not hàve the hóuse of práyer, # the chúrch of Chríst,  
<> The sanctuary, # turned # into a fortress.  
The Chúrch shall protéct her ówn, # in her ówn wáy, nót  
As óak and stóne; # stóne and óak decáy,  
Gíve nó stáy, # but the Chúrch shall endúre. 1030

<> The church shall be open, even to our enemies. Open the door!

PRIEST

My Lórd! thèse are not mén, # these cóme nòt as mén còme, but  
Like máddened béasts. # They cóme nòt like mén, whò  
Respéct the sánctuary, # who knéel to the Bódy of Chríst,

<> But like beasts. You would bar the door

Against the líon, the léopard, # the wólfe or the bóar,

<> Why not more

Against béasts with the sóuls # of dámméd mén, against mén

Who would dámn themselves to béasts. # My Lórd! My Lórd!

THOMAS

You thínk me réckless, # désperate and mád.

1040

You árgue by resúts, # as thís wórld dòes,

To séttle if an áct # be góod or bád.

You defér to the fáct. # For évery lífe and évery áct

Cónsequence of góod # and évil can be shówn.

And às in tíme resúts # of màny déeds are bléended

Sò góod and évil # in the énd becòme confóunded.

It is nót in tíme # that my déath shall be knówn;

It is óut of tíme # that my decísion is táken

<> If you call that decision

To which my whóle béing # gíves éntíre consént.

1050

<> I give my life

To the Láv of Gód # abòve the Láv of Mán.

Unbár the dóor! # unbár the dóor!

We are nòt hère to tríumph by fíghting, # by strátagem, or by  
résistance,

Nót to fíght with béasts as mén. # We have fóught the béast

<> And have conquered. We have only to conquer

Nów, by súffering. # Thís is the éasier víctory.

Nów is the tríumph # of the Cróss, nów

<> Open the door! I command it. OPEN THE DOOR!

## PRIESTS

<> This way, my Lord! Quick. Up the stair. To the roof. To the  
crypt. Quick. Come. Force him.

1060

## KNIGHTS

Where is Bécket, # the tráitor to the Kíng?  
Where is Bécket, # the méddling priest?  
Come dówn Dániel # to the líons' dén,  
Come dówn Dániel # for the márk of the béast.  
Are you wáshed # in the blóod of the lámb?  
Are you márked # with the márk of the béast?  
Come dówn Dániel # to the líons' dén,  
Come dówn Dániel # and jóin in the féast.  
Where is Bécket # the Chéapside brát?  
Where is Bécket # the fáithless priest?  
Come dówn Dániel # to the líons' dén,  
Come dówn Dániel # and jóin in the féast.

1070

## THOMAS

<> It is the just man who  
Like a bóld líon, # should be without féar.  
<> I am here.  
Nò tráitor to the Kíng. # Í am a priest,  
A Chrístian, sáved # by the blóod of Chríst,  
<> Ready to suffer with my blood.  
Thís is the sígn # of the Chúrch álwáys,  
The sígn of blóod. # Blóod for blóod.  
Hís blòod gíven # to búy my lífe,  
Mý blòod gíven # to páy for His déath,  
<> My death for His death.

1080

KNIGHTS

Absólve `all thóse # you have éxcommunícated.  
Resígn the pówers # you have árrogáted.  
Restóre to the Kíng # the móney you apprópriated.  
Renéw the obédience # you have víoláted.

THOMAS

For my Lórd I am nów # réady to díe,  
<> That His Church may have peace and liberty.  
Dó with me as you wíll, # to your húrť and sháme; 1090  
But nóne of my péople, # in Gód's náme,  
<> Whether layman or clerk, shall you touch.  
<> This I forbid.

KNIGHTS

<> Traitor! traitor! traitor!

THOMAS

Yóu, Régíñald, # thrée tìmes tráitor yòu:  
Tráitor to mé # as my témporal vással,  
Tráitor to mé # as your spírítual lórd,  
Tráitor to Gód # in désecrating His Chúrch.

FIRST KNIGHT

Nò fáith do I ówe # to a rénegáde,  
And whát I ówe # shall nów be páid. 1100  
[Lines 1101-1108 are not included]

CHORUS

We díd not wísh # ánythíng to háppen.  
We únderstóod # the prívate catástrophe, 1110  
The pèrsonal lóss, # the gèneral míserý,  
<> Living and partly living;

The térror by níght # that énds in dàily áction,  
 The térror by dáy # that énds in sléep;  
 But the tálk in the márkét-plàce, # the hánd on the bróom,  
 <> The nighttime heaping of the ashes,  
 The fúel láid # on the fíre at dáybreak,  
 Thése àcts márked # a límit to our suffering.  
 Évery hórror # had its défínition,  
 Évery sórrow # had a kínd of énd: 1120  
 In lífe there is nòt tíme # to gríeve lóng.  
 But thís, thís is óut of lífe, # thís is óut of tíme,  
 An ístant etérnity # of évil and wróng.  
 [Lines 124-7 are not included]  
 [The prose passage is not included]

#### FIRST PRIEST

O fáther, fáther, # góne from us, lóst to us,  
 Hów shall we fínd you, # from what fàr plàce  
 Do you lóok dówn on us? # Yóu nòw in Héaven, 1130  
 Whó shall nòw guíde us, # protéct us, diréct us?  
 Àfter what jóurney # through what fùrther dréad  
 shall we recóver your présence? # when inhérit  
 Your stréngth? The Chùrch # líes beréft,  
 Alóne, désecrated, désolated, # and the héathen shall búild on the  
 ruíns,  
 Their wórld withòut Gód. # I sée it. I sée it.  
 [Lines 1137-1159 are not included]

#### THIRD PRIEST

The glóry of whose nêw státe # is hídden from ús, 1160  
 Práy for us of your chárity; # nòw in the síght of Gód

Conjóined with \all the sáints # and mártys góne befóre you,  
Reméber us. Lét # our thánks ascénd  
To Gód, who has gíven us # anóther Sáint in Cánterbury.  
[Lines 1065-1197 are not included.]



(5) The Cleggan Disaster

Fíve bóats were shóoting # their néts in the báý  
After dárk. It was cóld # and láte Octóber.  
The húlls híssed and rólled # on the séa's bláck héarth  
In the shádw of stácks # clóse to the ísland.  
Ráin drénched the rówers # with nó dryíng wínd.  
From the strókes of the óars # a gréen fíre fláked  
And brískly quénched. # The shóre-lights were márkers  
Éasterly shíning # acróss the Blínd Sóund.

Fíve píeces of drift-nèt # with a mész of díamonds  
Were páid from èach stérn. # The wébbed cúrtains húng  
Straíght from the córk-línes, # and wárps were híthed  
To the stróng stéms, # and the píne òars bóarded.  
The mén in the bóats # dréw their pípes and résted.

10

The tíde fèll sláck, # \all the bréakers were stíll.  
Nèt a flícker of a físh, # \only the slów fáll  
Of the ócean there dráwing óut # the lást dróps of sléep.  
Sóon they could féel # the éffort of the ébb  
Yéarning at the yárn, # twíthching their móoring-stónes  
Stéalthily séawards # Twó bóats begàn to hául.

From the bóws of a bóat # in the céntre of the báý  
Concánnon wáched and wáited. # On éach fàr wíng  
He héard them háuling. # He héld in his hánd  
The stróng hémp ròpe # whích strétched from the córk-líne

20

Só that his fíngers # could féel the córd throíb  
If the shoál strúck the néts. # But só fàr, nóthing.

Whý had those óthers hauled? # Thèy were óld  
And expérienced bóatsmen. # Óne màn on the quáy  
At Bófin wárned him, # `Shárpén your knífe,  
Be réady for tróuble, # cúť awày your néts.  
Your crèw is tòò yóung. # Wèrè they gòìng hòme?  
Would the níght nòt remáin # cálm enòugh to fíll  
The bárrèls in their bárn # with fód for the wínter?

30

He had respecť for the séa. # He gáve awáy  
A sháre of his cáttch # at the Cléggan márkét.  
<> No one who asked # for a feed # of fish was refused.  
On Bófin ísland, # he loáfed on lánd,  
Dózed the stérile wínter # dréaming of bóats,  
But in sùmmér wánted # nèither fód nor sléep  
While he gáve his stréngth # séríously to the séa.

He was sùre of his bóat, # thóugh smáll, wèll búilt.  
Her ríbs and her kéel # wèrè ádzed out of óak,  
Her thóle-píns wèrè cúť # out of gréen hóllý,  
And the grápnél was fórged # by the Cléggan smíth.  
Sínce the dáy she was láunched, # she had béeen lúcky.

40

He was dóubtful of his crèw: # thrèe mén and a bóy  
Who néeded the mónèy. # Thèir lánd was póor,  
But they had nó héart # for this wórks on wáter

They hélpéd èach óther. # There were thróngs of chíldren  
In thátched hóuses, # whose líghts they could sée  
Spárkling on the ísland, # díím spécks at Cléggan.  
Thát nìght the bést of bóatsmen # were ón the báý  
And máný who wíshed # they had wáited by the fíre.

50

In the dárk before the móon ròse, # dríftingly he smélt  
Fáintly on the wáter # a flóating óil  
Bléeding from the nés # where a blúe-shàrk hàvocked  
On the quívering táils # of a máckerel shoál.  
So he hàuled until he réached # the snárled thréshes  
Of the snápping shàrk, # which he stúnned acróss the ráil  
And clúbbed with a fóot-stìck, # búrsting its blóod.

Íron shóuts clánged # ròund the hórse-shòe báý  
From the fétlock gáp # to the bróad chánnel  
As lúck begàn to lóad # the fárthest nés,  
And the gréen máckerel ríver # ráced through the wáter,  
Cróssed òver the gúnwales, # and jétted fíre  
In the bláck brazíers # of the rólling bílges.

60

He thóught, as the lúcky stréam # contínued to flów,  
`There are thrée mòre píeces # of nèt to be hàuled.  
If we're tóó gréedy, # we could sínk the bóat.  
We have énough nów # to rów hóme sáfely.  
Cút them in tíme # and retúrñ in the dáylight.  
Dárker it's gétting, # with a nóth-wèst wínd.'

70

The níght was like a shéll, # with lóng séa surges  
 Loudening from afar, # though nó òne was lístening.  
 Quickly they fòlded the néts # and héaped the físh.  
 The móon was kíndling. # The ský smóuldered like sóot.  
 Wárm gústs of áir flòated bý, # móist with déw.  
 Máckerel flápped in the bílges. # A wóman was cálling,  
 Crýing from the béach. # A shíver rípped the spíne  
 Of the stóny héadlánd. # Thén, on the glístening góng  
 Of the sléeping séa, # tèrrible háillstones hammered.

80

A stórm begàn to márch, # the shríll wínd píping  
 And thúnder explóding, # while the líghtning fláked  
 In wíllow cascádes, # and the báyonets of háil  
 Fláshed over crátters # and híllocks of wáter.  
 All the bóats were trápped. # Nóné had réached the píer.  
 The tárgét of the gále # was the máinland rócks.

The mén begàn to práy. # The stáck-fúnnelled háil  
 Cráckled in vólleys, # with blásts on the bóws  
 Where Concánnon stóod # to fénd with his bódy  
 The slásh of the séas. # Thén síckness súrged,  
 And agáinst their wíll # they were gríped with térror.  
 He tóld them to báil. # When they lóst the báiler  
 They báiled with their bóots. # Thén they cást óverbòard  
 Their cóstly néts # and a thóusand máckerel.

90

She was drífting dówn the sóund, # her móoring-stòne lífted  
 By the fíngers of the tíde # plúcking at the néts

Which he héld with scórching hánds. # Óver and óver  
 He héard in his héart, # `Kéep her stém to the stórm,  
 And the néts will hélp her # to ríde the wáter;  
 Méet the fórcé # of the séas with her bóws,  
 Each wáve as it cómes. # He`d `use the knífe láter.

100

Dówn in the déep # where the stórm could not gó  
 The ébb-tíde, mássive # and slów, was dráwing  
 Windwärts the nínty-six # fáthom of néts  
 With húndreds of máckerel # thícgly méshed,  
 Sáfly túgging the bóat # off the máinland shóre.  
 The móon couldn't shíne, # the clóuds shùt her óut,  
 But she cáme unséen # to swáy on his síde  
 `All the wátters gáthered # from the gréat spríng tíde.

As he slíd from the clíff-slòpe # of a héaped wáve  
 Dòwn the w híte and víolet # skín of túrbulence  
 `Ínto the bóiling tróugh, # he gáthered ín  
 Lóose háńks of nét, # untíl the scálding rópe  
 Stéamed from his háńds, # the brítple bóat, convúlised  
 By the fár crést, # shót through the spíndrift sáfe.

110

The óarsmen were cálling # Concánnon to lèt gó,  
 Tàke it éasy for a w híle. # Lèt the bóat dríft  
 <> To the Cleggan shore, # down wind, # tíll they touch land.  
 `Even thére, if they díed, # it wóuld bé in a báy  
 Frínged with fríends' hóuses, # ínstéad of in the ópen  
 Ócean, where the lóst # wóuld néver be fóund,  
 Where nóthíng is búried, # nó práyers are sáid.

120

Concánnon sílenced them, # and stíffened his hólð.  
Twíce the líghtning blínked, # thèn a crásh of thúnder.  
Thréé clíffs of wáves # collápsed abòve them, séas  
Crúshed in his fáce, # he fèll dówn, and was dázed.

The wínd begà to pláy, # like cóuntry fíddlers  
In a crówded róom, # with náiled bóots stámping  
On the stóne còttage flóor, # ráising whíte áshes.  
The séa becàme a dánce. # He stággered to the flóor  
As the músic unleáshed him, # spún in a círcle.  
Nów he was dáncing # ròund the síege of Déath:  
Nów he wás Dèath, # théy were dàncing àròund hím,  
Whíte ròbed dáncers # with crówns and clúbs,  
With whíte màsked fáces, # and hánds like cláws  
Fláying his éyes, # as they clínched and swúng.  
He was hólðing the rópe # as the dánce subsided.

130

Whìle he láy there stúnned, # he remémbered the séa  
In the tár-mèlting sunlíght, # drý wéed on the thwárt, s,  
The gílls of máckerel # tíght in the méshes,  
<> Hot stench # of dead # fish in the bailer,  
And the plánks gápíng wíde, # and the thóle-píns screeching,  
The línes like láthes # gróoving the gúnwales  
Whìle the dépths yíelded úp # the sácred Jòhn Dóry.  
He wóuld néver sáy, # líke thàt crípplè on the quáy,  
He wíshed he had nòt wásted # his lífe on the séa.

140

He knélt àgàinst the stém, # his hánds bléeding

His éyes, scálded # by the scúrf of sált,  
 Stráining to gíve shápe # to the shádwes they sáw  
 That lóoked like mén # in the mílder wáter.  
 Óne of the crèw sáid # he héard his bróther  
 Shóuting for hélp, # twó óars away,  
 Yét when he hólloved, # there was nó replý.  
 In a líghtning flásh, # a whíte hánd róse  
 And résted on the gúnwale, # thèn slówly sánk.

150

Dówn the válleys of this lúll, # líke a bláck ców  
 In séarch of her cálf, # an úptúrnéd húll  
 Wállowed tówards them. # Her stém had párted.  
 Áll hánds must have been lóst. # She lúnged to his síde  
 And álmóst stáved him. # Wère the mén ínsíde?  
 Thóse who had thrówn him # his rópes from the quáy?  
 The óne who had wárned him # ábóut his crèw?  
 Nò hélp for them nów. # Wíth his fóot on her plánks  
 He fénded her óff. # Às she bóre áway,  
 Her kéel líke a scýthe # cút a cléar whíte swáth  
 Thróugh the gále's ácres. # Thèn a gréat séa cróssed.  
 <> On the far síde, # as he nípped # ámong whíte horses  
 Bóltíng tówards him, # ùnder the stréamers of mánes  
 And the quíck hóof-làsh, # he stíll héaded the stórm:  
 The chárge's lánces # húrtdled wíth líttle hárm  
 Thróugh the ícy áir, # whíle their hóoves plúnged ón.

160

170

Nów, thóugh séa-bóils # encrústed his éyes,  
 He sáw the Lýon Líght, # in spúrts when they róde

Upon gréy shóuldérs, # flíckér fróm whíte to réd.  
 Lúmps of wáter lícked # acróss tídal shállows.  
 They cántered at wálls, # and thén fàced hílls.  
 The hórse stamped, # as lánés clósed ahead  
 In a whíte chálk-clíff. # Rólléd under hórse  
 With mánés in their móuths, # their bónes smáshed,  
 Their blóod wáshed awáy. # .. Yètt the clíff wás pássing.  
 The wáter róse to the thwárt. # They wént òn báilling.

180

Whát wére thóse líghts # thát séemed to bláze líke réd  
 Fíres in the píts of wáves, # lífted and húrled  
 At the áching sóckets of híis éyes, # cóals thát lít  
 And expíred in the spáce # of a swéll's slów héave?  
 <> `Am I going blind? # Am # I going blind? he thought.  
 `Lóok at thát wáve. # Hów it shárpens into a rók.  
 WÁTCH THÁT RÓCK. # GÉT RÉADY TO JÚMP. It's góne.  
 Nòw there's a líght.... # còunt the séconds: a slów púlse.  
 I can sée thát líght # fróm my ówn bàck dóor,  
 Slyne Héad, néver so hígh, # sùch píercing bríghtness.  
 Whére has it góne? # Spéars in hùndreds are húrtling  
 Agáinst my héad. # Wás it sóuth of us it shóne?  
 Lúcky the kéepers are sáfe. # Whát a lónely lífe.  
 The lámps on the héadlánds # have áll béeen snúffed  
 By smóthering wáves. # Whát wéak púlse in the stárs.  
 If I knéw hów to réad them, # wé wére sáved.

190

Líghts flíckered and vánished. # Líke a gréy séal  
 Blínded by shót, # he clúng to the stém, híis éyes clósed.



The boy whispered. # 'There's rocks to leeward.'

200

'What rocks do you think?' # another asked.

'Dog Rock, I think, # I fished here last summer.'

Concannon opened his knife: # 'I'm cutting the nets.'

Piece by piece he slashed, # but he had to tear

The clinging hanks # with his finger bones, at last

He severed the rope, # their guide on that dire sea-road

And sank to his knees. # The boatsmen rowed,

Backwards, falling away, # her stem still to the storm,

With their eyes fixed # on the faint lamps

That led across calm waters # to Cléggan Quay.

210

It was three o'clock # when she nudged the steps.

Safe of the stone bollards # they fastened their ropes.

The full moon was whitening # the ribs of hulks

In the worm-dark dock. # The tide was flowing

As they trudged to the village. # His crew helped him:

The sea had not claimed him, # she had left him blind.

Lanterns shafted # from the gates of the fish-store

Freshly that night # cleaned for a céili.

Bodies of fishermen # lay on the floor on boxes,

Blood on their faces. # Five had been found

220

By troops of searchers # on shingle and sand.

Over the bier, # with one hand cupping a flame,

An old man was looking # at his drowned son.

As the day dawned, # gap after gap was filled.

Óne of the bóats was fóund # on the béach at Létter  
 And floáted óff # on the mórning tíde.  
 Ònly óne bòdy was gót, # the skúll fráctured:  
 Ábóve hìgh-wáter màrk # he had cráwled and díed.  
 The wáلكing-stíck # of a mán who was láme  
 Was thrówn in a héap of róds # on a sílver stránd.

230

<> There was a king of the Mayo fishermen  
 Dráwn from the séa # in the cháin of his òwn néts.  
 Of thóse who survíved, # a yóung òne was seen  
 Wáلكing at nóon in the fíelds, # clútching a báiler.

A sléep, córdoned by mémories, # cálméd the séa.  
 Déad brácken # was rústing the héadlánds,  
 The hílls were fláked with hóarfrost, # the ský márbled  
 Like máckerel nétted # in Júné wáter  
 When they pulled the lóng óars # for their ísland hóme.  
 Concánnon's éyes were dárk, # like smíthy tróughs  
 Where hót harpóons are plúnged, # they bóiled with páin.  
 Blíndly he rówed, # fácing the hídden sún.

240

They pássed the tówer # in the hárbour's móuth  
 Snów-whíte on the gún-ròck, # the twó ròund tówers  
 Tóuching èach óther # on gréen fíelds, the cástle  
 Of Crómwell's crímes # fúll of screeching chóughs.  
 Wómen in sháwls # on the quáy were wáiting.

<> The funeral boats # brought over # the bodies found,  
 But móst were càrried áway # on the gréat ébb-tíde.

From the v<sup>i</sup>llage of Rossad<sup>i</sup>lisk # they l<sup>o</sup>st sixt<sup>e</sup>en  
And from B<sup>o</sup>fin n<sup>i</sup>ne. # O<sup>n</sup>e m<sup>a</sup>n above <sup>a</sup>ll was bl<sup>i</sup>nd.

250

In a c<sup>o</sup>mmon gr<sup>a</sup>ve # that was d<sup>u</sup>g in the s<sup>a</sup>nd-d<sup>u</sup>nes  
Cl<sup>o</sup>se to h<sup>i</sup>gh-w<sup>a</sup>ter m<sup>a</sup>r<sup>k</sup> # but l<sup>e</sup>agues from l<sup>o</sup>w spr<sup>i</sup>ngs  
They l<sup>a</sup>id s<sup>i</sup>de by s<sup>i</sup>de # the d<sup>e</sup>al-b<sup>o</sup>ard c<sup>o</sup>ffins  
L<sup>o</sup>wering them on r<sup>o</sup>pes, # then sh<sup>o</sup>velled the f<sup>i</sup>ne s<sup>a</sup>nd  
Which wh<sup>i</sup>speringl<sup>y</sup> sl<sup>i</sup>d # round their r<sup>e</sup>cent comp<sup>a</sup>nions,  
And s<sup>o</sup>metimes the sh<sup>o</sup>vels # m<sup>e</sup>t with a kn<sup>e</sup>lling cl<sup>a</sup>ng  
Wh<sup>i</sup>le in sh<sup>i</sup>fts they w<sup>o</sup>rked # till the m<sup>o</sup>und was r<sup>a</sup>ised.

A<sup>f</sup>ter the pr<sup>a</sup>y<sup>e</sup>rs were s<sup>a</sup>id # and the gr<sup>a</sup>veyard cl<sup>o</sup>sed  
Conc<sup>a</sup>nnon was c<sup>o</sup>unting # the f<sup>i</sup>fty st<sup>e</sup>p<sup>s</sup> to his h<sup>o</sup>use,  
W<sup>o</sup>rking <sup>o</sup>ut s<sup>o</sup>unds, # the s<sup>e</sup>a-f<sup>a</sup>ll on the b<sup>e</sup>ach.

260

<> Would the islanders # ever # again # dare to fish?  
When he'd m<sup>a</sup>stered this d<sup>a</sup>r<sup>k</sup> r<sup>o</sup>ad, # he hims<sup>e</sup>lf would <sup>a</sup>sk  
To be <sup>o</sup>arsman in a b<sup>o</sup>at, # and m<sup>e</sup>nd the n<sup>e</sup>ts on l<sup>a</sup>nd.  
The cr<sup>o</sup>ak of a h<sup>e</sup>rring-g<sup>u</sup>ll # t<sup>o</sup>ll<sup>e</sup>d ac<sup>r</sup>oss the sk<sup>y</sup>.  
An <sup>o</sup>yster-c<sup>a</sup>tcher squ<sup>e</sup>aled. # Sh<sup>o</sup>als br<sup>o</sup>ke on the b<sup>a</sup>y.  
The fl<sup>o</sup>od-t<sup>i</sup>de r<sup>o</sup>se # and c<sup>o</sup>vered the des<sup>e</sup>rted str<sup>a</sup>nd.

[Lines 268-307 are not included]

Part I

Epilogue

QUANT was thinking:

My déuce, my double, # my déar ímage,  
Is it lively there, # that lánd of gláss  
Where sóng is a grímacé, # sóund lógic  
A suite of géstures? # You séem amúsed.  
Hòw wéll and wítty # w hé n you wàke úp,  
Hòw glád and góod # w hé n you gó to béd,  
Do you féel, my fríend? # W há t flávour has  
That líquor you líft # wíth your léft hánd;  
Is it cóld by cóntrast, # cóol as thís  
To a sóiled sòul; # d óes your s élf líke míne  
Táste of untrúth? # Téll me, w há t are you  
Hídíng ín your héart, # s óme ángel fáce,  
Some shádw y sh é # w hó shares ín my ábsence,  
Enj óys my j ókes? # I´m j éalous, s úrely,  
Níc er mys élf # (th óugh nó t as hónest),  
The m árked m án # of rom ántic thríllers  
Whose bró w béars # the bránd of a wínter  
Nò príest can expláín, # the póet dísguísed,  
Thínkíng óver thín gs # ín thíeves´ kírchens,  
W ánted by the w áste, # w hó m w óm én´s lóve  
Or hís ówn sílhouétt e # míght áll tòò sóon  
Betrá y to íts tórtures # I´ll trá ck you d ówn,

10

20

I'll make you confess # how much you know who  
 view my vices # with a valet's slight  
 But shameless shrug, # the Schadenfreude  
 of cooks at keyholes. # Old comrade, tell me  
 The lie of my lifetime # but look me up in  
 Your good graces; # agree to be friends  
 Till our deaths differ; # drink, strange future,  
 To your neighbour now. #

MALIN was thinking:

No chimpanzee

30

Thinks it thinks. # Things are divisible,  
 Creatures are not. # In chaos all bodies  
 Would differ in weight. # Dogs can learn to  
 Fear the future. # The faceless machine  
 Lacks a surround. # The laws of science have  
 Never explained # why novelty always  
 Arrives to enrich # (though the wrong question  
 Initiates nothing). # Nature rewards  
 Perilous leaps. # The prudent atom  
 Simply insists # upon its safety now,  
 Security at all costs; # the calm plant  
 Masters matter # then submits to itself,  
 Busy but not brave: # the beast assures  
 A stabler status # to stolen flesh,  
 Assists though it enslaves: # singular then  
 Is the human way; # for the ego is a dream  
 Till a neighbour's need # by name create it;  
 Man has no mean; # his mirrors distort;

40

His gréenest arcádias # have ghósts too;  
His Utópias témp't # to etérnal yóuth  
Or sélf-slaughtér. #

50

ROSETTA was thinking:

From Séager's Fólly

We behéld what was óurs. # Úndulant lánd  
Ròse láyer by láyer # till at lást the séa  
Fár away fláshed; # from frétted úplands  
That láy to the nórth, # from límestone héights  
Incísive ráins # had dissécted wéll,  
For dówn `each dále # indústrious there rán  
A páternóster # of póns and mílls,  
Came swéet wátér, # assemblíng quáetly  
By a cléar cóngress # of accórdant stréams  
A míld ríver # that móseyed at wíll  
Through párks and plóughland, # púrring sóuthward  
In a wíde válléy. # Wólds on `each síde  
Came dáwdling dównwards # in dóuble cúrves,  
Méllo, matúre, # to méadowlánds and  
Sédentary órchards, # séttled pláces  
Cródéed with líves; # fát cáttle bróoded  
In the sháde of gréat óaks, # shéep grázed in  
The áncient hóllovs # of meándér scárs and  
Lóng-lègged ládies # with líttle-lègged dógs  
Lólléd with their lóvers # by lápsíng bróoks.  
A cóuth régíon: # cónsonant, lófty,  
Vólatile váult # and vágránt búttress  
Shówed their shápélíness; # with assúred éase,

60

70

Proud on that plain, # Saint Péter Ácorn,  
 Saint Dill-in-the-Deep, # Saint Dúst, Saint Alb,  
 Saint Bée-le-Bone, # Saint Bótolph-the-léss,  
 High gothic growths # in a grécian space,  
 Lorded óver # each léafy párish  
 Where cóuntry cúrates # in cóld bédrooms  
 Dréamed of déaneries # till at daybreak  
 The réctor's róoks # with rélish descriébed  
 Their stinted státion. #

80

EMBLE was thinking:

Estranged, aloóf,  
 They broód over béing # till the bárs clóse,  
 The málcontentéd # who míght have béen  
 The créative ódd ones # the áverage néed  
 To suggést nêw goáls. # Self-júged they sít,  
 Sad háunters of Pérháps # who áfter yéars  
 To grásp and gáze in # have gót nò fúrther  
 Than their fírst behólding, # phántoms who trý  
 Through múch drínk # by mágic to restóre  
 The prímitive páct # with púre féeling,  
 Their flésh as it félt # befóre séx was,  
 (The archáic cálm # without cúltural sín  
 which hér Ádam ís # till hís Éve dóes)  
 Éyeing the dóor, # for éver expécting  
 Níght after níght # the Námeless Óne, the  
 Smíling sea-gód # who shall sáfely lánd  
 Shý and bròad-shóuldered # on the shóre at lást,  
 <> Enthusiastic, of their convenient

90

100

And dāngéróus dréam; # whíle dāys awáy, in  
 Práíríe pláces # whéré nó pèrson ásk's  
 Whát ís súfféréd ín shíps, # smáll trádesmén,  
 Wry rélatíves # on róckíng-cháírs ín  
 Móss-grown mán'síons, # móthérs whóse cáuses  
 <> For ríght and wróng are unréál to thém,  
 Gríevé váguely ovér théírs: # thér vísion shrínks  
 Ás thér dréams dárken; # wíth dúllíng vóíce  
 <> Each calls # ácross # á coldér wáter,  
 Ténsé, optátíve, # íntérrogátíng  
 Some síghíng sévéral # whó sádly fádes.

110

[The Radio]

Nów the néws. # Níght ráids on  
 Fíve cíties. # Fíres stártd.  
 Préssure applíed # by píncér móvémént  
 Ín thréáténíng thrúst. # Thírđ Dívísíon  
 Enlárges béáchhéad. # Lúcky chár'm  
 Sáves sníper. # Sábotage hínted  
 Ín stéel-míll stóppage. # Stróng pòínt héld  
 By fanátícal Náží's. # Canál cróssed  
 By heróíc marínes. # Róchéster bárbér  
 Fóols foe. # Fínns ígnóre  
 Péáce féeler. # Pópe condémns  
 Áxis excésses. # Úndergróund  
 Blóws ùp brídge. # Thíbétan práyer-whéels  
 Revólve for víctory. # Vítal cróssróads  
 Tákén by táńks. # Trénd to the léft  
 Fórecást by Cóngressmán. # Crúíser súnk

120



In Valdívian Déep. # Dóomed sáilors  
Pláy póker. # Repórter kílled.

MALIN thought:

Untalkative and ténse, # we tóok óff 130  
Ánxious into áir; # ínstruments glówed,  
Díals in dárkness, # for dáwn was nót yét;  
Púlse s póunded; # we appróached our tárget,  
Cónscious in cómmon # of our clósed Hére  
And of Thém òut Thére # thínking of Ús  
In a dífferent dréam, # for we díe in theírs  
Who kíl in óurs # and becóme fáthers  
Nót tríccky tárgets # their trígger hánds  
Are gíven goáls by; # we begán our rún;  
Déath and dámage # dártd at our wíll, 140  
Bullets were abóut, # blázíng ánger  
Lúnged from belów, # but we láid our éggs  
Néatly in their nést, # a níce depósit  
Which ínstantly háched; # hóuses flámed in  
Shúddering shéets # as we shéd our bíg  
Téars on their tówn: # we túrned to còme báck,  
But at hígh áltítudes, # hóstile bráins  
Wáited in the wést, # a wíly flóck  
Vówed to véngeance # in the vást mórning,  
- A míld mórning # where nó márriage was, 150  
And grávity a gód # gréater than lóve -  
Fíerce interférers. # We fóught them óff  
But páid a príce; # there was páin for sóme.  
`Why have They kílled me?` # wóndered Bért, our

Greenhouse gunner, # forgot our answer,  
 Then was not with us. # We watched others  
 Drop into death; # dully we mourned each  
 Flare as it fell # with a friend's lifetime,  
 While we hurried on # to our home bases  
 <> To the safe smells and a sacrament  
 Of tea and toast. # At twenty to eight I  
 Stepped on to grass, # still with the living,  
 While far and near # a fioritura  
 Of brooks and blackbirds # bravely struck the  
 International note # with no sense  
 Of historic truth, # of time meaning  
 Once and for all, # and my watch stuttered:-  
 Many have perished; # more will.

160

And QUANT thought:

All war's woes # I can well imagine.  
 Gun-barrels glint, # gathered in ambush,  
 Mayhem among mountains; # minerals break  
 In by order # on intimate groups of  
 Tender tissues; # at their tough visit  
 Flesh flusters # that was so fluent till now,  
 Stammers some nonsense, # stops and sits down,  
 Apathetic to all this. # Thousands lie in  
 Ruins by roads, # irrational in woods,  
 Insensitive upon # snow-bound plains,  
 Or littered lifeless # along low coasts  
 Where shingle shuffles # as shambling waves  
 Feebly fiddle # in the fading light

170

180

With bloated bodies, # beached among groynes,  
 Male no longer, # unmotivated,  
 Have-beens without hopes: # earth takes charge of,  
 Soil accepts # for a serious purpose  
 The jettisoned blood # of jokes and dreams,  
 Making buds from bone, # from brains the good  
 Vague vegetable; # survivors play  
 Cards in kitchens # while candles flicker  
 And in blood-spattered barns # bandaged men,  
 Their poor hands # in a panic of need  
 Gropping weakly # for a gun-butt or  
 A friendly fist, # are fetched off darkling.  
 Many have perished; # more will.

190

And EMBLE thought:

High were those headlands; # the eagles promised  
 Life without lawyers. # Our long convoy  
 Turned away northward # as tireless gulls  
 Wove over water # webs of brightness  
 And sad sound. # The insensible ocean,  
 Miles without mind, # moaned all around our  
 Limited laughter, # and below our songs  
 Were deaf deeps, # dunes of unaffection,  
 Their chill unchanging, # chimes where only  
 The whale is warm, # their wildness haunted  
 By metal fauna # moved by reason  
 To hunt not in hunger # but for hate's sake,  
 Stalking our steamers. # Strained with gazing  
 Our eyes ached, # and our ears as we slept

200

Képt their cáre # for the crásh that would túrn  
 Our féars into fáct. # In the fóurth wách  
 A torpédo strúck # on the pórt bów:  
 The blást kílled mány; # the búrning óil  
 Súffocated sóme; # sóme in lífebélts  
 Flóated úpríght # tíll they fróze to déath;  
 The yóunger swám # but the yíelding wáves  
 Deníed hélp; # they were nótt supported,  
 They swállowed and sánk, # céased thereáfter  
 To appéar in públic; # expósed to snáp  
 Vérdicts of shárks, # to vágue inqúiries  
 Of amoéboid mónsters, # móbbed by slíght  
 Unfríendly fry, # refúsed persístence.  
 They are nóthing nów # but námes assígned to  
 Ánguish in óthers, # áreas of gríef.  
 Mány have pérished; # móre wíll.

210

220

ROSETTA thought:

I sée in my mínd # a besíeged ísland,  
 That ísland in árms # where my hómé ónce was.  
 Róund gréen gárdens, # down gróoves between w híte.  
 Háwthorn-hédges, # lóng hósptal tráíns  
 Smóothly slíde # wíth their sénsítized fréíght  
 Of mánghed mén, # móving them hómeward  
 In páín through pástures. # In a pácked háll  
 Twó vícious rívals, # twó virtúósos  
 Appéar on óne plátform # and pláy dúets  
 To war-órphans # and wídowed ládíes,  
 Gríevíng in glóves; # w híle to grósser éárs

230

In clúbs and cábarets # croóners wáil  
 Some míserére # módern enough  
 In its thórough thínness. # I think too of  
 The cónquered condítion, # cóuntries whére  
 Árrogant ófficers, # ármed in cárs,  
 Gò róaring down róads # on the wróng síde,  
 Cóurts mártial méet # at mídnight with drúms,  
 And púdgy pérsons # páce unsmíling  
 The quáys and státions # or crúise the níghts  
 In vâns for víctims, # to invéstigáte  
 In sôund-pròof cèlls # the Sènsé of Hónour,  
 While in túrkish báths # with tówels róund them  
 Impérilled plótters # plán in óutline  
 Definítions and nórms # for nêw líves,  
 Hálf-trùths for their tímes. # As tense as thése,  
 Fôur who are fâmous # confér in a schlóss  
 At níght about nátions. # They are nót équal:  
 Thrée stând thóughtful # on a thíck cárpet  
 Awaiting the Fôurth # who wílls they shâll  
 Tíll, súddenly éntering # thróugh a síde-dóor,  
 Quíck, quíet, # unquéstíonable as déath,  
 Gríef or guílt, # he gréets them and síts dówn,  
 Lórd of this lífe. # He lóoks náatural,  
 He smíles wéll, # he smélls of the fúture,  
 Ódourless áges, # an órdered wórlð  
 Of plânned pléasures # and pássport-contról,  
 Sèntry-gò, sèdatíves, # sôft drínks and  
 Mánaged móney, # a móral plânet

240

250

260

Tamed by térror: # his télégram sèts  
Gréy masses móving # as the mud dries.  
Mány have pérished; # móre will.

The radio:

Búy a bónd. # Blood sáves líves.  
Donáte nów. # Náme this státion.

ROSETTA spoke first:

Númers and níghtmares # have néws válué.

Then MALIN:

A críme has occúrréd, # accúsing ál.

270

Then QUANT:

The wórld néeds a wásh # and a wéek's rést.

To which EMBLE said:

Bétter thís # than barbarían mísrúle.  
Hístory télls # móre óften than nó  
<> Of wíckedness wíth wíll, wísdóm but  
An ínterjéctíon # wíthóut a vérb,  
And the gódless grówing # líke gréen céders  
On ríghteous rúíns. # The réticent éarth,  
Expósed by the spáde, # spéaks íts wárning  
Wíth succéssíve láyers # of sácked témples  
And déad cívílíans. # They dwélt at éase  
In thér sówn céntres, # súnný thér mínds,  
Fíne thér féatures; # thér flésh wás cárríed  
On béautífú bónes; # thér bóre thémselfs.  
Líghtly thróugh lífe; # thér lóved thér chíldren  
And éntertáined # wíth ál thér sénses  
A wórld of détáíl. # Wáve and pébble,

280

Bóar and bútterfly, # bírch and cárp, they  
 Páinted as pérsóns, # pórtraits that séem  
 Neíghbours with námes; # one knóws from thém  
 What a léaf must féel. # By lákes at twílight 290  
 They sáng of swáns # and séparátions,  
 Míld, unmílitant, # as the móon róse  
 And réeds rústled; # rítual appóinted  
 Tástes and téxtures; # their tóuch préférred  
 The spéctrum of scénts # to Spártan mórals,  
 Árt to áction. # But, únexpected, as  
 Bells bábbled # in a blóssoming mónth,  
 Near-síghted schólars # on canál páths  
 Defíned their térms, # and fán's màde públic  
 The hópes of yóung héarts, # óut of the nóth, from 300  
 Bláck túndras, # from básalt and líchen,  
 Perípheral péople, # ráncid ónes  
 Stócky on hórses, # stómachs in néed of  
 Gáme and grázíng, # by grássl córídors  
 Cóursed dówn # on their concáténátion  
 Of smíling cíties. # Swórd's and árrows  
 Accósted their cálm; # their clímate knéw  
 Fíre and féar; # they féll, they bléd, nó't an  
 Éye was left ópen; # áll díssappeáred:  
 Útter oblívion # they hád áfter thát. 310

MALIN said:

But the néw barbárian # is nó uncóuth  
 Désert dwéller; # he dóes not emérge  
 From fír fórests: # fáctories bréd him;  
 Córporate cómpanies, # cóllege tówns

Móthered his mǐnd # and mǎny jóurnals  
Bácked his belíefs. # he was bórn hère. The  
Bravúra of revólvers # in vogue nów  
And the cúlt of déath # are quíte at hóme  
Inside the city. #

QUANT said:

The sóldiers' féar  
And the shóts will céase # in a shórt whíle,  
Móre ruíned régions # surrender to lèss,  
Próminent pèrsons # be pút to déath  
For máss-múrder, # and what móves us nów,  
The defénce of fríends # agàinst fòes' háte,  
Be óver for éver. # Thèn, áfter thát,  
Whát shall we wíll? # Why shall we práctise  
Více or vírtue # when víctory cómes?

320

The célebrátions # are súddenly hushed,  
The cóarse cróws # uncófortably stíll,  
For, árm-in-árm nów, # behínd the festóoned  
Cónqueror's car # there cóme his héirs, the  
Públíc hángman, # the prívate wástrel.

330

ROSETTA said:

Líes and léthargies # políce the wórld  
In its pèríods of péace. # What páin táught  
Is sóon forgóttén; # we célebráte  
What óught to háppen # as íf it were dóne,  
Are blínded by our bóasts. # Thèn báck they cóme,  
The féars that we féar. # We fáll asléep  
Ónly to méet # the ídiot children of



Our révels and wróngs; # faróuche they appéar,  
 Relúctant lóok-behìnds, # lóitering thróugh  
 The móoing gáte, # ménacing or smíling,  
 Noctúrnal trívía, # tórts and drámas,  
 Wrécks, arrívals, # róse-búshes, ármies,  
 Léopards and láughs, # alármíng grówths of  
 Móulds and mónsters # on mémories stúffed  
 With déad mén's dóodles, # dóssiers wríttén  
 In lóst língos, # tòò lóng an accóunt  
 To táke òut in tráde, # nò tíme éither,  
 Sínce we wáke úp. # We are wárm, our áctíve  
 Úniverse is yóung; # yét we shíver:

340

For athwárt our thínking # the thréat lóoms,  
 Húge and áwful # as the hump of Sáturn  
 Over módest Mímas, # of móre déaths  
 And wórse wárs, # a wínter of dístáste  
 To lást a lífetime. # Our líps are drý, our  
 Knées númb; # the enórmous díssappóíntment  
 With a smíling sígh # sóftly flíngs her  
 Índolent ápron # óver our líves

350

<> And síts dówn on our day. Dámning us,  
 On our préseént púrpose # the pást weíghs  
 Héavy as álps, # for the ábsent are néver  
 Mísláíd or lóst: # as láwyers defíne  
 The grámmar of our gríef, # theír ghósts ríse,  
 Hánged or héadless, # hóst's who díspúted  
 With góod góvernors, # theír gúilty flésh  
 Rácked and ráving # bút unréconcíled,

360

The púnished péople # to páss séntence  
 On the jólly and júst; # and, jóining thése  
 Còme wórse wárlocks, # the wáiling ínfants  
 Who knów nów # they will néver be bórn,  
 Refúsed a fúture. # Our fáilings gíve  
 Their reséntment séizin , # till our Zíon is  
 A dóomed Sódom # dándcing its héart òut  
 To tréacly túnes, # a tíred Gomórrah  
 Infátuáted # with her fórmér sélf  
 Whose déar dréams # though they dóminate stíll  
 Are fórmal fácts # which refrésh nò móre.

370

The Radio:

Définítely dífferent. # Has that démocrátic  
 Éxtra élegance. # Éasy to cléan.  
 <> Will gladden grand-dad and your girl friend.  
 Lásts a lífetime. # Léaves no ódour.  
 Américan máde. # A módern pródúct  
 Of nérvé and knów-hòw # with a nów thríll.  
 Patriótic to ówn. # Is ón its wáy  
 In a pátent páckage. # Páys to invéstigate.  
 Serves through scíence. # Has sómething ádded  
 By skílléd Scórchmen. # Exclúsively úsed  
 By úpper clássmen # and Úncle Sám.  
 Tóps in tésts # by téen-ágers.  
 Júst ásk for it álwáys. #

380

390

MALIN said:

Hére we sít

Our bódiés bóund # to thése bár-room líghts,

The níght's ódours, # the nóise of the Él on  
 Thírð Ávenue, # but our thóughts are free..  
 Whére shall they wánder? # To the wíld pást  
 When, béaten báck, # báníshed to their círques  
 The hórse-shòe gláciers # cúrléd ùp and díed,  
 And cóld-blóoded # thróugh cónífers slóuchéd  
 Fúmbling amphíbians; # fórdward ínto  
 Tídy Utópias # of etérnal spríng,  
 Vítamíns, víllas, # vísas for dógs  
 And árt for áll; # or úp and dówn thróugh  
 Those hídden wórlds # of álien sízes  
 <> Which lenses elícit?

400

But EMBLE objected:

Múster no mónsters, # I'll méeken my ówn.

So díd ROSETTA;

You may wísh tíll you wáste, # Í'll wánt hére.

So díd QUANT:

<> Too blánk the blínk of these blínk heavens.

MALIN suggested:

Let us then

Cónsídér ráther # the incéssant Nów of  
 The trávellér thróugh tíme, # his tíred mínd  
 Bíased tówards bígness # sínce his bódý must  
 Exággerate to exíst, # possésséd by hópe,

410

<> Acquisíties, ín quest of his ówn  
 Abscóndéd sélf # yet scáred to fínd ít  
 As he búmbles bý # fróm bírth to deáth  
 Ménaced by mádness; # whose móde of béíng,

Báshful or brággart, # is to bé at ónce  
 Óutside and ínside # his ówn demand  
 For pérsonal páttern. # His pure Í  
 Must gíve accóunt of # and gréet his Mé,  
 Thát fiéld of fórce # where he féels he thínks,  
 His pást présent, # presuppósing déath,  
 Must ásk what he is # in órder to bé  
 And máke méaning # by omíssion and stréss,  
 Ávid of élseness. # Áll that exists  
 Mátters to mán; # he mínds what háppens  
 And féels he is at fáult, # a fállen sóul  
 With pówer to pláce, # to expláin évery  
 What in his wórld # but why he is néither  
 Gód nor góod, # this guílt his insóluble  
 Fínal fáct, # infúsing his prívate  
 Nèxus of néeds, # his nóted áims with  
 Íncomprehénsible # comprehénsive dréad  
 At nót béing # what he knóws that befóre  
 This wórld wás # he was wílléd to becóme.

420

430

QUANT approved:

Sét him to sóng, # the súrly òld dódger.

So did EMBLE:

Reláte his lies # to his lónging for trúth.

So did ROSETTA:

Quéstion his crímes # till his clúes conféss.

The Radio:

And nòw Cáptain Kídd # in his Quíz Prógramme  
 HÓW ÁLERT ARE YOU. #

QUANT said:

Listen, Box,

And keep quiet. # Listen courteously to us  
Four reformers # who have founded - why not? -  
The Gung-Ho Group, # the Ganymede Club  
For homesick young angels # the Arctic League  
Of Tropical Fish, # the Tomboy Fund  
For Blushing Brides # and the Bide-a-wees  
Of Sans-Souci, # assembled again  
For a Think-Fest: # our theme tonight is -  
HOMO ABYSSUS # OCCIDENTALIS

or

A CURIOUS CASE # OF COLD FEET

or

SEVEN SELFISH # SUPPERLESS AGES

440

450

## Part II

### THE SEVEN AGES

MALIN began:

Behold the infant, # helpless in cradle and  
Righteous still, # yet already there is  
Dread in his dreams # at the deed of which  
He knows nothing # but knows he can do,  
The gulf before him # with guilt beyond,  
Whatever that is, # whatever why  
Forbids his bound; # till that ban tempts him;

He jŭmps and is jŭdged: # he jŏins mankind,  
 The fállen fámilies, # fréedom lŏst,  
 Lŏve becŏme Lăw. # Nŏw he lŏoks at grŏwn-ŭps 460  
 With cŏnscious căre, # and călcŭlates on  
 The efféct of a frŏwn # or fílial smíle,  
 Accŭses with a cŏugh, # clăims píty  
 With scrătched knées, # skílfully avénges  
 Páins and pŭnishments # on pŭny ínsects,  
 Grŏws into a grín, # and glădly shăres his  
 Smáll sécret # with the sŭpplicátíng  
 Ínstant présent. # His émptiness fínds  
 Its jŏy in a gáng # and is jŏined to óthers  
 By crímes in cŏmmon. # Clŭmsy and álarmed, 470  
 As the blínd bát # obéys the wărnings  
 Of its ŏwn échoes, # his ínner lífe  
 Is a zíg-zág, # a bizárre dânce of  
 Féelings through fácts, # a fŏiled òne léarning  
 Shýness and sháme, # a shădowed flíer.  
 Sécret méetings # at the slăughter-hŏuse  
 With níckels and kníves, # ínítíátions  
 Behínd the bíllbŏards. # Thén the hămmerpond lŏoked  
 So gréen and grím, # yet grăcíously its dánk  
 Wăter măde us wélcome # - ónce ín, we 480  
 Swăm withŏut swéaring. # The smélting míl  
 We brŏke ínto # had a bíg chímney  
 And hŭge éngines; # hŏldíng our bréath, we  
 Líghted mătches # and lŏoked at the géars,  
 The crŭel cŏgwheels, # the cránk's ábsolute

Véto on pléasure. # In a vácant lóť  
 We búilt a bónfire # and búrned álíve  
 Some stólen týres. # Hòw stróng and góod one  
 Felt at first, # how fágged còmíng hómé through  
 The úrban éveníng. # héavy líke ús  
 Sánk the gás-tánkš # - íť wás súpper tíme.  
 In hót hóuses # hélpless bábies and  
 Téléphones gábbled # untídy críes,  
 And on embáńkments bláck # wíth búrnt gráss  
 Shámblíng fréíght-tráíns # wére shúnted áwáy  
 Pást crímson clóuds. #

490

EMBLE said:

My cóusíns wére bóth

Stróng and stúpid: # they stóle my cáńdy,  
 They tíed me to a trée, # they twísted my árms,  
 Called me crybaby. # `Take cáre`, I sóbbed,  
 `I could hólđ úp my háńđ # and hót wáter  
 Wóuld còme dówn on your dróught # and drówn you áll  
 In your bíg bóots'. # In our báck gárdén  
 Óne dárk áfterńóon. # I dúg quíte a hóle  
 Pláńńíng to vánísh. #

500

ROSETTA said:

On pícníc dáyš

My déarest dóll # wás déaf and spóke íń  
 Grúńts líke grándfáther. # Gód understóod  
 If we wáshed our nécks # he wásń't éver  
 To lóok íń the lóft # wére the Lámps wére  
 And the Hóly Hóok. # In the hóusekéepér's róom

Was currant cake # and calves-foot jelly

510

As we did our sums # while down below,

Tall in tweeds # on the terrace gravel,

Father and his friends # reformed regimes,

Monies and monarchs, # and mother wrote

Swift and sure # in the silk-hung saloon

Her large round letters. # Along the esker,

Following a fox # with our fingers crossed

Or after the ogre # in Indian file,

We stole with our sticks # through a still world of

Hilarious light, # our lives united

520

<> Like fruit in a bowl, befriended by

<> The supple silence, incited by

Our shortened shadows. #

Malin went on to the Second Age:

With shaving comes

An hour when he halts, # hearing the crescent

Roar of hazard, # and realizes first

He has laid his bet # with a lying self

<> Who wins or welches. Thus woken, he is

Amused no more # by the merely given

Felt fact, # the facile emergence of

Thought with thing, # but, threatened from all sides,

530

Embarrassed by his body's # bald statements,

His sacred soul # obscenely tickled

<> And bellowed at by a blatant Without,

A dog by daylight, # in dreams a lamb

<> Whom the nightmare # ejects # nude into



A ball of princes # too big to feel  
Disturbed by his distress, # he starts off now,

<> Poor, unprepared, on his pilgrimage  
To find his friends, # the far-off elite,  
And, knowing no one, # a nameless young man,  
Pictures as he plods # his promised chair  
In their small circle # secret to those  
With no analogies, # unique persons,  
The originals' ring, # the round table  
Of master minds. # Mountains he loves now,  
Piers and promontories, # places where  
Evening brings him # all that grandeur  
Of scope and scale # which the sky is believed  
To promise or recall, # pacing by  
In a sunset trance # of self-pity  
While his toy tears # with a touching grace  
Like little balloons # sail lonely away  
To dusk and death. #

540

550

QUANT said:

With diamonds to offer,

A cleaned tycoon # in a cooled office,  
I smiled at a siren # with six breasts,  
Leaning on leather, # looking up at  
Her righteous robber, # her Robin Hood,  
Her plump prince. # All the public could see  
Was a bus-boy # brushing a table,  
Sullen and slight. #

ROSETTA said:

Before sleeping # I fancied nightly  
 The house on the headland # I would own one day.  
 Its long windows # overlooked the sea  
 And its turf terrace # topped a sunny  
 Sequestered cove. # A corkscrew staircase  
 From a green gate # in the garden wall  
 Descended the cliff, # the sole entrance  
 To my beach where bathers # basked beside  
 The watchet waves. # Though one was special,  
 All forms were friends # who freely told their

570

<> Secrets to me: but, safe in my purse  
 I kept the key # to the closet where  
 A sliding panel # concealed the lift,  
 Known to none, # which at night would take me  
 Down through the dark # to my dock below,  
 A chamber chiselled # in the chalk hill,  
 Private and perfect; # thence, putting forth  
 Alone in my launch # through a low tunnel  
 Out to the ocean, # while all others slept,  
 Smiling and singing # I sailed till dawn,  
 Happy, hatless. #

580

EMBLE said:

After a dreadful

Row with father, # I ran with burning  
 Cheeks to the pasture # and chopped wood, my  
 Stomach like a stone # I strode that night  
 Through wicked dreams: # waking, I stumbled

To the shówer and sánɡ, # ashámed to recáll  
 With whóm or hów; # the híssing of the wáter  
 Compósed the túne, # I supplíed the wórds  
 For a fíne díрге # which fífty yèars hénce  
 Mássed chóirs wóuld síng # as my cóffin pássed,  
 Gríeved for and gréat # on a gún-cárríage.

590

Malin went on, spoke of the Third Age:

Sùch píctúres fáde # as his páth is bócked  
 By Óthers from Élsewhere, # álien bódies  
 Whose fígures fásten # on his frée thóughts,  
 Cíphers and sýmbols # sécret to his flésh,  
 Uníquely néar, # néeding his tórments,  
 His lónely lífe, # and he léarns what réal  
 Ímages áre; # thàt, howéver víolent  
 Their wísh to be óne, # that wíld prómise  
 Cánnot be képt, # their cásé is dóuble;  
 For éach nòw of néed # ignóres the óther as  
 By ríval róutes # of récognítion  
 Díminutive námes # that mídnight héars  
 <> Intersect # upon # their instant way  
 To sólíd sólítudes, # and sélves cróss  
 Báck to bódies, # bóth insísting éach  
 Próximate pláce # a pértinent thíng.  
 Sò, léarning to lóve, # at léngth he is táught  
 To knów he does nó. #

600

QUANT said:

Since the néíghbours díd,  
 With a múltítúde # I máde the lóng

610

vísitors' vóyage # to Vénus Ísland,  
 Elated as they, # landed upón  
 That sávage shóre # where \óld swáins lay wrécked  
 Unfit for her fáble, # fólloved úp  
 The basált stairway # bándying jókes with  
 The thoughtless thróng, # but then, avóiding  
 The gréat gáte # where she gíves àll pílgrims  
 Her lócal wíne, # I léggéd it óver  
 A cóncrete wáll, # was cóld sóber as,  
 Pushing through brámbles, # I péeked óut at  
 Her fáscination. # Frógs were shóoting  
 Cráps in a córner; # cúpids on stílts,  
 Their béautiful bóttoms # bréaking wínd,  
 Húnted háres # with húrricane lánterns  
 Through wóods on óne síde, # wíle on the óther,  
 Shíning óut # through shívering póplars,  
 Stóod a bríck báth-hóuse # where búrgers míxed  
 With líght-fíngered ládies # and lóuche tráde,  
 Dáncing in sérpents # and dáisy cháins  
 To mad músic. # In the míd-dístance  
 On déal cháirs # sat a dózen decáyed  
 Géntlewómen # with dejected bácks  
 And ráw fíngers # morósely stíitching  
 Réd flánnel scívvies # for heróic hérms.  
 Primroses, péacocks # and péach-trées máde  
 A fáir fóreground # but fáirer there, with  
 An éarly Madónna's # óval fáce  
 And líssom límb's, # delíghting that w hóle

620

630

Degráded glén, # the Góddess herself  
Presíded smíling; # a saúcy wínd,  
plúcking from her thíggh # her pínk wrápper  
Of crépe-de-chíne, # disclosed a véry  
<> Indolent ulcer.

640

ROSETTA sang:

Déep in my dárk # the dréam shínes  
Yés, of yóu, # you déar álways;  
<> My cause to cry, cold but my  
Stóry stíll, # stíll my músic.

Míld ròse the móon, # móving thróugh our  
Náked níghts: # tonight it ráins;  
Bláck umbréllas # blóssom óut;  
Góne the góld, # my gólden báll.

650

<> Heavy these hands. I believed  
That pléased páuse, # your páuse was mé  
To love álone # till lífe's énd:  
I thought thís; # thís was nòt trúe.

You tóuched, you tóok. # Téars fáll. ò  
Fáir my fár, # when fár agó  
Like wáterwheels # wíshes spún  
Rádiant róbes: # but the róbes tóre.

EMBLE sang gaily:

His quéen was fórward, # Her Kíng was shý;  
He hóped for her héart # but He óverbíd;

660

When She dúcked His Díamond # dówn They wént.

In Smúggler's Còve # He smélt néar Him  
Her músical mérmaids; # She mét His ángels  
In Lócksmith's láne, # the líttle déars.

Hé said to Hér: # `You're a házy truth`;  
She said to Him: # `You're a shíning líe`;  
Each wént to a wáshroom # and wépt múch.

The públic appláuded # and the poets dréw  
A móral for márríage: # `The móths will gétt you  
If the wólfes wón't, # so why nótt nów?`

670

The cónsequence wás # Bóth claímed the insúrance  
And the fúrniture gáve # what-fór to Their élbows.  
A réason for óne, # a rísk on the Páír.

Malin went on, Spoke of the Fourth Age:

Nów unréckoned with, róugh, # his róad descénds  
From the háughty and hígh, # the húmourless pláces  
His dréams wóuld préfer, # and dróps him tíll,  
As his fórefàthers díd, # he fínds óut  
Where his wórld líes. # By the wáter's édge,  
The unthínking flóod, # dówn thère, yés, is his  
Próper pláce, # the pólychrome Óval  
With its kléíg líghts # and crówd enginéers,  
The mútable círcus # where móbs rúle  
The aréna with róars, # the réal wórld of

680

Theology and horses, # our home because  
 In that doubt-condemning # dual kingdom  
 signs and insignia # decide our cause,  
 Fanatics of the Egg # or Knights sworn to  
 Die for the Dolphin, # and our deeds wear  
 Heretic green # or orthodox blue,  
 Safe and certain. #

690

ROSETTA said:

Too soon we embrace that

<> Impermanent appetitive flux,  
 Humorous and hard, # which adults fear  
 Is real and right, # the irreverent place,  
 The clown's cosmos. #

EMBLE said:

Who is comforted by it?

Pent in the packed # compulsory ring  
 Round father's frown # each famous waits his  
 Day to dominate. # Here a dean sits  
 Making bedroom eyes # at a beef steak,  
 As wholly oral # as the avid creatures  
 Of the celibate sea; # there, sly and wise  
 Commuters mimic # the Middle Way,  
 Trudging on time # towards a tidy fortune.  
 (A senator said: # "From swimming-hole  
 To board-meeting # is a big distance.")  
 Financiers on knolls, # noses pointing  
 East towards oil fields # inhale the surplus  
 Their bowels boast of, # while boys and girls, their

700

Hóť héarts # còvered óver with mắrriage

To týrant fúnctions, # túrn by degrées

710

<> To cold fish, though, precarious on the

Frínges of their féeling, # a fúzzý hópe

Persísts sómehow # that sóme day \all thís

Will wắlk awáy, # and a wísh géstates

<> For explosive pain, a punishing

Demánded móment # of mórtal chắnge,

The Níght of the Knóck # when nóne shall sléep,

The Ábsolute Íntant. #

QUANT said:

It is héré, nów.

For the húge wíld béast # of the Únexpécted

Leaps on the lắx # recollécting báck;

720

<> Unknown to him, binoculars follow

The léaping lắd; # líghtning at nóonday

Swiftly stóoping # to the súmmer-hóuse

Engráves its disgúst # on engróssed flésh,

And at téa-tímes # through táll frénch wíndows

Húrtle anónymous # hóstile stónes.

Nò sóul is sắfe. # Lét slíght inféction

Distúrb a trífle # some tíny glánd,

And Cáustic Kéith # gròws kínd and sílly

Or Dắinty Dắisy # dírtles hersélf.

730

We are mócked by unméaning; # amóng us fáll

Áimless árrows, # húrtíng at rándom

As we plắn to páin. #



Malin went on, spoke of the Fifth Age:

In péace or war,

Márried or síngle, # he múddles ón,

Offénding, fúmbling, # fálling óver,

<> And then, rather suddenly, there he is

Stánding úp, # an astónished víctor

Glíding óver # the góod glíib wátters

Of the sócial hárbour # to sét fóot

On its wélcoming shóre # whére at lást

740

Récongnítion # surróunds his dáy's with

Her felícitous líght. # He líkes thát;

He fáirly blóoms; # his féver álmost

Reláxes its hól'd. # He léarns to spéak

Sófter and slówer, # nó't to séem so éager;

His bód'y acqúires # the blánd'er mó'tions

Of the appróved stá'te. # His pó'sitive gló'w

Of fí'scal héalth # affécts thát un'séen

Júst Jú'dge, # thát Gé'néralized Ó'ther

To whóm he thínks # and is únderstóod by,

750

Who gróws lèss grúff # as if grávely impréssed

By his évident áir # of háving nó'w

Réally arríved, # bereáved of évery

Ló'w relátion. #

EMBLE said:

Whý léave òut the wór'st

Páng of yóuth? # The prínces of fíction,

Who ríde through rí'sks # to réscue thér ló'ves,

Knó'w thér bú'síness, # are nó't réally

As yóung as they lóok. # To be yóung méans  
 To be áll on édge, # to be héld wáiting in  
 A pácked lóunge # for a Pérsenal Cáll  
 From Lóng Dístance, # for the lów vóice that  
 Defínes one's fúture. # The féars we knów  
 Are of nótnówing. # Will níghtfall bríng us  
 Some áwful órder # - Kéep a hárdware stòre  
 In a smáll tówn. # ...Téach sciéce for lífe to  
 Progréssive gírls - ? # It is géttíng láte.  
 Shall we éver be ásked for? # Áre we símply  
 Nòt wánted at áll? #

760

QUANT said:

Wéll, you will sóon

Nòt bóther # but acknówledge yóursélf

<> As market-made, a commodity

770

Whose válué váries, # a véndor who háś  
 To obéy his búyer, # will embráce moreóver  
 The próblems pút you # by oppósing tíme,  
 The fíght with wórk, # the féud of márríage,  
 Whose détonating détails # dáy and níght  
 Invést your bréathing # and vétó sléep,  
 As their ówn ánsvers, # líke óthers fínd  
 The tráín-ride betwéen # yóur twó nátures,  
 The mórníng-éveníng # móment wén  
 You are frée to refléct # on yóur fáults stíll,

780

<> Is an awkward hiatus, is indeed

The réal rísk # to be réad áwáy with

print and pictures, # reports of what should  
Never have happened, # will no longer  
Expect more pattern, # more purpose than  
Your finite fate. #

ROSETTA said:

I refuse to accept  
Your plain place # your unprivileged time.  
No. No. # I shall not apologize  
Nor retire contempt # for this tawdry age.  
The juke-box jives # rejoicing madly  
As life after life # lapsing out of  
Its essential self # sinks into  
One press-applauded # public untruth  
And, massed to its music, # all march in step  
Led by that liar, # the lukewarm spirit  
Of the Escalator, # ever timely,  
His whims their will, # away from freedom  
To a locker-room life # at low tension,  
Abnormal none, # anonymous hosts  
Driven like Danaids # by drill sergeants  
To ply well-paid # repetitive tasks  
(Dowdy they'll die # who have so dimly lived)  
In cosy crowds. # Till the caring poet,  
Child of his chamber, # chooses rightly  
His pleased picture # of pure solitudes  
Where gusts gamble # over gaunt areas  
Frozen and futile # but far enough  
<> From vile civilities vouched for by

790

800

Státístíicians, # this stúpid wórld where  
Gádgets are góds # and we go òn tálkíng,  
Mány about múch, # but remáin alóne,  
Alíve but alóne, # belóngíng - whére? -  
Unattáched as túmbleweed. # Tíme flíes.

810

QUANT said:

Nó, Tíme returns, # a contínuous Nów  
As the clóck cóunts. # The cáptain sóber  
Gúlps his béer # as the gálley-bóy drúnk  
Gíves away his wáter; # Wíllíam Eást  
Is énteríng Ólíve # as Álfred Wést  
Is léavíng Eláíne; # Lúcky McGuíre  
Dívídes the spóil # as Vácuous Mólly  
Jóíns ín the jóke; # Jústice van Díemen  
Foresées the dáy # when the sláves ríse and  
Rágamuffíns róll # aróund the blóck  
His cóne-sháped skúll # whíle Cónvíct 90  
Remémbers his móther. # We móve ón  
As the w héel wílls; # óne revólútion  
Régísters áll thíngs, # the ríse and fáll  
Ín páy and príces, # the péregrínátions  
Of líes and lóves, # colóssal bángs and  
Thér sequéntíal quíets # ín quíck órder.  
And who rúns may réad # wríttén on wálls  
Etérnal trúths: # `Téddy Pétersón  
Néver wáshes. # `I'm nótt your fáther  
You slóbberíng Swéde. # `Sulky Móses  
Has bees ín hís búsh. # `Bétty ís thínner

820

830

But Cónnie láys. # Who clóses his éyes  
 Sées the blónde vístas # báthed in sunlight,  
 The témples, tómb's, # and términal gód,  
 Táll by a tórrent, # the etruscan lándscape  
 Of Mán's Mémory. # His mýths of Béing  
 Are thére álways. # In thát unchánging  
 Lúcid láke # where he looks for éver  
 Narcíssus sées # the sénsitive fáce  
 He's too intélligent # to trúst or líke,  
 Pléading his párdon. # Pólyphémus  
 Curses his cáve or, # cáctching a nýmph,  
 Bégs for brótherhood # with a big stíck,  
 Hóbbledéhoy and hélpless. # Órpheus líes  
 Víolently sláin # on the vírid bánk,  
 That smóoth swárd # where he sinned against kínd,  
 And, wíld by the wáter, # wómen stóne  
 The bróken tórso # but the blóody héad,  
 In the fár dístance, # floáting awáy  
 Dówn the stéady stréam, # stíll ópening  
 Its chárming móuth, # gòes chánging ón in  
 Fortíssimo tónes, # a ténor lýre  
 Dínning the dóom # into a déaf Náture  
 Of her lóose cháos. # For Lóng-Agó has béen  
 Éver-Áfter # since Úr-Pàpa gáve  
 The Prímal Yáwn # that expéssed ál thínghs  
 (In His Bóredom their béings) # and bróught fórth  
 The wít of this wórld. # Óne-Èye's místake  
 Is sórry He spóke. #

840

850

860

Malin went on, spoke of the Sixth Age:

Our subject has changed.

<> He looks far from well; he has fattened on  
His public perch; # takes pills for vigour  
And sound sleep, # and sees in his mirror  
The jawing genius # of a jackass age,  
A rich bore. # When he recollects his  
Designed life. # the presented picture  
Is a case of chaos, # a constituted

870

<> Famine of effect. Feverish in  
Their bony building # his brain cells keep  
Their hectic still, # but his heart transfixed  
By the ice-splinter # of an ingrown tear,  
Comatose in her cave, # cares little  
What the senses say; # at the same time,  
Dedicated, # clandestine under  
The guilt and grime # of a great career,  
The bruise of his boyhood # is as blue still,  
Horrid and hurting, # hostile to his life  
As a praised person. # He pines for some  
Nameless Eden # where he never was  
But where in his wishes # once again  
Over hallowed acres, # without a stitch  
Of achievement on, # the children play  
Nor care how comely # they couldn't be  
Since they needn't know # they're not happy.

880

QUANT said:

So do the ignored. # In the soft-footed

Hóurs of dárkness # when élevátors

✓  
Raise blóndes aloft # to báchelor súites

890

And the níght-núrse # nótrices a chángé

In the pátient's bréathing, # and Príde lées

Awake in hímsélf # tòó wéak to stír

As Sháme and Regrét # shóve into híis their

Inflámed fáces, # we fáilures inquire

For the tréasure álso. # I too have shéd

The téars of pártíng # at Traítor's Hált

Where cómforts finíshed # and kínd but dúll,

In lów lándaus # and eléctric bróughams,

Through wróught-íron gátes, # dówn rhódodéndron

900

Ávenues they cáme, # Sir Ámbrose Tóuch,

Fát Ládý Féel, # Proféssor Hówling,

Dóctor Dórt, # déar Mrs. Póllýbore,

And the Scársdales bóy # with a schóol fríend

To sée us óff. # (But sómeone impórtant,

Alás, was nòt thére.) # Some láughed of cóurse.

Ha-há, ha-há, # críed Háiry Máry -

The líghthóuse lády, # líttle Míss Ódd,

And Wíll Wáilton # the wátercrèss mán,

And póinted nórthward. # Repéllent thére

910

A stórm was bréwing, # but we stárted óut

In cárpet-slíppers # by cándlelíght

Thróugh Wástewood # in the wáne of the yéar,

Pást Tórture Tówer # and Twístíng Óvens,

Theír ruíns rúled # by the arrésted ínsect

And abórtive bírd. # In the bléak dáwn

We réached Réð Ríver; # on Wrynóse Weír  
Láy a déad sálmon; # when the dógs gòt wínd  
They túrned táil. # We tálked vèry líttle;  
Thúnder thúdded; # on the thírteenth dáy  
Our díseásed gúide # desérted with áll

920

<> The milk chocolate. Emerging from  
Fórests to fóothills, # our féars incréased,

<> For roads grew rougher and ridges were  
Congésted with gíbbets; # júst as we réached  
The mónastery brídge # the míst cléared  
And I gòt óne glímpse # of the gránite wálls  
And the gláciérs guárding # the Góod Pláce.

(A gíant jawbone # jútted from that íce;  
Córdors on thòse crágs # cóldly obsérved our  
Hélpless ánguish.) # My hánds in my póckets,  
Whístling rúefully # I wándered báck  
By Máiden Móor # and Móckbèggár Láne  
To Néttlénáze # where níghtingales sáng  
Of my ówn évil. #

930

ROSETTA said:

Yèt hólý are the dólls

Whò, júnior for éver, # júst begín  
Their ópen líves # in ábsolute spáce,  
Are símply themsélves, # decéiving nóne,  
Their clóthes créatures, # sò cléarly expéssing,  
Téarless, tímeless, # the patérnal wórlð  
Of píllars and párk. # O Prímal Áge  
When we dánced déisal, # our dréam-wishes

940



Vért and vólant, # unvétoed our sóng.

For cróws bróught cúps # of cóld wáter to  
Éwes that were with yóung; # únicorn hélds  
Galúmphed through líllies; # líttle míce played  
With gréat cóck-a-hòop cáts; # cóurteous gríffin  
Wáltzed with wýverns, # and the wíld hórses  
Drew nígh their néighbours # and néighed with jóy,  
All féasting with fríends. # What fáded you  
To this dráb dúsk? # Ò the dráins are clógged,  
Ráin-rústed, # the róofs of the prívies  
Have fállen ín, # the flág is cóvered  
With stále stáins, # the stáble-clòck fáce  
Móttled with móss. # Mócking blòws the wínd  
Ínto my móuth. # Ó but they've léft me.  
I wrónged. Thén they rán. # I'm rúnníng dówn.  
Wáfna. Wáfna. # Whó's to wínd me nów  
In this lóst land? #

950

EMBLE said:

I've lóst the key to

The gárden gáte. # How gréen it wás there,  
How lárge lóng agó # when I lóoked óut,  
Excítéd by sánd, # the sád glítter  
Of désert dréck, # nòt dréaming I sáw  
My fúture hóme. # It fóils my mágic:  
Ríght the rítual # but wróng the tíme,  
The pláce impróper. #

960

QUANT said:

Repróaches cóme,

Émanáting # from some hídden céntré,  
 <> Cold radiations directed at us  
 In wáves unawáres, # and wé are sháken  
 By a scéptical sígh # from a Scótc'h fír,  
 The Accúser crýing # in a cócktail gláss.

970

Let me séll you a sóng, # the mòst síde-splitting tále  
 Since \old Cháós cáught # yóung Cósmos bénding  
 With his báck báre # and his bráces dówn,  
 Hómo Vulgáris, # the Ásterisk Mán.  
 He búrnéd \all his bóats # and bóth pínk énds  
 Of his crówing cándle, # cóoked his góose-flèsh,  
 Júpmed his báiliwick, # jílited his héirs  
 And píckled his píper, # the Appróximate Mán.

With his knées to the nórt'h # and the níght in his stríde  
 He adváncéd on the párlours, # then vánished upstáirs  
 As a báth-túb ádmiral # to bárk commánds  
 At his tén hámmér tóes, # the Tránsient Mán.

980

Ónce in his whíle # his wít erúpted  
 One púre lìttle púff, # one prétty idéa;  
 A fúmerole sínce, # he has fízzled a clóud  
 Of góssip and gás, # the Gúttering Mán.

\Soon his sóul will be sént ùp # to Sécret Ínks,  
 His bódy be bóught # by the Bréakdown Gáng;  
 It's tíme for the Tícklers # to táke him áway

990

In a clósed cáb, # the Cámuouflage Mán.

Sò lóok for a láundress # to láy him òut cóld,  
A fánCIFul fáiry # to fáshion his tómb  
In Rést-ròom Róman; # gèt réady to práy  
In a whéel-chàir vóice # for the Wátéry Mán.

Malin went on once more, spoke of the Seventh Age:  
His lást chápter # has líttle to sáy.  
He gróws báckward # with grádual lóss of  
Múscular tóne # and méntal quíckness:  
He líes dówn; # the lóoks thróugh the wíndow  
Áiling at áutumn, # ásk's a sígn but 1000  
The afternóons are ínert, # nóne cóme to  
Quít his quárrel # or quícken the lóng  
Yéars of yáwning # and he yéarns ónly  
For tótal extínction. # He is tíred óut;  
His lást illúSIONs # have lóst pátiENCE  
With the húman énterprise. # The énd cómes: he  
Jóins the majóRity, # the jáw-drópped  
Míldewed mób # and is módest at lást.  
Thére his cáse rěsts: # lét who càn díspróve.

ROSETTA was thinking:  
There was Lórd Lúgar # at Líghtházels, 1010  
Viólent-témpered; # he vóted ágáinst  
The BáNking BÍll. # At Bróthers Íntake  
Sir Wílliam Wánd; # his Wátér Tréaty  
Enríched ArábIA. # At Rótherhópe

Géneral Lócke, # a géniál mán who  
 Képt córmorants. # At Cráven Ládies  
 Òld Tíllingham-Trénch; # he had twó pássions,  
 Wómen and wáking-sticks. # At W héels R áke,  
 In his lów líbrary # lóving Gréek  
 B íshop B óttrel; # he càme báck from the Eást 1020  
 With a fát nótebook # fúll of antíque  
 Líturgies and láws, # lóng-forgóttén  
 Chrístian créeds # occlúded wíthín a  
 F éldspar f órtress # F áy was his dáughter;  
 A trúant mutátion, # she tóok ùp árt,  
 C árved in crýstal, # becáme the fríend of  
 Gréen-èyed G elert # the gréat dréssmàker,  
 And díed in Róme. # There was Dr. S ýkes  
 At Múgglers M ound; # his m ónogràph on  
 The chrónic cóugh # is a clássic stíll; 1030  
 He was lóved by áll. # At L ántern B ýepew  
 S úsan O ´R óurke, # a s énsítive whó  
 Práyed for the plánts. # They have p érishéd nów; their  
 L ével láwns # and l ógical vístas  
 Are oblíteráted; # their bíg stóne  
 H óuses are shút. # É ase is rejécted,  
 P óor and p énalized # the prívate státe.

EMBLE was thinking:

I have fríends alréady, # f áces I knów  
 In that cálm crówd, # w éaring clóthes líke míne,  
 Who have s éttered d ówn, # accépted at ónce, 1040  
 <> C ontemporary with T rojan K nights

And Brónze-Àge bágmén; # Búd and Whítey  
And Clífford Mónahan # and Clém Lífshutz,  
Dícky Lámb, # Dóminic Moréno,  
Svénssohn, Séidel: # they séem alréady  
Like ányone élse. # Mùst Í ènd like thát?

QUANT thought:

Ingeníous Géorge # réached his jórney's énd  
Killed by a cóp # in a cómfort státion,  
Dán dròpped déad # at his dínnér táble,  
Mrs. O'Málley # with Miss De Yóung  
Wándered óff # into wíld pláces  
Where désert dógs # redúced their stáтус  
To squándered bónes, # and it's scáred you lóok,  
Déar friénd of a friénd, # to fáce me nów.  
Hòw límply you've áged, # hòw lóose you stánd  
A fróg in your fórk, # my fár-áway  
Prímrose prínce, # but a pássenger hère  
Retréating to his tént. # Whose trúmp háils your  
Shenánigans nów? # Knéel to your bónes  
And cúddle your cóugh. # Your cástle's dówn.  
It ráins as you rún, # rúst where you líe  
Bewáre my wéakness. # Wórsé will fóllow.  
The Blúe Líttle Bóys # should blów their hórn's  
Lóuder and lónger, # for the lóst shéep  
Are níbbing níghtshade. # But néver mínd.....

1050

1060

QUANT said:

Cóme, pèregrine nýmph, # díspáy your wárm  
Euphóric flánk's # in their fúll glóry

Of líberal lífe; # wíth lúscíous nóte  
 Smóóthly síng # the sófter dáta of an  
 Unyíeldíng úníverse, # yóuth, móney,  
 Líquor and lóve; # delíght your shépherds  
 For crázed we cóme # and cóarsened we gó  
 Our wóbbíng wáy: # there's a whíte sílence

1070

<> Of antíseptícs and ínstruménts  
 At bóth énds, # but a bábble betwéen  
 And a sháme súrely. # ò shów us the róute  
 Ínto hópe and héalth; # gíve éach the requíred  
 Páss to appéase # the supéríor árchons;  
 Be our góod guíde #

To wích ROSETTA answered:

Whát gíft of dírección

<> Ís entrusted to me to take charge  
 <> Of an expeditíon any may  
 Suggést or jóín? # For the jóurney hóme  
 Arrívíng by róads # one álready knóws  
 At sítes and sóunds # one has sénsed befóre,  
 The knówledge néeded # ís nó spécíal,  
 The sóle esséntíal # a sád unrést  
 Wích nó lífe can láck. # Lóng ís the wáy  
 Of the Séven Stáges, # slów the góíng,  
 And féw, máy bè, # are fáíthful to the énd,  
 But áll stárt out # wíth the hópe of succéss,  
 Árm ín árm # wíth theír ópposite týpe  
 Líke dáshíng Adónís # dréssed to kíll  
 And wórñ Wát # wíth hís wálrus moustáche,

1080

1090

Or óne by óne # like Wándering Jéws,  
 Búlet-hèaded bándit, # bróad chúrchman,  
 Lóbbyst, légatee, # lóud virágo,  
 Úncle and áunt # and álien cóusin,  
 Múte or máddening # through the Máze of Tíme,  
 Séek its céntre, # desíring like ús  
 The Quíet Kíngdom. # Cómfort your wílls thèn  
 With húngry hópes; # to this índagátion  
 Alláy your lóngings: # may our lúck fínd the  
 Regréssive róad # to Grándmother's Hóuse.

1100

### Part III

#### THE SEVEN STAGES

Quant is the first to see anything. He says:

Gróping through fóg, # I begín to héar  
 <> A salt lake lapping:  
 Dótterels and dúnlins # on its dárk shóres  
 <> Scurry this way and that.  
 [Lines 1108-1134 are not included]

1105

And last EMBLE:

<> The earth looks woeful and wet;  
 On the ráw horízon # régiments páss  
 Téense agàinst twílight, # tíred beneáth  
 <> Their corresponsive spears.  
 <> Slogging on through slush  
 By bróken brídges # and búrnt hámlets

1135

1140

Where the stárving stánd # stáring pást them

<> At remote inedible hills.

ROSETTA says:

Nòw péaks oppóse # to the plóughman's márch

<> Their twin confederate forms,

In a wárm wéather, # whíte with lílies,

<> Evergreen for grazing.

Smóoth the súrfaces, # swéeping the cúrves

<> Of these comely frolic clouds,

Whère the gréat gó # to foréet themsélves,

<> The beautiful and boon to die.

1150

[Lines 1151-1182 are not included]

ROSETTA says:

These hills may be hóllow; # I've a hórror of dwarfs

And a stréaming cóld. #

EMBLE says:

This stóny páss

Is bád for my báck. # My bóots are tòó smáll

1185

My háversack tòó héavy. # I háte my knées

But líke my légs. #

MALIN says:

The léss I féel

The móre I mínd. # I should méet déath

With gréat regrét. #

QUANT says:

Thànk Gód I was wárned

To bríng an umbrélla # and had bríbes enóugh

1190

For the réd-haired ráscales, # for the réservoir gúard



A célluloid sándwich, # and sílk égg  
 For the léad smélters; # for Lízzie O'Flýnn,  
 The cápering cówgirl; # with cláy on her hánds,  
 Tásty trúffles # in Utópián járs,  
 And dúngaréés # with Dánish búttóns  
 For Shílly and Shállly # the shépherd kíngs.

Now ROSETTA says:

<> The clouds are clearing.

<> The ground's aggression is growing less.

EMBLE says:

My cape is dry.

I can réckon corréctly. #

MALIN says:

My réal inténtions

1200

Are nícer nów. #

And QUANT says:

I'm néaring the tóp.

When I héar what I'm úp to, # hów I shall láugh.

EMBLE says:

The ráilròads like the rívers # rún for the mòst párt

<> East and west, and from here

On a cléar dáy # bóth cóasts are vísible

<> And the long piers of their ports.

To the sóuth one sées # the sáwtooth ránge

<> Our nickel and copper come from,

And beyónd it the Bárréns # úsed for Ármy

<> Manoeuvres; while to the north

1210

A brówn blúr # of búildings márk

<> Some sacred or secular town.

MALIN says:

Évery évening # the óddest colléction

<> Of characters crowd in this inn:

Hére a fáce from a fárm, # its fránkness yéarning

<> For corruption and riches; there

A gíant góspel # whom grínning míners

<> Will stone to death by a dolmen;

Héroes conféss # to whóres, detéctives

<> Chat or play chess with thieves.

1220

QUANT says:

And one finds it hárd # to fáll asléep hère.

<> Lying awake and listening

To the créak of nêw créeds # on the kíchen stáirs

<> Or the sob of a dream next door,

(By páss and pórt # they pércoláted,

<> By friendships and official channels)

Géntler gròws the héart, # géntler and múch

<> Less certain it will succeed.

But ROSETTA says impatiently:

Quéstioned by these cróss ròads # our cómmon hópe

Replíes we must párt; # in páirs procéd

1230

By bícycle, bárgé, # or búmbling lócal,

As vágabóns # or in wágon-líts,

On weedy wáters, # ùp wínding lánés,

Ðown ráational róads # the Rómans búilt,

Óver or ínto, # únder or róund

Mósses dísmal # or móuntains súdden,

Fárlànds or fénlands # or fáctory tówns,  
Léft and ríght # till the lóop be compléte  
And we méet ònce móre #

EMBLE whispers to himself:

Do I mínd with whóm?

Yés, a grèat déal. #

And MALIN:

In yóuth I wóuld have cáred,

1240

But nótnów. #

And QUANT::

I knów what will háppen,

<> Am sincerely sorry.

[Lines 1243-1288 are not included]

ROSETTA says:

The líght colláborates # with a lánd of éase,

<> And rivers meander at random

1290

Through méadowsweet mássed # on móist pástures,

<> Past decrepit palaces

Where, brím from bélvederes, # bréd for ríding

<> And graceful dancing, gaze

Fíne \old fámilies # who féar dishónour.

But módern on the márgín # of márshy gróund

<> Glitter the glassier homes

Of mòre práctical péople # with pláiner mínds,

<> And along the vacationer's coast,

Distribúted betwéen # its hotéls and casínos,

1300

<> Ex-monarchs remember a past

Of wárs and wáltzes # as they wáit for déath.

[Lines 1303=1312 are not included]

ROSETTA says:

These áncient hárbours # are háiled by the mórníng

<> Light that untidies

Warehòuses and whárves # and wílder rócks

1315

<> Where intolerant lives

Fíght and féed # in the fúcoid thíckets

<> Of popular pools.

EMBLE says:

Reflected fléets, # féeling in áwe

<> Of their sheltered lagoons,

1320

Stánd stíll, # a stéady congregátion

<> Of gigantic shadows;

Dérricks on these dócks # adóre in sílence

<> The noon they denote.

MALIN says:

Quíet fálls the dúsk # at this quéasy júuncture

<> Of water and earth,

And lámps are lít # on the lóng esplanáde;

<> Urgent whispers

Promíse péáce # and impátience shákes

<> Ephemeral flesh.

1330

And QUANT says:

As, fár from fúrniture # and fórmal gárdens

<> The desperate spirit

Thínks of its énd # in the thírđ pérson,

<> As a speck drowning

In those wánton mánshions # where the wháles táke

<> Their huge fruitions.

Emble says to Rosetta:

A prívate pláne, # its propéller tíed  
With réd ríbbons # is réady wáiting  
To táke us to tówn. #

MALIN says to QUANT:

A tráín whístles  
For the lást tíme. # We must léave at ónce.

1340

QUANT says:

Autumn has còme éarly; # évening fálls;  
Our tráín is tráversing # at tóp spéed  
A pállid próvince # of púddles and stúmps  
Where hélpless óbjects, # an órphaned quárry,  
A waíf of wórk, # a wídowed éngine,  
For a sórry sécond # sígh and are góne  
As we ráce thróugh the ráin # with ráttling wíndows  
Bound for a bórough # \all bánkers revére.

[Lines 1349-1356 are not included]

QUANT says:

In the smóking cárs # \all séats are táken  
By mélanchólics # méwed in their dúmps,  
Élegant óld-schòol # éx-lieuténants  
Cashíered for shúddering, # shórt blówhards,  
Thwárted géníuses # in thréadbàre cóats,  
Ónce wéll-to-dò's # at their wíts' énd,  
And únderpàid ágents # of úndergróund pówers  
The fáded and fáiling # in flíght tówards tówn.

1360

[Lines 1365-1372 are not included]

QUANT says:

The párlour càrs and Pullmans # are pácked álso  
With scénted assássins, # sálad-éaters  
Who múrder on mílk, # mérry expéssives, 1375  
Pért pyknics # with púmpkin héads,  
Cléver cárdinals # with clámmy hánds,  
Jólly logícians # with júvenile bóoks,  
Fármers, philistines, # filles-de-jóie,  
The succéssful smílers # the cíty can úse. 1380  
[Lines 1381-8 are not included]

QUANT says:

Whàt mad óracle # could have máde us believe  
The cápital will be kínd # when the cóuntry is nót, 1390  
And válué our vánities, # províde our sóuls  
With pláy and pásture # and pérmanent wáter?

EMBLE says:

Hére we áre. #

MALIN says:

As we hóped we have cóme  
Togethéer agáin. #

ROSETTA says:

I am glád, I thínk.  
It is fun to be four. #

QUANT says:

The flúshed animátions  
Of crowds and cóuples # lòok cómic to fríends.

MALIN says:

The scéne has áll the sígns # of a facétious cúlture,

<> Publishing houses, # pawnshops, # and pay-toilets;  
Augúst and Gràeco-Róman # are the gránite témples  
Of the médicine mén # who kéeép this bódy

1400

<> Politic free from fevers,  
<> Cancer and constipation.

The róoms near the ráilroad-stàtion # are rénted máinly  
By the críminally inclíned; # the Cástle is ópen on Súndays;  
There are párk for plúmp # and playgrounnds for pásty children;  
The políce must be lárge # but líttle mén are híred to  
<> Service the subterranean  
<> Miles of dendritic drainage.

A marríed tríbe commútes, # míld and subúrbia,

<> Whom ritual rules # protect # against raids by the nomad 1410  
Misfórtunes they féar; # for they flínch in their dréams at the  
scrátch

Of cóarse pecúniary cláws, # at cryíng ímages,

<> Petulant, thin, reproachful,  
<> Destitute shades of dear ones.

Well, hère I am but hów, # hów, asks the vísitor,  
Strólling through the stránge stréets # can I stárt to díscóver  
The fáshionable féminine fréét, # or the fórm of ínsult  
Mínded móst by the mén? # In whát mýth do their ságes

<> Locate the cause of evil?  
<> How are these people punished?

1420

Hów, above álł, will they énd? # By ány náatural  
 <> Fascination of frost or flood, or from the artful  
 Oblíterating báng # whereb̀y Gód's rebéllious ímage  
 After thóusands of thánkless yéars # spént in thínking abòut it,  
 <> Finally finds a solid  
 <> Proof of its independence?  
 [Lines 1427-1459 are not included]

ROSETTA says:

In I shall gó, # óut I shall lóok. 1460

MALIN says:

Vèry wèll, we will wáit, # wáitch from outsidé.

QUANT says:

<> A scholarly old scoundrel.  
 Whose fórtune was fóunded # on the fóllies of óthers,  
 <> Built it for his young bride.  
 She díed in chíd béd; # hé díed on the gállows;  
 <> The property passed to the Crown.

<> The façade has a lifeless look,  
 For nó óne úses # the enórmous bállròom;  
 <> But in book-lined rooms at the back  
 Commíttees méet, # and mány stránge 1470  
 <> Decisions are secretly taken.

<> High up in the East Tower,  
 A pále-fàced wídw # lóoks pénsively dówn  
 <> At the terrace outside where the snow  
 Flútters and flúrries # ròund the fórmal héads



<> Of statues that stare at the park.

<> And the guards at the front gate  
Change with the seasons; # in cheerful Spring

<> How engaging their glances; but how  
Morose in Fall: # ruined kitchen maids

<> Blubber behind the bushes.

1480

EMBLE asks:

Well, how was it? # What did you see?

ROSETTA says:

Opera glasses # on the ormolu table  
Frock-coated father # framed on the wall  
In a bath-chair facing # a big bow-window,  
With valley and village # invitingly spread,

<> I got what is going on.

At the bend of the Bourne # where the brambles grow thickest  
Major Mott # joins Millicent Rusk;  
Discreetly the kingfisher # keeps his distance

1490

<> But an old cob swan looks on as they

<> Commit the sanguine sin.

Heavy the orchards; # there's Alison pinching  
Her baby brother, # Bobby and Dick  
Frying a frog # with their father's reading-glass,  
Conrad and Kay # in the carpentry shed

<> Where they've no business to be.

Cóld are the cláys # of Kíbroth-Hattáavah,  
Bábel's urbánities # búried in sánd,  
Réd the gerániums # in the réctory gárdén  
Where the préSENT incúmbent # rēads Pláto in Frénch  
<> And has lost his belief in Hell.

1500

From the grável-píts # in Gróaning Hóllow  
To the mónkey-púzzle # on MúrdereR's Híll,  
From the Wéllington Árms # to the whíte stēam láundry,  
The sígnificant nóte # is náture's crý  
<> Of long-divided love.

I have wátched through a wíndow # a WórlD that is fállen,  
The máting and málice # of mén and béasts,  
The córporate gréed # of quíet végétátion,  
And the hómesick líttle # óbstinate sóbs  
<> Of things thrown into being.  
I would gládly forget; # lèt us gó quíckly.

1510

EMBLE said:

Yónder, lóok, # in a yēw ávenue  
A móssy míle. # For amúsement's sáke  
Lèt us rún a ráce # till we réach the énd.

MALIN mutters:

`Alás,` sáy my légs, # `if we lóse it will bé  
A sígn you have sínned.` #

And QUANT:

The sáfest pláce  
Is the móre or lēss míddling: # the méan áverage

Is nót nóted. #

And EMBLE:

Hòw níce it féels

1520

To be óut ahead: # I'm álways lúcky

But múst remémber # hòw módest to lóok.

And ROSETTA:

Lèt them cáll; I don't cáre. # I shall kéep them wáiting

They óught to have hélped me. # I can't hópe to be fírst

<> So let me be last.

Nò Éntrance Hére # Withóut a Súbject

[Lines 1527-1570 are not included]

Agáin we must digréss, # gó by dífferent

Páths in páirs # to explóre the lánd.

QUANT mutters:

This bódes bádlly. #

And MALIN:

So bé it. Who knóws

If we wísh what we wíll? #

And ROSETTA:

Wíll you forget

<> If you know that I won't?

1575

And EMBLE:

<> Will your need be me?

MALIN says:

As we cýcle sílent # thróugh a séríous lánd

For héns and hórses, # my húngr for a líve

Pérson to fáther # impássíons my sènsè

Of this bóy's béauty # in báttle with tíme.

1580

These old-world hamlets # and haphazard lanes  
Are perilous places; # how plausible here  
All arcadian cults # of carnal perfection,  
How intoxicating # the platonic myth.

EMBLE says:

Pleasant my companion # but I pine for another.

QUANT says:

<> Our canoe makes no noise; monotonous  
Ramparts of reeds # surround our navigation;  
The waterway winds # as it wants through the hush;  
O fortunate fluid # her fingers caress.  
Welcome her, world; # sedge-warblers, betray your  
Hiding places with song; # and eddy, butterflies,  
In frivolous flights # about that fair head:  
How apt your homage # to her innocent disdain.

1590

ROSETTA says:

The figure I prefer # is far away.

MALIN says:

To know nature # is not enough for the ego;  
The aim of its eros # is to create a soul,  
The start of its magic # is stolen flesh.

QUANT says:

Let nature unite us # whose needs belong to  
Separate systems # that make no sense to each other:  
She is not my sister # and I am not her friend.

1600

EMBLE says:

Unequal our happiness # his is greater.

ROSETTA says:

Lóvelier would this lóok # if my lóve were wíth me.

MALIN says:

Gírlishly glád # that my glánce is not chás-te,  
He wánts me to wánt # what hé would refúse:  
For sóns have this desíre # for a sláve álso.

QUANT says:

Bóth gráves of the stréam # are agóg as hère  
Còmes a bríde for a brídegroom # in a bóat fèrried  
By a díying mán dréaming # of a daughter-wífe.

ROSETTA says:

Hòw témping to trésspass # in these Itálian gárdens  
With their smírk óuches # and sweet-smèlling bórders,

1610

<> To lean on the low

Parapét # of some púrsive fóuntain

<> And drowse through the unctuous day.

EMBLE says:

There are spécial perspéctives # for spéculátion,  
Rádom róse-wálks, # and rústic brídges

<> Over neat canals;

A míniature ráilroad # with móssy hálts

<> Wambles through wanton groves.

QUANT says:

Yét this is a théatre # where thóught becòmes áct  
And beside a sündial, # in the sílent úmbrage

1620

<> Of some dark daedal,

The ruíned rébel # is récreated

<> And chooses a chosen self.

From láwns and relíevos # the léisure mákes  
Its uncómfórtable cláim and, # cáught òff its gúard,  
<> His hardened heart  
Consénts to súffer, # and the súdden ístant  
<> Tóuches his time at last.

MALIN says:

Ténse on the partérre, # he tákes the héro's  
Léap into lóve; # thèn, unlátching the wícket

1630

<> Gate he goes:

The pláins of his tríumph # appéar éempty,

<> But now among their motionless

Avenúes and úrns # with éxtra élan

Fáster revólves # the invísible córps

<> Of pírouetting angels

And a chrónic chórus # of cascádes and bírds

<> Cuts loose in a wild cabaletta.

EMBLE says:

I wóuld stáy to be sáved # but the stíllness hère

Remínds me tòó múch # of my móther's gríef;

1640

It scórns and scáres me. #

QUANT says:

My excúses thrób

Lóuder and lámér. #

ROSETTA says:

The lóng shádwes

Disappróve of my pèrson. #

MALIN says:

Repróached by the dóves,

My gróin gróans. #

ROSETTA:

I've gót a héadache,

And my nóse is inflámed. #

QUANT:

My knées are stíff.

EMBLE:

My téeth nèed atténtion. #

Then QUANT says:

Who wíll trùst mé nòw,

Who with bróad jókes # have bóred my children

And, wárm by my wífe, # have wíshed her déad

Yèt túrned her óver, # who have tóld stráangers

Of the cárs and cástles # that accrúed with the fórtune

1650

I míght have máde? #

And EMBLE says:

My mórtal bódy

Has sínned on sófas; # assígníng to éach

Póints for pleásure, # I have péncilled on énvelopes

Lísts of my lóves. #

And ROSETTA says:

Alás for my snéers

At the póor and pláin: # I must páy for thínkíng

Fáilure funny. #

And MALIN says:

I have félt tòò góod

At béíng bétter # than the bést of my cólleagues:

Wálkíng by wáter, # have wórked òut smílíng

Déadly revíews. # My déeds forbíd me  
To línger lónger. # I'll léave my friénd,  
Be sórry by mysélf. #

1660

Then EMBLE again:

I must slíp óff  
To the wóods to wórry. #

Then ROSETTA:

I wánt to retíre  
To some prívate pláce # and práy to be máde  
A good girl. #

And then QUANT:

I must gó away  
With my térrors untíl # I have táught them to síng.

Quant's voice is heard singing:

<> A vagrant veteran I,  
<> Discharged with grizzeled chin,  
<> Sans youth or use, sans uniform,  
<> A tiger turned an ass.

Then MALIN's:

<> These branches deaf and dumb  
<> Were woeful suitors once;  
Móurning unmánned, # and móping túrned  
<> Their sullen souls to wood.

1670

Then ROSETTA's:

<> My dress is torn, my tears  
<> Are running as I run  
Through fórests fár # from fáther's éye  
<> To look for a true love.



Then EMBLE'S:

<> My mother weeps for me  
<> Who disappeared at play  
From hóme and hópe # like áll who chásé  
<> The blue elusive bird.

1680

Now QUANT'S again:

<> Through gloomy woods I go  
<> Ex-demigod; the damp  
Awákes my wóund; # I wánt my téa  
<> But needed am of none.

Now EMBLE'S

<> More faint, more far away  
<> The huntsman's social horn  
Cálls thróugh the cóld # uncánný wóods  
<> And nearer draws the night.

Now ROSETTA'S:

<> Dear God, regard thy child;  
<> Repugn or pacify  
All fúrry fórms # and fángs that lúrk  
<> Within this horrid shade.

1690

Now MALIN'S:

<> Their given names forgot,  
<> Mere species of despair,  
On whíms of wínd # their wílls depénd,  
<> On temperatures their mood.

And yet once more QUANT'S:

<> So whistling as I walk  
<> Through brake and copse, I keep

<> A lookout for the Limping One

1700

<> Who buys abandoned souls.

QUANT says:

The clímate of enclósure, # the cóol fórest

<> Break off abruptly:

Gíddy with the gláre # and ungóverned héat,

<> We stop astonished,

Interdícted by désert, # its dryness édged

<> By a scanty scrub

Of Jóshua tréés # and gíant cácti;

<> Then, vacant of value,

Íncohérent # and ínfamous sánds,

1710

<> Rainless regions

Swármíng with sérpents, # ancéstral wástes,

<> Lands beyond love.

[Lines 1714-1772 are not included]

ROSETTA says:

Are our dréams índicative? # Dóes it exíst,

<> That last landscape

Of glóom and gláclíers # and gréat stórms

1775

Whéré, cóld into chásms, # cátaráct's

<> Topple, and torrents

Thróugh rócky rúptures # ráge for éver

In a wínter twílight # wáched by rávens,

<> Birds on basalt,

1780

And shádw's of shíps # lóng-shattered líe,

Presérv'd dí'sásters, # in the sólíd íce

<> Of frowning fjords?

Does the Moon's message # mean what it says:  
In that oldest and most hidden # of all places  
<> Number is unknown?

Can lying lovers # believe their bones  
<> Unshaken assurance  
That all the elegance, # all the promise  
Of the world they wish # is waiting there?

1790

QUANT says:  
My shoulders shiver # A shadow chills me  
As thunderheads # threaten the sun.

MALIN says:  
Righteous wrath # is raising its hands  
To strike and destroy. #

EMBLE says:  
Storm invades  
The Euclidean calm. # The clouds explode.  
<> The scene dissolves, is succeeded by  
A grinning gap, # a growth of nothing  
Pervaded by vagueness. #

ROSETTA says:  
Violent winds  
Tear us apart. # Terror scatters us  
To the four coigns. # Faintly our sounds  
Echo each other, # unrelated  
Groans of grief # at a great distance.

1800

QUANT says:  
In the wild West # they are whipping each other.

EMBLE says:

In the húngrý Éást # they are éating their bóoks.

ROSETTA says:

In the númb Nórt # there are nó mòre crádlés.

MALIN says:

The súllen Sóuth # has bèen sét on fire.

EMBLE says:

Dull thrúgh the dárkness, # indífferent tóngues  
From bómbed búíldings, # from blácked-út tówns,  
Cámps and cóckpits, # from cóld trénces,  
Súbmarínes and célls, # recíte in únison  
A cómmon créed, # decláring their wéak  
Faíth in confúsíon. # The flóods are rísing; -  
Ráín rúíns # on the róuted frágments  
Of ál the ármies; # indístínt  
Are fríend and fóe, # óne flúx of bódies  
Míles from móther, # márriage, or ány  
Wórkable wórlð. #

1810

QUANT says:

The wáll is fállen

That Bálbús búílt, # and báck they cóme  
The Dárk Ónes # to dwéll in the státues,  
<> Manias in marble, messengers from  
The Nóthing who nóthings. # Níght descénds;  
Thróugh thíckening dárkness # thín unéases,  
Rávenous unréals, # perámbuláte  
Our páths and píckles. #

1820

MALIN says:

The primary colours

Are all mixed up; # the whole numbers  
Have broken down, # the big situations  
Ceased to excite. #

ROSETTA says:

Sick of time,

Long Ada # and her Eleven Daughters,  
The standing stones, # stagger, disrupt  
Their petrified polka # on Pillicock Mound;  
The chiefs and shepherds # have shot themselves,  
The dowagers dropped # in their Dutch gardens,  
The battle-axe # and the bosomed war-horse  
Swept grand to their graves. # Graven on all things,  
Inscribed on skies, # escarpments, trees,  
Notepaper, neckties, # napkin rings,  
Brickwalls and barns, # or branded into  
The livid limbs # of lambs and men,  
<> Is the same symbol, the signature  
Of reluctant allegiance # to a lost cause.

1830

1840

MALIN says:

Our ideas have got drunk # and drop their H's.

EMBLE:

We err what we are # as if we were not.

ROSETTA:

The honest and holy # are hissed at the races.

QUANT:

God's in his greenhouse, # his geese in the world.

Part IV

THE DIRGE.

<> Sob, heavy world,

<> Sob as you spin

Mantled in m'ist, # remóte from the háppy:

The wásherwómen # have wáiled àll níght,

The díscónsolate clócks # are crýing togéther,

<> And the bells toll and toll

1850

For táll Agríppa # who tóuched the ský:

<> Shut is that shining eye

Which enlíghtened the lámpless # and lífted úp

The flát and fóundering, # refórméd the wéeds.

Into cívil céreals # and sóbered the búlls;

<> Away the cylinder seal,

The dídáctic dígit # and dréaded vóice

Which ímpósed péace # on the púlluláting

Primórdial méss, # Móurn for him nów,

<> Our lost dad,

1860

<> Our colossal father.

<> For seven cycles

<> For seven years

Past více and vírtue, # survívíng bóth,

<> Through pluvial periods, paroxysms

Of wínd and wét, # through whírlpóols of héat,

<> And comas of deadly cold,

On an óld whíte hórse, # an úgly nág,

<> In his faithful youth he followed

The bláck báll # as it bówled dównhíll  
On the spótted spírít's # spíral jóurney,  
Its púrgative páth # to that póint of rést

1870

<> Where longing leaves it, and saw  
Shímmering in the sháde # the shríne of góld,  
The mágical márvel # nò mán dàre tóuch,  
Betwéen the tówers # the trée of lífe

<> And the well of wishes

<> The waters of joy.

<> Then he harrowed hell,

<> Healed the abyss

1880

Of tórpíd ínstínt # and tríflíng flúx,  
Láundered it, líghted it, # máde it lóvable with  
Cathédral's and théories; # thánks to him

<> Brisker smells abet us,

Cléaner clóuds # accóst our vísion

<> And honest sounds our ears.

For he ignóred the Níghtmares # and annéxed their ránges,  
Put the cláwing Chimaéras # in cóld stórage,  
Berátéd the Ríddle # tíll it róared and fléd,

<> Won the Battle of Whispers,

1890

Stópped the Stúpids # stórméd ínto  
The Fúmbler's Fórts, # confíned the Súlky  
To their dráb díitches # and dróve the Cráshíng

<> Bores to their bogs,

<> Their beastly moor.

<> In the high heavens,

<> The ageless places,

The góds are wrínging # their gréat wòrn hánds  
For their wátchman is awáy, # their wòrld-éngine  
Créáking and crácking. # Cónjured nò móre

1900

<> By his master music to wed  
Their trúths to tímes, # the Etérnal Óbjects

<> Drift about in a daze:

Ò the lépers are lóose # in Lómbard Stréet,  
The rénts are rísing # in the ríver básins,  
The ínsects are ángry. # Whó will dúst

<> The cobwebbed kingdoms now?

For our láwgíver líes # belów his péople,  
Bígger bónes # of a bétter kínd,  
Unwárpéd by their wéight, # as whíte líimestone

1910

<> Under green grass,

<> The grass that fades.

## Part V

### THE MASQUE

The Radio:

Músic pàst mídnight. # For mén in the árméd  
Fórces on fúrlough # and their féminine cónsorts,  
For wár-wórkérs # and wómen in lábour,  
For Bohémian ártists # and ówls of the níght,  
We présent a séries # of sávage seléctions  
By brútal bánds # from béstíal tríbes,  
The Quáraquórans # and the Quáromanlícs,

<> The Arsocids and the Alonites,

1920



The Ghúzz, the Gúptaz, # the glóomy Krímchaks,  
 The Tímurids and Tórguts, # with térrible cries  
 Will drág you óff # to their dréam retréats  
 To dáce with your déaths # till the dýkes colláapse.

QUANT sang:

When Láura láy # on her lédger síde  
 And nícely thréw # her nóth chéek ùp,  
 Hòw pléasing the plíght # of her prómising gróve  
 And hòw rích the rándom # I réached with a ríse.

MALIN sang:

When in wánhope I wándered # away and alóne,  
 Hòw brág were the bírds, # hòw búxom the ský,  
 But sád were the sállows # and slów were the bróoks  
 And hòw dísmal that dáy # when I dánced with my déar.

1930

[Lines 1933-1940 are not included]

MALIN:

Hásten éarthward, # Héavenly Vénus,  
 Místress of mótion, # Móther of loves,  
 A sígnal from whóm # excítes tíme to  
 Confused óutbursts, # fílling spáces with  
 Líghts and léaves. # In pelágic méadows  
 The plánton ópen # their párachútes;  
 The móuntains are amúsed; # móbs of bírds  
 Shóut at fat shópkeepers. # `Shúcks! We are fréé.  
 Ímitate us - # and óut of the blúe  
 `Come bríght bóys # with bélls on their ánkles  
 To téase with róses # Cartésian mónks  
 Till their héads áche, # géometers véxed by

1945

1950

Irrelevant réds. # Mày your ríght hánd,  
 Líghtly alíghting # on their lónging flésh,  
 Prómise this páir # what their práyers demánd,  
 Bliss in bóth, # bórñ of `each óther, a  
 Dóuble déarñess; # lèt their dréams descend  
 Into cóncrete cónduct. # Cláim your ówn.

EMBLE said:

Enter my áim # from áll diréctions, ò

<> Special spirit whose expressions are

1960

My cárnal cáre, # my cónsolátion:

Be mány or óne. # Méet me by cháñce on

Crédulous cóast # where cúlts interseéct

Or jóin as arráñged # by the Gíants' Gráves, .

Titánic tómb's # which at twilight bríng

Gréetings from the gréat # misgúided déad;

Híde from, háunt me, # on hílls to be séen

Fár away # thróugh the fórelegs of máres;

Stáy till I cóme # in the stártling líght

When the túnnel túrns # to téach surpríse,

1970

Or fáce me and fíght # for a fínal stánd

With a bráve bláde # in your búffer státes,

My vísible vérb, # my véry déar,

Till I díe, dárñing. #

ROSETTA said:

ò the déep róots

Of the cróss-róads yéw, # cálm for `so lóng,

Have félt you afár # and fáintly begín

To tingle now. # What twitters there'll be in  
The brook bushes # at the bright sound of  
Your bicycle bell. # What barking then  
As you stride the stiles # to startle one  
Great cry in the kitchen # when you come home,  
My doom, my darling. #

1980

They kissed. Then EMBLE said:

Till death divide

May the Four Faces # Feeling can make  
Assent to our sighs. #

She said:

The snap of the Three  
Grim Spinning Sisters # Spectacle Case  
Uphold our honours. #

He said:

The Heavenly Twins  
Guard our togetherness # from ghostly ills.

She said:

The Outer Owner, # that Oldest One whom  
This world is with, # be witness to our vows.  
If you blush, # I'll build breakwaters.  
When you're tired, # I'll tidy your table.  
If you cry, # I'll climb crags.  
When you're sick. # I'll sit at your side.  
If you frown, # I'll fence fields.  
When you're ashamed, # I'll shine your shoes.  
If you laugh, # I'll liberate lands.  
When you're depressed, # I'll play you the piano.

1990

Íf you sígh, # Í'll sáck cíties.

Whén you're unlúcky, # Í'll láunder your línén.

Íf you síng, # Í'll sáve sóuls.

2000

Whén you're húrt, # Í'll hólđ your hánd.

Íf you smíle, # Í'll smélt sílver.

Whén you're afráíd, # Í'll fétch you fód.

Íf you tálk, # Í'll tráck dówn trólls.

Whén you're on édge, # Í'll émpťy your ásh-tràý.

Íf you whísper, # Í'll wáge wárs.

Whén you're cróss, # Í'll cléan your cóat.

Íf you whístle, # Í'll wáter wástes.

Whén you're bóred, # Í'll báthe your bróws.

QUANT:

Ye líttle lárvae, # lórdś of the hóusehòld,

2010

Póttý, P-P, # Péppermíll, Lámpshàde,

Fúnnýbòne, Fáucet, # Fáce-in-the-wáll,

Héad-òver-heéls # and Úpsy-dáísy

And Cóllywóbbles # and Cúpboard-Lóve,

Be góod, líttle góds, # and gúard these líves,

Hármless be áll # your índíscrétíons,

That nó paranóíc # nóťion obséss

Nòr dázíng dúmp # bedévíl theír mínds

With fáceless féars; # nò fíltér-pássíng

Vírus inváde; # nò invísíble gérđ,

2020

Transgréssíng rásh # or gáddíng túmóur

Attách theír tíssues; # nór, tákíng by

Spítefúl surpríze, # conspíring óbjects

With slíp or shárpness # or slý frácture

Ménace or mán gle # the mórbid flésh  
Of our kíng and quéén. #

Now turning to ROSETTA, MALIN said:

Ò cléar Príncess,  
Léarn from your héro # his lóve of pláy,  
Chérish his childishness, # chóose in him  
Your tásk and tóy, # your betráyér álso  
Who gíves gládly # but forgéts as sóon  
What and why, # for the wórld he is trúé to  
Is his ówn création; # to áct like fáther,  
And begét like Gód # a gáyer écho,  
An unséríous sélf, # is the sóle thóught  
Of this brágging bóy. # Bé to him álwáys  
The móther-móment # which mákes him dréam  
He is lórd of tíme. # Belóng to his jóurney:  
Ò rést on his róck # in your réd dréss,  
His yóuth and fúture. #

2030

Then turning to EMBLE, he said:

And yóu, bríght Prínce,  
Invént your stéps, # gò váriously ábout  
Her pléasant pláces, # dispósed to jóy;  
Ò stíffly stánd, # a stáid monádnock,  
On her pénepláin; # plácidly gráze  
On her óutwash ápron, # her ówn steed;  
Dánce, a wíld déer, # in her dárk thíckets;  
Rún, a ríver, # áll rélish thróugh her váles.

2040

ROSETTA cried:

Let brázen bánds # ábrupt theír dín and

Sóng gròw cívil, # for the síege is ráised.  
The mád gym-místress, # máde to resígn,  
Can pínch nò móre. #

EMBLE cried:

Depríved of their fíles,

2050

The více-squáds # cavórt in the móuntains,  
The Vísa-Divísion # vóuch for áll.

Then ROSETTA:

The shóps which díspáyed # shíníng weápons  
And críme-stóries # cárry délicate  
Pastoral póems # and pórcelain gróups.

Then EMBLE:

Nòr móney, mágic, # nòr mártial láw,  
Hárdness of héart # nòr hócus-pócus  
Are néeded nów # on the nóvel éarth.

ROSETTA:

Nòr térrors, tídes, # contágion lónger  
Lústrate her stábles: # their stríctures yíeld  
To pláy and péace. #

2060

EMBLE:

Where pámpéred ópulent

Grúdgés góverned, # the Gráces shall dánce  
In éxcellent órder # with hánds línked.

ROSETTA:

Whère, cóld and crúel, # crítical fáces  
Wátched from wíndows, # shall wánton pútti  
Lóose flóods of flówers. #

EMBLE:

Where fróntier séntries  
Stóod so glúmly on guárd, # yóung gírls shall páss  
<> Trespassing in extravagant clothes.

ROSETTA:

Where pláins wínced # as púnishing éngines  
Ráised woeful wélts, # táll wíndmills shall pát  
The fléxible áir # and fán gòod còws.

2070

EMBLE:

Where húnted húnreds # hélplessly drownd,  
Róse-chèeked ríders # shall réin their hórses  
To smíle at swáns. #

MALIN cried: -

It is sáfe to endúre:

Each flát deféct # has fóund its sólíd  
Gíft to shádw, # èach góal its únique  
<> Longing to lure, relatedness its  
Inváriant báse, # since Vénus has nów  
Agréed sò gládly # to guárantée  
Plénty of wáter # to the plánts this yéar,  
Aíd to the béasts, # to áll húman demánds  
Fúll satisfáction # with frésh strúctures  
For crúcial régions. #

2080

QUANT cried:

A kínd wórd and

A fátherly péak # nòt fár áway  
For cíty órphans. #

Then ROSETTA again:

Sýnchronized wátches

And a lóng láne # with a lót of twists

For bóth sêxes. #

And EMBLE:

Bárns and shrúbberies

For gáme-plàying gángs. #

QUANT:

Grátes full of lógs and

Hínterland hómés # for óld procońsuls

And péńsioned páirs. #

EMBLE:

Pláces of sílence

2090

For réal réaders. #

ROSETTA:

A róom with a víew

For a shút-ín sóul. #

MALIN:

A shády wálk

Thére and báck # for a thínker or twó.

EMBLE:

A géntle jáunt # for dejected nérvés

Óver wárm wáters. #

ROSETTA:

A wíld pártý

Évery níght # for the outgòing sórt.

MALIN:

A lóng soliloquy # to léarn by héart



For the vérbal týpe. #

QUANT:

Vást muséums

For the acqúisitive kínd # to kéep tídy.

MALIN:

Spígots to ópen # for the spéndthríft clááss,

2100

And chóke-pèar chóices # for chámption wílls.

QUANT sang:

Ò gífted ghósts, # bè góne nów to affírm

Your dédicátion; # dwéll in your chóice

<> Venus with grace preventing

<> Requires what she may quicken

Róyal with róses # bè your résting pláce,

Bálmy the áirways, # blúe the wélkin that

<> Attend your time of passage,

<> And easy seas assist you.

[Lines 2110-2119 are not included]

QUANT went on singing:

Wónder wárm you # with its wísdóm nów,

2120

Geníal jóy # rejúvenate your dáyss,

<> A light of self-translation,

<> A blessed interior brightness,

Ánimate álso # your óbject wórlđ

Till its púre prófiles # appéar agáin,

<> Losing their latter vagueness,

<> In the sharp shapes of childhood.

[Lines 2128-2137 are not included]

Blínd on the bríde-bed, # the brídgróom snóres,  
 Tòò aloóf to lóve. # Díd you lóse your nérve  
 And clóud your cónsience # becaúse I wasn't  
 Your dísh réally? # You dánced so brávely  
 Till I wíshed I wére. # Wíll you remáin  
 Sùch a pléasant prínce? # Próbably nó.  
 But you're hándsome, áren't you? # éven nów  
 A kíngly córpse. # I'll cóffin you úp till  
 You rúle agáin. # Rést for us bóth and  
 Dréam, déar one. # I'll be dréssed when you wáke  
 To gétt cóffee. # You'll be glád you dídn't  
 While your héadache lásts, # and Í won't shíne  
 In the sóbering sún. # We're só apárt  
 When our wáys have cróssed # and our wórds tóuched  
 On Bábylon's bánk. # You'll búild hère, be  
 Sátisfied sóon, # while Í sít wáiting  
 On my líght lúggage # to léave if cálléd  
 For some nów éxile, # with enóugh clóthes  
 But nó mèrry máypole. # Máke your hóme  
 With some glówing gírl; # forétt with hér what  
 Háppens álso. # If you éver sée  
 A fúss fórmíng # in the fár dístance,  
 Lóts of políce, # and a líttle gróup  
 In térrible tróuble, # don't trý to hélp;  
 They'd máke you móck # and you míght be ashámed.  
 As lóng as you líve # may your líying bé  
 Poétic ónly. # I'd háte you to thínk

2140

2150

2160

Hòw gèntile you féel # when you jóin in  
 The rówdy cries # at Rímmón's pártý;  
 - Fástén your fígleaf, # the Fléet is ín.  
 Cæsar is sítting # in sólemn thóught,  
 Dó not dístúrb. # I'm díying toníght with  
 The tráigic póets - # for you'll trúst them áll,  
 Bè at hómé in thére # where a hóst of créatures,  
 Shót or squáshed, # have insúred gòod-lúck to  
 Their bándit bódies, # blónd mausoléums  
 Of the ínner lífe. # But hów could I sháre  
 Their líght elátions # who belóng áfter  
 Sùch hópes énd! # So be óff to the gáme, dèar,  
 And méet your míschief. # I'll mínd the shóp.  
 You'll néver nóttice # what's nótt for sále  
 To chárming children. # Dòn't chòose to ásk me.  
 You're tòò láte to belíeve. # Your líe is shówing,  
 Your créed is créased. # But have Chrístian lúck.  
 Your Jésus has wépt; # you may jóke nów,  
 Be spíck and spán, # spell òut the búmptious  
 Móral's on mónuments, # mínd your póise  
 And táke ùp your cúes, # attráct Whó's-Whó,  
 Ignóre Whát's-Nót. # Níceness is áll and  
 The rést bóres. # I'm tòò rúde a quéstion.  
 You'd léarn to loáthe, # your légs forgét their  
 Stóre of próverbs, # the stáircàse wít of  
 The sléep-wáلكer. # You'd slíp and bláme me  
 When you cáme tó, # and còuldn't accépt  
 Our ánxíous hópe # with nò hóusehold gód or

2170

2180

2190

Hárpist's Háven # for héarty clímbers.

So flúke thróugh unflústered # with fúll márk's

In hóuse-geógraphy: # lèt hístory bé.

Tíme is our tráde, # to be ténse our gíft

Whose wóe is our wéight; # for wé are His Chósen,

His rágged rémnant # with our rípe flésh

And our háts ón, # sènt óut of the róom

By their díying grandées # and dóleful sláves,

2200

Kícked in córridors # and cóld-shóuldered

At tóll-brídges # téased upón the stáge,

Snúbbed at séa, # to séeep thróugh bóundaries,

Díffúse like fíreárms # thróugh fríghtened lánds,

Transpóse our plíght # líke a póignant thème

Ínto twénty tóngues, # tíme-tórmènted

But His Péople stíll. # We'll póint for Hím,

Bè as óbvíous álwáys # íf Hé wón't shów

To thréaten theír thínking # ín theír wáy,

Nòr His stróng árm # that stóod nò nónsense,

2210

Fly, lèt's fáce ít, # to defénd us nów

Whén brúised or bróíled # our bódies are chúcked

Líke crácked crócks # ón to kíchen míddens

Ín the tíme Hé tákes. # We'll trúst. Hé'll sláy

Íf His Wísdóm wíll. # Hé wón't álter

Nòr fáke óne fáct. # Thóugh I flý to Wáll Stréet

Ór Públísher's Rów, # ór páss óut, ór

Súbmergé ín músíc, # ór márry wéll,

Maréóoned ón ríches, # Hé'll be ríght thére

Wíth His Éye upón me. # Thóugh I híde áwáy

2220

My sécret síns # in consúltíng róoms,  
 My féars are befóre Him; # He'll fínd áll,  
 Ignóre nóthing. # He'll néver lét me  
 <> Conceal from Him the semi-detached  
 Bríck vílla # in Labúrnú Créscent,  
 The póky párlour, # the pínk bóws on  
 The lándíng-cúrtains, # or the láwn-mówer  
 That wóuldn't wórk. # He wón't preténd to  
 Forgét hòw I begán, # nòr gránt belief  
 In the mýthical scénes # I máke úp  
 Of a hóme like theírs, # the Ínnocent Pláce where  
 His Láw can't lóok, # the léaves are sò thíck.  
 I've máde their mágic # but their Mómma Éarth.  
 Is His stóne stíll, # and their státely gróves,  
 Though I wíshed to wórship, # His wóod to mé.  
 Mòre bóys like thís òne # may embráce me yét  
 I shán't fínd shéltér, # I shán't bè at péace  
 Till I réally táke # your réstless hánds,  
 My póor fát fáther. # Hów appállíng was  
 Your táste in tíes. # Hów you tríed to hàve fún,  
 You so lónged to be líked. # You líed só,  
 Dídn't you, dád? # When the dóll néver cáme,  
 When móther was síck # and the máíd láughed.  
 <> - Yes, I heard you in the attic. At her grave you  
 Wépt and wílted. # Was thát why you chósé  
 Sò blátant a vóice, # sùch búttón éyes  
 To pláy hóuse with you thén? # Díd you éver lóve  
 Stépmóther Stúpid? # You'd a stránge lóok,

2230

2240

Sád as the séa, # when she séarched your clóthes.

Dón't be crúel and crý. # I couldn't stáy

2250

To bé your báby. # We bóth were ásking

For a wármth there wásn't # and thèn wóuldn't wríte.

But we mústn't, múst we? # Móses will scóld

If we're nó't all thére # for the néxt méeting

At some bráckish wéll # or bróken árch,

Tíred as we áre. # We must trý to gèt ón

Though móbs rún amók # and márkets fáll,

Though líghts búrn láte # at políce státions,

Though pássports expíre # and pórts are wátched,

Though thóusands túmble. # Múst their blúe gláre

2260

Outlást the líons? # Who'll be léft to sée it

Díscóncértd? # I'll be dúmb befóre

The bárracks búrn # and bóisterous Pháraoh

<> Grow ashamed and shy. Sh`ma` Yisra`el.

<> donai `lohenu, `donai `ehcad.

2265

## Part VI

### EPILOGUE

QUANT sang to himself:

When the Víctory Pówers # convéned at Byzántium,

The shíners declíned # to shów their fáces,

And the ámbiences of héaven # uttered a pléthora

Of admónitory mónsters # which dísmáyed the illíterate.

[Lines 2270-2279 are not included]

QUANT sang:

But péace was prómised # by the públic hepatóscopists

2280

As the Mínist'ers mèt # to remódel the Cómmonwèalth  
In whàt was fóm'rly the Muséum # of Fáshion and Hándicràfts,  
While húsky spéctres # háunted the córridors.

[Lines 2285-2293 are not included]

QUANT sang:

The Lauréntian Lándshíeld # was rúthlessly gérrymandered,  
And there was a térrible tússle # òver the Téthys Ócean; 2295  
Cómmentators bróadcast # by the cóurtesy of a sháv'ng-crèam  
Blów by blów # the whóle débáte on the Penínsulas.

[Lines 2298-2307 are not included]

QUANT sang:

<> But there were some sensible settlements in the sub-committees:  
The Duodécimal Sýstem # was adópted unánimously,  
The príce of obsídian # pégg'd for a década, 2310  
Technícians sènt nóth # to gèt nítrogen from the íce-càp.

[Lins 2312-2321 are not included]

QUANT sang:

Outside these decísions # the cýcle of Náture  
Revólved as úsual, # and vóluble ságes  
Préached from párk-bènces # to pássing fórnicators  
A Confúcian fáith # in the Fúnctional Sociéty. 2325

[Lines 2326-2335 are not included]

QUANT said:

Why, Miss ME, whàt's the mátter? # Must you go wóolgáthering? 2336  
Ónce I was your wónder. # Hòw shòrt-wínded you've gótt'en.  
Cóm'e, Tínglebell, trót. # Lèt's preténd you're a thóroughbrèd.  
Óver the híll nòw # into Ábraham's Bósom.

[Lines 2340-2349 are not included]

For the óthers, like mé, # there is ónly the flásh  
 Of négative knówledge, # the níght when, drúnk, one  
 Stággers to the báthroom # and stáres in the gláss  
 To méet one's mádness, # when what móther sàid séems  
 Sùch dárling rúbbish # and the décent advíce  
 Of the líberal wéeklies # as lóst an árt  
 As péasant póttery, # for pláinly it is nó  
 To the Cróss or to Clárté # or to Cómmon Sénse  
 Our pássions práy # but to prímitive tótems  
 As absúrd as they are sávage; # sciénce or nó sciénce,  
 It is Bácsus or the Gréat Bóyg # or Báal-Péor,  
 Fórtune's Ferris-wheel # or the phýsical sóund  
 Of our ówn námes # which they áctually adóre as their  
 Gróund and góal. # Yet the gróssest of our dréams is  
 Nò wórse than our wórship # which for the móst pàrt  
 Is só mùch galimatías # to gétt óut of  
 Knówing our néighbour, # \all the néeds and conceíts of  
 The \póor muddled maddened # mündane ánimál  
 Who is hóstess to us áll, # for éach contríbutes his  
 Pérsenal pánic, # his prédatory nóte  
 To her gregárious grúnt # as she grópes in the dárk  
 For her lóst lóllypop. # We belóng to our kínd,  
 Are júdged as we júdge, # for \all géstures of tíme  
 And \all spécies of spáce # respónd in our ówn  
 Contradíctory díalect, # the dóuble tálk  
 Of ambíguous bódies, # bórn like ús to that  
 Náatural néighbourhood # which deníal itself

2350

2360

2370



Like a fríend confírms; # they refléct our státus,  
 Témporals pléading # for etérnal lífe with  
 The ínfinite ímpetus # of ánxious spírits,  
 Fínite in fáct # yèť refusing to be réal,  
 Wánting our òwn wáy, # unwilling to sáy Yés  
 To the Sélf-Só # which is the sáme at òll tímes,  
 That Álways-Ópposite # which is the whóle súbject  
 Of our nóť-knówing, # yèť from nó nēcésstý  
 Condescénded to exíst # and to súffer déath  
 And, scórned on a scáffold, # enscónced in His Lífe  
 The húman hóusehold. # In our ánguish we strúggles  
 To elúde Him, to líe to Him, # yèť His lóve obsérves  
 His appálling prómise: # His prédiléction  
 As we wánder and weep # is wíth us to the énd,  
 Mínding our méanings, # our léast máttér déar to Him,  
 His Góod ingrěssant # on our gróss occásions  
 <> Envisages our advance, valuing for us  
 Though our bódies tòò blínd # or tòò bóred to exámine  
 Whàť sòrts excíte them # are sláin interjécting  
 Their chíldish Óws and, # in chóosing hòw mány  
 And hòw mÚch they will lóve, # our mínds insíst on  
 Their ówn dísdórdér # as their ówn púnishment,  
 His Quéstion dísqúalífies # our quíck sėnses,  
 His Trúth mākes our théories # hístórical síns,  
 It is whére we are wóunded # that is whén He spēaks  
 Our créaturely crý, # conclúding His chíldren  
 In their mād unbelíef # to hàve mércy on them álł  
 As they wáit unawáres # for His Wórd to cóme.

2380

2390

2400

Prologue

In a sômer sêson, # whan softe was the sônne,  
I shoop me into shroudes # as I a sheep were,  
In habite as an heremite # unholy of werkis,  
Wente wide in this world # wondres to here.

Ac on a May morwennyng # on Malverne hilles  
Me bifel a ferly, # of Fairye me thoghte.

I was wery forwondred # and wente me to reste  
Under a brood bank # by a bourne syde;

And as I lay and lenede # and loked on the watres,  
I slombred into a slepyng, # it sweyed so murye.

10

Thanne gan I meten # a merveillous swevene-

That I was in a wilderness, # wiste I nevere where.

A[c] as I biheeld into the eest # an heigh to the sônne,

I seigh a tour on a toft # trieliche ymaked,

A deep dale byneth, # a dongeon therinne,

With depe diches and derke # and dredfulle of sighte.

A fair feeld ful of folk # fond I ther bitwene-

Of alle manere of men, # the meene and the riche,

Werchyng and wandryng # as the world asketh.

Somme putten hem to the plough, # pleiden ful selde,

20

In settyng and sowyng # swonken ful harde,

And wonnen that thise wastours # with glotonye destruyeth.

And somme putten hem to pride, # apparailled hem thereafter,

In contenaunce of clothyng # comen disgised.

In preiëres and penaunce # putten hem manye,  
 Al for the love of Oure Lord # lyveden ful streyte  
 In hope to have # heveneriche blisse-  
 As ancrës and heremites # that holden hem in hire selles,  
 Coveiten noght in contree # to cairen aboute  
 For no likerous liflode # hire likame to plesë.  
 And somme chosën chaffare; # they cheveden the bettre-  
 As it semeth to oure sight # that swiche men thryveth;  
 And somme murthes to make # as mynstralles konne,  
 And geten gold with hire glee # -[gilt]lees, I leeve,  
 Ac japeres and jangelëres, # Judas childrën,  
 Feynen hem fantäsies, # and foolës hem maketh-  
 And han wit at wille # to werken if they woldë.  
 That Poul precheth of hem # I wol nat preve it here:

30

<> Qui loquitur turpiloquium # is Luciferes hyne.

Biddëres and beggëres # faste aboute yede  
 [Til] hire bely and hire bagge # [were] bredful ycrammed,  
 Faiteden for hire foodë, # foughten at the alë.  
 In glotonyë, God woot, # go thei to bedde,  
 And risen with ribaudie, # tho Roberdes knaves;  
 Sleep and sory sleuthe # seweth hem evere.  
 Pilgrymes and palmeres # pligheten hem togidere  
 For to seken Seint Jame # and seintes at Rome;  
 Wenten forth in hire wey # with many wise tales,  
 And hadden leve to lyen # al hire lif after.  
 I seigh somme that seiden # thei hadde ysought seintes:  
 To ech a tale that thei tolde # hire tonge was tempred to lye  
 Moore than to seye sooth, # it semed bi hire speche.

40

50

Heremytes on an heep # with hoked staves  
 Wenten to Walsyngham # -and hire wenchis after:  
 Grete lobies and longe # that lothe were to swynke  
 Clothed hem in copes # to ben knowen from othere,  
 And shopen hem heremytes # hire ese to have.  
 I fond there freres, # alle the foure ordres,  
 Prechyng the peple # for profit of [the wombe]:  
 Glosed the gospel # as hem good liked;  
 For coveitise of copes # construed it as thei wolde.  
 Manye of this maistres # mowe clothen hem at likyng  
 For hire moneie and hire marchaundise # marchen togideres.  
 Sith charite hath ben chapman # and chief to shryve lordes  
 Manye ferlies han fallen # in a fewe yeris.  
 But Holy Chirche and hii # holde bettre togidres  
 The mooste meschief on molde # is mountynge up faste.  
 Ther preched a pardoner # as he a preest were:  
 Broughte forth a bulle # with bisshopes seles,  
 And seide that hymself # myghte assoillen hem alle  
 Of falshede of fastynge, # of avowes ybroken.  
 Lewed men leved hym wel # and liked hise wordes,  
 Comen up knelyng # to kissen his bulle.  
 He bonched hem with his brevet # and blered hire eighen,  
 And raughte with his rageman # rynges and broches.  
 -Thus ye gyven youre gold # glotons to helpe,  
 And leneth it losels # that leccherie haunten!  
 Were the bisshop yblessed # and worth bothe his eris,  
 His seel sholde noght be sent # to deceyve the peple.  
 Ac it is noght by the bisshop # that the boy precheth-

60

70

80

For the parisshe preest and the pardonere # parten the silver  
That the povere [peple] of the parissche # sholde have if they ne  
were.

Persons and parisshe preestes # pleyned hem to the bisshop  
That hire parissches weren povere # sith the pestilence tyme,  
To have a licence and leve # at London to dwelle,  
And synge ther for symonie, # for silver is swete.  
Bisshopes and bachelers, # bothe maistres and doctours-  
That han cure under Crist, # and crownynge in tokene  
And signe that thei sholden # shryven hire parissches,  
Prechen and praye for hem, # and the povere fede-  
liggen at Londoun # in Lenten and ellis.

90

Somme serven the King # and his silver tellen,  
In Cheker and in Chauncelrie # chalangen his dettes  
Of wardes and of wardemotes # weyves and streyves.  
And somme serven as servaunts # lordes and ladies,  
And in stede of stywardes # sitten and demen.  
Hire messe and hire matyns # and many of hire houres  
Arn doone undevoutliche; # drede is at the laste  
Lest Crist in Consistorie # acorse ful manye!

I parcéyved of the power # that Peter hadde to kepe-  
To bynden and unbynden, # as the Book telleth-  
How he it lefté with love # as Oure Lord highté  
Amonges foure vertues, # most vertuuous of alle vertues,  
That cardinals ben called # and closynge yates  
There Crist is in kyngdom, # to close and to shette,  
And to opene it to hem # and hevène blisse shewe.  
Ac of the Cardinals at court # that kaughte of that name

100

And power presumed in hem # a Pope to make  
 To han the power that Peter hadde, # impugnen I nelle-  
 For in love and in lettrure # the eleccion bilongeth;  
 Forthi I kan and kan naught # of court speke moore.

110

Thanne kam ther a Kyng: # Knyghthod hym ladde;  
 Might of the communes # made hym to regne.  
 And thanne cam Kynde Wit # and clerkes he made,  
 For to counseillen the Kyng # and the Commune save.

The Kyng and Knyghthod # and Clergie bothe  
 Casten that the Commune # sholde hem [communes] fynde.  
 The Commune contréved # of Kynde Wit craftes,  
 And for profit of al the peple # plowmen ordeyned  
 To tilie and to travaille # as trewe lif asketh.

120

The Kyng and the Commune # and Kynde Wit the thridde  
 Shopen lawe and leaute # -ech lif to knowe his owene.  
 Thanne loked up a lunatik, # a leene thyng withalle.  
 And knelynge to the Kyng # clerghially he seide,  
 Crist kepe thee, sire Kyng # and thi kыngryche,  
 And lene thee lede thi lond # so leaute thee lovye,  
 And for thi rightful rulyng # be rewarded in hevene!  
 And sithen in the eyr on heigh # an aungel of hevene  
 Lowed to speke in Latyn # -for lewed men ne koude  
 Jangle ne jugge # that justifie hem sholde,  
 But suffren and serven # -forthi seide the aungel:

130

<> "Sum Rex, sum Princeps"; neutrum fortasse deinceps!

<> 0 qui iura regis Christi specialia regis,

<> Hoc quod agas melius-iustus es, esto pius!

<> Nudum ius a te vestiri vult pietate.

<> Qualia vis metere, talia grana sere:

<> Si ius nudatur, nudo de iure metatur:

<> Si seritur pietas, de pietate metas.'

Thanne greved hym a goliardeis, # a gloton of wordes,  
And to the aungel an heigh # answerde after:

140

<> "Dum "rex" a "regere" dicatur nomen habere,

<> Nomen habet sine re nisi studet iura tenere.

Thanne [c]an al the commune # crye in vers of Latyn  
To the Kynges counseil # -construe whoso wolde-

<> "Precepta Regis sunt nobis vincula legis!"

With that ran ther a route # of ratons at ones  
And smale mees myd hem: # mo than a thousand  
Comen to a counseil # for the commune profit;  
For a cat of a court # cam whan hym liked

And overleep hem lightliche # and laughte hem at his wille,  
And pleide with hem perillousli # and possed aboute.

150

"For doute of diverse dredes # we dar noght wel loke!  
And if we grucche of his gamen # he wol greven us alle-  
Cracchen us or clawen us # and in his clouches holde,  
That us lotheth the lif # er he late us passe.  
Mighte we with any wit # his wille withstonde,  
We myghte be lordes olofte # and lyven at oure ese-  
A raton of renoun, # moost renable of tonge,  
Seide for a sovereyn # [salve] to hem alle,

"I have yseyen segges", quod he, # "in the Cite of Londoun  
Beren beighes ful brighte # abouten hire nekkes,  
And somme colers of crafty work; # uncoupled they wenden  
Bothe in wareyne and in waast # where hem leve liketh,

160

And outh̃er while theĩ ãrñ ellisw̃here, # as̃ Ĩ herẽ tell̃e.

Werẽ ther̃ ã bellẽ oñ hirẽ beigh̃e, # bỹ J̃esus, as̃ m̃ẽ th̃ynk̃eth.

Meñ myght̃e witeñ wh̃er̃ theĩ went̃e # and̃ aw̃eỹ r̃enne.

And̃ right̃ so, quod̃ that̃ rat̃on, # r̃esoñ m̃ẽ shew̃eth

Tõ buggẽ ã bellẽ of̃ br̃as̃ # or̃ of̃ bright̃ silṽer

And̃ knyt̃teñ it̃ oñ ã col̃er̃ # for̃ oũrẽ c̃ommunẽ profit̃

And̃ hang̃eñ it̃ up̃oñ thẽ catt̃es̃ h̃als̃ # -thañnẽ her̃ẽ w̃ẽ m̃ow̃eñ 170

Wh̃er̃ h̃ẽ ryt̃ or̃ r̃est̃ # or̃ rom̃eth̃ tõ plaỹe;

And̃ if̃ hym̃ list̃ for̃ tõ laik̃e, # thañnẽ lokẽ w̃ẽ m̃ow̃eñ

And̃ peer̃eñ iñ his̃ pr̃es̃encẽ # thẽ wh̃ilẽ hym̃ plaỹẽ lik̃eth,

And̃ if̃ hym̃ wr̃ath̃eth̃, b̃ẽ war̃ # and̃ his̃ w̃eỹ sh̃onỹe.

Al̃ thẽ routẽ of̃ rat̃ons̃ # tõ this̃ r̃esoñ ass̃ent̃ed̃;

Ac̃ thõ thẽ bellẽ was̃ ybrought̃ # and̃ oñ thẽ beig̃hẽ hang̃ed̃

Th̃er̃ ñẽ was̃ rat̃oñ iñ al̃ thẽ routẽ, # for̃ al̃ thẽ reaumẽ of̃ Francẽ,

That̃ dor̃stẽ havẽ bound̃eñ thẽ bellẽ # ab̃outẽ thẽ catt̃es̃ nek̃kẽ,

Ñẽ hang̃eñ it̃ ab̃outẽ his̃ h̃als̃ # al̃ Eng̃elond̃ tõ wyñne,

[Ac̃] held̃eñ hem̃ unhard̃ỹ # and̃ hir̃ c̃ounseil̃ febl̃e, 180

And̃ let̃eñ hirẽ labourẽ lost̃ # and̃ al̃ hirẽ long̃ẽ studĩẽ.

Ã mous̃ that̃ much̃ẽ good̃ k̃outhẽ, # as̃ m̃ẽ thõ thought̃ẽ,

Strook̃ forth̃ sterñelỹ # and̃ stood̃ b̃iforẽ hem̃ allẽ,

And̃ tõ thẽ routẽ of̃ rat̃ons̃ # reh̃erced̃ this̃ẽ word̃es̃:

Th̃ough̃ w̃ẽ had̃dẽ ykilled̃ thẽ cat̃, # yet̃ sh̃oldẽ th̃er̃ com̃ẽ añother̃

Tõ cr̃accheñ us̃ and̃ al̃ oũrẽ kyndẽ, # thõgh̃ w̃ẽ crop̃eñ under̃ bench̃es̃.

Forth̃ĩ Ĩ counseillẽ al̃ thẽ c̃ommunẽ # tõ latẽ thẽ cat̃ wor̃thẽ,

And̃ b̃ẽ w̃ẽ neṽerẽ sõ bold̃ẽ # thẽ bellẽ hym̃ tõ shew̃ẽ.

Thẽ wh̃ilẽ h̃ẽ cac̃ch̃eth̃ c̃onyng̃es̃ # h̃ẽ coṽeit̃eth̃ nog̃ht̃ oũrẽ car̃oynẽ,

But̃ fed̃eth̃ hym̃ al̃ with̃ veñysoñ; # def̃amẽ w̃ẽ hym̃ neṽerẽ. 190

For̃ bet̃trẽ is̃ ã lit̃el̃ los̃ # thañ ã long̃ sor̃wẽ:



Thē mǎze among us allē, # theigh we mysse a sherewe!  
 For I herde my sire seyn, # is seven yeer ypassed,  
 "Ther the cat is a kitoun, # the court is ful élenge".  
 That witnesseth Holy Writ, # whoso wole it rede-

<> Ve terre ubi puer rex est,&c.

For may nò renk ther reste have # for ratons by nyghte.  
 For many mennēs malt # wē mees wolde destruyē,  
 And also yē route of ratons # rende mennēs clothes,  
 Nere the cat of the court # that kan you overlēpe: 200  
 For hadde yē rattēs youre [raik] # yē kouthe noght rule yowselfe.

<> "I seye for me", quod the mous, # "I se so muchel after,  
 Shal nevere the cat ne the kiton # by my counseil be greved,  
 Ne carpynge of this coler # that costed me nevere.  
 And though it costned me catel, # biknowen it I nolde,  
 But suffren as hymself wolde # [s]o doon as hym liketh-  
 Coupled and uncoupled # to cacche what thei mowe.  
 Forthi ech a wis wight I warne # wite wel his owene!"

(What this metels bymeneth, # yē men that ben murye,  
 Devyne ye-for I ne dar, # by deere God in hevēne)! 210  
 Yet hōved ther an hundred # in howves of selk-  
 Sergeants, it semed, # that serveden at the Barrē,  
 Pleteden for pēnyes # and pounded the lawē,  
 And noght for love of Oure Lord # unlose hire lippēs ones.  
 Thow myghtest bettre meete myst # on Malverne Hilles  
 Than get a "mom" of hire mouth # til moneie be shewed!  
 Barons and burgeises # and bondemen als  
 I seigh in this assemblee, # as ye shul here after;  
 Baksteres and brewesteres # and bochiers manye,

Wollen webbesters # and weveres of lynnē,

220

Taillours and tynkers # and tollers in markētes,

Masons and mynours # and many othere craftes:

Of alle kynne lybbynge laborers # lopen forth somme-

As dykeres and delveres # that doon hire dedes ille

And dryveth forth the longe day # with Dieu save Dame Emme!

Cokes and hire knaves # cryden Hote pies, Hote!

Goode gees and gryes! # Go we dyne, go we!

Taverners until hem # tolden the same:

Whit wyn of Oseye # and wyn of Gascoigne,

Of the Ryn and of the Rochel, # the roost to defie!

230

Al this I seigh slepyng, # and sevene sythes more.

x x x x x x x

#### Passus VI

This were a wikkede wey # but whoso hadde a gyde

That [myghte] folwen us ech a foot # -thus this folk hem mened.

Quod Perkyn the Plowman, # By Seint Peter of Rome!

I have an half acre to erie # by the heighe weye;

Hadde I eryl this half acre # and sowen it after,

I wolde wende with yow # and the wey teche.

This were a long lettyng, # quod a lady in a scleyre;

What sholde we wommen # werche the while?

Somme shul sowe the sak, quod Piers, # for shedyng of the whete;

And ye lovely ladies # with youre longe fyngrēs,

10

That ye have silk and sandel # to sowe whan tyme is

Chesibles for chapelēyns # chirches to honoure.

Wyves and widewes, # wolle and flex spynneth:

Maketh cloth, I counseille yow, # and kenneth so youre doughtres.

The nedý and the naked, # nymeth hede how thei liggeth,

And casteth hem clothes, # for so comaundeth Truthē.

For I shal lenen hem liflode, # but if the lond faille,

As longe as I lyve, # for the Lordes love of hevēne.

And alle manere of men # that by mete and drynke libbeth,

Helpeth hym to werche wightliche # that wynneth youre foodē, 20

By Crist quod a knyght thoo, # he kenneth us the bestē;

Ac on the tēme, trewely, # taught was I nevere.

Ac kenne me, quod the knyght, # and by Crist I wole assaye!

By Seint Poul! quod Perkyn, # Ye profre yow so faire

That I shal swynke and swete # and sowe for us bothe,

And [ek] labour[e] for thi love # al my lif tyme,

In cove나unt that thow kepe # Holy Kirke and myselve

Fro wastours and fro wikked men # that this world destruyeth;

And go hunte hardiliche # to hares and foxes,

To bores and to bukkes # that breken down myne heggēs; 30

And go affaite thi faucons # wilde foweles to kille,

For thei cometh to my croft # and croppeth my whete

Curteisly the knyght thanne # co[nseyved] these wordes:

By my power, Piers, # I plightē thee my trouthe

To fulfille this forward, # though I fightē sholde;

Als longe as I lyve # I shal thee mayntēē.

Ye, and yet a point, quod Piers, # I preye yow of moore:

Loke ye tene no tenaunt # but Truthē wole assentē;

And though ye mowe amercy hem, # lat mercy be taxour

And mekenesse thi maister, # maugree Medes chekes. 40

And though povere men profre yow # presentes and yiftes,  
 Nyme it noght, an aventure # thow mowe it noght deserve;  
 For thow shalt yelde it ayein # at one yerës ende  
 In a ful perilous place # Purgatorie it hatte.  
 And mysbede noght thi bondemen # -the bettre may thow spedë;  
 Though he be thyn underlyng here, # wel may happe in hevëne  
 That he worth worthier set # and with moore blisse:

Amice, ascende superius.

For in charnel at chirche # cherles ben yvel to knowe,  
 Or a knyght from a knave there # -knowe this in thyn herte.  
 And that thow be trewe of thi tonge, # and tales that thow hatie, 50  
 But if thei ben of wisdom or of wit, # thi werkmen to chaste.  
 Hold with none harlotes # ne here noght hir tales,  
 And namely at the mete # swiche men eschuwe-  
 For it ben the develes disours, # I do the to understonde.-  
 'I assente, by Seint Jame, # seide the knyght thanne,  
 'For to werche by thi wordes # the while my lif dureth.-  
 'And I shal apparaille me, quod Perkyn, # 'in pilgrymes wise  
 And wende with yow I wile # til we fynde Truthë.-  
 [He] caste on [hise] clothes, # yclouted and hole,  
 [Hise] cokeres and [hise] coffes # for cold of [hise] nailes, 60  
 And [heng his] hoper at [his] hals # in stede of a scryppë:  
 'A busshel of bred corn # brynge me therinne,  
 For I wol sowe it myself, # and sithenes wol I wende  
 To pilgrymage as palmeres doon, # pardon for to have.  
 And whoso helpeth me to erie # or sowen here er I wende,  
 Shal have leve, by Oure Lord, # to lese here in hervest  
 And make hym murie thermyd, # maugree whoso bigruccheth it.

And alle kynne crafty men # that konne lyven in truthe,  
 I shal fynden hem fode # that feithfulliche libbeth-  
 Save Jakke the Jogelour # and Jonette of the Stuwes,  
 And Danyel the Dees-pleyere # and Denote the Baude,  
 And Frere the Faitour, # and folk of his ordre,  
 And Robin the Ribaudour, # for hise rusty wordes.  
 Truthe tolde me ones # and bad me telle it forth:

70

<> Deleantur de libro vivencium-I sholde noght dele with hem,  
 For Holy Chirche is hote, # of hem no tithe to aske,

Quia cum iustis non scribantur.

Thei ben ascaped good aventure # now God hem amende!  
 Dame Werch-whan-tyme-is # Piers wif highte;  
 His doughter highte Do-right-so # or-thi-dame-shal-thee-bete;  
 His sone highte Suffre thi-Sovereyns # to-haven-hir-wille:  
 Deme-hem-noght-for-if-thow-doost # thow-shalt-it-deere-abugge;  
 Lat-God-yworthe-with-al # for-so-His-word-techeth.  
 For now I am old and hoor # and have of myn owene,  
 To penaunce and to pilgrimage # I wol passe with thise othere;  
 Forthi I wole er I wende # do write my bequeste.  
 In Dei nomine, Amen; # I make it myselve.

80

He shal have my soule # that best hath deserved,  
 And [defende it fro the fend], # for so I bileve,  
 Til I come to hise acountes # as my crede me telleth,  
 To have a relees and a remission # on that rental I leve.  
 The kirke shal have my caroyne, # and kepe my bones,  
 For of my corn and catel # he craved the tithe.  
 I paide it hym prestly, # for peril of my soule;  
 Forthi is he holden, I hope, # to have me in his masse

90

And mēgen me in his memorie # aminges alle Cristene.  
 My wif shal have of that I wan # with truthe, and namoore,  
 And dele among my doughtres # and my deere children;  
 For though I deye today, # my dettes are quyte;  
 I bar hom that I borwed # er I to bedde yede.  
 And with the residue and the remenaunt, # by the Rode of Lukes! 100  
 I wol worshiþe therwith # Truthe by my lyve,  
 And ben His pilgrym atte plow # for povere mennes sake.  
 My plowpote shal be my pikstaf, # and picche atwo the rotes,  
 And helpe my cultour to kerve # and clense the furwes.  
 Now is Perkyn and thise pilgrimes # to the plow faren.  
 To erie this half-acre # holpen hym manye;  
 Dikeris and delveres # digged up the balkes;  
 Therwith was Perkyn apayed # and preised hem faste.  
 Othere werkmen ther were # that wroghten ful yerne:  
 Ech man in his manere # made hymself to doone, 110  
 And somme to plesē Perkyn # piked up the wedes.  
 At heigh prime Piers # leet the plough stonde,  
 To oversen hem hymself; # whoso best wroghte,  
 He sholde be hired thereafter, # whan hervest tyme come.  
 Thanne seten somme # and songen atte nale  
 And holpen ere this half-acre # with 'How trolly lolly!'  
 'Now, by the peril of my soule!' quod Piers # al in pure tene,  
 'But ye arise the rather # and rape yow to werche,  
 Shal no greyn that here groweth # glade yow at nede,  
 And though ye deye for doel, # the devel have that recche! 120  
 Tho were faitours afered, # and feyned hem blynde;  
 Somme leide hir legges aliry, # as swiche losels conneth,

And made hir [pleynt] to Piers # and preide hym of grace:

For we have no lymes to laboure with, # lord, ygraced be ye!

Ac we preie for yow, Piers, # and for youre plowgh bothe,

That God of his grace # youre greyn multiplie

And yelde yow of youre almesse # that ye yyve us here;

For we may neither swynke ne swete, # swich siknesse us eyleth.

If it be sooth, quod Piers, that ye seyn, # I shal it soone asprie

Ye ben wastours, I woot wel, # and Truthe woot the sothe; 130

And I am his olde hyne # and highte hym to warne

Whiche thei were in this world # hise werkmen apeired.

Ye wasten that men wyynnē # with travaille and with tene;

Ac Truthe shal teche yow # his tēme to dryve,

Or ye shul eten barly breed # and of the broke drynke;

But if he be blynd or brokelegged # or bolted with irens,

He shal ete whete breed # and [with myselve drynke]

Til God of his goodnesse # [garisoun] hym sende.

Ac ye myghte travaille as Truthe wolde # and take mete and hyre

To kepe kyen in the feld, # the corn fro the bestes, 140

Diken or delven # or dyngen upon sheves,

Or helpe make mortar # or bere muk afeld.

In lecherie and losengerie # ye lyven, and in sleuthe,

And al is thorough suffraunce # that vengeaunce yow ne taketh!

Ac ancrs and heremites # that eten but at Nones

And na moore er morwe # myn almesse shul thei have,

And of my catel to cope hem with # that han cloistres and churches.

Ac Robert Renaboute # shal [right] noght have of myne,

Ne postles, but thei preche konne # and have power of the bisshop:

Thei shul have payn and potage # and [put] hemself at ese- 150

For it is an unresonable Religion # that hath right noght of  
certein-

Thanne gan Wastour to wrathen hym # and wolde have yfoughte,  
And to Piers the Plowman # he profrede his glöve.

A Brétoner, a braggere, # abosted Piers als  
And bad hym go pissen with his plowgh, # forpynede sherewe!  
Wiltow or neltow, # we wol have oure wille  
Of thi flour and of thi flesshe # fecche whanne us liketh,  
And maken us murye thermyde, # maugree thi chekes.

Thanne Piers the Plowman # pleyned hym to the knyghte  
To kepen hym as covenant was # fro cursede sherewes 160  
And fro thise wastours wolveskynnes # that maketh the world deere:

For tho wasten and wynnen noght, # and that [while ilke]  
Worth nevere plentee among the peple # the while my plowgh liggeth.  
Curteisly the knyght thanne, # as his kynde wolde,  
Warnede Wastour # and wissed hym bettre:

Or thou shalt abigge by the lawe, # by the ordre that I bere!  
I was noght wont to werche, quod Wastour, # and now wol I noght  
bigynne!-

And leet light of the lawe, # and lasse of the knyghte,  
And sette Piers at a pese, # and his plowgh bothe,  
And manaced Piers and his men # if thei mette eftsoone. 170  
Now, by the peril of my soule! quod Piers, # I shal apeire yow  
alle-

And houped after Hunger, # that herde hym at the firste.  
Awreke me of thise wastours, quod he, # that this world shendeth!  
Hunger in haste thoo # hente Wastour by the mawe  
And wrong hym so by the wombe # that al watrede hise eighen,



He buffettēd the Bretoner # aboutē the chekes  
 That he lokēd like a lanterne # al his lif after.  
 He bette hem so bothe, # he brast nēr hire guttēs;  
 Ne hadde Piers with a pēsē loof # prēyēd [hym bileve],  
 They hadde bē dolven bothe # nē dēmē thow noon oother. 180  
 Suffre hem lyve, he seide # and lāt hem ētē with hogges,  
 Or ellis benēs and brēn # ybaken togideres.  
 Faitours for fere herof # flowēn into bērnēs  
 And flāptēn on with flāilēs # frō mōrwe til ēven,  
 That hunger was noght hardy # on hēm for to lōkē  
 For a potful of pēsēs # that Piers hadde ymaked.  
 An heep of heremytes # hentēn hēm spādēs  
 And kittēn hir copēs # and courtēpies hēm makēd,  
 And wēntē as wērkmēn # with spādēs and with shōvēlēs,  
 And dolven and dikedēn # to dryve away Hunger. 190  
 Blynde and bedrēdēn # wēre bootnēd a thousand,  
 That sētēn to beggē silver, # soonē wēre thēi heeled;  
 For that was bakē for Bayard # was bootēd for many hungry;  
 And many a beggere for benēs # buxum was to swynkē,  
 And ech a povere man wel apaiēd # to havē pēsēn for his hyrē,  
 And what Piers prēide hēm to dō # as prēst as a spērhawk.  
 And [Piers was proud therof], # and putte hēm to wērke  
 And yaf hēm mētē as hē myghtē aforthe # and mēsurable hyrē.  
 Thanne hadde Piers pītē, # and prēide Hunger to wēndē  
 Hoom into his owēne ērd # and holdēn hym thērē ēvērē: 200  
 For I am wel awroke # of wastours thorough thy myghtē.  
 Ac I prēie thēē, ēr thow passē, # quōd Piers to Hunger,  
 Of beggeris and of bidderis # what bēst to bē doōne ?

For I woot wel, be thow went, # thei wol werche ful ille;  
 Meschief it maketh # thei be so meke nouthē,  
 And for defaute of hire foodē # this folk is at my wille.  
 [And] it are my blody bretheren # for God boughte us alle.  
 Truthe taughte me ones # to loven hem ech one  
 And to helpen hem of alle thyng # ay as hem nedeth.  
 Now wolde I wite of thee, # what were the best,  
 And how I myghte amaistren hem # and make hem to werche.

210

Wyle Nw 3er watz sò 3ép # þat hit watz nwe cummen, 60

þat dāy dōuble on þe déce # watz þe dōuth sérued.

Fro þe kýng watz cummen # with knyȝtes into þe halle,

þe chauntré of þe chápél # cheued to an ende,

Loude crye watz þer kest # of clérkez and oþer,

Nowel nayted onewe, # neuened ful ofte;

And syþen riché forth runnen # to réche hóndeselle,

3eȝed 3érés-ȝiftes on hiȝ, # 3elde hem bi hond[-e],

Debated busily # aboute þo giftes;

Ladies laȝed ful loudé, # þoȝ þay lost haden,

And he þat wan watz not wrothe, # þat may ȝe wel trawe. 70

Alle þis mirþe þay maden # to þe mete tyme;

When þay had waschen worþily # þay wenten to seté,

þe best burne ay abof, # as hit best semed

Whene Guenóre, ful gay, # grayþed in þe myddes,

Dressed on þe deré des, # dubbed al aboute,

Smal sendal bisides, # a selure hir ouer

Of tryed tolouse, # of tars tapites innoghe,

þat were enbrawdéd and beten # wyth þe best[-e] gemmes

þat myȝt be préued of prys # wyth pényes to bye,

<> in daye. 80

<> þe comlokest to discrye

<> þer glent with yȝen gray,

<> A semloker þat euer he syȝe

<> Soth moȝt no mon say

Bot Arthure wolde not éte # til al were sérued,

Hē watz sò joly of his joyfnes, # and sumquat childgēd;  
 His lif liked hym lyzt, # hē louied þe lāsse  
 Aup̃er tō longē lye # or tō longē sitte,  
 Sò bisied him his zonge blōd # and his brayn wylde.  
 And also an op̃er maner # meued him eke  
 þat hē þurȝ nobelāy had nōmē, # hē wolde neuēr ēte  
 Vpon such a dēre day # er hym deuised wēre  
 Of sum auentūrus þyng # an vncoupe tale,  
 Of sum mayn mēruayle, # þat hē myȝt trawe,  
 Of alderes, of armes, # of op̃er auentūrus,  
 Op̃er sum segg hym bisoȝt # of sum sikēr knyȝt  
 To joyne wyth hym in iustyng, # in jopardē tō lay,  
 Lede, lif for lȳf, # leue vchōn op̃er,  
 As fōrtūne wolde fulsūn hōm, # þe fayrēr tō haue.  
 þis watz þe kыngēs countēnaunce # wher hē in cōurt wēre,  
 At vch fārand fēst # āmōng his frē mēny

90

100

<> in halle.

<> þerfore of face so fere

<> He stiztlez stif in stalle,

<> Ful ȝep in þat Nw ȝere

<> Much mirthe he mas withalle.

Thus þer stōndēs in stalē # þe stif kыng hissēluē,  
 Talkkande bifore þe hyȝe table # of triflēs ful hēndē.  
 Therē gode Gawan watz grayped # Gwenōre bisyde,  
 And Agrauayn a lā dure mayn # on þat op̃er sydē sittēs,  
 Boþe þe kыngēs sistersūnes # and ful sikēr kniȝtēs;  
 Bischoþ Bawdewyn abof # begineȝ þe table,  
 And Ywan, Vryn son, # ette with hymselfēluē.

110

þise were dīȝt ǫn þe des # and dērworþly sērued,  
 And siþen mony sīker sēgge # at þe sīdbordēz.  
 þen þe first[-e] cōrs cōme # with crakkyng of trūmpes,  
 Wyth mony baner ful bryȝt # þat þerbi hēnged;  
 Nwe nakryn noyse # with þe noblē pipēs,  
 Wylde wērbles and wyȝt # wāknēd lōtē,  
 þat mony hert ful hīȝe # hef at hēr towchēs.  
 Dayntēs dryuēn þerwyth # of ful dērē mētēs,  
 Fōysoun of þe fresche, # and ǫn sō fēlē dīschēs  
 þat pine tō fynde þe placē # þe peplē biforne  
 For tō sette þe sylvuerēn # þat sērē sēwēs haldēn

120

<> on clothe.

<> Iche lede as he loued hymselfe

<> þer laght withouten loþe;

<> Ay two had disches twelue,

<> Good þer and bryȝt wyn boþe.

Now wyl I of hōr sēruise # say yow nō mōre,  
 For vch wyȝt may wel wit # nō wont þat þer wērē.

130

An oþer noyse ful newē # neȝed biliuē,  
 þat þe lude myȝt haf leuē # liflode tō cāch;  
 For vneþe watz þe noyce # not a whyle sēsēd,  
 And þe fyrst[-e] cource in þe court # kyndely sērued,  
 þer halēs in at þe hallē dōr # an āghlich māystēr,  
 ǫn þe most ǫn þe mōlde # ǫn mēsurē hȝghe;  
 Fro þe swyre tō þe swānge # sō swāre and sō þīk,  
 And his lyndēs and his lymes # sō lōnge and sō grētē,  
 Half étayn in érde # I hope þat hē wērē,  
 Bot mon most I algate # mynn hym tō bene,

140

<sup>x</sup>And <sup>þ</sup>at <sup>þ</sup>e <sup>m</sup>yriest <sup>i</sup>n <sup>h</sup>is <sup>m</sup>uckel # <sup>þ</sup>at <sup>m</sup>yzt <sup>r</sup>ide;  
<sup>f</sup>or <sup>o</sup>f <sup>b</sup>ak <sup>a</sup>nd <sup>o</sup>f <sup>b</sup>rest # <sup>a</sup>l <sup>w</sup>ere <sup>h</sup>is <sup>b</sup>odi <sup>s</sup>turne,  
<sup>B</sup>oth <sup>h</sup>is <sup>w</sup>ombe <sup>a</sup>nd <sup>h</sup>is <sup>w</sup>ast # <sup>w</sup>ere <sup>w</sup>orthily <sup>s</sup>malē,  
<sup>A</sup>nd <sup>a</sup>lle <sup>h</sup>is <sup>f</sup>etures <sup>f</sup>olþande, # <sup>i</sup>n <sup>f</sup>orme <sup>þ</sup>at <sup>h</sup>e <sup>h</sup>ade,

<> ful clene;

<> For wonder of his hwe men hade,

<> Set in his semblaunt sene;

<> He ferde as freke were fade,

<> And oueral enker-grene.

150

x x x x x x x x x x

<sup>þ</sup>en <sup>c</sup>omaunded <sup>þ</sup>e <sup>k</sup>ying # <sup>þ</sup>e <sup>k</sup>nyzt <sup>f</sup>or <sup>t</sup>o <sup>r</sup>yse;

366

<sup>A</sup>nd <sup>h</sup>e <sup>f</sup>ul <sup>r</sup>adly <sup>v</sup>pros, # <sup>a</sup>nd <sup>r</sup>uchched <sup>h</sup>ym <sup>f</sup>ayre,

<sup>K</sup>neled <sup>d</sup>own <sup>b</sup>ifore <sup>þ</sup>e <sup>k</sup>ying, # <sup>a</sup>nd <sup>c</sup>achez <sup>þ</sup>at <sup>w</sup>eppen;

<sup>A</sup>nd <sup>h</sup>e <sup>l</sup>uflyly <sup>h</sup>it <sup>h</sup>ym <sup>l</sup>aft, # <sup>a</sup>nd <sup>l</sup>yfte <sup>v</sup>p <sup>h</sup>is <sup>h</sup>onde,

<sup>A</sup>nd <sup>g</sup>ef <sup>h</sup>ym <sup>G</sup>oddez <sup>b</sup>lessyng, # <sup>a</sup>nd <sup>g</sup>ladly <sup>h</sup>ym <sup>b</sup>iddes

370

<sup>þ</sup>at <sup>h</sup>is <sup>h</sup>ert <sup>a</sup>nd <sup>h</sup>is <sup>h</sup>onde # <sup>s</sup>chulde <sup>h</sup>ardi <sup>b</sup>e <sup>b</sup>ope.

<sup>Ke</sup>pe <sup>þ</sup>e, <sup>c</sup>osyn, <sup>qu</sup>op <sup>þ</sup>e <sup>k</sup>ying, # <sup>þ</sup>at <sup>þ</sup>ou <sup>o</sup>n <sup>k</sup>yrf <sup>s</sup>ette,

<sup>A</sup>nd <sup>i</sup>f <sup>þ</sup>ou <sup>r</sup>edez <sup>h</sup>ym <sup>r</sup>yzt, # <sup>r</sup>edly <sup>i</sup> <sup>t</sup>rowe

<sup>þ</sup>at <sup>þ</sup>ou <sup>s</sup>chal <sup>b</sup>yden <sup>þ</sup>e <sup>b</sup>ur # <sup>þ</sup>at <sup>h</sup>e <sup>s</sup>chal <sup>b</sup>ede <sup>a</sup>fter.

<sup>G</sup>awan <sup>g</sup>otz <sup>t</sup>o <sup>þ</sup>e <sup>g</sup>omme # <sup>w</sup>ith <sup>g</sup>iserne <sup>i</sup>n <sup>h</sup>onde,

<sup>A</sup>nd <sup>h</sup>e <sup>b</sup>aldly <sup>h</sup>ym <sup>b</sup>ydez, # <sup>h</sup>e <sup>b</sup>ayst <sup>n</sup>euer <sup>þ</sup>e <sup>h</sup>elder.

<sup>þ</sup>en <sup>c</sup>arppes <sup>t</sup>o <sup>S</sup>ir <sup>G</sup>awan # <sup>þ</sup>e <sup>k</sup>nyzt <sup>i</sup>n <sup>þ</sup>e <sup>g</sup>rene

<sup>Re</sup>fourme <sup>w</sup>e <sup>o</sup>ure <sup>f</sup>orwardes, # <sup>e</sup>r <sup>w</sup>e <sup>f</sup>yrre <sup>p</sup>asse.

<sup>F</sup>yrst <sup>i</sup> <sup>e</sup>pe <sup>þ</sup>e, <sup>h</sup>apel, # <sup>h</sup>ow <sup>þ</sup>at <sup>þ</sup>ou <sup>h</sup>attes

<sup>þ</sup>at <sup>þ</sup>ou <sup>m</sup>e <sup>t</sup>elle <sup>t</sup>ruly, # <sup>a</sup>s <sup>i</sup> <sup>t</sup>rust <sup>m</sup>ay.

380

<sup>In</sup> <sup>g</sup>od <sup>f</sup>ayth, <sup>qu</sup>op <sup>þ</sup>e <sup>g</sup>ode <sup>k</sup>nyzt, # <sup>G</sup>awan <sup>i</sup> <sup>h</sup>atte,

<sup>x</sup>pat <sup>x</sup>béde <sup>x</sup>pē <sup>x</sup>pis <sup>x</sup>buffet, # quat-<sup>x</sup>so <sup>x</sup>bifállēz <sup>x</sup>áftēr,  
 And at <sup>x</sup>pis <sup>x</sup>tyme <sup>x</sup>twelmonyth # take at <sup>x</sup>pē <sup>x</sup>an <sup>x</sup>opēr  
 Wyth <sup>x</sup>what <sup>x</sup>wéppen <sup>x</sup>sò <sup>x</sup>pōu <sup>x</sup>wýlt, # <sup>x</sup>and <sup>x</sup>wyth <sup>x</sup>nó <sup>x</sup>wyȝ <sup>x</sup>éllēz

<> on lyue."

<> pat oper onswarez agayn,

<> "Sir Gawan, so mot I pryue

<> As I am ferly fayn

<> pis dint pat pou schal dryue.

"Bigog," quop <sup>x</sup>pē <sup>x</sup>grēnē <sup>x</sup>knýȝt, # "Sir Gawan, <sup>x</sup>mē <sup>x</sup>lykēs  
<sup>x</sup>pat <sup>x</sup>I <sup>x</sup>schāl <sup>x</sup>fänge at <sup>x</sup>pý <sup>x</sup>fust # <sup>x</sup>pat <sup>x</sup>I <sup>x</sup>haf <sup>x</sup>frayst <sup>x</sup>héré.

390

And <sup>x</sup>pōu <sup>x</sup>hätz <sup>x</sup>rédily <sup>x</sup>rēhersēd, # <sup>x</sup>bī <sup>x</sup>rēsoun <sup>x</sup>ful <sup>x</sup>trwē,  
 Clánly <sup>x</sup>al <sup>x</sup>pē <sup>x</sup>couenaunt # <sup>x</sup>pat <sup>x</sup>I <sup>x</sup>pē <sup>x</sup>kyngē <sup>x</sup>áskēd,  
 Saf <sup>x</sup>pat <sup>x</sup>pōu <sup>x</sup>schāl <sup>x</sup>sikēr <sup>x</sup>mē, # <sup>x</sup>ségge, <sup>x</sup>bī <sup>x</sup>pī <sup>x</sup>trawpe,  
<sup>x</sup>pat <sup>x</sup>pōu <sup>x</sup>schāl <sup>x</sup>séche <sup>x</sup>mē <sup>x</sup>piself, # <sup>x</sup>whère-so <sup>x</sup>pōu <sup>x</sup>hópēs,  
<sup>x</sup>I <sup>x</sup>may <sup>x</sup>bē <sup>x</sup>fúnde <sup>x</sup>vpon <sup>x</sup>fólde, # <sup>x</sup>and <sup>x</sup>fóch <sup>x</sup>pē <sup>x</sup>sùch <sup>x</sup>wágēs  
 As <sup>x</sup>pōu <sup>x</sup>déles <sup>x</sup>mē <sup>x</sup>tò-day # <sup>x</sup>bifore <sup>x</sup>pis <sup>x</sup>doupe <sup>x</sup>ryche."

"Where schulde I wale pē," quop Gawan, # "where is pý place?

I wot neuēr where <sup>x</sup>pōu <sup>x</sup>wónyēs, # <sup>x</sup>bī <sup>x</sup>hým <sup>x</sup>pat <sup>x</sup>mē <sup>x</sup>wróȝt,

Nē I <sup>x</sup>knów <sup>x</sup>nòt <sup>x</sup>pē, <sup>x</sup>knýȝt, # <sup>x</sup>pý <sup>x</sup>cort <sup>x</sup>nē <sup>x</sup>pī <sup>x</sup>name.

400

Bot <sup>x</sup>téche <sup>x</sup>mē <sup>x</sup>truly <sup>x</sup>pértō, # <sup>x</sup>and <sup>x</sup>telle <sup>x</sup>mē <sup>x</sup>how <sup>x</sup>pōu <sup>x</sup>hättēs,

And I <sup>x</sup>schāl <sup>x</sup>ware <sup>x</sup>alle <sup>x</sup>mý <sup>x</sup>wyt # <sup>x</sup>tō <sup>x</sup>wynne <sup>x</sup>mē <sup>x</sup>pédēr,

And <sup>x</sup>pat <sup>x</sup>I <sup>x</sup>swere <sup>x</sup>pē <sup>x</sup>for <sup>x</sup>sope, # <sup>x</sup>and <sup>x</sup>bý <sup>x</sup>mý <sup>x</sup>sékēr <sup>x</sup>trawp."

"pat is innogh in Nwe ȝer, # hit nedēs nò móre."

Quop <sup>x</sup>pē <sup>x</sup>gome in <sup>x</sup>pē <sup>x</sup>grēnē # <sup>x</sup>tō <sup>x</sup>Gawan <sup>x</sup>pē <sup>x</sup>hendē;

"ȝif I <sup>x</sup>pē <sup>x</sup>telle <sup>x</sup>trwly, # <sup>x</sup>quen I <sup>x</sup>pē <sup>x</sup>tape <sup>x</sup>haue

And <sup>x</sup>pōu <sup>x</sup>mē <sup>x</sup>smopely <sup>x</sup>hätz <sup>x</sup>smýtēn, # <sup>x</sup>smartly <sup>x</sup>I <sup>x</sup>pē <sup>x</sup>téche

Of <sup>x</sup>mý <sup>x</sup>hous <sup>x</sup>and <sup>x</sup>mý <sup>x</sup>home # <sup>x</sup>and <sup>x</sup>myn <sup>x</sup>owen <sup>x</sup>nóme,

pēn <sup>x</sup>may <sup>x</sup>pōu <sup>x</sup>frayst <sup>x</sup>mý <sup>x</sup>fare # <sup>x</sup>and <sup>x</sup>fórwardez <sup>x</sup>hólde;

And if I spénde nò spéche, # þénne spédéz þou þe better,  
 For þou may léng in þy lónde # and layt nò fyrre-

410

<> bot slokes!

<> Ta now þy grymme tole to þe,

<> And let se how þou cnokez.

<> `Gladly, sir, for soþe`.

<> Quop Gawan; his ax he strokes.

x x x x x x x x

THIS hánsele hätz Árthur # of áuenturus on fyrst  
 In 3onge 3ér, fór he 3érned # 3elpýng to here.

491

Tha3 hym wórdéz wére wané # when þay to seté wéntén,  
 Now ár þay stóken of sturné werk, # staffful hér hónd.

Gawan wätz glád to bégynne # þose gómnez in hállé,

Bot þa3 þe endé be heuy # haf 3é nò wónder;

For þa3 mèn ben méry in myndé # quen þay hán máyn drynk,

A 3ére 3érnes ful 3érne, # and 3eldéz néuer lýké,

þe fórme to þe fýnismént # fóldez ful seldén.

Forþi þis 3ol ouer3éde, # and þe 3ére áfter,

500

And vche sésoun sérlepés # súed áfter óper:

Áfter Crýstenmasse com # þe crábbéd léntoun,

þat fráystez flésch wyth þe fýsche # and fóde mòre sýmple;

Bot þénne þe wedér of þe wórlde # wyth wyntér hit prépez,

Cólde cléngéz ádoun, # clóudez vplyften,

Schýre schédez þe ráyn # in schówrez ful wármé,

Fálléz vpon fayre flát, # flówrez þere schewén,

Bøpe gróunde3 and þe gréuez # gréne ár her wedéz,



Bryddez buskēn tō bylde, # and brēmlych syngen  
 For solāce of þe softē somer # þat sues þerafter

510

<> bi bonk;

<> And blossomez bolne to blowe

<> Bi rawez rych and ronk,

<> þen notez noble innoze

<> Ar herde in wod so wlonk.

After þe sesoun of somer # wyth þe soft[-e] wyndez

Quen Zēferus syflez hymself # on sedez and erbez,

Welā wynne is þe wōrt # þat waxes þeroute,

When þe donkande dēwe # dropez of þe leuez,

Tō bide ā blysful blusch # of þe bryzt[-e] sunne,

Bōt þen hyzes heruest, # and hardenes hym sone,

Warnez hym for þe wynter # tō wax ful rype

Hē dryues wyth drozt # þe dust for tō ryse,

Fro þe face of þe fōlde # tō flyze ful hyze;

Wrope wynde of þe welkyn # wrastelez with þe sunne

þe leuez lancen fro þe lēnde # and lyzten on þe grōundē,

And al grayes þe gres # þat grene watz ere;

þenne al rypez and rotez # þat ros vpon fyrst,

And þus zirnez þe zere # in zisterdayez mony,

And wynter wyndez aȝayn, # as þe worlde askez,

520

530

<> no fage,

<> Til Mezelmas mone

<> Watz cumen wyth wynter wage;

<> þen þenkkez Gawan ful sone

<> Of his anious uyage.

Ȝet quyl Al-hal-day # with Arþer hē lēnges;

And he made a fare on þat fest # for þe frekez sake,  
 With much reuel and ryche # of þe Rounde Table  
 knyȝtez ful cortays # and comlych ladies  
 Al for luf of þat lede # in longynge þay were,  
 Bot neuēr þe lece nē þe later # þay neuened bot mēpe:  
 Monȝ ioylez for þat ientyle # iapez þer maden.  
 For aftter metē with mournyng # hē melez to his ēme,  
 And spekez of his passage, # and pertyly hē sayde,  
 `Now, legē lorde of my lyf, # leue I yow ask;  
 ȝe knowe þe cost of þis cacē, # kepe I nō more  
 To telle yow tēnez þerof, # neuēr bot trifel;  
 Bot I am boun to þe bur # barely to-morne  
 To sech þe gome of þe grene, # as God wyl mē wysse.

540

þenne þe best of þe burȝ # boȝed togēder,  
 Aywan, and Errik, # and oþer ful monȝ,  
 Sir Doddinaual de Sauage, # þe duk of Clārence,  
 Launcelot, and Lyonel, # and Lucan þe gode,  
 Sir Boos, and Sir Byduer, # big[-e] mēn boþe,  
 And monȝ oþer mēnsful, # with Mador de la Port.  
 Alle þis compayny of court # com þe kyng nērre  
 For to counseyl þe knyȝt, # with care at hēr hert.  
 þere watz much derue doel # driuen in þe sale  
 þat so worthē as Wawan # schulde wēde on þat ērndē,  
 To dryȝe a delful dynt, # and dele nō more

550

<> wyth bronde

<> þe knyȝt mad ay god chere,

<> And sayde, `Quat schuld I wonde?

<> Of destines derf and dere

560

<> What may mon do bot fonde?"

x x x x x x x

The brygge watz brayde doun, # and þe broðe ȝatez  
Vnbarrəd and born open # vpon boþe halue.

2070

þe burne blessed hym bilyue, # and þe breðez passed-  
Prayses þe porter # bifore þe prynce kneled,

Gef hym God and goud day, # þat Gawayn he saue-

And went on his way # with his wyȝe one,

þat schulde tēche hym to tourne # to þat tene place

þer þe ruful race # he schulde resayue.

þay boȝen bi bonkkez # þer boȝez ar bare,

þay clomben bi clyffez # þer clengez þe colde.

þe heuen watz vphalt, # bot vgly þer-vnder;

Mist mugged on þe mor, # malt on þe mountez,

2080

Vch hille hade a hatte, # a myst-hakel huge.

Brokez byled and breke # bi bonkkez aboute,

Schyre schaterande on schorez, # þer þay doun schowued.

Wela wylle watz þe way # þer þay bi wod schuldē,

Til hit watz sone sesoun # þat þe sunne rysēs

<> þat tyde.

<> þay were on a hille ful hyȝe,

<> þe quyte snaw lay bisyde;

<> þe burne þat rod hym by

<> Bede his mayster abide.

2090

For I haf wonnen yow hider, # wyȝe, at þis tyme,

And now nar ȝe not fer # fro þat note place

þat ʒe han spied and spurȳed # sò specially áfter;  
 Bot I schal say yow for soþe, # syþen I yow knówe,  
 And ʒe ar a lede vpon lyue # þat I wel louy,  
 Wolde ʒe worch bi my wytte, # ʒe worþed þe better.  
 þe place þat ʒe prece to # ful péréulous is halden;  
 þer wonez a wyȳe in þat wasté, # þe worst vpon érpe,  
 For he is stiffe and stúrne, # and to strike louies,  
 And móre he is þen any mon # vpon myddelerde,  
 And his body bigger # þen þe best[-e] fowre  
 þat ar in Árpurez hous, # Héstor, oþer oþer.  
 He cheuez þat chaunce # at þe chapel grene,  
 þer passes non bi þat place # sò proude in his armes  
 þat he ne dynges hym to depe # with dynt of his honde;  
 For he is a mon methles, # and mercy non vses,  
 For be hit chorle oþer chaplayn # þat bi þe chapel rydes,  
 Monk oþer masseprest, # oþer any mon ellés,  
 Hym þynk as quème hym to quelle # as quyk go hym seluén.  
 Forþy I say þe, as soþe # as ʒe in sadel sitte,  
 Com ʒe þere, ʒe be kylléd, # may þe knyȳt réde,  
 Trawe ʒe me þat trwely, # þaz ʒe had twentý lyues

2100

2110

<> to spende.

<> He hatz wonyd here ful ȳore,

<> On bent much baret bende,

<> Azayn his dyntez sore

<> ʒe may not yow defende.

Forþy, goudé Sir Gawayn, # lēt þe gome oné,

And gōtz away sum oþer gáte, # vpon Gōddez hálue!

Cayrez bi sum oþer kýth, # þer Krýst mōt yow spede,

2120

And I schal hyȝ me hóm aȝayn, # and hete yow fyrre,  
 þat I schal swere bi Gód # and alle his góde hálȝez,  
 As help me Gód and þe halydam, # and oþez innoghē,  
 þat I schal lélly yow láyne, # and lance neuēr tále  
 þat euer ȝe fondet to flé # for freke þat I wýst.

-Gránt merci-, quop Gawayn, # and grúchyng he sayde:

Wel worth þe, wýȝe, # þat woldēz my góde,

And þat lélly me láyne # I leue wel þou woldez.

Bot helde þou hit neuēr sò hólde, # and I here pássed,  
 Founded for ferde for to flé, # in fourme þat þou téllēz,

2130

I were a knýȝt kowārde, # I myȝt not be excused.

Bot I wyl to þe chapél, # for chaunce þat may fálle,

And tálk wyth þat ilk túlk # þe tále þat me lýste,

Worpe hit wele oþer wó, # as þe wýrde lýkēz

<> hit hafe.

<> þaȝe he be a sturn knape

<> To stiȝtel, and stad with staue,

<> Ful wel con Dryȝtyn schape

<> His seruauenteȝ for to saue.

- Mary!- quop þat oþer mon, # now þou sò múch spéléz,

2140

þat þou wylt þyn awēn nýe # nýme to þýseluēn,

And þe lýst lese þy lýf, # þe lētte I nē képe.

Haf here þi hélme on þy hēde, # þi spere in þi hōndē,

And ryde me doun þis ilk rake # bi ȝon rókke sýdē,

Til þou be broȝt to þe bopem # of þe brém[-ē] válay;

þenne loke a littel on þe láunde, # on þi lýftē hōndē,

And þou schal sé in þat slāde # þe self chapél,

And þe bórelých burne # on bent þat hit képez.

Nòw fàrèz wél, òn Gódez hálf, # Gáwayn þè nóble!

Fór alle þè gólde vþón gróunde # Í nòlde gó wýth þé,

2150

Nè bère þè féla<sup>3</sup>schíp þúr<sup>3</sup> þis frýth # ón fòte fýrre.

Bi þát þè wý<sup>3</sup>e in þè wóð # wéndèz hís brýðel,

Hít þè hór<sup>3</sup>s wíth þè hélez # ás hárde ás hē mý<sup>3</sup>t,

Lépez hým ouer þè launde, # ánd léuez þè kný<sup>3</sup>t þère

<> al one.

APPENDIX B.

LINE REFERENCES FOR STRESS-PATTERNS IN THE  
NORMATIVE TWO-STRESS HALF-LINES.

Type I: Zero-Anacrusis.

1. | / | /

MC 22-a, 61-a, 352-a, 630-a, 382-b, 514-a, 983-b.

FQ 5-a, 44-a, 137-a, 149-b, 222-a.

FR 98-a, 798-a, 846-b, 1186-a, 1575-b, 1951-a, 2015-a.

ES 286-a, 332-a, 518-a, 524-b, 1292-b.

Aud 121-a, 168-b, 194-b, 224-b, 266-b, 305-a, 357-a, 529-a, 709-a,  
749-a, 788-a, 813-b, 1321-a.

2. | / | / x

MC 335-a, 352-b, 418-b, 573-a, 611-b, 844-b, 865-a, 905-a.

FQ 1-a, 546-a.

FR 109-b, 380-a, 501-a, 539-a, 552-b, 555-b, 557-a, 614-b, 692-b,  
894-b, 939-b, 1306-a, 1307-b, 1659-a.

ES 292-a, 345-a, 676-a, 722-a, 735-b, 1193-a, 1342-a, 1735-b,  
1746-a, 1746-b, 1898-a, 1946-a.

Aud 3-b, 68-b, 103-b, 112-b, 113-a, 117-a, 122-b, 128-b, 129-a,  
174-a, 256-a, 262-b, 297-a, 301-a, 463-b, 467-a, 480-b, 531-b,  
656-b, 769-a, 875-b, 913-a, 952-a, 1001-b, 1070-b, 1095-b,  
1360-b, 1376-a, 1813-a, 1828-a, 1891-b, 2147-a, 2225-a.

Mur 236-a.

3. | / | / x x

MC 782-b, 1095-a.

FR 22-b, 323-a, 475-b, 482-a.

ES 273-b, 295-b, 409-b, 423-b, 425-a, 965-b, 1292-a, 1549-a,  
1549-b, 1810-b.

Aud 7-b, 104-a, 394-a, 785-b, 854-b, 950-b, 1016-a, 1362-a, 1979-b,  
2022-b.

4. | / | / x x x

FR 901-b, 2057-b.

ES 274-a, 1328-a.

Aud 188-a.

5. | / | / x x x x

ES 263-b.

PP1 Prol. 125-a.

6. | / | / x x x x x

ES 877-b.

7. | / x | /

MC 18-a, 19-a, 51-a, 52-a, 153-a, 241-a, 243-a, 265-a, 334-a, 344-a, 371-a, 376-a, 388-a, 390-a, 394-b, 397-b, 408-b, 426-a, 429-b, 431-a, 444-b, 467-a, 472-b, 483-a, 490-a, 491-a, 504-b, 515-b, 521-b, 536-b, 585-a, 613-b, 687-a, 703-b, 704-b, 780-b, 824-a, 850-a, 930-a, 959-b, 977-a, 1065-a, 1066-a, 1080-b, 1118-a, 1134-b.

FQ 23-a, 43-a, 76-b, 91-a, 107-a, 116-a, 137-b, 206-a, 214-b, 221-b, 267-b, 551-b, 556-a, 560-a.

FR 44-b, 46-b, 140-a, 147-a, 148-a, 149-b, 179-b, 226-a, 361-a, 431-b, 435-a, 438-a, 439-a, 481-b, 483-b, 524-b, 527-b, 614-a, 630-a, 702-b, 714-a, 799-a, 843-b, 902-b, 915-a, 962-a, 984-a, 992-a, 1085-a, 1140-a, 1155-b, 1224-b, 1256-a, 1332-b, 1370-b, 1432-b, 1466-b, 1545-a, 1571-a, 1585-a, 1671-b, 1674-b, 1693-a, 1699-a, 1703-a, 1704-a, 1707-b, 1802-b, 1864-a, 1920-b, 1953-b, 1954-b, 1988-b, 2008-b.

ES 49-a, 54-b, 57-b, 76-b, 81-a, 98-a, 117-a, 119-b, 162-a, 210-a, 307-a, 310-b, 327-b, 355-a, 359-a, 499-b, 578-b, 592-b, 610-a, 612-a, 632-a, 637-a, 727-a, 750-b, 763-a, 819-b, 837-a, 877-a, 1020-a, 1038-b, 1049-a, 1078-b, 1228-a, 1298-b, 1307-b, 1344-a, 1350-a, 1357-b, 1430-a, 1514-a, 1528-b, 1532-b, 1631-a, 1632-b, 1656-b, 1684-b, 1802-a, 1838-b, 1949-b, 1993-b, 1998-a.

Aud 9-b, 31-a, 112-a, 116-b, 118-b, 121-b, 122-b, 123-b, 124-a, 127-b, 147-b, 178-b, 185-a, 190-b, 209-a, 220-b, 229-b, 236-b, 239-b, 240-b, 257-a, 267-a, 272-a, 302-b, 308-a, 314-b, 362-a, 390-a, 391-b, 406-b, 429-a, 430-a, 439-b, 452-a, 459-b, 489-a, 512-a, 515-a, 530-a, 546-b, 549-b, 568-b, 574-a, 614-b, 623-b, 624-a, 626-a, 637-b, 645-a, 647-a, 649-a, 650-b, 651-a, 657-a, 658-b, 659-a, 662-b, 681-a, 726-b, 737-a, 740-b, 755-a, 775-b, 779-b, 816-a, 817-b, 842-a, 848-b, 851-b, 883-b, 903-a, 936-b, 1008-a, 1019-b, 1023-a, 1034-a, 1044-a, 1049-a, 1051-a, 1057-a, 1069-a, 1091-a, 1092-b, 1238-a, 1317-a, 1329-a, 1341-b, 1379-b, 1393-a, 1489-a, 1514-a, 1572-a, 1612-a, 1776-b, 1793-a, 1794-b, 1802-a, 1814-b, 1821-b, 1827-b, 1836-b, 1883-b, 1885-a, 1906-b, 1909-a, 1945-a, 1947-b, 1956-a, 1958-b, 1968-a, 1990-a, 1992-a, 1993-a, 1994-a, 1996-a, 1998-a, 2000-a, 2001-a, 2002-a, 2004-a, 2007-a, 2009-a, 2028-b, 2031-a, 2052-b, 2093-a, 2121-a, 2144-b,



2156-b, 2172-a, 2184-b, 2203-a, 2297-a, 2363-a.

Mur 26-b, 76-b, 100-a, 105-b, 184-b, 188-a, 197-b, 235-b.

GGK 2151-b.

8. | / x | / x

MC 55-b, 237-a, 240-b, 248-b, 252-a, 261-a, 294-b, 295-b, 334-b, 341-a, 342-a, 355-a, 356-a, 361-b, 362-a, 373-a, 393-b, 415-a, 427-a, 429-a, 447-b, 456-a, 495-a, 511-a, 532-a, 535-a, 581-a, 581-b, 656-a, 657-a, 781-b, 791-a, 826-b, 827-b, 856-a, 937-a, 938-a, 948-b, 849-b, 951-b, 980-a, 984-b, 1061-a, 1062-a, 1069-a, 1070-a, 1081-a, 1082-a, 1119-a, 1120-a, 1133-b.

FQ 12-a, 17-b, 18-b, 19-b, 20-a, 21-b, 72-b, 74-b, 75-b, 87-b, 89-b, 92-b, 94-a, 102-a, 108-a, 109-b, 112-a, 117-b, 119-a, 145-a, 153-b, 154-a, 182-b, 212-a, 372-b, 373-b, 440-b, 442-a, 483-b, 503-b, 631-b, 637-a, 660-a.

FR 68-a, 101-b, 131-b, 133-b, 143-a, 158-a, 177-b, 187-b, 229-b, 231-a, 246-b, 278-a, 373-a, 393-b, 471-b, 491-a, 512-a, 538-b, 543-b, 554-b, 562-b, 688-a, 688-b, 823-a, 823-b, 903-b, 916-a, 936-b, 937-a, 940-b, 948-b, 949-b, 957-a, 1017-b, 1029-b, 1095-a, 1119-a, 1135-a, 1153-b, 1156-a, 1174-b, 1209-b, 1221-a, 1252-b, 1269-b, 1270-a, 1291-a, 1320-a, 1355-a, 1357-a, 1419-a, 1427-b, 1436-a, 1563-b, 1564-a, 1566-b, 1683-b, 1690-a, 1726-a, 1841-b, 1859-b, 1904-a, 1914-a, 1943-b, 2097-b, 2098-b.

ES 7-a, 7-b, 36-a, 44-b, 80-a, 80-b, 104-b, 111-a, 125-b, 187-b, 297-b, 322-a, 430-b, 454-a, 470-a, 492-a, 567-b, 620-b, 628-b, 648-a, 652-b, 737-b, 758-a, 772-b, 828-b, 860-b, 864-b, 874-b, 1013-a, 1025-b, 1061-a, 1091-b, 1100-a, 1105-a, 1106-a, 1136-b, 1229-a, 1289-b, 1300-a, 1313-a, 1331-a, 1360-a, 1365-b, 1377-b, 1385-b, 1394-b, 1396-a, 1446-b, 1499-a, 1501-b, 1561-b, 1657-b, 1663-b, 1763-a, 1775-b, 1888-a, 1910-a, 1971-a, 1997-a, 2006-b.

Aud 24-a, 33-b, 34-a, 42-a, 44-a, 62-b, 66-b, 70-a, 72-b, 79-a, 81-b, 98-a, 102-a, 105-a, 110-a, 113-b, 115-b, 125-b, 133-a, 140-a, 141-b, 144-b, 149-a, 155-a, 164-b, 168-a, 172-a, 173-a, 176-b, 181-a, 183-a, 184-b, 189-a, 192-a, 198-b, 203-b, 205-b, 207-b, 213-b, 214-a, 217-b, 228-a, 243-b, 248-b, 253-a, 263-a, 264-a, 268-b, 278-b, 282-a, 286-b, 287-b, 294-a, 296-a, 304-a, 306-b, 312-a, 327-a, 332-a, 343-b, 344-a, 346-a, 347-b, 351-b, 353-a, 358-b, 365-a, 367-a, 382-a, 382-b, 387-a, 399-b, 441-a, 450-a, 468-a, 476-a, 484-a, 491-a, 495-a, 497-a, 499-a, 525-a, 547-a, 547-b, 556-b, 564-b, 581-a, 582-a, 593-b, 606-a, 621-b, 632-a, 647-b, 650-a, 686-b, 691-a, 698-b, 706-b, 723-a, 732-a, 735-b, 738-a, 741-a, 754-a, 757-a, 767-b, 783-a, 791-b, 796-b, 804-b, 809-a, 833-a, 834-b, 837-b, 845-b, 859-a, 877-a, 882-a, 920-a, 931-a, 940-a, 943-a, 947-b, 948-a, 967-a, 977-b, 1000-b, 1002-a, 1003-a, 1020-a, 1022-b, 1024-a, 1026-a, 1027-a, 1042-b, 1045-a, 1062-b, 1088-b, 1096-b, 1099-a, 1141-b, 1145-b, 1195-a, 1209-b, 1213-a, 1236-a, 1293-b, 1359-b, 1374-b, 1482-a, 1490-b, 1601-b, 1615-a, 1653-a, 1656-a, 1710-a, 1778-b, 1779-b, 1789-b, 1801-b, 1809-a, 1816-a, 1822-b, 1871-b, 1891-a, 1941-a, 1949-a, 1957-a, 1967-a, 1991-a, 2006-a, 2008-a, 2046-a, 2048-a, 2053-b,

2062-a, 2065-a, 2073-a, 2076-a, 2096-a, 2098-b, 2120-a, 2158-a,  
2165-b, 2189-a, 2193-a, 2206-b, 2211-a, 2245-a, 2262-a.

Mur 133-a, 134-a, 172-a, 217-a.

PP1 Pro1. 35-b, 140-b.

PP1 VI. 26-b, 78-b, 165-a.

GGK 119-b.

9. | / x | / x x

MC 250-b, 275-a, 296-a, 327-b, 343-b, 366-a, 500-a, 506-b, 515-a,  
671-a, 674-b, 680-b, 701-b, 778-b, 823-a, 823-b, 851-b, 954-a,  
957-b, 963-b, 1057-a, 1095-b, 1122-b.

FQ 7-b, 103-a, 306-b, 484-b, 503-a, 657-a.

FR 24-b, 75-a, 92-b, 331-a, 531-a, 541-b, 566-b, 596-a, 620-a,  
641-b, 685-b, 720-b, 807-a, 808-a, 846-a, 968-b, 1098-a, 1109-b,  
1135-b, 1222-b, 1229-b, 1274-b, 1284-b, 1291-b, 1304-b, 1391-b,  
1538-b, 1560-b, 1865-b, 1905-a, 1906-b, 1937-b, 2051-a, 2096-b,  
2100-b.

ES 84-a, 206-b, 245-a, 291-b, 308-b, 326-b, 504-a, 618-b, 681-b,  
723-a, 774-b, 794-b, 823-a, 862-b, 889-b, 876-a, 906-b, 911-a,  
925-a, 991-b, 1013-b, 1074-b, 1188-a, 1203-b, 1265-a, 1284-a,  
1366-b, 1375-a, 1556-b, 1559-b, 1613-b, 1738-b, 1740-a, 1836-a,  
1885-b, 1950-b.

Aud 11-b, 74-a, 81-a, 287-a, 292-a, 333-a, 380-a, 410-b, 439-a,  
465-a, 492-b, 506-a, 648-b, 698-a, 699-a, 764-b, 832-b, 847-a,  
932-a, 978-a, 1037-a, 1098-a, 1147-a, 1361-a, 1377-a, 1379-a,  
1480-b, 1571-b, 1799-b, 1944-b, 2054-b, 2087-b, 2107-b, 2201-a,  
2239-b, 2324-a, 2361-a, 2367-b, 2375-b.

Mur 111-b.

PP1 Pro1. 183-a, 220-a.

PP1 VI. 181-a, 191-a.

10. | / x | / x x x

MC 116-b, 544-a.

FR 161-b, 505-b, 667-b, 1002-a, 1155-a, 1161-b, 1218-a, 1221-b,  
1737-b, 2099-b, 2100-a.

ES 198-a, 411-b, 426-a, 426-b, 961-a, 1611-a, 1879-b.

Aud 452-b, 546-a, 1584-a, 1882-b.

PP1 VI. 124-b.

11. | / x | / x x x x

FR 63-b.

Aud 440-b, 695-b, 1424-b.

PP1 VI. 74-a, 208-a.

12. | / x x | /

MC 31-a, 32-a, 38-a, 70-a, 89-a, 124-a, 198-a, 242-a, 245-b, 249-a, 254-a, 256-a, 273-a, 292-b, 294-a, 317-a, 322-a, 326-a, 337-a, 348-b, 349-a, 356-b, 363-b, 367-a, 369-a, 410-a, 411-b, 428-a, 443-a, 455-a, 464-a, 466-a, 487-b, 494-b, 509-a, 510-b, 511-b, 517-a, 520-b, 532-b, 533-a, 535-b, 538-a, 562-b, 563-a, 564-a, 575-a, 577-b, 579-b, 584-a, 657-b, 589-a, 692-a, 774-b, 794-a, 820-a, 820-b, 829-a, 869-b, 872-b, 884-b, 890-a, 942-b, 956-a, 973-a, 1076-b, 1079-a, 1088-b, 1096-a, 1097-a, 1098-a.

FQ 10-a, 15-a, 19-a, 20-b, 40-a, 46-a, 89-a, 90-a, 100-a, 106-a, 115-a, 138-a, 153-a, 183-b, 245-a, 424-a, 468-a, 534-a, 553-a, 554-a, 618-a, 635-a, 638-a, 835-a, 848-a, 846-a.

FR 11-a, 29-b, 35-b, 39-a, 55-a, 62-b, 74-b, 76-a, 110-a, 121-a, 156-a, 239-a, 244-a, 298-b, 315-b, 329-a, 334-b, 374-b, 376-a, 398-a, 402-b, 432-a, 438-b, 443-a, 464-b, 507-b, 537-b, 553-a, 561-a, 565-b, 610-a, 617-a, 621-b, 633-b, 664-b, 690-a, 694-a, 710-a, 730-a, 744-b, 746-b, 749-a, 892-b, 900-a, 920-a, 941-a, 968-a, 945-b, 960-a, 1005-b, 1008-a, 1089-a, 1096-a, 1105-b, 1136-a, 1142-a, 1144-b, 1150-a, 1177-a, 1217-a, 1251-a, 1265-b, 1282-a, 1309-b, 1359-b, 1373-b, 1381-a, 1409-a, 1447-a, 1521-b, 1526-a, 1582-a, 1587-a, 1598-b, 1620-a, 1638-a, 1644-a, 1666-a, 1691-a, 1704-b, 1766-b, 1788-b, 1812-a, 1827-a, 1828-b, 1849-a, 1850-a, 1873-a, 1898-b, 1903-a, 1915-b, 1921-b, 1959-a, 1980-a, 2000-b, 2013-b, 2065-a, 2105-a.

ES 63-a, 99-a, 112-a, 248-b, 314-b, 339-b, 347-a, 378-b, 399-b, 413-a, 416-b, 445-b, 494-a, 502-a, 516-a, 573-a, 579-b, 633-b, 688-a, 691-a, 766-a, 793-a, 816-b, 818-a, 823-b, 838-a, 872-b, 909-a, 927-b, 939-a, 953-b, 962-a, 963-b, 985-a, 999-a, 1008-a, 1047-a, 1057-b, 1064-b, 1108-a, 1191-a, 1134-b, 1135-a, 1142-b, 1143-b, 1164-a, 1179-a, 1212-b, 1215-b, 1231-b, 1232-a, 1242-a, 1264-a, 1287-a, 1309-a, 1341-a, 1356-a, 1362-b, 1373-a, 1378-b, 1387-a, 1399-b, 1420-a, 1452-b, 1535-a, 1565-a, 1569-a, 1585-a, 1614-a, 1664-a, 1669-b, 1702-a, 1705-b, 1710-a, 1728-a, 1728-b, 1789-a, 1824-b, 1891-b, 1945-a, 1996-b, 2003-a.

Aud 5-b, 8-a, 11-a, 15-a, 30-b, 32-a, 35-a, 36-a, 38-b, 39-a, 40-a, 45-b, 48-a, 52-b, 54-a, 63-b, 65-a, 67-a, 73-a, 75-a, 90-b, 96-a, 97-a, 114-a, 126-a, 126-b, 135-b, 142-a, 145-a, 146-a, 151-b, 157-a, 158-a, 162-a, 167-a, 170-a, 171-b, 175-b, 177-a, 182-b, 200-a, 213-a, 219-a, 223-b, 235-a, 237-b, 258-a, 273-a, 281-b, 284-a, 288-b, 289-a, 309-b, 312-b, 315-a, 326-a, 331-a, 339-a, 341-b, 345-a, 346-b, 350-a, 380-b, 388-b, 397-b, 401-b, 424-b, 425-a, 428-a, 431-a, 435-a, 437-a, 442-b, 453-a, 460-a, 474-a, 475-a, 490-b, 506-b, 542-b, 560-a, 575-a, 577-b, 591-a,

598-a, 600-a, 607-a, 612-b, 622-b, 644-a, 648-a, 655-b, 666-a, 667-a, 696-a, 703-a, 701-b, 720-a, 730-b, 753-a, 768-b, 793-b, 802-a, 810-a, 819-b, 821-a, 831-b, 846-b, 853-b, 857-a, 862-b, 908-b, 925-b, 934-b, 945-b, 955-a, 978-b, 984-a, 994-b, 998-a, 1015-a, 1021-b, 1032-a, 1033-a, 1036-a, 1038-b, 1048-a, 1059-b, 1061-b, 1071-a, 1078-a, 1087-b, 1097-a, 1104-a, 1136-b, 1137-b, 1147-b, 1202-b, 1219-a, 1227-b, 1235-b, 1240-a, 1291-a, 1319-b, 1333-a, 1346-b, 1358-b, 1460-a, 1460-b, 1461-b, 1473-b, 1482-b, 1484-b, 1494-b, 1495-a, 1496-a, 1498-a, 1499-b, 1511-b, 1574-b, 1587-a, 1590-a, 1603-a, 1625-b, 1630-a, 1635-a, 1640-a, 1654-a, 1654-b, 1659-a, 1672-a, 1688-a, 1773-b, 1781-b, 1784-b, 1792-b, 1798-b, 1799-a, 1817-a, 1827-a, 1829-b, 1837-b, 1847-a, 1859-b, 1900-b, 1942-b, 1948-b, 1955-a, 1959-a, 1963-a, 1969-a, 1971-a, 1975-b, 1983-b, 1985-b, 1995-a, 1997-a, 2003-a, 2005-a, 2011-a, 2012-b, 2013-a, 2016-a, 2017-b, 2018-b, 2020-a, 2023-a, 2043-b, 2049-b, 2057-a, 2072-b, 2081-a, 2089-a, 2103-b, 2142-b, 2143-b, 2153-a, 2160-a, 2169-a, 2242-a, 2249-a, 2253-b, 2380-a. 1690-a

Mur 17-a, 18-a, 28-b, 37-b, 59-b, 70-a, 102-a, 104-b, 114-a, 126-a, 136-a, 152-a, 182-a, 183-b, 187-a, 192-a, 202-a, 218-a, 220-b, 222-a, 232-a, 242-a, 247-a, 261-a.

PP1 VI. 210-b.

GGK 90-b, 109-b, 130-b, 133-b, 141-b, 373-b, 394-b, 492-b, 494-b, 545-b, 546-b, 548-b, 2091-b.

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MC 20-a, 20-b, 36-a, 36-b, 122-a, 201-a, 233-b, 250-a, 251-a, 261-b, 270-a, 271-a, 277-a, 278-b, 280-a, 280-b, 337-b, 545-a, 359-a, 385-a, 398-a, 400-b, 408-a, 416-b, 417-b, 430-a, 457-a, 472-a, 486-a, 498-a, 501-a, 531-a, 534-a, 565-a, 575-b, 577-a, 583-a, 617-a, 659-a, 677-a, 706-a, 801-b, 815-a, 817-a, 894-a, 898-b, 902-a, 903-a, 904-a, 913-b, 949-b, 973-b, 1058-a, 1129-a, 1130-b, 1131-a.

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26. | / x x x x x | /

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30. | / x x x x x x | /

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31. | / x x x x x x | / x

FR 886-a.

32. | / x x x x x x x | / x

FR 2035-a.

Type II: Monosyllabic Anacrusis

1. x | / | /

MC 238-a, 287-a, 288-a, 289-a, 363-a, 448-a, 449-a, 451-a, 539-b,  
586-a, 678-a, 773-b, 847-a, 1030-a, 1091-b, 1117-a, 1121-b.

FQ 1-b, 4-a, 33-a, 126-a, 196-b, 406-b, 410-b, 429-a.

FR 106-a, 141-b, 512-b, 544-a, 931-a, 998-b, 1149-a, 1178-b,  
1280-a, 1287-b, 1573-a, 1600-a, 1603-a, 1686-a, 1708-b, 1709-a,  
1728-b, 1779-b, 1781-b, 1803-a, 1925-b.

ES 313-b, 364-a, 424-b, 521-a, 585-a, 599-a, 738-a, 792-a, 878-b,  
1193-b, 1720-b, 1846-a, 1984-a.

Aud 16-a, 17-a, 41-b, 49-b, 91-a, 119-b, 130-b, 165-b, 191-a, 199-a,  
202-a, 208-a, 216-a, 249-b, 259-a, 268-a, 317-b, 329-a, 334-b,  
352-b, 354-b, 355-a, 361-b, 364-b, 371-a, 377-a, 418-b, 434-a,  
449-b, 464-a, 494-b, 555-b, 558-a, 605-b, 617-a, 628-b, 631-a,  
644-b, 653-a, 655-a, 654-b, 668-a, 678-b, 683-b, 699-b, 739-b,  
742-b, 760-a, 782-a, 787-a, 825-b, 850-a, 861-b, 866-a, 868-a,  
869-a, 892-b, 919-a, 926-b, 928-b, 954-a, 999-a, 1007-b, 1018-b,  
1035-b, 1075-a, 1093-a, 1192-b, 1211-a, 1241-a, 1342-b, 1644-a,  
1664-a, 1775-b, 1819-a, 1870-a, 1950-a, 1992-b, 1994-b, 2000-b,  
2006-b, 2044-b, 2051-a, 2063-b, 2069-a, 2176-a, 2187-a, 2194-b,  
2209-b, 2213-a, 2222-b, 2230-b, 2241-b, 2360-b.

Mur 179-b.

GGK 142-b.

2. x | / | / x

MC 240-a, 287-b, 288-b, 350-b, 386-a, 423-b, 474-a, 489-a, 496-b,  
683-b, 892-a, 1041-b, 1063-a, 1064-a, 1067-a, 1068-a, 1071-a,  
1072-a.

FQ 2-b, 3-a, 14-b, 44-b, 84-a, 91-b, 107-b, 114-a, 114-b, 126-b,  
257-a, 383-b, 403-b, 423-a, 469-b.

FR 111-a, 280-b, 286-a, 324-a, 348-b, 612-b, 639-a, 683-a, 713-b,  
733-a, 963-b, 1134-b, 1200-a, 1205-a, 1277-b, 1338-b, 1358-b,  
1528-b, 1549-b, 1784-a, 1807-b, 1923-b.

ES 173-b, 204-b, 306-b, 670-b, 683-a, 701-b, 893-a, 896-a, 983-b,  
1192-b, 1290-a, 1295-b, 1307-a, 1358-b, 1366-a, 1431-a, 1745-b,  
1759-b, 1787-a, 1798-b, 1837-a, 1884-a, 1894-b, 1906-b, 1974-a,

1989-a.

Aud 1-b, 19-b, 28-a, 51-a, 59-a, 61-a, 72-a, 80-b, 92-b, 93-b,  
150-a, 156-b, 166-b, 227-a, 234-a, 238-b, 261-a, 269-b, 276-b,  
279-b, 293-a, 313-a, 323-a, 348-a, 349-b, 368-b, 370-a, 374-a,  
388-a, 390-b, 393-a, 398-a, 421-a, 423-a, 433-a, 440-a, 446-a,  
454-a, 482-a, 483-a, 492-a, 500-b, 543-b, 544-b, 550-b, 561-a,  
563-a, 567-b, 583-b, 591-b, 599-b, 620-b, 630-a, 630-b, 633-a,  
636-a, 641-b, 645-b, 663-b, 684-b, 688-b, 695-a, 705-a, 713-a,  
757-b, 761-a, 778-b, 784-b, 792-b, 798-b, 800-b, 801-a, 805-a,  
806-a, 830-b, 841-a, 895-a, 899-a, 909-a, 939-a, 962-b, 996-a,  
997-a, 1005-b, 1006-b, 1010-b, 1043-b, 1058-b, 1085-b, 1089-a,  
1140-b, 1217-a, 1291-b, 1338-a, 1339-b, 1373-b, 1389-a, 1520-a,  
1573-a, 1595-a, 1632-b, 1642-b, 1702-b, 1785-b, 1808-a, 1809-b,  
1825-b, 1888-b, 1899-b, 1910-b, 1915-a, 1926-b, 1943-b, 1944-a,  
1978-a, 1998-b, 2002-b, 2024-b, 2030-a, 2054-a, 2082-b, 2083-b,  
2087-a, 2091-a, 2095-b, 2099-b, 2141-a, 2148-a, 2152-b, 2159-a,  
2190-a, 2198-a, 2201-b, 2202-a, 2215-b, 2217-b, 2223-a, 2226-b,  
2365-b.

Mur 23-a, 49-a, 57-b, 147-b, 148-a, 200-a, 215-b, 227-b, 237-b,  
238-b.

GGK 66-b, 2147-b.

3. x | / | / x x

MC 794-b, 892-b.

FQ 118-b, 544-a.

FR 117-b, 236-a, 681-b, 1231-a, 1393-b, 1465-b, 1535-b, 1612-b,  
1643-b, 2103-b.

ES 12-b, 171-b, 199-a, 237-a, 605-a, 867-a, 931-b, 994-b, 1106-b,  
1274-b, 1439-a, 1447-b, 1456-b, 1567-b, 1635-b, 1940-b.

Aud 150-b, 258-b, 304-b, 366-a, 485-b, 619-b, 805-b, 840-a, 944-b,  
1027-b, 1485-b, 1519-b, 1990-b, 2049-a.

PP1 VI 126-b.

4. x | / | / x x x

MC 947-b.

FR 1874-b.

ES 79-b, 204-a, 723-b, 1416-a, 1511-a, 1516-b, 1572-b, 1876-b.

GGK 141-a.

5. x | / | / x x x x

FR 264-b.

ES 1133-a, 1970-a.

MC 22-b, 26-a, 37-b, 40-b, 61-b, 78-a, 100-a, 106-a, 113-a, 122-b, 137-a, 139-a, 152-a, 202-a, 211-b, 216-b, 225-a, 227-a, 228-a, 247-b, 255-a, 258-a, 259-b, 282-a, 290-b, 291-a, 303-b, 311-a, 314-a, 333-a, 336-a, 340-a, 346-b, 347-b, 351-a, 376-b, 378-a, 393-a, 400-a, 401-a, 401-b, 405-a, 409-a, 412-b, 415-b, 422-a, 434-a, 438-b, 441-a, 441-b, 460-a, 463-a, 469-a, 470-a, 473-a, 484-a, 488-b, 500-b, 503-a, 505-a, 505-b, 508-b, 520-a, 529-a, 530-a, 547-a, 550-a, 567-a, 588-a, 588-b, 594-b, 658-a, 664-a, 673-a, 676-a, 679-a, 690-b, 695-a, 699-b, 706-b, 770-b, 772-a, 788-a, 819-b, 834-b, 856-b, 858-a, 871-a, 910-a, 911-b, 912-b, 935-b, 940-b, 947-a, 952-b, 960-b, 1025-a, 1026-b, 1029-a, 1033-a, 1039-b, 1042-b, 1053-a, 1053-b, 1062-b, 1069-b, 1070-b, 1077-a, 1080-a, 1081-b, 1084-a, 1100-a, 1100-b, 1109-a, 1110-a, 1114-b, 1129-b, 1134-a.

FQ 9-a, 13-a, 17-a, 45-a, 81-a, 93-a, 105-a, 105-b, 139-a, 147-b, 156-a, 158-a, 197-a, 205-a, 211-b, 220-a, 249-a, 265-a, 308-a, 320-a, 321-a, 407-b, 414-a, 453-a, 469-a, 485-a, 528-a, 541-b, 545-a, 558-a, 623-a, 655-b, 658-a, 661-a, 663-b, 833-b.

FR 22-a, 25-b, 30-a, 50-a, 50-b, 51-b, 67-a, 77-b, 86-b, 112-a, 117-a, 118-a, 127-b, 128-a, 168-a, 181-a, 181-b, 229-a, 232-a, 241-a, 256-b, 267-a, 278-b, 289-a, 305-b, 306-a, 337-a, 366-a, 374-a, 378-a, 387-b, 394-a, 430-a, 452-a, 458-a, 468-a, 470-a, 476-a, 480-b, 486-a, 490-a, 495-a, 504-a, 505-a, 518-a, 520-a, 529-b, 554-a, 558-a, 611-b, 612-a, 618-b, 635-a, 638-a, 689-a, 704-a, 416-b, 718-a, 722-b, 727-a, 740-a, 742-a, 767-b, 772-a, 777-a, 788-a, 796-a, 805-a, 810-b, 811-a, 836-a, 838-a, 848-a, 887-b, 911-a, 928-a, 929-b, 979-a, 985-a, 987-a, 990-a, 991-a, 995-a, 996-a, 998-a, 1009-a, 1013-b, 1022-a, 1025-a, 1077-b, 1078-a, 1092-a, 1112-a, 1124-b, 1143-a, 1144-a, 1147-b, 1150-b, 1161-a, 1168-a, 1171-a, 1173-b, 1175-b, 1176-a, 1185-a, 1185-b, 1190-a, 1197-a, 1200-b, 1208-b, 1230-a, 1233-a, 1235-b, 1240-a, 1254-a, 1268-a, 1298-b, 1308-a, 1316-a, 1321-a, 1323-a, 1361-a, 1375-a, 1376-b, 1378-b, 1382-b, 1384-b, 1452-a, 1455-b, 1468-a, 1518-a, 1532-a, 1543-a, 1567-a, 1586-b, 1588-a, 1591-b, 1594-a, 1595-b, 1599-a, 1601-b, 1615-a, 1624-a, 1625-b, 1668-a, 1681-a, 1684-a, 1690-b, 1694-a, 1697-b, 1720-a, 1722-a, 1729-a, 1775-a, 1769-b, 1800-a, 1810-b, 1842-a, 1858-a, 1866-a, 1869-a, 1918-a, 1929-a, 1933-b, 1936-a, 1948-a, 1956-a, 1970-a, 1972-a, 1976-b, 1979-b, 1984-a, 1997-a, 2006-b, 2010-a, 2011-a, 2015-b, 2023-a, 2025-a, 2027-b, 2039-b, 2046-a, 2053-a, 2067-a, 2068-b, 2079-b, 2080-a, 2084-b, 2091-a, 2092-a, 2094-a, 2101-b, 2106-a.

ES 34-a, 38-a, 60-a, 60-b, 61-b, 62-a, 69-a, 70-b, 133-a, 140-b, 141-b, 144-a, 163-a, 167-a, 178-a, 183-a, 247-a, 252-b, 254-b, 258-b, 259-a, 271-a, 278-a, 288-b, 302-a, 320-b, 324-a, 330-b, 340-b, 342-a, 354-a, 361-a, 361-b, 371-a, 379-a, 381-b, 382-b, 418-a, 422-b, 431-b, 438-a, 443-a, 444-a, 468-a, 478-b, 479-a, 487-a, 500-a, 513-b, 514-a, 537-a, 552-b, 564-a, 565-a, 566-b, 569-a, 570-a, 599-b, 600-b, 601-a, 621-a, 625-a, 638-b, 640-a, 645-b, 657-a, 669-b, 675-b, 682-a, 684-b, 692-a, 694-a, 710-a, 728-b, 729-b, 734-b, 737-a, 740-a, 749-a, 777-b, 797-b, 810-a, 824-b, 845-b, 850-a, 850-b, 866-a, 873-b, 880-b, 887-b, 905-b,

922-a, 923-a, 929-a, 933-a, 941-a, 944-b, 947-a, 949-a, 964-a, 967-a, 976-a, 984-a, 993-b, 1030-a, 1044-a, 1054-a, 1062-a, 1077-a, 1077-b, 1094-a, 1095-a, 1101-a, 1107-a, 1109-a, 1114-b, 1127-a, 1188-b, 1190-a, 1199-b, 1200-a, 1205-a, 1207-b, 1250-a, 1283-a, 1291-a, 1302-b, 1306-a, 1313-b, 1333-a, 1333-b, 1361-a, 1364-a, 1393-b, 1410-a, 1421-b, 1448-a, 1473-b, 1479-b, 1488-a, 1492-a, 1494-b, 1498-a, 1502-a, 1516-a, 1538-a, 1545-a, 1547-a, 1585-b, 1604-b, 1606-b, 1607-a, 1609-a, 1641-a, 1648-b, 1668-a, 1678-a, 1718-a, 1724-a, 1729-a, 1731-a, 1737-a, 1793-b, 1816-a, 1845-a, 1919-a, 1920-a, 1924-a, 1952-b, 1965-b, 1973-b, 1995-a, 2012-a.

Aud 2-b, 4-b, 6-a, 12-b, 14-a, 20-b, 21-b, 22-b, 25-a, 43-b, 44-b, 55-b, 56-a, 57-a, 58-b, 64-b, 71-b, 76-b, 77-a, 82-a, 83-b, 85-b, 87-b, 88-b, 107-b, 108-b, 111-b, 129-b, 138-b, 148-b, 152-b, 153-a, 161-a, 163-a, 180-b, 186-b, 187-b, 188-b, 193-a, 204-a, 212-b, 215-a, 218-b, 221-a, 230-a, 233-b, 244-b, 246-a, 250-b, 254-b, 260-b, 270-b, 275-b, 280-b, 283-b, 285-a, 289-b, 291-a, 294-b, 299-a, 307-b, 311-b, 318-b, 319-b, 322-b, 325-b, 333-b, 335-b, 337-b, 338-b, 342-a, 363-a, 366-b, 369-b, 375-a, 378-a, 385-b, 389-b, 396-a, 402-a, 403-a, 409-b, 411-b, 413-a, 414-b, 417-b, 419-b, 420-a, 426-b, 436-a, 443-b, 444-b, 445-a, 455-b, 456-b, 457-a, 458-b, 461-a, 462-b, 472-b, 479-a, 481-b, 487-b, 493-b, 496-a, 499-b, 501-b, 504-b, 505-a, 510-a, 511-b, 513-b, 514-b, 518-b, 523-b, 528-a, 532-a, 534-b, 536-b, 539-a, 541-b, 553-a, 554-a, 545-a, 548-a, 557-b, 565-a, 569-a, 572-a, 573-b, 580-b, 584-b, 585-a, 587-a, 588-a, 592-a, 596-a, 597-a, 602-a, 603-b, 610-b, 613-a, 616-a, 618-a, 619-a, 627-b, 629-b, 635-b, 638-a, 639-a, 640-b, 642-a, 649-b, 651-b, 653-b, 654-a, 656-a, 657-b, 658-a, 660-b, 663-a, 665-a, 665-b, 671-b, 675-b, 677-b, 693-b, 694-a, 697-a, 702-b, 704-b, 712-b, 714-a, 716-b, 717-b, 722-a, 727-a, 728-b, 729-a, 731-b, 733-b, 734-b, 743-a, 744-b, 748-a, 750-a, 751-a, 752-b, 756-a, 762-b, 766-a, 774-a, 776-b, 777-b, 786-a, 790-a, 797-a, 799-a, 803-a, 807-b, 812-b, 818-b, 820-a, 822-a, 823-b, 824-a, 827-b, 829-a, 832-a, 836-a, 838-a, 843-a, 844-b, 855-a, 860-a, 865-a, 872-b, 873-a, 878-a, 881-b, 884-b, 885-b, 886-b, 893-b, 896-b, 897-b, 898-b, 901-b, 905-a, 906-b, 907-a, 910-b, 912-b, 915-a, 917-b, 932-b, 933-a, 934-a, 937-a, 938-b, 941-b, 944-a, 949-b, 953-a, 957-b, 960-a, 963-a, 964-a, 965-b, 966-b, 982-b, 988-b, 1012-a, 1013-a, 1014-b, 1025-b, 1028-a, 1029-a, 1030-a, 1037-b, 1050-b, 1052-a, 1053-a, 1054-b, 1055-b, 1056-b, 1060-b, 1063-b, 1065-b, 1066-b, 1067-a, 1068-b, 1072-a, 1082-a, 1084-a, 1086-b, 1090-a, 1094-a, 1103-a, 1143-a, 1184-b, 1186-b, 1187-a, 1187-b, 1188-a, 1189-a, 1196-a, 1197-b, 1201-a, 1207-b, 1211-b, 1225-a, 1230-b, 1232-a, 1233-b, 1234-b, 1296-b, 1298-b, 1315-b, 1319-a, 1327-a, 1337-a, 1361-b, 1376-b, 1377-b, 1470-a, 1470-b, 1478-b, 1480-a, 1506-b, 1509-b, 1515-a, 1518-b, 1520-b, 1526-a, 1594-b, 1597-b, 1617-b, 1624-b, 1645-b, 1648-b, 1651-a, 1660-b, 1672-b, 1676-a, 1676-b, 1680-a, 1680-b, 1684-a, 1684-b, 1688-b, 1692-a, 1692-b, 1696-a, 1696-b, 1706-b, 1708-a, 1712-b, 1787-b, 1790-b, 1792-a, 1795-b, 1797-a, 1806-a, 1808-b, 1811-a, 1815-a, 1818-a, 1818-b, 1823-b, 1825-a, 1826-a, 1829-a, 1831-b, 1833-a, 1835-a, 1835-b, 1838-a, 1838-b, 1848-b, 1851-b, 1853-b, 1854-b, 1857-b, 1859-a, 1864-b, 1866-a, 1868-b, 1874-b, 1875-b, 1876-b, 1881-b, 1892-a, 1902-a, 1904-b, 1918-a, 1918-b, 1922-b, 1923-a, 1925-a, 1926-a, 1946-b,

1951-b, 1961-a, 1965-a, 1966-b, 1970-b, 1973-b, 1977-a, 1980-b,  
1982-b, 1987-b, 1989-a, 1995-b, 2001-b, 2003-b, 2004-b, 2007-b,  
2008-b, 2009-b, 2014-b, 2015-b, 2018-a, 2019-a, 2021-a, 2025-b,  
2026-b, 2027-b, 2029-a, 2036-b, 2040-a, 2041-b, 2042-a, 2047-a,  
2050-a, 2055-b, 2058-a, 2059-a, 2060-b, 2061-a, 2071-b, 2074-a,  
2075-a, 2079-b, 2084-b, 2088-a, 2090-a, 2092-b, 2094-a, 2097-b,  
2101-b, 2102-a, 2124-b, 2125-b, 2138-b, 2145-a, 2146-a, 2149-b,  
2150-b, 2152-a, 2159-b, 2161-b, 2162-a, 2166-a, 2167-b, 2168-b,  
2177-b, 2178-b, 2181-a, 2183-a, 2185-b, 2186-a, 2188-a, 2192-a,  
2200-b, 2204-b, 2207-b, 2208-b, 2212-a, 2214-b, 2216-a, 2218-b,  
2221-a, 2228-a, 2229-b, 2232-a, 2235-b, 2238-b, 2240-a, 2246-b,  
2250-b, 2255-b, 2257-b, 2258-a, 2259-b, 2263-a, 2355-b, 2374-b.

Mur 7-a, 11-b, 14-a, 21-b, 33-b, 36-b, 40-b, 46-b, 51-b, 54-b, 62-b,  
74-b, 90-a, 90-b, 94-a, 112-b, 134-b, 135-b, 143-a, 150-a,  
155-b, 157-b, 162-b, 176-b, 189-a, 193-a, 195-b, 201-b, 205-a,  
207-b, 210-b, 213-b, 226-a, 229-a, 240-b, 241-b, 243-a, 246-a,  
250-b, 267-a.

PP1 VI 115-a.

GGK 93-b, 137-b, 409-b, 411-b, 560-b, 2121-b, 2127-a.

7. x | / x | / x

MC 37-a, 62-a, 82-a, 99-a, 140-b, 196-b, 197-b, 199-b, 214-b,  
234-a, 236-b, 239-a, 271-b, 276-a, 284-a, 292-a, 310-b, 317-b,  
330-a, 338-b, 340-b, 348-a, 350-a, 366-b, 387-b, 392-b, 394-a,  
404-b, 409-b, 411-a, 420-a, 421-a, 424-a, 424-b, 431-b, 435-b,  
440-b, 442-a, 451-b, 471-b, 482-a, 488-a, 496-a, 499-b, 503-b,  
504-a, 506-a, 513-b, 514-b, 516-b, 537-a, 537-b, 538-b, 548-a,  
554-a, 566-a, 568-a, 572-a, 572-b, 574-a, 580-a, 586-b, 587-b,  
597-b, 608-a, 667-a, 672-a, 675-a, 684-a, 707-a, 772-b, 780-a,  
782-a, 792-a, 792-b, 795-a, 824-b, 828-a, 828-b, 851-a, 907-a,  
939-a, 941-b, 945-a, 1040-a, 1046-a, 1085-a, 1128-a.

FQ 8-b, 13-b, 27-a, 37-a, 41-b, 70-a, 78-a, 79-b, 88-b, 90-b, 93-b,  
95-a, 97-b, 113-a, 117-a, 118-a, 120-a, 157-a, 202-a, 203-b,  
218-a, 219-b, 246-a, 254-a, 260-b, 261-a, 272-a, 304-b, 316-b,  
367-a, 369-b, 370-a, 370-b, 416-a, 425-b, 426-a, 433-b, 434-b,  
438-b, 442-b, 446-b, 463-b, 464-b, 468-b, 477-b, 482-b, 486-b,  
491-a, 501-a, 506-a, 517-b, 518-b, 523-b, 534-b, 543-b, 547-b,  
559-b, 560-b, 621-b, 622-b, 634-a, 635-b, 648-b, 650-b, 651-b,  
828-b, 836-b, 837-a, 839-b, 842-b, 846-b, 848-b, 852-a.

FR 13-b, 37-b, 54-a, 70-a, 95-b, 113-a, 138-b, 157-a, 162-a, 163-a,  
169-a, 173-b, 175-a, 237-a, 255-b, 258-b, 294-b, 301-a, 322-a,  
322-b, 325-b, 369-a, 370-b, 391-b, 449-b, 450-a, 453-b, 456-a,  
459-b, 468-b, 475-a, 478-b, 498-a, 498-b, 501-b, 521-b, 528-b,  
529-a, 537-a, 539-b, 558-b, 615-a, 631-b, 636-a, 637-a, 653-b,  
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533-b, 552-b, 558-a, 561-a, 666-a, 673-b, 676-b, 681-a, 690-a,  
777-b, 831-b, 870-b, 881-a, 886-a, 886-b, 902-b, 903-b, 1032-a,  
1041-a, 1042-a, 1044-b, 1061-b, 1076-a, 1121-a.

FQ 38-b, 82-a, 84-b, 178-b, 181-b, 190-a, 256-b, 313-a, 313-b,  
315-a, 317-a, 319-a, 490-b, 497-a, 518-a, 519-b, 548-b, 630-a,  
654-a, 834-a, 838-a, 839-a, 844-b, 849-a, 851-a.

FR 56-a, 70-b, 81-a, 135-a, 149-a, 155-a, 169-a, 248-b, 266-a,  
288-b, 290-a, 292-b, 328-b, 350-a, 354-b, 358-a, 360-a, 371-a,  
390-b, 391-a, 407-a, 463-a, 466-a, 509-a, 510-a, 545-b, 566-a,  
567-a, 567-b, 601-a, 605-a, 644-b, 646-b, 648-b, 673-b, 685-a,  
698-b, 707-a, 715-b, 736-b, 740-b, 754-b, 782-a, 789-b, 795-a,  
798-b, 811-b, 835-b, 841-b, 910-a, 923-b, 934-a, 956-b, 983-a,  
1019-a, 1071-a, 1082-b, 1088-b, 1091-a, 1095-b, 1111-a, 1138-b,  
1167-b, 1183-a, 1189-a, 1197-b, 1205-b, 1212-a, 1216-b, 1244-a,  
1246-b, 1261-b, 1310-a, 1341-a, 1351-a, 1364-b, 1366-b, 1367-b,  
1395-a, 1396-b, 1401-a, 1415-a, 1429-b, 1469-a, 1500-b, 1502-a,  
1503-b, 1514-b, 1535-a, 1538-a, 1557-b, 1562-a, 1598-a, 1606-a,  
1619-a, 1624-b, 1641-b, 1661-a, 1674-a, 1677-a, 1677-b, 1701-a,  
1727-b, 1764-a, 1771-a, 1835-b, 1840-a, 1861-b, 1874-a, 1875-a,  
1878-b, 1879-b, 1882-a, 1917-b, 1924-a, 1932-b, 1937-a, 1947-a,  
1958-a, 1964-a, 1977-a, 1983-b, 1994-a, 2014-a, 2019-b, 2030-b,  
2050-a, 2051-b, 2052-a, 2075-a, 2082-a.

ES 2-b, 13-b, 18-a, 21-a, 41-a, 41-b, 52-b, 69-b, 82-a, 92-a,  
120-a, 141-a, 146-b, 149-b, 176-b, 207-b, 211-b, 245-b, 256-b,  
260-b, 272-a, 275-b, 290-b, 318-a, 400-a, 407-a, 423-a, 435-b,  
436-a, 443-b, 449-a, 463-a, 463-b, 466-b, 469-a, 472-a, 490-b,  
491-b, 512-b, 516-b, 556-b, 589-a, 601-b, 625-b, 649-b, 666-b,  
674-b, 719-b, 728-a, 740-b, 751-a, 771-a, 780-b, 781-b, 796-b,  
826-b, 832-a, 834-b, 852-b, 874-a, 879-a, 889-a, 900-a, 928-a,  
928-b, 930-a, 948-b, 963-a, 982-a, 997-a, 1001-a, 1021-a,  
1026-b, 1033-a, 1044-b, 1045-a, 1048-b, 1050-a, 1058-b, 1074-a,  
1079-a, 1086-b, 1090-b, 1096-b, 1121-b, 1124-a, 1130-b, 1134-a,  
1141-a, 1144-b, 1147-a, 1148-b, 1167-a, 1182-b, 1184-a, 1184-b,  
1186-b, 1198-a, 1222-a, 1237-a, 1245-a, 1269-a, 1270-b, 1275-a,  
1281-b, 1285-b, 1305-b, 1317-b, 1337-b, 1348-a, 1400-a, 1434-a,  
1452-a, 1465-a, 1470-a, 1487-a, 1491-a, 1493-a, 1505-a, 1505-b,  
1506-a, 1506-b, 1513-a, 1520-b, 1529-a, 1531-b, 1547-b, 1587-b,  
1592-b, 1595-b, 1608-a, 1612-a, 1633-a, 1639-a, 1642-a, 1651-a,



1686-a, 1686-b, 1704-a, 1705-a, 1706-a, 1709-a, 1716-a, 1753-a, 1753-b, 1760-a, 1783-b, 1789-b, 1808-a, 1816-b, 1843-a, 1852-b, 1860-a, 1863-a, 1905-b, 1912-a, 1914-b, 1925-b, 1944-b, 1962-a, 1973-a, 1981-b.

Aud 45-a, 57-b, 91-b, 130-a, 151-a, 177-b, 178-a, 257-b, 329-b, 355-b, 359-b, 409-a, 426-a, 463-a, 479-b, 498-a, 519-a, 524-a, 525-b, 530-b, 537-a, 549-a, 688-a, 706-a, 926-a, 935-a, 943-b, 1058-a, 1089-b, 1240-b, 1300-a, 1415-a, 1423-a, 1571-a, 1578-b, 1594-a, 1600-b, 1661-a, 1947-a, 1984-a, 2046-b, 2102-b, 2121-b, 2197-a, 2229-a, 2356-b, 2369-b, 2381-b, 2390-b.

Mur 17-b, 32-a, 72-a, 81-a, 86-a, 87-a, 116-b, 125-b, 127-a, 130-a, 130-b, 147-a, 256-a, 261-b, 266-a.

PP1 Prol. 66-a, 70-a, 79-a, 124-a, 198-a.

PP1 VI 76-a, 130-b, 148-b.

GGK 60-a, 85-a, 87-b, 97-b, 555-b, 2079-a, 2092-a, 2133-a.

18. x | / x x x | / x

MC 60-b, 70-b, 77-b, 79-a, 99-b, 101-b, 108-a, 111-a, 124-b, 210-a, 218-b, 229-b, 230-b, 231-b, 238-b, 246-b, 262-b, 309-a, 323-b, 335-b, 381-b, 416-a, 418-a, 422-a, 435-a, 507-b, 610-b, 863-a, 863-b, 876-a, 876-b, 911-a, 935-a, 940-a, 946-b, 959-a, 978-a.

FQ 30-b, 32-a, 35-b, 74-a, 81-b, 86-a, 87-a, 152-a, 156-b, 180-b, 193-b, 206-b, 269-b, 273-b, 306-a, 308-b, 310-b, 371-b, 399-a, 399-b, 401-b, 410-a, 418-a, 447-a, 472-a, 497-b, 505-a, 522-b, 532-b, 539-b, 546-b, 632-b, 644-b, 646-a, 664-b, 833-a.

FR 27-b, 48-b, 49-b, 52-b, 53-b, 63-a, 67-b, 71-a, 88-a, 104-b, 142-b, 159-b, 175-b, 176-a, 250-b, 255-a, 263-b, 267-b, 268-b, 269-b, 294-a, 297-a, 319-b, 326-b, 327-a, 345-b, 346-a, 351-b, 360-b, 363-a, 389-b, 474-a, 487-a, 513-b, 515-b, 542-b, 564-b, 602-b, 607-b, 620-b, 624-b, 635-b, 657-b, 658-a, 666-a, 700-b, 701-a, 704-b, 708-a, 728-a, 728-b, 753-b, 775-b, 784-b, 787-a, 790-b, 792-b, 794-b, 804-b, 810-b, 824-b, 830-b, 837-a, 932-a, 970-b, 982-a, 986-a, 994-b, 1063-a, 1074-a, 1096-b, 1100-b, 1103-b, 1113-a, 1193-a, 1204-a, 1209-a, 1210-a, 1213-a, 1214-a, 1216-a, 1227-b, 1245-a, 1261-a, 1279-a, 1320-b, 1329-b, 1339-b, 1344-b, 1351-b, 1381-b, 1384-a, 1408-a, 1424-a, 1433-b, 1442-b, 1443-b, 1445-a, 1450-b, 1467-a, 1467-b, 1518-b, 1529-a, 1542-b, 1550-b, 1572-a, 1580-b, 1584-a, 1587-b, 1613-b, 1644-b, 1667-b, 1732-b, 1733-b, 1778-b, 1799-b, 1818-b, 1829-b, 1858-b, 1891-b, 1912-a, 1943-a, 1946-b, 1954-a, 1972-b, 1977-b, 1995-a, 2002-a, 2022-b, 2085-b, 2088-a, 2099-a.

ES 15-b, 45-b, 92-b, 103-b, 105-a, 115-b, 118-b, 143-b, 149-a, 151-b, 190-a, 201-b, 205-b, 212-a, 212-b, 229-a, 232-a, 232-b, 237-b, 240-a, 251-a, 255-a, 265-b, 280-b, 293-a, 301-b, 344-b, 371-b, 412-a, 433-b, 434-a, 436-b, 437-a, 454-b, 460-a, 468-b, 474-a, 481-b, 482-a, 512-a, 515-b, 542-a, 554-a, 560-a, 561-b, 565-b, 575-b, 583-b, 586-b, 594-b, 621-b, 629-b, 655-b, 701-a,

706-b, 712-b, 720-a, 730-b, 732-b, 735-a, 756-a, 757-a, 764-a, 778-a, 792-b, 816-a, 825-b, 844-b, 861-b, 881-a, 884-a, 884-b, 900-b, 917-b, 921-a, 927-a, 931-a, 936-a, 969-a, 1027-b, 1029-a, 1064-a, 1086-a, 1100-b, 1102-b, 1105-b, 1113-b, 1116-b, 1117-a, 1178-a, 1182-a, 1186-a, 1219-b, 1237-b, 1242-b, 1256-b, 1257-b, 1274-a, 1321-a, 1349-b, 1358-a, 1360-b, 1406-b, 1413-b, 1425-b, 1451-b, 1478-a, 1494-a, 1522-a, 1532-a, 1533-a, 1567-a, 1575-b, 1577-b, 1584-b, 1598-b, 1603-a, 1616-b, 1622-a, 1627-b, 1631-b, 1653-b, 1692-a, 1694-a, 1699-b, 1703-a, 1704-b, 1725-b, 1740-b, 1741-b, 1762-a, 1774-a, 1775-a, 1781-b, 1785-b, 1798-a, 1801-b, 1802-b, 1819-b, 1826-b, 1828-a, 1854-a, 1858-b, 1863-b, 1876-a, 1905-a, 1906-b, 1927-a, 1933-b, 1937-a, 1950-a, 1961-b, 1987-a, 1994-a, 2009-b, 2014-b.

Aud 317-a, 531-a, 553-b, 685-a, 749-b, 775-a, 1186-a, 1203-a, 1296-a, 1321-b, 1373-a, 1399-a, 1510-b, 1605-a, 1617-a, 1922-a, 2346-a, 2365-a.

Mur 32-b, 120-b, 146-a, 155-a.

PP1 Prol. 1-b, 2-a, 6-b, 7-b, 9-b, 22-a, 22-b, 24-a, 37-b, 50-a, 52-b, 55-b, 59-b, 61-a, 62-b, 89-a, 97-b, 100-b, 101-a, 104-a, 120-a, 121-b, 122-b, 123-b, 129-b, 130-b, 150-b, 157-b, 165-b, 167-a, 173-a, 179-b, 180-a, 182-a, 183-b, 187-b, 190-b, 192-a, 193-b, 200-b, 204-a, 205-b, 206-a, 207-b, 211-a, 212-b, 218-a, 222-b, 225-b, 231-b.

PP1 VI 1-b, 9-b, 14-b, 15-a, 21-b, 24-b, 25-b, 27-a, 30-a, 30-b, 34-b, 37-b, 38-b, 40-a, 45-b, 60-a, 63-b, 70-b, 85-b, 93-b, 97-a, 99-a, 102-b, 103-b, 115-b, 118-b, 120-b, 133-a, 133-b, 141-b, 142-a, 143-b, 144-a, 144-b, 145-b, 146-b, 150-b, 154-a, 172-a, 172-b, 184-a, 185-a, 188-b, 189-b, 198-b, 200-b, 203-a, 206-b.

GGK 63-a, 97-a, 123-a, 377-a, 401-b, 410-b, 508-a, 526-b, 543-b, 544-a, 552-a, 555-a, 2097-b.

19. x | / x x x | / x x

MC 68-a, 85-b, 323-a, 685-b, 695-b, 859-a.

FQ 409-b, 459-b, 514-a, 850-b.

FR 170-a, 455-a, 457-b, 461-a, 464-a, 568-b, 619-a, 760-a, 767-a, 775-a, 829-b, 1008-b, 1130-a, 1267-b, 1268-b, 1274-a, 1327-b, 1411-a, 1413-b, 1431-a, 1516-b, 1520-b, 1542-a, 1548-b, 1581-a, 1594-b, 1724-a, 1855-b, 1857-b, 1882-b, 1884-b, 2016-a, 2027-a, 2028-a, 2058-b, 2086-b, 2096-a.

ES 54-a, 91-b, 147-a, 270-a, 270-b, 301-a, 305-a, 341-a, 350-b, 398-b, 476-a, 484-a, 503-a, 536-b, 610-b, 643-b, 678-a, 719-a, 744-b, 827-a, 832-b, 882-b, 946-b, 949-b, 968-a, 971-a, 987-a, 996-b, 1205-b, 1249-b, 1258-a, 1261-a, 1289-a, 1488-b, 1489-a, 1519-a, 1541-a, 1676-b, 1770-b, 1832-b, 1849-b.

Aud 1391-a, 1601-a, 2400-a.

PPl Prol. 3-a, 75-a, 86-a, 94-a, 123-a.

PPl VI 28-a, 50-b, 64-a, 71-a, 79-a, 84-a, 106-a, 149-a, 160-a,  
176-a, 211-a.

20. x | / x x x | / x x x

MC 948-a, 1086-b.

FR 788-b, 993-b.

ES 197-b, 981-a, 1537-b, 1828-b.

PPl Prol. 103-b, 139-a, 151-a.

PPl VI 143-a, 173-a.

21. x | / x x x | / x x x x

MC 40-a.

22. x | / x x x x | /

MC 56-b, 171-b, 980-b, 1098-b.

FQ 311-b.

FR 86-a, 235-a, 281-a, 306-b, 426-b, 447-a, 449-a, 691-b, 700-a,  
1097-a, 1139-a, 1151-a, 1340-a, 1396-a, 1398-a, 1736-b, 1960-b,  
1965-a, 1995-b, 2070-a, 2109-b.

ES 29-a, 116-a, 126-a, 201-a, 213-a, 305-b, 351-a, 398-a, 506-b,  
604-b, 720-b, 751-b, 791-a, 846-a, 886-a, 903-b, 983-a, 985-b,  
1002-a, 1047-b, 1110-a, 1112-a, 1183-a, 1196-a, 1200-b, 1369-a,  
1380-b, 1548-a, 1614-b, 1676-a, 1677-a, 1814-a.

Aud 256-b, 337-a, 364-a, 411-a, 1390-a, 1989-b, 2040-b.

Mur 249-a.

PPl Prol. 159-a.

PPl VI 19-a, 23-a, 131-a, 201-b.

GGK 2144-a.

23. x | / x x x x | / x

MC 100-b, 121-b, 203-a, 226-a, 360-b, 703-a.

FQ 246-b, 406-a, 475-b, 851-b.

FR 68-b, 164-b, 309-a, 326-b, 397-b, 444-b, 510-b, 806-b, 834-a,  
900-b, 927-a, 949-a, 1026-a, 1217-b, 1232-b, 1353-b, 1401-b,

1507-a, 1541-b, 1543-b, 1658-b, 1975-a, 1996-a, 2039-a, 2065-b, 2073-b, 2077-a.

ES 53-b, 97-b, 107-a, 214-b, 289-b, 676-b, 788-a, 912-b, 919-b, 1040-b, 1101-b, 1223-a, 1404-b, 1552-a, 1575-a, 1591-b, 1757-a, 1766-a, 1810-a, 1838-a, 1859-a.

Aud 1587-b.

PP1 Prol. 10-a, 23-b, 28-b, 64-a, 74-a, 169-a, 178-b, 189-b.

PP1 VI 53-a, 54-b, 58-a, 65-b, 94-b, 127-a, 167-b, 175-a, 193-b.

GGK 62-b, 136-a, 2104-a.

24. x | / x x x x | / x x

MC 618-a, 1118-b.

FR 285-b, 1901-b.

ES 275-a.

PP1 Prol 164-a.

PP1 VI 95-a.

25. x | / x x x x | / x x x

FR 607-a.

ES 1202-a.

26. x | / x x x x x | /

MC 316-b.

FR 452-b, 997-a, 1070-a, 1232-a, 1317-a.

ES 112-b, 113-b, 192-b, 427-a, 578-a, 802-a, 975-a, 1078-a, 1116-a, 1199-a, 1255-a, 1437-b.

PP1 Prol. 179-a.

PP1 VI 96-a, 170-a.

GGK 2100-a.

27. x | / x x x x x | / x

MC 1054-b.

FR 6-b, 284-a, 384-b, 416-b, 1785-a, 1945-a, 2068-a.

ES 65-a, 410-b, 755-a, 794-a, 1861-b.

PP1 VI 91-a, 103-a.

28. x | / x x x x x | / x x x x

FR 2838-b.

29. x | / x x x x x x | /

FR 1528-a.

30. x | / x x x x x x | / x x

FR 417-b.

Type III: Disyllabic Anacrusis.

1. x x | / | /

MC 54-b, 107-a, 137-b, 139-b, 143-b, 254-b, 381-a, 468-a, 518-b,  
546-b, 547-b, 548-b, 549-b, 656-b, 658-b, 705-b, 891-a, 896-a,  
898-a, 908-b, 910-b, 944-b, 1058-b.

FQ 9-b, 39-a, 45-b, 86-b, 92-b, 124-b, 136-a, 144-b, 193-a, 201-a,  
371-a, 382-a, 411-a, 439-a, 502-a, 516-a.

FR 40-a, 72-a, 108-a, 132-a, 228-a, 321-b, 328-a, 502-a, 517-a,  
597-a, 734-a, 784-a, 790-a, 809-a, 852-b, 1257-a, 1285-a,  
1338-a, 1349-b, 1403-a, 1457-a, 1509-a, 1610-b, 1617-a, 1621-a,  
1687-a, 1717-b, 1862-a, 1967-b, 1999-b.

ES 12-a, 93-a, 100-b, 159-a, 170-a, 194-b, 216-b, 337-a, 348-b,  
501-b, 574-a, 627-b, 847-b, 1009-b, 1146-b, 1246-a, 1311-a,  
1374-b, 1411-a, 1438-b, 1652-a, 1657-a, 1875-b, 1993-a, 1943-a.

Aud 8-b, 10-a, 74-b, 84-b, 179-b, 206-b, 210-b, 211-b, 231-b, 241-b,  
255-b, 265-b, 271-b, 292-b, 298-b, 320-b, 324-b, 384-b, 395-b,  
447-a, 471-a, 473-a, 502-a, 508-b, 537-b, 551-a, 559-a, 566-a,  
576-b, 589-a, 594-b, 659-b, 671-a, 679-a, 682-a, 718-b, 724-b,  
725-a, 758-b, 765-a, 780-b, 815-a, 826-a, 247-b, 876-b, 879-b,  
891-a, 904-b, 916-b, 951-a, 959-a, 961-b, 970-b, 974-a, 991-a,  
1039-a, 1064-b, 1106-b, 1149-a, 1188-b, 1205-a, 1335-b, 1340-a,  
1362-b, 1647-a, 1661-b, 1800-a, 1803-a, 1805-a, 1840-b, 1858-a,  
1952-a, 1953-b, 1972-a, 1974-b, 1981-b, 2034-b, 2038-b, 2086-a,  
2155-b, 2182-b, 2191-a, 2210-a, 2219-b, 2234-a, 2243-b, 2248-b,  
2260-b, 2362-a, 2382-a.

Mur 12-a, 110-b, 115-a, 117-b, 156-b, 198-b, 209-a, 209-b, 223-b,  
224-a.

GGK 94-b, 378-b, 380-b, 556-b, 2074-b, 2111-b.

2. x x | / | / x

MC 430-b, 584-b, 617-b, 668-b, 684-b, 777-a, 816-a, 837-b, 873-b,  
900-a, 970-b, 1074-a, 1079-b, 1132-a.

FQ 15-b, 192-b, 448-b, 452-b, 618-b, 629-b, 650-a, 840-a.

FR 118-b, 301-b, 309-b, 377-b, 693-b, 729-a, 891-b, 965-a, 993-a, 1164-b, 1182-a, 1206-b, 1278-b, 1328-b, 1505-a, 1508-b, 1540-b, 1643-a, 1665-a, 1675-a, 1682-b, 1715-b, 1776-a, 1956-b, 2017-b, 2025-b, 2059-a.

ES 17-b, 116-b, 189-b, 328-b, 329-b, 457-b, 481-a, 527-a, 538-b, 582-a, 587-b, 598-b, 713-b, 788-b, 897-a, 1202-b, 1294-b, 1343-b, 1376-b, 1399-a, 1540-b, 1626-a, 1690-a, 1700-a, 1951-b, 1992-b.

Aud 37-b, 60-a, 63-a, 108-a, 137-b, 149-b, 158-b, 167-b, 173-b, 192-b, 196-b, 225-b, 226-b, 252-b, 253-b, 281-a, 316-b, 427-b, 438-b, 457-b, 472-a, 473-b, 482-b, 519-b, 542-a, 554-b, 564-a, 578-b, 615-a, 627-a, 705-b, 714-b, 761-b, 763-a, 777-a, 806-b, 822-b, 853-a, 858-a, 874-a, 881-a, 887-b, 888-b, 918-a, 935-a, 942-a, 942-b, 948-b, 1003-b, 1010-a, 1017-b, 1021-a, 1051-b, 1067-b, 1073-b, 1076-a, 1145-a, 1193-a, 1333-b, 1513-b, 1518-a, 1605-b, 1607-b, 1610-a, 1649-b, 1784-a, 1802-b, 1832-b, 1893-a, 1974-a, 1978-b, 1983-a, 2045-b, 2095-a, 2125-a, 2154-a, 2155-a, 2159-b, 2175-b, 2227-b, 2254-b, 2258-b, 2399-b.

Mur 42-b, 44-b, 61-b, 65-a, 68-a, 166-a, 169-a, 174-a, 178-a, 249-b.

PP1 Prol. 2-b, 19-b, 60-b, 80-b, 101-b, 102-b, 125-b, 164-b, 166-b, 168-b, 191-b.

PP1 VI 6-b, 105-b, 112-b, 162-b, 164-b, 169-b, 173-b, 199-a.

GGK 61-b, 69-b, 73-b, 79-b, 94-a, 115-b, 117-b, 500-b, 530-b, 2083-b, 2085-b, 2092-b, 2095-b, 2118-b, 2129-b, 2134-b.

3. x x | / | / x x

MC 153-b, 413-b, 567-b, 1130-a.

FQ 305-b, 463-a.

FR 300-b, 670-a, 755-b, 1089-b, 1090-a, 1158-a, 1327-a, 1577-a, 1699-b, 1875-b, 1889-a, 2007-a, 2016-b.

ES 195-b, 277-b, 389-b, 843-b, 859-b, 926-a, 973-b, 1016-b, 1018-a, 1407-b, 1475-b, 1539-a, 1594-b, 1607-b, 1649-b, 1832-a, 1889-b, 1893-b.

Aud 147-a, 759-b, 1019-a, 1514-b, 2371-a, 2398-b.

Mur 93-b.

PP1 Prol. 174-b.

GGK 2099-b.

4. x x | / | / x x x

FR 353-b, 450-b, 773-b, 1575-a, 2036-a.

ES 914-b, 1109-b.

PP1 VI 196-a.

5. x x | / | / x x x x

FR 1962-a.

ES 1538-b.

6. x x | / x | /

MC 35-a, 54-a, 83-a, 109-b, 211-b, 222-a, 223-a, 239-b, 247-a, 290-a, 293-a, 293-b, 338-a, 349-b, 372-b, 405-b, 419-b, 440-a, 448-b, 449-b, 452-a, 453-b, 457-b, 478-b, 490-b, 492-b, 494-a, 529-b, 530-b, 540-b, 543-a, 571-b, 594-a, 669-b, 670-a, 670-b, 675-a, 700-b, 702-b, 784-b, 785-b, 813-b, 818-a, 818-b, 829-b, 833-b, 834-a, 836-a, 841-a, 852-a, 880-a, 880-b, 890-b, 896-b, 900-a, 906-a, 908-a, 934-b, 937-b, 965-b, 1028-b, 1047-a, 1048-a, 1052-a, 1055-b, 1063-b, 1067-b, 1071-b, 1077-b, 1090-b, 1099-b, 1120-b, 1163-b.

FQ 12-b, 25-a, 25-b, 35-a, 36-a, 37-b, 73-a, 119-b, 136-b, 178-a, 179-a, 187-b, 198-b, 201-b, 222-b, 251-a, 263-b, 397-a, 414-b, 418-b, 441-a, 448-a, 459-a, 480-b, 535-b, 536-b, 542-a, 543-a, 637-b, 642-a, 643-a, 643-b, 644-a, 645-a, 646-b, 656-b, 662-b, 665-a, 832-a.

FR 1-b, 8-a, 40-b, 42-b, 43-a, 59-a, 66-a, 69-a, 82-a, 85-a, 87-b, 88-b, 93-a, 105-a, 119-b, 125-b, 145-a, 146-b, 164-a, 166-b, 233-a, 233-b, 237-b, 238-a, 243-a, 300-a, 312-a, 336-b, 357-b, 382-a, 384-a, 386-a, 418-a, 437-a, 442-b, 469-b, 479-a, 496-b, 525-b, 530-b, 535-b, 536-a, 546-b, 556-b, 609-a, 617-b, 618-a, 628-a, 640-a, 645-a, 706-a, 750-b, 783-a, 787-b, 822-a, 839-a, 849-a, 851-b, 884-b, 898-a, 909-a, 912-b, 917-b, 922-a, 923-a, 943-a, 1010-b, 1115-a, 1125-a, 1127-b, 1146-b, 1148-b, 1162-a, 1180-a, 1183-b, 1191-a, 1204-b, 1241-a, 1246-a, 1255-b, 1262-a, 1262-b, 1264-a, 1264-b, 1279-b, 1283-a, 1288-b, 1305-a, 1333-a, 1345-a, 1345-b, 1352-a, 1410-b, 1418-b, 1431-b, 1555-a, 1558-a, 1559-b, 1577-b, 1592-a, 1615-b, 1645-a, 1670-b, 1681-b, 1691-b, 1693-b, 1696-a, 1711-a, 1714-b, 1723-a, 1730-a, 1776-b, 1786-a, 1795-b, 1796-b, 1797-a, 1801-a, 1803-b, 1816-a, 1820-a, 1822-a, 1825-a, 1826-a, 1836-a, 1838-b, 1846-a, 1867-b, 1902-b, 1908-a, 1965-b, 1974-a, 2035-b, 2043-b, 2062-a, 2086-a, 2090-a, 2093-b, 2116-a.

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781-a, 785-a, 787-a, 801-b, 811-a, 838-b, 842-b, 851-b, 854-a, 898-a, 898-b, 930-b, 944-a, 950-a, 952-a, 957-b, 958-a, 981-b, 992-a, 996-a, 998-b, 1009-a, 1015-a, 1026-a, 1032-a, 1041-a, 1052-b, 1059-a, 1076-b, 1079-b, 1082-a, 1083-b, 1093-b, 1122-b, 1145-b, 1152-b, 1195-b, 1197-b, 1215-a, 1225-b, 1261-b, 1297-b, 1299-b, 1304-a, 1320-b, 1336-b, 1340-a, 1346-b, 1372-a, 1383-a, 1390-a, 1397-b, 1401-a, 1423-b, 1426-b, 1430-b, 1441-a, 1445-b, 1456-a, 1466-a, 1507-a, 1522-b, 1535-b, 1537-a, 1543-b, 1564-a, 1595-a, 1597-a, 1619-b, 1633-b, 1644-b, 1653-a, 1658-a, 1664-b, 1689-a, 1697-a, 1723-b, 1730-a, 1744-a, 1744-b, 1747-a, 1764-a, 1794-b, 1797-b, 1817-b, 1834-a, 1835-a, 1857-b, 1886-a, 1907-a, 1917-b, 1947-a, 1954-b, 1957-b, 1971-b, 2002-b.

Aud 2-a, 6-b, 7-a, 10-b, 24-b, 30-a, 46-a, 47-a, 50-a, 50-b, 53-b, 56-b, 60-b, 78-b, 94-a, 98-b, 99-b, 128-a, 135-a, 136-b, 142-b, 153-b, 159-a, 166-a, 181-b, 187-b, 211-a, 214-b, 215-b, 222-a, 235-b, 245-b, 247-a, 290-a, 318-a, 320-a, 323-b, 324-a, 358-a, 367-b, 372-b, 376-b, 378-b, 392-a, 392-b, 400-b, 414-b, 416-b, 420-b, 421-b, 432-b, 437-b, 438-a, 445-b, 453-b, 476-b, 486-b, 491-b, 509-a, 526-b, 550-b, 551-b, 560-b, 562-b, 566-b, 572-b, 575-b, 586-a, 588-b, 590-b, 592-b, 597-b, 609-b, 610-a, 632-b, 634-b, 661-b, 666-b, 667-b, 669-b, 679-b, 680-a, 685-b, 720-b, 723-b, 733-a, 759-a, 766-b, 773-b, 789-b, 792-a, 811-b, 831-a, 849-b, 852-b, 854-a, 867-b, 873-b, 874-b, 876-a, 878-b, 882-b, 885-a, 887-a, 904-a, 911-b, 916-a, 918-b, 920-b, 923-b, 927-b, 940-b, 951-b, 971-b, 974-b, 989-b, 995-a, 1004-b, 1028-b, 1030-b, 1031-a, 1040-a, 1073-a, 1077-a, 1082-b, 1083-b, 1084-b, 1098-b, 1104-b, 1141-a, 1143-b, 1149-b, 1184-a, 1190-b, 1207-a, 1221-a, 1223-b, 1229-b, 1232-b, 1239-a, 1239-b, 1289-b, 1302-b, 1329-b, 1327-b, 1340-b, 1357-a, 1394-b, 1405-a, 1475-b, 1488-a, 1503-a, 1515-b, 1516-a, 1516-b, 1521-a, 1572-b, 1581-b, 1583-a, 1584-b, 1606-b, 1608-b, 1637-b, 1639-b, 1640-b, 1641-b, 1656-b, 1663-a, 1664-b, 1704-b, 1782-b, 1790-a, 1795-a, 1804-a, 1868-a, 1870-b, 1872-b, 1889-b, 1909-b, 1923-b, 1924-b, 1925-b, 1954-b, 1955-b, 1957-b, 1964-b, 1965-b, 1969-b, 1970-a, 1971-b, 1972-b, 1975-a, 1980-a, 2030-b, 2033-a, 2035-a, 2037-a, 2043-a, 2048-b, 2058-b, 2080-b, 2086-b, 2092-a, 2094-b, 2098-a, 2100-b, 2120-b, 2139-a, 2139-b, 2142-a, 2143-a, 2149-a, 2157-a, 2158-b, 2160-b, 2163-b, 2170-b, 2171-a, 2174-a, 2181-b, 2205-b, 2206-a, 2207-a, 2211-b, 2214-a, 2215-a, 2220-b, 2221-b, 2231-a, 2233-b, 2234-b, 2236-b, 2238-a, 2247-b, 2249-b, 2252-b, 2254-a, 2255-a, 2262-b, 2325-a, 2357-b, 2358-a, 2377-a, 2385-b, 2388-b, 2401-b, 2404-b.

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PP1 VI 34-a, 112-a, 127-b.

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MC 24-b, 30-b, 38-b, 79-b, 93-b, 104-a, 123-a, 198-b, 202-b, 206-b, 212-b, 214-a, 218-a, 219-b, 230-a, 231-a, 246-a, 252-b, 253-b, 309-b, 341-b, 351-b, 372-a, 382-a, 386-b, 389-b, 402-b, 406-a, 475-a, 553-b, 554-b, 556-b, 562-a, 574-b, 580-b, 595-b, 597-a, 608-b, 609-b, 667-b, 701-a, 791-b, 793-b, 813-a, 814-a, 817-b, 826-a, 837-a, 840-b, 844-a, 846-b, 859-b, 872-a, 874-a, 954-b, 971-a, 1085-b, 1087-b, 1117-b, 1119-b.

FQ 10-b, 16-b, 28-a, 31-b, 39-b, 46-b, 78-b, 80-b, 120-b, 145-b, 185-a, 185-b, 187-a, 197-b, 200-a, 200-b, 203-a, 210-b, 216-b, 217-b, 218-b, 261-b, 369-a, 381-a, 395-b, 396-a, 396-b, 397-b, 398-a, 398-b, 415-a, 416-b, 436-b, 444-b, 457-b, 458-b, 466-b, 502-b, 507-a, 520-a, 520-b, 531-a, 544-b, 545-b, 551-a, 620-b, 640-b, 652-b, 658-b, 667-b, 669-b, 835-b.

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568-a, 574-b, 617-b, 686-a, 700-b, 719-b, 737-b, 739-a, 745-b, 750-b, 772-a, 772-b, 782-b, 796-a, 803-b, 810-b, 830-a, 839-a, 842-b, 868-b, 869-b, 870-a, 884-a, 892-a, 896-a, 899-b, 928-a, 967-b, 971-b, 1033-b, 1035-a, 1038-a, 1048-b, 1049-b, 1088-a, 1101-b, 1136-a, 1191-a, 1317-b, 1325-b, 1335-a, 1346-a, 1380-a, 1399-b, 1417-b, 1468-b, 1495-a, 1505-b, 1517-a, 1523-b, 1577-a, 1600-a, 1602-b, 1612-b, 1620-b, 1627-b, 1637-a, 1650-a, 1655-b, 1662-a, 1779-a, 1805-b, 1806-b, 1813-b, 1824-a, 1833-b, 1857-a, 1858-b, 1871-a, 1887-b, 1902-b, 1905-b, 1906-a, 1917-a, 1919-b, 1928-a, 1945-b, 1958-a, 2029-b, 2032-a, 2044-a, 2106-b, 2144-a, 2148-b, 2171-b, 2172-b, 2187-b, 2192-b, 2213-b, 2216-b, 2220-a, 2225-b, 2235-a, 2252-a, 2253-a, 2261-b, 2294-a, 2378-b, 2389-a, 2397-b.

Mur 12-b, 34-b, 38-a, 47-b, 48-b, 55-b, 65-b, 67-a, 79-a, 91-b, 92-b, 99-a, 124-b, 137-b, 142-b, 150-b, 175-b, 180-b, 225-b, 247-b.

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PP1 VI 2-b, 4-b, 6-a, 10-a, 10-b, 24-a, 28-b, 35-b, 36-b, 43-b, 47-b, 58-b, 73-b, 78-a, 97-b, 100-b, 146-a, 153-a, 156-b, 170-b.

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8. x x | / x | / x x

MC 223-b, 258-b, 274-b, 314-b, 338-a, 444-a, 781-a, 788-b, 843-a, 857-b, 887-a, 952-a.

FQ 248-b, 405-b, 435-b, 443-b, 449-b, 461-b, 486-a.

FR 55-b, 66-b, 135-b, 139-a, 159-a, 310-a, 366-b, 372-b, 412-a, 454-b, 491-b, 621-a, 770-b, 913-b, 986-b, 1026-b, 1037-a, 1077-a, 1169-b, 1171-b, 1273-b, 1306-b, 1312-b, 1315-b, 1334-a, 1349-a, 1414-a, 1455-a, 1552-a, 1602-b, 1603-b, 1678-b, 1705-b, 1877-a, 1926-a, 1944-b, 2061-b, 2066-b, 2074-a, 2088-b.

ES 8-b, 17-a, 74-b, 98-b, 99-b, 123-a, 128-b, 137-b, 155-b, 196-b, 211-a, 215-b, 238-a, 242-b, 246-b, 317-b, 346-b, 360-b, 386-b, 406-b, 417-b, 456-b, 474-b, 488-b, 502-b, 511-b, 514-b, 525-b, 574-b, 584-b, 635-b, 692-b, 705-b, 729-a, 783-b, 803-b, 825-a, 853-a, 876-b, 899-b, 937-b, 965-a, 967-b, 995-b, 1017-a, 1022-a, 1050-b, 1131-a, 1158-b, 1233-a, 1244-b, 1262-a, 1362-a, 1384-b, 1398-a, 1533-b, 1559-a, 1566-b, 1640-b, 1644-b, 1673-b, 1678-b, 1749-b, 1764-b, 1800-b, 1859-b, 1865-b, 1887-a, 1915-a, 1943-b, 1945-b, 1977-b, 1978-b.

Aud 311-a, 356-b, 598-b, 662-a, 788-b, 813-a, 982-a, 1006-a, 1495-b, 1620-a, 1855-a, 2384-b.

Mur 9-b, 94-b, 111-a.

PP1 VI 14-a, 29-a, 137-a.

GGK 383-a.

9. x x | / x | / x x x

MC 225-b, 870-a, 1084-b.

FR 76-b, 150-a, 327-b, 676-a, 676-b, 1289-a, 1823-a, 1992-b, 2076-b.

ES 32-a, 233-a, 671-b, 886-b, 1115-b, 1214-a, 1288-b, 1298-a, 1468-a, 1654-b, 1712-b.

10. x x | / x | / x x x x

ES 1075-b.

11. x x | / x x | /

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1129-b, 1137-b, 1139-a, 1149-a, 1150-b, 1153-a, 1159-a, 1162-b,  
1170-b, 1177-a, 1220-a, 1236-a, 1239-b, 1241-b, 1247-a, 1260-a,  
1268-a, 1280-a, 1314-a, 1323-a, 1347-b, 1352-b, 1353-a, 1389-a,  
1404-a, 1410-b, 1414-a, 1443-a, 1454-b, 1461-b, 1463-a, 1464-a,  
1470-b, 1490-a, 1500-a, 1510-a, 1518-a, 1548-b, 1550-b, 1560-b,  
1591-a, 1599-a, 1602-a, 1615-a, 1619-a, 1622-b, 1627-a, 1632-a,  
1672-b, 1702-b, 1719-a, 1737-b, 1754-a, 1781-a, 1786-a, 1791-a,  
1792-a, 1794-a, 1805-a, 1808-b, 1817-a, 1836-b, 1847-b, 1849-a,  
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544-a, 548-b, 631-b, 673-a, 675-a, 676-a, 678-a, 684-a, 694-b,  
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789-a, 798-a, 814-b, 816-b, 850-b, 863-b, 913-b, 954-b, 970-a,  
972-a, 972-b, 979-b, 980-a, 980-b, 986-b, 995-b, 1008-b, 1020-b,  
1053-b, 1057-b, 1075-b, 1090-b, 1091-b, 1093-b, 1183-b, 1191-b,  
1195-b, 1238-b, 1327-b, 1347-a, 1389-b, 1390-b, 1393-b, 1395-a,  
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1523-a, 1524-b, 1574-a, 1577-b, 1588-b, 1603-b, 1635-b, 1639-a,  
1645-a, 1655-a, 1665-a, 1665-b, 1804-b, 1849-a, 1904-a, 1927-b,  
1932-a, 1932-b, 1968-b, 2020-b, 2034-a, 2074-b, 2093-b, 2096-b,  
2147-b, 2150-a, 2162-b, 2180-a, 2196-b, 2200-a, 2212-b, 2230-a,  
2240-b, 2241-a, 2247-a, 2250-a, 2256-b, 2281-a, 2350-a, 2350-b,  
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12. x x | / x x | / x

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13. x x | / x x | / x x

MC 108-b, 420-b, 469-b, 888-b, 913-a, 933-b, 942-a, 1115-a.

FQ 115-b, 205-b, 249-b, 253-b, 437-b, 441-b, 447-b, 453-b, 465-b, 481-a, 488-b, 504-b, 660-b, 661-b, 842-a.

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14. x x | / x x | / x x x

FR 1003-b, 1258-a, 1678-a, 2072-a.

ES 450-b, 715-b, 843-a, 1329-a, 1424-b, 1561-a, 1813-b, 1989-b.

Aud 2309-b.

15. x x | / x x x | /

MC 62-b, 77-a, 204-a, 215-a, 456-b, 463-b, 467-b, 598-a, 800-a, 836-b, 840-a, 861-b, 884-a, 931-a, 1039-a, 1097-b.

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1555-b, 1560-a, 1585-b, 1630-a, 1632-a, 1673-a, 1770-a, 1770-b,  
1779-a, 1801-b, 1819-a, 1821-b, 1856-a, 1873-b, 1886-a, 1896-b,  
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811-b, 817-a, 828-a, 836-b, 851-a, 854-b, 855-b, 857-a, 858-a,  
863-b, 865-a, 921-b, 941-b, 962-b, 1004-a, 1011-b, 1060-b,  
1061-b, 1067-b, 1080-a, 1142-a, 1150-a, 1163-b, 1164-b, 1166-a,  
1178-b, 1181-a, 1213-a, 1228-b, 1244-a, 1248-b, 1250-b, 1265-b,  
1327-b, 1359-a, 1380-a, 1405-a, 1419-a, 1440-b, 1442-b, 1457-b,  
1463-b, 1490-b, 1511-b, 1146-b, 1596-a, 1599-b, 1625-b, 1671-a,  
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1904-a, 1921-a, 1931-b, 1964-b, 1984-b, 2013-b.

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GGK 384-a, 397-a.

16. x x | / x x x | / x

MC 59-a, 72-a, 72-b, 91-b, 95-b, 109-a, 115-b, 203-b, 215-b, 369-b,  
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980-b, 984-b, 1069-a, 1085-b, 1092-b, 1192-a, 1195-b, 1226-b,  
1292-a, 1309-a, 1366-a, 1379-b, 1397-b, 1417-b, 1420-a, 1420-b,  
1441-b, 1465-a, 1513-b, 1527-b, 1620-b, 1641-a, 1725-a, 1734-b,  
1767-a, 1789-a, 1797-b, 1804-b, 1829-a, 1833-b, 1869-b, 1880-b,  
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1340-b, 1351-b, 1354-a, 1354-b, 1370-b, 1371-b, 1379-a, 1395-b,  
1406-a, 1408-b, 1423-a, 1429-a, 1435-b, 1438-a, 1439-b, 1445-a,  
1458-b, 1459-b, 1467-a, 1508-a, 1515-b, 1526-b, 1531-a, 1534-a,  
1541-b, 1536-b, 1552-b, 1589-b, 1594-a, 1620-b, 1621-b, 1628-b,  
1637-a, 1649-a, 1652-b, 1696-b, 1714-a, 1718-b, 1754-b, 1760-b,  
1777-a, 1778-a, 1786-b, 1792-b, 1797-a, 1818-b, 1848-a, 1848-b,  
1921-b, 1963-a, 2002-a.

Aud 357-b, 1625-a, 1785-a, 2269-a, 2359-a.

Mur 52-b, 53-a.

PPl Prol. 41-a, 100-a, 110-b, 186-b, 230-a.

PPl VI 7-b, 23-b, 56-a, 79-b, 84-b, 105-a, 149-b, 157-a, 166-b,  
177-a.

GGK 110-b, 139-a.

17. x x | / x x x | / x x

MC 64-a.

FQ 85-b, 99-a, 273-a.

FR 488-b, 619-b, 668-a, 668-b, 677-a, 752-a, 768-a, 813-b, 821-a,  
988-a, 1086-a, 1122-a, 1128-b, 1222-a, 1383-b, 1410-a, 1423-b,  
1448-b, 1522-a, 1590-a, 1628-b, 1786-a, 1786-b, 1908-b, 2003-a,  
2014-b.

ES 49-b, 208-b, 217-b, 281-b, 293-b, 373-b, 451-a, 615-a, 746-b,  
864-a, 1036-b, 1054-b, 1103-a, 1121-a, 1167-b, 1204-b, 1210-b,  
1272-b, 1485-b, 1527-b, 1542-b, 1597-b, 1765-b, 1870-a, 1900-a.

Aud 2280-b, 2325-b.

PPl Prol. 63-a.

PPl VI 209-a.

18. x x | / x x x | / x x x

FR 134-b, 1519-b, 1563-a.

ES 179-a, 1039-b.

19. x x | / x x x | / x x x x

ES 634-a.

20. x x | / x x x x | /

MC 81-a, 216-a.

FQ 513-b.



FR 251-a, 285-a, 402-a, 649-a, 1252-a, 1277-a, 1576-b, 1621-b,  
1636-b, 2037-a, 2081-a.

ES 77-b, 252-a, 267-a, 524-a, 556-a, 727-b, 818-b, 868-b,  
869-b, 1483-a, 1795-a, 1977-a.

Aud 1404-a.

Mur 16-a, 187-b.

PP1 VI 2-a.

GGK 369-a.

21. x x | / x x x x | / x

MC 136-b, 838-a.

FQ 179-b, 476-b.

FR 1403-b, 1711-b, 1737-a.

ES 703-a, 925-b, 979-a, 1282-b, 1391-a, 1862-b.

Aud 2268-a, 2311-b, 2363-b.

Mur 250-a.

PP1 Prol. 84-a.

PP1 VI 89-a, 202-a.

22. x x | / x x x x | / x x

Aud 2269-b, 2362-b.

23. x x | / x x x x | / x x x

FR 111-b.

24. x x | / x x x x x | /

MC 932-a.

ES 108-a, 1741-a, 1934-b, 1967-a.

25. x x | / x x x x x x | /

FR 1788-a.

Type IV: Trisyllabic Anacrusis.

1. x x x | / | /

MC 251-b, 687-b, 878-b, 1074-b.

FQ 33-b, 540-a, 554-b, 565-a, 623-b, 582-b.

FR 102-a, 102-b, 114-a, 180-b, 261-a, 289-b, 720-a, 891-a, 1134-a, 1157-a, 1322-a, 1679-a, 1697-a, 1703-b, 1708-a, 2021-a.

ES 180-a, 217-a, 472-b, 644-a, 743-b, 897-b, 1349-a, 1636-a, 1917-a, 1929-b.

Aud 134-b, 689-b, 747-a, 921-a, 927-a, 1079-a, 1592-b, 2151-b, 2198-b, 2199-a.

Mur 8-b, 47-a, 69-a.

PP1 Prol. 8-a.

GGK 70-b, 372-b, 391-b, 406-b, 497-b, 558-a.

2. x x x | / | / x

MC 118-b, 277-b, 1050-a.

FQ 542-b.

FR 228-b, 243-b, 274-a, 317-a, 383-a, 411-a, 497-a, 500-a, 690-b, 1115-b, 1186-b, 1233-b, 1235-a, 1350-a, 1404-b, 1716-a, 1733-a, 1823-b, 1930-a, 1966-b.

ES 82-b, 131-b, 178-a, 369-a, 612-b, 711-a, 833-a, 1278-b, 1285-a, 1391-b, 1660-a, 1896-a, 1972-b.

Aud 29-a, 159-b, 502-b, 857-b, 1102-b, 2383-b, 2384-a.

PP1 Prol. 50-b, 68-b, 218-b.

PP1 VI 7-a, 17-b, 82-b, 125-b, 163-b.

GGK 100-b, 101-b, 374-b, 380-a, 393-b, 406-a, 2084-b, 2085-a, 2131-a, 2140-b.

3. x x x | / | / x x

MC 333-b, 559-b.

FR 258-a, 803-a.

ES 311-b, 774-a, 1180-a, 1558-a.

PP1 Prol. 5-a.

4. x x x | / | / x x x

FR 657-a, 1422-a.

ES 1965-a.

5. x x x | / | / x x x x

FR 2018-b.

6. x x x | / x | /

MC 94-b, 347-a, 465-b, 560-a, 691-b, 878-a, 946-a, 961-a, 1045-a, 1052-b.

FQ 116-b, 182-a, 194-b, 428-b, 507-b, 649-a.

FR 137-b, 145-b, 173-a, 286-b, 288-a, 305-a, 367-b, 405-a, 515-a, 660-a, 747-b, 758-a, 770-a, 772-b, 779-b, 797-b, 817-b, 839-b, 915-b, 1118-a, 1151-b, 1226-a, 1239-b, 1253-a, 1300-b, 1302-b, 1311-b, 1318-b, 1321-b, 1402-b, 1412-a, 1523-a, 1534-a, 1558-b, 1616-a, 1664-b, 1667-a, 1669-b, 1698-a, 1718-b, 1792-a, 1815-b, 1921-a, 1963-a, 2019-a, 2047-a, 2083-a.

ES 16-b, 35-b, 42-a, 43-a, 56-b, 77-a, 88-b, 101-a, 152-b, 165-a, 182-a, 183-b, 197-a, 220-b, 230-a, 265-a, 276-b, 427-b, 428-a, 432-b, 459-a, 461-b, 526-b, 545-b, 548-b, 558-a, 653-a, 673-b, 703-b, 804-a, 804-b, 806-a, 858-b, 955-a, 1016-a, 1097-a, 1113-a, 1169-a, 1170-a, 1179-b, 1227-a, 1471-b, 1476-a, 1479-a, 1486-b, 1508-b, 1545-b, 1571-b, 1600-a, 1707-b, 1716-b, 1748-a, 1855-a, 1951-a, 1975-b, 2005-b.

Aud 40-b, 394-b, 494-a, 517-b, 802-b, 1596-b, 2026-a, 2151-a.

Mur 112-a, 113-b, 182-b, 259-a.

PP1 Prol. 38-b, 177-b.

PP1 VI 1-a, 25-a, 123-a, 142-b, 201-a.

GGK 88-a, 397-b, 409-a, 410-a, 2099-a, 2102-a, 2110-b, 2122-a.

7. x x x | / x | / x

MC 19-b, 52-b, 76-b, 212-a, 205-a, 205-b, 332-a, 396-b, 545-a, 595-a, 680-a, 956-b, 1036-a, 1045-b.

FQ 75-a, 184-b, 208-a, 244-a, 415-b, 506-b, 556-b, 853-b.

FR 32-b, 58-b, 239-b, 240-a, 270-a, 270-b, 272-a, 358-b, 376-b, 399-b, 509-b, 533-b, 546-a, 561-b, 609-b, 610-b, 709-b, 718-b, 734-b, 744-a, 749-b, 764-b, 771-a, 789-a, 799-b, 805-b, 916-b, 921-a, 946-a, 1005-a, 1084-b, 1147-a, 1180-b, 1253-b, 1353-a, 1421-a, 1412-b, 1446-b, 1448-a, 1549-a, 1551-a, 1556-a, 1578-b, 1605-a, 1606-b, 1802-a, 1808-b, 1844-a, 1883-b, 1917-a, 2031-b, 2044-b.

ES 24-b, 45-a, 71-a, 164-a, 171-a, 221-b, 239-a, 298-a, 338-b, 487-b, 495-b, 507-b, 539-b, 545-a, 547-b, 576-b, 587-a, 653-b, 741-b, 746-a, 782-a, 814-b, 817-b, 826-a, 840-b, 866-b, 926-b, 938-a, 997-b, 1007-b, 1012-a, 1018-b, 1033-b, 1052-a, 1088-b, 1114-a, 1176-a, 1210-a, 1296-a, 1337-a, 1353-b, 1420-b, 1428-a, 1443-b, 1493-b, 1495-b, 1524-a, 1551-a, 1553-a, 1554-a, 1577-a, 1675-b, 1771-b, 1820-a, 1840-b, 1864-a, 1939-b, 1947-b, 1957-a,

1969-b.

Aud 305-b, 361-a, 703-b, 915-b, 1397-b, 1609-b, 1828-b, 1887-a,  
2295-b, 2392-b.

Mur 219-b.

PP1 Pro1. 9-a, 48-b, 103-a, 127-a, 150-a, 154-b, 173-b, 176-b,  
184-a, 185-b, 189-a.

PP1 VI 11-a, 16-b, 42-b, 81-b, 92-a, 95-b, 99-b, 122-b, 129-b,  
135-b, 137-b, 180-a, 205-b.

GGK 60-b, 92-b, 120-a, 122-b, 403-b, 404-a, 493-b, 2072-b,  
2107-b, 2112-b.

8. x x x | / x | / x x

FQ 314-b, 404-b, 480-a.

FR 69-b, 742-b, 1127-a, 1228-a, 1504-a, 1506-b, 1635-b, 1814-a,  
2092-b.

ES 62-b, 338-a, 538-a, 593-b, 1020-b, 1191-b, 1287-b, 1667-b,  
1777-b, 1919-b, 1944-a.

Aud 1773-a.

PP1 Pro1. 197-a.

PP1 VI 22-a, 39-a, 135-a, 161-a.

GGK 72-a, 100-a, 111-a, 2121-a.

9. x x x | / x | / x x x

FR 1390-b.

ES 124-b, 1745-a.

PP1 Pro1. 160-a.

10. x x x | / x | / x x x x

PP1 VI 167-a.

11. x x x | / x x | /

MC 92-b, 94-a, 138-b, 688-a, 939-b.

FQ 638-b, 834-b.

FR 283-a, 388-b, 400-b, 443-b, 467-b, 549-b, 654-a, 672-b, 678-b,  
773-a, 812-a, 983-b, 989-a, 1149-b, 1215-a, 1284-a, 1303-a,  
1308-b, 1419-b, 1425-a, 1449-b, 1610-a, 1616-b, 1665-b, 1879-a,  
1969-a, 1981-a, 2018-a, 2031-a, 2047-b, 1979-a.

ES 50-b, 446-a, 493-a, 530-b, 576-a, 641-b, 748-a, 773-a, 992-b,  
1159-b, 1249-a, 1500-b, 1661-b, 1708-b, 1715-a, 1717-a, 1916-a,  
1930-a, 1960-a.

Aud 174-b, 1001-a, 1908-a, 2099-a, 2370-a, 2394-a.

Mur 33-a ,168-b.

PP1 Prol. 85-a, 102-a, 111-a, 140-a, 157-a, 174-a, 200-a, 201-a,  
216-a.

PP1 VI 43-a, 47-a, 63-a, 98-a, 113-a, 120-a, 169-a, 182-a, 204-a.

GGK 70-a, 79-a, 93-a, 96-a, 117-a, 367-a, 373-a, 374-a, 391-a,  
395-a, 396-a, 403-a, 411-a, 500-a, 548-a, 2110-a, 2124-a,  
2152-a.

12. x x x | / x x | / x

MC 207-b, 322-b, 934-a, 1048-b, 1133-a.

FQ 372-a, 487-b, 549-b.

FR 14-b, 17-a, 106-b, 133-a, 344-b, 405-b, 451-b, 636-b, 671-b,  
778-a, 822-b, 812-b, 950-b, 951-b, 1019-b, 1119-b, 1267-a,  
1269-a, 1310-b, 1404-a, 1509-b, 1567-b, 1601-a, 1646-a, 1787-b,  
1853-a, 1866-b, 1941-a, 2021-b, 2046-b, 2091-b.

ES 95-b, 199-b, 271-b, 331-b, 333-b, 558-b, 639-a, 644-b, 1049-b,  
1174-a, 1304-b, 1309-b, 1356-b, 1388-a, 1394-a, 1441-b, 1442-a,  
1496-b, 1499-b, 1510-b, 1655-b, 1685-a, 1693-b, 1730-b, 1769-a,  
1842-b, 1868-b, 1898-b, 1936-b, 1987-b.

Aud 1595-b, 1599-b, 2309-a.

PP1 Prol. 49-a, 65-a, 80-a, 153-a, 165-a, 172-a, 201-b, 205-a.

PP1 VI 17-a, 31-a, 44-a, 85-a, 108-a, 114-a, 118-a, 171-b, 181-b,  
193-a, 206-a.

GGK 66-a, 78-a, 91-a, 407-a, 496-a, 516-a, 543-a, 2091-a, 2094-a,  
2107-a, 2145-a, 2147-a.

13. x x x | / x x | / x x

FR 72-b, 147-b, 458-b, 819-a, 1295-b, 1335-a, 1409-b, 2042-a.

ES 253-a, 291-a, 924-b, 1418-a, 1763-b, 1920-b.

PP1 Prol. 109-a, 162-a.

PP1 VI 139-a, 147-a,.

GGK 2093-a.

14. x x x | / x x | / x x x

MC 255-b, 311-b.

FR 2041-a.

15. x x x | / x x x | /

MC 891-b.

FQ 189-a.

FR 84-a, 248-a, 295-b, 368-b, 385-b, 715-a, 827-a, 1393-a, 1399-a, 1451-a, 1524-b, 1550-a, 1651-a, 1653-a, 1811-b, 1929-b, 1933-a, 2089-b.

ES 174-a, 193-b, 254-a, 749-b, 933-b, 950-b, 993-a, 1173-a, 1177-b, 1350-b, 1667-a, 1773-a, 1807-a, 1998-b.

PPl Prol. 51-a, 107-a, 176-a, 215-a.

PPl VI 66-a, 102-a.

GGK 2105-a, 2119-a.

16. x x x | / x x x | / x

MC 74-a, 87-b.

FQ 158-b, 245-b, 668-b.

FR 65-a, 75-b, 140-b, 227-b, 324-b, 398-b, 407-b, 568-a, 628-b, 1323-b, 1511-b, 1526-b, 1627-b, 1947-b, 1973-a, 2004-b, 2011-b, 2036-b, 2053-b, 2108-a.

ES 517-a, 517-b, 569-b, 585-b, 668-a, 1002-b, 1128-b, 1665-b, 1719-b, 1726-a, 1866-b.

PPl VI 195-b.

GGK 86-a, 115-a, 392-a, 504-a.

17. x x x | / x x x | / x x

MC 371-b.

FR 172-b, 786-b, 838-b.

ES 736-b.

PPl VI 4-a.

18. x x x | / x x x | / x x x

FR 1294-b.

PP1 VI 117-a, 171-a.

19. x x x | / x x x x | /

FR 253-b.

PP1 VI 129-a.

GGK 2151-a.

20. x x x | / x x x x | / x

FR 232-b, 1926-b.

ES 970-a.

Aud 2282-a.

PP1 VI 100-a, 195-a.

GGK 142-a.

21. x x x | / x x x x | / x x

FR 2009-a.

22. x x x | / x x x x | / x x x

FR 2010-b.

23. x x x | / x x x x x | /

FR 1521-a, 1722-b.

ES 1217-a.

Type V: Four- to Five-Syllable Anacrusis.

1. x x x x | / | /

FR 105-b, 291-a, 372-a, 524-a.

ES 629-a, 1580-a, 2008-b.

2. x x x x | / | / x

FR 440-a, 943-b, 1022-b, 1761-a.

ES 1474-a, 1853-b.

PP1 VI 161-b.

GGK 2106-a.

3. x x x x | / | / x x

ES 340-a.

4. x x x x | / x | /

MC 573-b.

FR 226-b, 394-b, 791-a, 987-b, 1199-b, 1347-b, 1607-b, 1710-b,  
1847-a.

ES 55-a, 247-b, 393-b, 460-b, 787-b, 878-a, 881-b, 1099-a, 1133-b,  
1783-a, 1821-a, 1830-b, 1861-a.

PP1 VI 83-a.

GGK 92-a, 2141-a.

5. x x x x | / x | / x

MC 524-a, 589-b.

FR 254-b, 283-b, 445-b, 651-b, 950-a, 1020-a, 1024-a, 1067-a,  
1378-a, 1536-a, 1666-b, 1729-b, 1730-b, 1864-b, 2003-b, 2023-b,  
2064-a, 2085-a, 2087-a.

ES 64-b, 128-a, 260-a, 808-b, 1418-b, 1504-b, 1634-b.

PP1 Prol. 199-a.

PP1 VI 54-a, 150-a, 207-a.

6. x x x x | / x | / x x

FR 730-b, 897-a, 990-b, 1468-b, 1846-b.

7. x x x x | / x | / x x x

PP1 VI 136-a.

8. x x x x | / x | / x x x x

FR 1464-a.

9. x x x x | / x x | /

FQ 844-a.

FR 148-b, 1726-b, 1859-b, 2040-a.

ES 328-a, 717-b.

PP1 Prol. 185-a, 214-a.



PP1 VI 46-a.

GGK 537-a.

10. x x x x | / x x | / x

ES 310-a, 1107-b.

Aud 2295-a.

PP1 Prol. 208-a.

PP1 VI 50-a, 94-a, 194-a.

GGK 497-a, 2095-a.

11. x x x x | / x x | / x x

PP1 VI 124-a.

12. x x x x | / x x x | /

MC 983-a.

FR 683-b, 2045-b.

ES 821-a.

PP1 Prol. 13-a.

13. x x x x | / x x x | / x

FR 692-a, 1224-a, 1573-b.

PP1 VI 57-a, 166-a.

14. x x x x | / x x x | / x x

PP1 VI 90-a.

15. x x x x | / x x x x | / x

FR 332-a.

16. x x x x x | / | /

FR 727-b.

17. x x x x x | / x | /

FR 642-b.

ES 1695-a.

18. x x x x x | / x x | /

FR 1654-a.

19. x x x x x | / x x | / x

ES 404-b, 1344-b.

PP1 VI 128-a.

20. x x x x x | / x x x | /

PP1 VI 51-a.

21. x x x x x | / x x x x | / x x

PP1 VI 151-a.

APPENDIX C.

LINE REFERENCES FOR GRAMMATICAL TYPES  
IN THE TWO-STRESS HALFLINES

I. Complete Half-lines

Type 1. Genitival Phrase

MC

1A. 30-b, 78-a, 88-b, 219-b, 251-b, 301-b, 309-b, 349-b, 353-b,  
362-b, 373-b, 438-a, 448-a, 449-a, 452-b, 471-b, 507-b, 513-b,  
517-b, 568-b, 580-b, 617-b, 788-b, 795-b, 859-b, 940-b, 956-b,

1B 140-b, 377-a, 509-b, 552-b, 566-b, 886-b, 935-b, 941-b, 950-b,  
952-b, 1123-b,

1C 464-b,

1D 846-a,

FQ.

1A 78-b, 80-b, 108-b, 115-b, 118-b, 126-a, 136-b, 158-b, 201-a,  
396-b, 418-b, 434-b, 450-b, 464-b, 486-a, 520-b, 665-a, 669-b,  
852-a.

1B 8-b, 79-b, 90-b, 203-b, 219-b, 308-a, 316-b, 384-a, 635-b,  
837-b.

1C 119-b, 120-b, 271-a.

1D 370-b, 482-b.

FR

1A. 132-a, 303-a, 327-b, 531-b, 546-b, 626-b, 760-b, 767-b, 770-b,  
810-b, 923-a, 959-b, 986-b, 1065-b, 1143-b, 1146-b, 1169-b,  
1399-b, 1552-b, 1588-b, 1591-b, 1635-b, 1679-a, 1694-a, 1695-b,  
1711-a, 1804-b, 1832-b, 1833-b.

1B 50-b, 55-b, 325-b, 908-b, 1007-b, 1413-b, 1415-a, 1519-a,  
1561-b, 1628-a, 1701-b.

1C 326-b, 787-b, 1907-b, 1974-b.

1D 849-b, 452-b, 1523-b, 1524-b, 1835-a, 1857-a, 1945-a, 1946-b.

ES

1A. 139-b, 249-a, 250-a, 538-b, 539-b, 543-a, 587-b, 798-b, 850-b,  
944-b, 1150-b, 1164-b, 1255-b, 1343-b, 1628-b, 1648-b, 1726-b,  
1762-b, 1847-b.

1B. 279-b, 570-b, 839-b, 1199-b, 1200-a, 1262-b, 1627-b, 1773-b,  
1890-b.

1C. 23-a, 210-b, 240-b, 594-b, 654-b, 696-b, 851-b, 1173-b, 1209-a.

1D. 197-b, 227-a, 440-a, 686-b, 1063-a, 1075-b, 1121-b, 1320-b,  
1419-a, 1533-b, 1619-b, 1620-b, 1712-b, 1786-a, 1845-a, 1940-a.

Aud

1A. 16-b, 60-b, 166-a, 220-a, 230-a, 261-a, 279-b, 306-a, 354-b,  
400-b, 403-b, 444-a, 449-b, 472-a, 545-a, 701-a, 716-b, 739-a,  
747-a, 748-a, 805-b, 840-a, 858-a, 867-b, 874-b, 878-b, 963-a,  
977-a, 1068-a, 1088-a, 1296-b, 1298-a, 1363-b, 1397-b, 1400-a,  
1510-a, 1580-a, 1583-b, 1612-b, 1708-a, 1814-a, 1881-a, 1909-b,  
1917-b, 1927-b, 1975-a, 2035-a, 2174-a, 2351-a, 2355-a, 2362-a,  
2375-a, 2379-b, 2384-a.

1B. 58-b, 164-a, 186-b, 384-a, 446-a, 548-a, 550-b, 602-b, 642-a,  
719-b, 796-a, 829-a, 941-a, 987-a, 1302-a, 1343-b, 1396-a,  
1498-b, 1509-b, 1637-b, 1775-a, 1838-b, 1866-a, 2026-a, 2282-b.

1C. 26-a, 161-a.

1D. 1790-a.

Mur

1A. 56-b, 58-a, 65-b, 79-a, 80-a, 110-b, 246-a.

1D. 229-b.

GGK

1A 77a, 121-b, 538-b, 2145-b

Type 2. Prepositional Phrase.

MC

2A. 24-b, 37-a, 39-b, 54-a, 55-a, 82-a, 108-b, 113-b, 115-b, 118-b,  
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GGK 93-b, 111-a, 136-b, 502-b, 539-a, 554-b, 2081-b, 2147-b, 2149-b

#### Type 7. Noun + Noun

MC 241-a, 249-b, 261-a, 269-a, 274-a, 275-a, 343-b, 401-b, 431-a,  
 456-a, 511-a, 514-a, 519-a, 532-a, 672-b, 674-a, 703-a, 703-b,  
 827-a, 869-a, 904-b, 905-a, 1036-b, 1128-a, 1039-b.

FQ 99-a, 111-a, 111-b, 112-a, 182-b, 183-b, 206-a, 212-a, 221-a,  
 221-b, 383-a, 403-a, 409-a, 426-b, 475-a, 475-b, 546-b, 559-b,  
 634-b, 660-a.

FR 242-a, 346-a, 373-a, 596-a, 612-a, 614-a, 617-a, 697-a, 744-b,  
 746-b, 889-a, 892-b, 916-a, 1131-b, 1141-b, 1224-b, 1269-b,  
 1572-a, 1581-b, 1590-b, 1599-a, 1726-b, 1829-b, 1858-b, 1901-b,  
 1953-b, 2082-b.

ES 76-b, 172-a, 245-b, 309-a, 436-b, 478-a, 1057-b, 1213-b, 1222-b,  
 1232-b, 1265-a, 1348-a, 1420-a, 1477-b, 1624-a, 1763-a, 1791-a,  
 1849-b, 1906-a, 2000-b, 2010-a, 2011-a.

Aud 1-a, 76-b, 140-a, 244-a, 257-a, 262-a, 269-a, 286-a, 287-a, 294-a, 304-a, 306-b, 308-a, 327-a, 333-a, 340-a, 343-b, 344-a, 344-b, 345-a, 346-a, 401-a, 465-a, 475-a, 513-a, 514-a, 546-a, 595-a, 635-a, 685-a, 687-a, 775-b, 783-a, 827-b, 838-a, 958-a, 1018-a, 1042-b, 1045-a, 1070-b, 1071-a, 1096-a, 1097-a, 1106-a, 1237-a, 1300-b, 1315-a, 1364-a, 1373-a, 1379-a, 1494-b, 1496-a, 1634-a, 1809-a, 1810-a, 1824-a, 1831-a, 1835-b, 1836-a, 1837-a, 1843-a, 1854-a, 1883-a, 1921-a, 1922-a, 1945-a, 1982-a, 2011-a, 2011-b, 2012-a, 2029-a, 2031-a, 2039-a, 2087-b, 2359-b.

Mur 38-b, 41-a.

PPl Prol. 18-b, 40-a, 46-a, 75-b, 87-a, 87-b, 94-b, 95-b, 116-a, 121-a, 217-a, 219-a, 221-a, 222-a, 226-a

PPl VI 13-a, 15-a, 27-b, 41-b, 107-a, 154-a, 191-a

GGK 144-a, 508-a, 551-a, 553-a, 554-a, 2102-b, 2108-a

Type 7A. One Noun or Adjective Functioning as Head.

MC 55-b, 393-b, 674-b, 781-b.

FQ 74-b.

FR 370-a, 939-b, 1586-a.

ES 224-a, 423-b, 493-b, 754-a, 1103-b, 1735-b, 1946-a.

Aud 85-a, 123-b, 275-a, 328-a, 477-b, 741-a, 809-a, 845-b, 1379-b, 1776-b, 1848-a, 1919-a, 2012-b, 2013-a, 2051-a, 2052-a, 2190-a, 2227-a.

Type 8. (Modifier +) Noun + prepositional or genitival phrase

MC 70-a, 84-a, 91-a, 101-b, 200-a, 223-a, 223-b, 243-b, 261-b, 266-a, 268-a, 268-b, 270-a, 270-b, 278-b, 279-b, 280-b, 282-b, 321-a, 328-b, 336-b, 337-a, 357-b, 380-b, 391-b, 412-a, 427-a, 443-a, 455-b, 469-b, 472-a, 583-a, 618-a, 618-b, 659-a, 673-a, 676-b, 677-a, 677-b, 689-a, 770-a, 863-b, 881-a, 898-b, 901-b, 930-a, 1026-b, 1061-b, 1076-a, 1080-a, 1096-a, 1097-a, 1098-a, 1115-b, 1118-b, 1136-a.

FQ 22-a, 74-a, 86-a, 155-b, 180-b, 181-a, 217-a, 218-a, 252-b, 270-b, 306-a, 412-b, 437-b, 474-a, 541-a, 648-b, 653-b, 849-a, 850-b.

FR 41-b, 89-b, 92-a, 92-b, 167-b, 250-b, 260-b, 295-b, 298-b, 384-b, 389-b, 516-b, 636-b, 679-a, 697-b, 704-b, 782-a, 804-b, 979-b, 985-b, 1015-b, 1019-b, 1083-a, 1084-b, 1125-b, 1189-b, 1260-b, 1398-a, 1518-b, 1520-b, 1532-b, 1542-a, 1565-a, 1672-b, 1719-b, 1810-a, 1831-a, 1833-a, 1891-b, 1905-a, 1918-b.

ES 112-b, 154-a, 155-a, 214-a, 356-b, 395-a, 397-b, 403-b, 476-b, 512-b, 555-a, 678-a, 683-b, 690-a, 917-b, 952-b, 962-a, 963-b, 984-b, 1033-a, 1107-b, 1117-b, 1120-b, 1125-b, 1129-a, 1185-b,

1198-b, 1205-b, 1237-b, 1256-a, 1353-a, 1379-a, 1382-b, 1397-b,  
1523-a, 1553-a, 1631-a, 1678-b, 1704-b, 1729-b, 1737-b, 1759-a,  
1776-b, 1878-a, 1879-b, 1967-b, 1981-b.

Aud 27-a, 63-b, 126-b, 132-a, 171-a, 184-a, 196-a, 198-a, 200-a,  
202-b, 223-a, 223-b, 246-b, 250-a, 258-a, 286-a, 289-a, 295-a,  
355-b, 364-a, 401-b, 409-b, 455-a, 462-a, 474-a, 534-a, 536-a,  
587-b, 622-b, 670-a, 674-a, 674-b, 688-a, 706-a, 717-a, 722-b,  
755-b, 774-a, 774-b, 804-a, 811-a, 840-b, 862-a, 875-a, 879-a,  
897-a, 930-a, 931-b, 952-b, 1323-a, 1345-a, 1403-a, 1596-a,  
1597-a, 1632-a, 1654-b, 1702-a, 1797-b, 1874-b, 1876-b, 1913-a,  
1942-a, 1942-b, 1947-b, 1984-a, 2010-b, 2027-b, 2046-b, 2057-a,  
2080-a, 2081-a, 2090-b, 2091-b, 2106-a, 2160-a, 2236-a, 2240-a,  
2310-a, 2322-b, 2366-a.

Mur 13-a, 17-b, 27-b, 32-a, 34-a, 86-a, 90-a, 140-a, 143-a, 165-a,  
195-a, 213-b, 219-a, 220-a, 247-a, 261-b, 265-a.

PPl Prol. 53-a, 62-a, 113-a, 128-b, 139-b, 158-a, 192-a, 204-a

PPl VI12-a, 62-a, 110-a, 187-a

GGK 63-a, 122-a, 137-a, 377-b, 552-a, 552-b, 2098-b

Type 9. Relative Clause.

MC

9A 378-a, 403-b, 404-b, 490-b, 685-b, 690-b, 896-b, 900-b, 1039-a.

9B 293-b, 567-b, 672-a, 874-a, 964-b, 1114-b.

9C 290-b, 310-a, 450-b, 826-a, 856-b.

9D 330-a, 706-b.

FQ

9A 535-b, 523-b.

9B 371-b, 461-b, 527-b, 623-b, 465-b.

9C 10-b, 12-b, 46-b, 82-a, 182-a, 208-a, 255-b, 314-b, 318-b,  
401-a, 447-b, 544-a, 565-b, 649-a.

FR

9A. 627-a, 665-b, 813-b, 1772-b.

9B. 131-a, 267-b, 354-b, 360-a, 440-a, 497-a, 509-b, 719-b, 910-a,  
966-b, 1099-b, 1123-b, 1170-b, 1316-b, 1335-b, 1336-a, 1346-b,  
1361-b, 1393-b, 1394-a, 1402-b, 1428-a, 1433-b, 1666-b, 1842-a,  
1883-b, 2062-b, 2072-a.

9C. 173-a, 272-a, 390-b, 391-a, 567-a, 567-b, 611-a, 670-a, 685-a,  
744-a, 761-b, 788-a, 803-a, 830-b, 1092-b, 1151-b, 1401-b,  
1554-b, 1639-b, 1718-b, 1776-a, 1792-b.



9D. 302-a, 1573-b.

ES

9A. 17-b, 333-b, 410-b, 494-b, 709-b, 752-b, 763-b, 765-a, 806-b, 822-b, 1154-a, 1180-a, 1545-b, 1556-a, 1624-b, 1858-a.

9B. 55-b, 56-a, 118-b, 195-b, 203-b, 229-a, 230-a, 251-b, 321-b, 344-b, 526-b, 695-b, 732-b, 1099-b, 1148-b, 1358-a, 1468-b, 1471-b, 1602-b, 1642-b, 1643-b, 1716-b, 1911-b, 1956-b, 2000-a.

9C. 48-a, 109-a, 343-b, 374-a, 474-b, 475-b, 479-a, 547-b, 569-b, 721-b, 833-a, 1017-a, 1281-a, 1463-a, 1463-b, 1576-b, 1478-b, 1632-a, 1693-b, 1711-b, 1735-a, 1848-b.

9D. 595-b, 1525-a, 1707-b.

Aud

9A. 13-b, 98-b, 111-b, 137-a, 254-b, 751-a, 756-a, 802-b, 1040-a, 1295-b, 1375-a, 1851-b, 2030-a, 2368-a.

9B. 55-a, 61-b, 174-b, 603-b, 1599-b, 1818-a, 2210-b, 2228-a.

9C. 144-a, 378-b, 693-b, 1853-a, 2269-b.

9D. 750-a, 771-a, 2197-a.

Mur

9A. 46-a.

9B. 150-a, 252-b.

9C. 23-b, 58-b.

PPL Prol.

9B 28-b, 55-b, 77-b, 88-a, 100-b, 104-a, 107-b, 130-b, 200-b, 204-b, 212-b

PP1 VI

9B 2-a, 20-b, 28-b, 30-b, 68-b, 69-b, 87-b, 109-b, 127-b, 145-b, 147-b, 151-b, 161-b, 173-b, 186-b

GGK

9B 79-a, 91-a, 94-b, 117-b, 142-b, 374-b, 382-a, 393-b, 510-a, 518-b, 527-b, 528-b, 2085-b, 2095-b, 2102-a, 2105-a, 2107-b, 2127-b, 2148-b

Type 10. Imperative.

MC 134-b, 136-b, 137-b, 139-b, 206-a, 218-a, 220-a, 295-a, 303-b, 317-a, 409-b, 411-a, 465-a, 478-a, 485-a, 491-a, 510-b, 535-a, 539-a, 569-b, 664-a, 782-b, 800-b, 817-b, 875-a, 880-a, 910-a, 911-b, 954-a, 973-b, 980-a, 980-b, 1025-a, 1025-b, 1053-a, 1053-b, 1063-a, 1064-a, 1067-a, 1068-a, 1071-a, 1072-a, 1090-a, 1161-a.

FQ 114-a, 521-a, 546-a, 558-a.

FR 11-a, 12-a, 78-a, 142-a, 185-a, 287-b, 318-a, 352-b, 387-b, 711-b, 823-a, 823-b, 901-a, 901-b, 903-b, 915-a, 946-b, 1014-b, 1020-b, 1136-a, 1164-b, 1205-b, 1224-a, 1231-b, 1248-a, 1306-a, 1406-a, 1571-a, 1836-a, 1865-b, 1912-a, 1928-b, 2025-a, 2028-b, 2051-a, 2051-b.

ES 18-a, 103-a, 161-b, 206-b, 261-a, 275-a, 286-a, 308-b, 312-a, 366-a, 399-b, 447-b, 448-a, 597-a, 617-a, 722-a, 723-a, 756-a, 766-a, 781-b, 821-b, 860-b, 998-a, 1062-a, 1091-b, 1092-a, 1122-a, 1259-b, 1268-b, 1284-a, 1507-b, 1512-b, 1543-b, 1654-b, 1656-b, 1657-b, 1662-b, 1718-b, 1770-b, 1888-a, 1892-b, 1970-b, 2001-b, 2014-b.

Aud 28-b, 267-a, 268-a, 268-b, 391-a, 405-a, 435-a, 437-a, 439-b, 440-b, 451-a, 972-a, 992-a, 1059-b, 1062-a, 1071-b, 1076-b, 1079-b, 1100-b, 1513-b, 1514-a, 1516-a, 1590-a, 1859-b, 1941-a, 1949-a, 1958-b, 1959-a, 1962-a, 1967-a, 1969-a, 1986-a, 1989-a, 2015-a, 2028-a, 2037-b, 2038-a, 2040-a, 2042-a, 2046-a, 2103-b, 2147-a, 2156-b, 2161-b, 2167-a, 2169-a, 2176-b, 2179-b, 2184-b, 2185-b, 2186-a, 2195-b, 2211-a, 2250-a, 2338-b.

Mur 28-b, 29-a, 29-b, 70-a, 117-a, 187-a, 188-a.

PPL Prol. 190-b

PP1 VI 15-b, 39-b, 49-b, 52-a, 53-b, 77-b, 82-a, 120-b, 124-b, 180-b

GGK 378-a, 496-b, 2112-a, 2118-b, 2120-a

Type 11. Interrogative.

MC 38-a, 53-a, 347-b, 352-a, 356-a, 357-a, 358-a, 359-a, 437-a, 450-a, 501-a, 561-b, 566-a, 567-a, 577-a, 577-b, 589-b, 784-b, 799-a, 801-a, 833-a, 834-a, 1061-a, 1062-a, 1069-a, 1070-a, 1129-a, 1129-b, 1131-a, 1132-a, 1132-b.

FQ 18-b, 250-b, 433-a, 451-a, 310-a, 636-a.

FR 63-b, 109-b, 160-a, 224-a, 229-b, 231-a, 239-a, 246-a, 253-b, 282-b, 290-b, 412-a, 418-b, 441-b, 470-a, 500-b, 520-a, 527-a, 538-b, 553-a, 562-a, 620-a, 622-b, 630-a, 649-a, 663-b, 664-a, 674-b, 692-a, 693-b, 694-b, 733-b, 797-a, 883-a, 894-b, 905-a, 905-b, 919-a, 940-b, 946-a, 947-a, 965-b, 1026-b, 1080-b, 1119-b, 1132-b, 1201-a, 1201-b, 1236-b, 1238-b, 1270-a, 1270-b, 1309-a, 1320-b, 1407-b, 1434-a, 1434-b, 1542-b, 1544-a, 1571-b, 1575-b, 1603-a, 1654-b, 1724-b, 1725-a, 1760-a, 1770-a, 1770-b, 1824-b, 1827-a, 1849-a, 1850-a, 1862-b, 1865-a, 1868-a, 1895-a, 1898-a, 1902-b, 1906-a, 1906-b, 1915-a, 1928-a, 1935-b, 2022-a, 2094-b, 2097-a, 2097-b, 2100-a, 2118-b.

ES 51-a, 67-b, 68-a, 76-a, 107-a, 146-a, 171-b, 173-a, 179-b, 181-b, 186-b, 199-b, 219-b, 268-a, 273-a, 286-b, 291-b, 293-b, 295-a, 295-b, 339-a, 347-a, 373-a, 388-a, 554-b, 575-a, 579-b, 598-a, 598-b, 625-b, 636-b, 639-b, 649-a, 666-a, 667-a, 668-a, 675-a, 677-a, 739-a, 773-a, 831-a, 847-a, 860-a, 874-b, 897-a, 907-a, 922-a, 960-b, 967-b, 968-a, 1004-b, 1012-b, 1014-b,

1024-b, 1025-b, 1041-b, 1069-a, 1072-a, 1095-a, 1095-b, 1098-a,  
1104-a, 1104-b, 1135-a, 1184-b, 1193-a, 1196-b, 1197-a, 1206-a,  
1231-a, 1240-b, 1277-a, 1277-b, 1279-a, 1284-b, 1293-b, 1307-a,  
1309-a, 1327-a, 1329-b, 1338-b, 1340-b, 1353-b, 1359-b, 1375-b,  
1378-b, 1394-b, 1394-a, 1399-a, 1402-b, 1424-b, 1452-b, 1454-a,  
1520-b, 1529-b, 1534-b, 1536-a, 1549-b, 1550-a, 1556-b, 1559-b,  
1560-a, 1584-b, 1611-a, 1647-a, 1679-a, 1680-a, 1728-a, 1745-b,  
1862-b, 1864-a, 1884-b, 1889-a, 1926-a, 1972-a, 1972-b.

Aud 2-a, 9-a, 154-a, 326-a, 395-a, 439-a, 671-b, 695-b, 767-a,  
1046-b, 1079-a, 1239-b, 1389-a, 1482-a, 1482-b, 1574-b, 1646-b,  
1773-a, 1773-b, 2139-b, 2242-a, 2336-b.

Mur 30-b, 160-b, 192-a, 193-b, 201-a.

PPl VI 203-b, 210-b

GGK 398-b

Type 12. Relative Adverb or Pronoun Clause.

MC 203-a, 405-b, 524-b, 571-b, 579-a, 835-b.

FQ 9-a, 45-a, 86-b, 187-b, 192-a, 247-b, 266-b, 312-b, 315-b,  
452-b, 663-a, 831-a, 834-b.

FR 86-b, 110-b, 226-b, 240-b, 340-b, 341-b, 432-b, 449-b, 486-b,  
536-b, 648-a, 653-a, 703-b, 716-a, 749-a, 772-b, 789-b, 793-b,  
802-a, 805-b, 806-b, 852-a, 1002-a, 1010-b, 1071-b, 1085-a,  
1102-b, 1109-b, 1122-b, 1164-a, 1187-a, 1253-a, 1284-b, 1322-b,  
1331-b, 1394-b, 1411-a, 1418-b, 1419-b, 1538-b, 1548-a, 1551-b,  
1601-a, 1601-b, 1627-a, 1734-b, 1766-b, 1783-b, 1838-a, 1839-b,  
1860-a, 1890-a, 1899-b, 1929-b, 1933-b, 1936-b, 2037-b, 2060-b,  
2096-b.

ES 6-b, 11-b, 19-b, 24-a, 34-b, 52-a, 110-b, 181-a, 212-a, 309-b,  
367-a, 386-b, 390-b, 413-b, 424-b, 429-a, 564-b, 578-b, 582-b,  
585-b, 589-a, 738-b, 790-b, 863-b, 893-a, 907-b, 912-a, 938-a,  
957-b, 964-b, 982-a, 1004-a, 1093-b, 1203-b, 1228-a, 1256-b,  
1328-a, 1331-a, 1413-b, 1433-a, 1443-b, 1470-b, 1472-a, 1587-b,  
1609-b, 1664-b, 1682-a, 1708-b, 1838-b, 1852-b, 1859-b, 1966-b.

Aud 3-a, 103-a, 150-b, 180-a, 226-b, 290-a, 334-b, 336-a, 420-b,  
456-a, 456-b, 508-b, 679-a, 806-a, 842-b, 850-b, 876-a, 882-b,  
898-a, 1055-a, 1141-a, 1149-a, 1202-b, 1488-b, 1522-b, 1604-b,  
1619-b, 1930-a, 1955-b, 1963-b, 2069-a, 2165-a, 2178-b, 2240-b,  
2337-b, 2395-a.

Mur 89-a, 102-b, 122-a, 187-b, 194-b.

PPL Prol. 38-a, 102-a, 105-a, 163-b, 194-a, 195-b, 209-a

PPl VI 113-b

GGK 100-b, 379-b, 391-b, 2077-b, 2078-b, 2083-b, 2084-b, 2120-b

Type 13. Word-, Phrase-, and Clause-pairs.

MC 40-b, 250-b, 284-b, 360-a, 656-a, 673-b, 829-a, 877-a, 932-b, 933-a, 933-b, 1040-b, 1054-b, 1128-b, 1136-b.

FQ 19-b, 23-b, 36-b, 116-a, 179-b, 271-b, 459-b, 656-a, 670-b.

FR 229-a, 231-b, 241-a, 524-b, 606-a, 690-a, 721-a, 738-b, 831-a, 894-a, 898-b, 1155-a, 1268-a, 1317-a, 1401-a, 1407-a, 1519-b, 1533-a, 1582-a, 1662-a, 1688-b, 1692-b, 1693-a, 1699-a, 1703-a, 1704-a, 1707-b, 1722-a, 1726-a, 1728-a, 2027-a, 2027-b, 2028-a, 2054-b.

ES 62-a, 119-b, 221-a, 322-b, 351-b, 684-b, 811-b, 894-b, 1134-b, 1241-a, 1243-a, 1414-a, 1526-a, 1579-b, 1650-a, 1684-b, 1794-a, 1891-b, 1971-a.

Aud 43-a, 65-a, 72-b, 83-b, 99-a, 110-a, 130-a, 256-a, 292-a, 353-a, 365-a, 416-a, 470-b, 479-a, 497-a, 515-a, 560-a, 577-a, 581-a, 591-a, 656-a, 691-a, 693-a, 734-a, 745-a, 788-a, 807-a, 812-a, 848-a, 880-a, 907-a, 940-a, 943-a, 957-a, 1037-a, 1064-a, 1098-a, 1238-a, 1399-a, 1642-a, 1882-a, 2093-a, 2172-a, 2214-b, 2357-a, 2388-a.

Mur 97-b.

PPL Prol. 94-a, 97-a, 163-a, 207-a, 230-a

PP1 VI 28-a, 30-a, 59-b, 60-a, 84-a, 133-b, 156-a, 157-a, 189-b, 203-a

GGK 95-a, 138-b, 139-b, 400-b

Type 14. Half-lines where the Subject or the Verb are missing but understood.

MC 342-b, 443-b, 593-a, 947-a.

FQ 113-a, 303-b, 366-b, 428-a, 842-a.

FR 8-a, 8-b, 9-b, 44-b, 54-b, 248-b, 300-b, 352-a, 522-a, 834-a, 926-a, 1013-a, 1265-b, 1668-a, 1927-b, 2098-b.

ES 187-a, 187-b, 266-b, 269-b, 355-a, 852-b, 888-b, 1154-b, 1379-b, 1758-a, 1922-a.

Aud 4-a, 15-a, 113-b, 114-a, 117-b, 118-b, 119-b, 126-a, 127-a, 127-b, 129-b, 281-b, 282-a, 329-b, 382-a, 382-b, 385-b, 386-b, 387-a, 387-b, 390-a, 651-a, 657-a, 797-a, 861-a, 965-b, 966-a, 1088-b, 1147-a, 1186-a, 1493-a, 1500-a, 1585-a, 1601-a, 1844-b, 1930-b, 2107-a.

Mur 40-b, 163-a.

GGK 494-b,

Type 15. Adverb + Prepositional Phrase.

MC 294-b, 543-b, 545-b, 589-a, 693-b, 799-b, 872-b.

FQ 89-a, 138-a.

FR 29-a, 29-b, 35-b, 128-a, 171-a, 176-b, 226-a, 355-b, 378-a, 499-b, 503-a, 743-a, 808-b, 824-a, 919-b, 999-a, 1029-b, 1105-b, 1202-a, 1204-b, 1397-a, 1786-b, 1851-a, 1959-a, 2045-a.

ES 107-b, 163-b, 194-a, 322-a, 577-b, 707-a, 730-b, 906-b, 985-a, 1149-a, 1160-a, 1209-b, 1298-b, 1558-b, 1702-a, 1887-b, 1948-a, 1960-b, 1988-a.

Aud 162-b, 273-b, 575-a, 579-a, 606-a, 644-a, 707-a, 797-b, 984-a, 2384-b.

Mur 11-a, 102-a.

PPl Prol. 13-b.

GGK 547-b.

Type 16. (Adverb) Adjective + Prepositional Phrase

MC 20-b, 233-b, 238-b, 522-b.

FQ 191-b.

FR 24-b, 45-b, 107-b, 306-b, 517-b, 786-a, 1167-b, 1506-a, 1673-a, 1727-a, 2063-b.

ES 592-b, 705-b, 812-a, 1299-b, 1393-b, 1483-b, 1616-b.

Aud 9-b, 75-a, 151-b, 176-a, 177-b, 256-b, 303-a, 362-a, 424-a, 490-b, 512-a, 578-a, 595-b, 612-a, 614-a, 813-a, 839-a, 880-b, 1137-a, 1145-b, 1629-a, 1704-a, 1807-a, 1827-b, 1847-b, 1975-b, 2138-a, 2249-a, 2364-a, 2380-a.

Mur 4-b, 76-b, 140-b, 212-a, 244-a, 253-a.

PPL Prol. 3-b, 103-b, 147-b, 158-b

GGK 2104-b

Type 17. NP + Post Modifier.

MC 356-b, 1086-b, 259-b.

FQ 309-a, 451-b, 547-a, 625-a, 651-b, 838-a, 839-a.

FR 6-b, 61-b, 127-a, 128-a, 835-a, 921-b, 1350-b, 1610-a, 1636-b, 1677-a, 1801-b, 1852-b, 1909-a, 2039-a.

ES 63-b, 119-a, 254-b, 327-b, 435-b, 579-a, 632-a, 666-b, 733-a, 759-b, 791-b, 881-a, 884-b, 913-a, 1055-a, 1113-b, 1130-b,

1189-a, 1260-a, 1289-b, 1460-a, 1494-b, 1552-a, 1577-b, 1539-b, 1787-b, 1952-b.

Aud 18-b, 251-a, 203-a, 338-a, 424-b, 524-b, 762-b, 836-b, 645-a, 1038-b, 1508-b, 1518-a, 1594-a, 1821-a.

Mur 162-a, 184-b.

PPL Prol. 182-a, 209-b

GGK 2097-a, 2132-b, 2133-b

Type 18. Independent Phrase + Vocative.

MC 311-a, 397-b, 474-a, 563-a.

FR 143-a, 187-b, 408-a, 468-b, 475-a, 490-a, 527-b, 539-a, 554-b, 555-b, 557-a, 562-b, 690-b, 940-a, 952-a, 1120-a, 1200-a, 1220-a, 1220-b, 1229-b, 1243-a, 1307-b, 1320-a, 2057-b.

ES 84-a, 104-b, 180-a, 272-b, 274-a, 292-a, 293-a, 332-a, 610-a, 724-a, 724-b, 755-a, 808-a, 1027-b, 1029-a, 1093-a, 1333-a, 1333-b, 1391-b, 1407-b, 1608-a, 1746-b, 1832-a, 1884-a, 1889-b, 1893-a, 1894-a, 1894-b, 1949-b.

Type 19. Adverb + Adjective.

MC 117-b, 678-b.

FQ 210-a, 484-b.

FR 33-b, 165-b, 482-a, 1069-b, 1110-b, 1196-b, 1990-b.

ES 426-b, 429-b, 529-b, 774-b, 1013-b, 1683-b, 1770-a.

Aud 237-b, 379-a, 452-a, 596-a, 2164-a,

Type 20. A Phrase or Rank-shifted Clause introduced by an adverb.

MC 243-a, 277-a, 706-a, 772-a, 850-a, 1046-a.

FQ 99-b, 145-a, 243-b, 551-b.

FR 293-b, 481-b, 614-b, 656-a, 692-b, 696-b, 735-a, 798-a, 1003-b, 1222-b, 1516-b, 1598-b, 1889-b, 1943-b.

ES 213-b, 497-b, 715-a, 896-b, 1007-a, 1007-b, 1008-a, 1019-b, 1097-a, 1097-b, 1142-b, 1161-a, 1171-a, 1375-a, 1474-b, 1476-b, 1477-a, 1515-a, 1557-b, 1746-a, 1950-b, 1968-b, 1985-a, 2012-a.

Aud 112-a, 647-b, 1362-a, 2084-b, 2144-b.

Mur 15-a, 124-b.

GGK 548-b.

Type 21. Two Grammatically Different Clauses or Phrases.

MC 8-b, 343-a, 382-b, 470-a, 829-b.

FQ 846-a, 848-a.

FR 1-a, 230-b, 554-a, 726-a, 903-a, 943-a, 998-b, 1101-b, 1227-a,  
1764-a, 1930-b, 2098-a, 2108-a.

ES 483-a, 660-b, 676-a, 739-b, 754-b, 885-a, 885-b, 1078-b, 1131-b,  
1188-b, 1193-b, 1419-b, 1402-a, 1404-a, 1514-a, 1516-a, 1715-b,  
1868-a.

Aud 1240-a, 1523-a.

Type 22. Adverb + Subordinate Clause.

FQ 649-b, 852-b.

FR 37-a, 659-a, 1156-b, 2020-a.

ES 115-a, 627-a, 702-b, 1268-a, 1580-b.

Mur 119-a, 153-a.

Residue of "Complete" Half-lines.

MC 74-b, 97-b, 117-a, 335-a, 523-a, 581-b, 616-a, 671-a, 784-a,  
836-b, 785-a, 876-b, 890-a, 882-a, 891-a, 934-b, 977-a, 1080-b,  
1088-b, 1095-b, 1130-b.

FQ 19-a, 40-a, 310-b, 519-b, 641-a.

FR 3-b, 37-b, 59-b, 78-b, 97-b, 149-b, 255-b, 264-a, 331-a, 356-b,  
361-a, 393-b, 439-a, 471-b, 483-b, 495-b, 543-b, 565-b, 610-a,  
623-b, 641-b, 644-a, 682-a, 682-b, 694-a, 700-b, 705-b, 723-b,  
740-a, 753-a, 803-b, 828-b, 846-a, 846-b, 945-b, 980-b, 1003-a,  
1018-b, 1096-b, 1137-b, 1168-b, 1186-a, 1209-b, 1235-b, 1371-b,  
1385-a, 1409-a, 1467-b, 1659-a, 1669-a, 1733-a, 1847-b, 1893-a,  
1915-b, 2000-b, 2015-a, 2016-a, 2058-b, 2065-a, 2074-b, 2081-b,  
2104-b.

ES 36-a, 79-b, 166-b, 178-b, 326-b, 395-a, 412-b, 437-b, 470-a,  
490-a, 518-a, 568-b, 588-b, 604-a, 615-b, 633-a, 641-a, 663-a,  
702-a, 707-b, 711-b, 714-b, 730-a, 742-a, 789-a, 816-b, 861-a,  
861-b, 889-b, 890-a, 965-b, 1060-a, 1145-a, 1172-b, 1177-b,  
1179-a, 1188-a, 1210-a, 1242-a, 1306-b, 1362-b, 1365-a, 1367-b,  
1385-a, 1411-b, 1416-a, 1490-b, 1504-a, 1575-b, 1604-b, 1632-b,  
1664-a, 1671-b, 1674-a, 1691-b, 1730-b, 1736-b, 1738-b, 1755-b,  
1774-b, 1795-b, 1797-a, 1914-b, 1969-b, 1982-b, 1983-b, 1993-b,  
1816-a, 1816-b, 1869-b, 2003-b.

Aud 97-a, 167-a, 183-a, 250-b, 296-a, 349-b, 414-b, 422-b, 459-b,  
460-a, 639-b, 645-a, 645-b, 758-a, 796-b, 834-a, 859-a, 883-b,  
893-b, 950-a, 952-a, 986-a, 1011-a, 1040-b, 1091-a, 1187-b,  
1188-a, 1409-b, 1517-a, 1526-a, 1814-b, 1883-b, 1968-a, 2010-a,

2100-a, 2139-a, 2143-b, 2163-a, 2206-b, 2256-a, 2297-a, 2359-a, 2381-b.

Mur 82-a, 101-a, 142-b, 147-b, 179-b, 180-a, 227-b.

PPL Prol. 6-b, 15-b, 34-b, 93-a, 122-b, 123-b, 125-a, 144-b

PPl VI 18-a, 23-a, 36-a, 117-a, 129-a, 149-a, 167-a, 171-a, 173-a, 181-a, 184-b, 196-b

GGK 138-a, 372-a, 398-a, 2126-a, 2151-b, 2153-b

## II Neutral Half-lines.

### Type 23. Predicate preceding 'wh-' or 'That' Clause.

MC 71-a, 105-b, 198-a, 208-a, 209-a, 222-a, 255-a, 405-a, 466-a, 468-a, 489-a, 524-a, 559-a, 586-a, 591-a, 592-a, 818-a, 824-a, 865-a, 877-b.

FQ 17-a, 315-a, 480-b, 488-a, 528-a.

FR 82-a, 86-a, 110-a, 140-a, 145-a, 148-a, 164-a, 166-a, 188-a, 283-a, 286-a, 318-b, 339-a, 340-a, 363-b, 394-a, 396-b, 409-a, 432-a, 437-a, 449-a, 458-a, 465-b, 488-a, 507-a, 518-a, 519-a, 540-a, 544-a, 558-b, 564-a, 601-a, 608-a, 633-b, 635-a, 640-a, 646-b, 647-b, 652-b, 695-a, 698-a, 763-a, 772-a, 789-a, 799-a, 839-a, 851-b, 883-b, 889-b, 933-b, 983-a, 1011-b, 1022-a, 1071-a, 1102-a, 1115-a, 1120-b, 1126-b, 1163-b, 1166-a, 1186-b, 1193-a, 1241-a, 1267-a, 1275-a, 1280-a, 1300-a, 1321-a, 1322-a, 1325-b, 1331-a, 1338-b, 1351-a, 1411-b, 1418-a, 1445-a, 1455-b, 1513-a, 1516-a, 1535-b, 1538-a, 1555-b, 1600-b, 1671-b, 1674-b, 1729-a, 1730-a, 1736-a, 1760-b, 1775-a, 1788-b, 1797-a, 1800-a, 1810-b, 1840-a, 1913-a, 1917-b, 1929-a, 1936-a, 2006-b, 2010-a, 2013-b, 2023-a, 2040-a, 2047-a, 2052-b, 2064-a, 2067-a, 2075-a, 2075-b, 2085-b, 2091-a, 2094-a, 2096-a, 2100-b, 2105-a.

ES 6-a, 16-b, 27-a, 34-a, 51-b, 53-b, 60-b, 84-b, 87-b, 91-a, 98-a, 99-a, 106-a, 110-a, 142-a, 162-a, 180-b, 199-a, 207-a, 238-b, 241-a, 262-a, 285-a, 289-b, 294-b, 303-a, 327-a, 364-a, 365-a, 378-a, 390-a, 392-b, 401-a, 413-a, 424-a, 428-b, 461-a, 556-b, 564-a, 569-a, 582-a, 590-a, 595-a, 601-b, 665-a, 703-b, 716-b, 726-a, 738-a, 789-b, 818-a, 819-a, 838-a, 840-a, 869-a, 891-a, 924-a, 926-a, 941-a, 954-a, 957-a, 964-a, 972-a, 995-a, 996-a, 997-a, 1001-a, 1002-a, 1006-a, 1009-a, 1020-a, 1039-a, 1049-a, 1086-b, 1098-b, 1108-a, 1109-a, 1112-a, 1166-a, 1169-b, 1212-b, 1215-b, 1226-a, 1250-a, 1287-a, 1302-a, 1335-b, 1338-a, 1341-a, 1347-a, 1364-a, 1370-a, 1387-a, 1388-b, 1436-b, 1443-a, 1470-a, 1495-a, 1507-a, 1587-a, 1593-a, 1606-a, 1609-a, 1655-a, 1661-a, 1674-b, 1685-a, 1696-a, 1708-a, 1728-b, 1744-b, 1747-a, 1827-a, 1830-b, 1853-a, 1866-a, 1919-a, 1923-b, 1944-a, 1959-b, 1962-b, 1985-b.

Aud 23-a, 36-a, 102-b, 289-b, 335-b, 371-a, 506-b, 525-b, 666-a, 667-a, 678-b, 704-a, 713-a, 875-b, 887-a, 1389-b, 1522-a, 1573-b, 1603-a, 1604-a, 1955-a, 2036-b, 2164-b, 2178-a.



Mur 52-a, 98-a, 145-a, 151-a, 200-a, 201-b.

PPL Prol. 50-a, 83-b, 124-b, 131-b, 140-b, 143-b, 170-b

PPl VI 2-b, 3-a, 7-b, 55-b, 74-a, 131-b, 170-a, 202-a, 202-b, 204-a, 210-a

GGK 131-a, 370-b, 373-b, 379-a, 391-a, 394-a, 405-a, 544-b, 2094-a, 2121-b, 2122-a, 2126-b

Type 24. A Half-line containing a Noun Phrase modified in the Next Half-line by a Genitival Phrase.

MC 30-a, 77-b, 88-a, 140-a, 219-a, 301-a, 309-a, 353-a, 362-a, 373-a, 376-b, 422-a, 437-b, 452-a, 464-a, 471-a, 507-a, 509-a, 513-a, 517-a, 568-a, 580-a, 617-a, 788-a, 859-a, 935-a, 940-a, 941-a, 944-b, 950-a, 952-a, 956-a, 1038-a, 1058-a, 1079-a, 1123-a.

FQ 8-a, 78-a, 79-a, 80-a, 108-a, 90-a, 115-a, 117-b, 118-a, 119-a, 120-a, 136-a, 158-a, 200-b, 203-a, 219-a, 248-a, 307-b, 316-a, 370-a, 383-b, 396-a, 418-a, 422-a, 434-a, 442-b, 464-a, 482-a, 485-b, 500-a, 520-a, 632-b, 635-a, 664-b, 667-b, 669-a, 837-a, 851-b.

FR 50-a, 55-a, 131-b, 325-a, 326-b, 531-a, 546-a, 597-a, 626-a, 634-a, 638-a, 760-a, 769-a, 770-a, 809-b, 887-b, 908-a, 959-a, 986-a, 995-b, 1007-a, 1065-a, 1143-a, 1146-a, 1399-a, 1400-a, 1400-b, 1413-a, 1502-a, 1506-b, 1523-a, 1524-a, 1552-a, 1561-a, 1583-b, 1588-a, 1635-a, 1661-b, 1678-b, 1693-b, 1695-a, 1699-b, 1701-a, 1710-b, 1804-a, 1832-a, 1834-b, 1907-a, 1944-b, 2023-b.

ES 22-b, 139-a, 197-a, 210-a, 226-b, 240-a, 242-b, 248-b, 249-b, 253-b, 279-a, 532-a, 532-b, 538-a, 542-b, 553-a, 570-a, 586-b, 587-a, 594-a, 621-b, 686-a, 696-a, 839-a, 850-a, 851-a, 1062-b, 1075-a, 1121-a, 1150-a, 1164-a, 1173-a, 1199-a, 1208-b, 1233-a, 1255-a, 1262-a, 1320-a, 1323-a, 1336-a, 1343-a, 1350-a, 1373-a, 1418-b, 1487-a, 1585-a, 1591-b, 1614-a, 1620-a, 1628-a, 1648-a, 1712-a, 1773-a, 1847-a, 1994-a.

Aud 25-b, 58-a, 60-a, 69-a, 163-b, 165-b, 186-a, 219-b, 229-b, 260-b, 279-a, 305-b, 383-b, 400-a, 443-b, 445-b, 449-b, 471-b, 544-b, 550-a, 602-a, 641-b, 700-b, 746-b, 747-b, 752-a, 795-a, 805-a, 828-b, 839-b, 857-b, 867-a, 874-a, 878-a, 884-b, 940-b, 944-a, 962-b, 986-b, 1067-b, 1073-b, 1087-b, 1147-b, 1211-a, 1213-b, 1296-a, 1317-b, 1321-b, 1325-b, 1343-a, 1363-a, 1395-b, 1475-b, 1498-a, 1506-b, 1509-a, 1510-a, 1579-b, 1583-a, 1620-b, 1635-b, 1637-a, 1782-b, 1789-b, 1813-b, 1838-a, 1909-a, 1917-a, 1927-a, 1974-b, 2025-b, 2034-b, 2173-b, 2282-a, 2350-b, 2354-b, 2374-b, 2379-a, 2383-b.

Mur 56-a, 57-b, 65-a, 67-a, 100-a, 110-a, 185-a, 229-a.

PPl Prol. 146-a.

GGK 76-b, 538-a, 2145-a.

Type 25. A Half-line containing a Noun Phrase modified (or a Predicate amplified) by a Prepositional Phrase in the following Half-line.

- MC 24-a, 35-a, 113-a, 118-a, 119-a, 120-a, 122-a, 196-a, 199-a, 211-b, 227-a, 231-a, 237-a, 258-a, 314-a, 369-a, 371-a, 387-a, 388-a, 412-b, 420-a, 422-b, 440-a, 486-a, 499-a, 528-a, 533-a, 564-a, 565-a, 579-b, 585-a, 594-b, 611-b, 613-b, 670-b, 687-a, 840-b, 842-b, 861-a, 887-a, 894-b, 902-a, 903-a, 906-a, 908-a, 930-b, 937-a, 938-a, 945-a, 1050-b, 1065-b, 1066-a, 1077-a, 1099-a, 1117-a.
- FQ 2-a, 33-a, 35-a, 70-a, 72-b, 81-a, 88-a, 89-b, 94-a, 106-a, 156-a, 193-b, 196-a, 245-a, 268-b, 313-a, 317-a, 372-a, 373-a, 395-a, 423-a, 436-a, 443-a, 444-a, 449-a, 453-a, 457-a, 495-a, 497-a, 516-b, 541-b, 545-a, 556-a, 632-a.
- FR 56-a, 67-a, 71-a, 96-a, 159-a, 170-b, 259-a, 266-b, 294-b, 319-a, 366-a, 368-b, 376-b, 398-b, 452-a, 453-a, 454-a, 457-a, 480-b, 521-a, 528-a, 530-a, 533-a, 535-b, 537-a, 541-b, 556-a, 559-a, 601-b, 609-b, 621-b, 624-a, 629-a, 631-a, 637-a, 654-a, 677-a, 699-b, 723-a, 747-a, 764-b, 795-a, 817-a, 821-a, 825-a, 842-a, 888-a, 934-b, 977-a, 988-a, 990-a, 1009-a, 1024-a, 1073-b, 1091-b, 1121-a, 1149-a, 1171-a, 1192-a, 1199-a, 1212-b, 1213-b, 1219-a, 1237-b, 1246-a, 1254-a, 1297-a, 1299-a, 1306-b, 1309-b, 1333-a, 1344-a, 1348-a, 1392-b, 1404-a, 1444-a, 1514-a, 1515-a, 1541-a, 1525-a, 1559-a, 1558-a, 1578-a, 1592-b, 1602-a, 1604-b, 1607-a, 1620-a, 1644-a, 1645-a, 1681-a, 1714-a, 1722-b, 1717-a, 1778-a, 1821-a, 1864-a, 1869-a, 1879-a, 1880-b, 1885-b, 1888-a, 1892-a, 1904-a, 1908-a, 1998-a, 2017-a, 2024-a, 2036-a, 2047-b, 2068-a, 2101-a, 2103-a.
- ES 3-a, 8-a, 31-a, 33-a, 90-a, 167-a, 174-a, 183-a, 190-a, 193-a, 221-b, 236-a, 237-a, 277-a, 278-a, 283-a, 331-a, 340-b, 360-a, 383-a, 384-a, 404-a, 408-b, 411-b, 467-b, 469-b, 485-a, 491-a, 496-a, 502-a, 510-a, 511-a, 517-a, 527-a, 536-a, 560-a, 576-a, 584-a, 591-a, 629-a, 635-b, 688-a, 697-a, 698-a, 698-b, 699-b, 704-b, 706-b, 712-b, 744-b, 753-a, 760-a, 764-a, 793-a, 796-b, 801-a, 804-a, 813-a, 820-a, 823-a, 898-b, 900-a, 962-b, 976-b, 1017-b, 977-b, 1018-b, 980-a, 1044-a, 1048-a, 1080-a, 1050-b, 1116-a, 1118-a, 1155-a, 1176-a, 1218-a, 1223-a, 1229-a, 1239-a, 1244-a, 1245-b, 1271-a, 1282-a, 1282-b, 1288-b, 1291-a, 1292-b, 1344-b, 1346-a, 1417-a, 1431-b, 1451-a, 1457-b, 1475-b, 1484-a, 1488-a, 1493-b, 1499-a, 1501-b, 1526-b, 1533-a, 1535-a, 1541-a, 1542-a, 1569-a, 1572-a, 1626-b, 1638-a, 1665-a, 1675-a, 1701-b, 1706-a, 1717-a, 1717-b, 1725-a, 1726-a, 1750-b, 1760-a, 1771-a, 1782-b, 1787-a, 1803-a, 1840-a, 1843-a, 1856-a, 1880-a, 1890-a, 1930-a, 1931-a, 1938-a, 1943-a, 1945-a, 1977-a, 1978-a, 1992-a.
- Aud 8-a, 24-a, 40-a, 50-a, 134-a, 181-a, 192-a, 209-a, 211-a, 249-a, 273-a, 282-a, 305-a, 312-b, 324-b, 346-b, 347-b, 365-b, 368-b, 376-a, 388-b, 392-a, 417-b, 436-a, 442-b, 444-b, 454-a, 494-a, 567-b, 572-a, 576-a, 584-b, 585-b, 588-b, 594-a, 627-a, 627-b, 675-b, 699-a, 710-b, 714-b, 723-a, 739-b, 751-b, 769-b, 773-a, 780-a, 807-b, 823-a, 857-a, 895-b, 915-a, 927-a, 934-b, 950-b, 967-a, 982-b, 994-b, 1005-b, 1052-b, 1090-a, 1102-a, 1141-b,

1143-a, 1215-b, 1219-a, 1289-a, 1291-a, 1319-b, 1337-b, 1463-a, 1473-b, 1593-a, 1605-a, 1607-b, 1609-a, 1614-a, 1640-a, 1649-b, 1654-b, 1656-b, 1661-b, 1662-b, 1676-a, 1696-b, 1706-b, 1785-a, 1813-a, 1840-a, 1854-b, 1858-a, 1892-b, 1900-b, 1908-a, 1925-a, 1954-a, 1957-b, 1971-a, 1987-a, 2018-b, 2043-b, 2060-b, 2153-b, 2154-b, 2194-a, 2251-b, 2358-a, 2370-b, 2378-a, 2392-a, 2402-b, 2404-a.

Mur 11-b, 42-a, 43-a, 47-a, 55-b, 95-b, 117-b, 132-a, 149-a, 209-a, 223-a, 256-a.

PPL Prol. 24-b, 25-b, 43-b, 70-b, 110-b, 228-b

PPl VI 22-b, 57-a, 63-b, 84-b, 96-a, 201-a

GGK 68-a, 78-a, 92-b, 96-a, 130-b, 407-b, 517-a, 560-b, 2075-a, 2092-a

Type 26. The First Part of Anticipatory "it" Cleft Sentence.

MC 104-a, 404-a, 873-b, 878-b, 896-a, 898-a, 899-a, 900-a, 1047-a, 1048-a.

FR 44-a, 102-b, 105-b, 261-a, 364-b, 413-b, 436-b, 491-a, 496-b, 514-a, 529-a, 621-a, 671-b, 773-a, 913-b, 954-b, 966-a, 1004-a, 1073-a, 1182-b, 1208-a, 1298-a, 1341-a, 1429-b, 1467-a, 1823-a, 1823-b, 1927-a, 1963-b, 1965-b, 2060-a.

ES 15-a, 40-b, 89-b, 134-b, 160-a, 195-a, 258-b, 393-a, 418-b, 445-b, 459-a, 472-a, 480-a, 578-a, 635-a, 663-b, 830-a, 852-a, 881-b, 905-a, 925-a, 954-b, 992-a, 1032-a, 1148-a, 1163-b, 1248-b, 1249-b, 1372-a, 1380-a, 1398-a, 1428-a, 1491-a, 1524-a, 1599-b, 1602-a, 1613-a, 1615-a, 1634-a, 1676-a, 1749-b, 1796-a, 1831-a, 1859-a, 1911-a, 1921-b, 1958-a.

Aud 1221-a, 1520-b, 2401-a.

PPL Prol. 32-a, 80-a

PPl VI 144-a, 151-a, 205-a

GGK 390-b, 2103-a, 2107-a

Type 27. Non-independent Phrase + Vocative.

MC 265-a, 291-a, 315-b, 431-b, 444-b, 467-a, 1095-a.

FR 13-b, 34-b, 64-a, 68-a, 100-b, 121-b, 228-b, 243-b, 270-b, 317-a, 411-a, 501-b, 505-b, 512-b, 525-b, 530-b, 685-b, 973-b, 1063-b, 1205-a, 1208-b, 1231-a, 1246-b, 1247-b, 1282-b, 1297-b, 1404-b, 2020-b, 2025-b, 2105-b.

ES 48-b, 159-b, 176-a, 263-b, 277-b, 283-b, 313-b, 357-b, 371-a, 468-a, 551-a, 669-a, 753-b, 846-b, 966-a, 991-b, 1032-b, 1034-b, 1054-b, 1313-b, 1324-b, 1346-b, 1396-b, 1434-a, 1451-b, 1456-b,

1462-b, 1635-b, 1649-b, 1665-b, 1666-b, 1731-a, 1740-a, 1741-b,  
1791-b, 1813-a, 1875-b, 1876-b, 1895-b, 1984-a.

PP1 VI 34-a.

GGK 394-b, 2091-b.

Type 28. A Main Verb separated From its Auxiliary or Infinitive  
"to".

MC 36-b, 77-a, 124-b, 205-a, 211-a, 221-b, 280-a, 292-b, 296-a,  
296-b, 306-b, 341-a, 346-b, 348-a, 348-b, 349-a, 350-b, 361-a,  
363-b, 381-b, 417-b, 434-a, 549-b, 550-a, 552-a, 554-b, 588-b,  
594-a, 795-a, 870-b, 947-b, 955-b, 1042-b, 1131-a.

FQ 3-b, 202-a, 251-a, 490-b, 661-a, 661-b, 662-a.

FR 6-b, 30-b, 62-b, 101-a, 116-b, 119-a, 136-b, 142-b, 161-b,  
179-b, 244-b, 247-a, 262-b, 301-a, 315-b, 379-b, 402-b, 412-b,  
460-a, 463-b, 467-b, 523-b, 610-b, 641-a, 710-b, 736-b, 796-a,  
815-b, 816-b, 948-b, 958-b, 1021-b, 1025-b, 1068-b, 1081-b,  
1095-a, 1135-b, 1173-b, 1250-b, 1251-a, 1256-b, 1289-b, 1353-a,  
1366-b, 1432-a, 1432-b, 1499-b, 1505-a, 1509-b, 1512-b, 1724-a,  
1791-b, 1799-b, 1896-b, 1954-b, 1970-a, 1971-b, 2040-b, 2078-b.

ES 35-a, 130-b, 141-b, 149-b, 191-b, 302-a, 334-b, 361-b, 437-a,  
442-b, 499-b, 658-b, 664-b, 701-b, 710-a, 711-a, 775-b, 853-b,  
883-b, 927-b, 928-b, 932-b, 936-b, 971-b, 1015-b, 1023-a,  
1076-b, 1141-b, 1157-b, 1285-b, 1290-a, 1389-b, 1446-b, 1492-a,  
1492-b, 1493-a, 1503-b, 1532-b, 1547-b, 1566-b, 1629-a, 1633-b,  
1652-b, 1669-b, 1705-a, 1709-a, 1723-b, 1921-a, 1939-b.

Aud 22-a, 34-a, 157-a, 204-b, 321-b, 322-b, 325-a, 363-a, 411-a,  
419-b, 423-a, 501-b, 523-a, 532-b, 689-a, 728-a, 737-a, 753-a,  
768-a, 769-a, 784-a, 789-a, 955-a, 971-a, 989-a, 1002-a, 1230-b,  
1238-b, 1391-a, 1391-b, 1461-b, 1499-b, 1649-a, 1661-a, 1784-b,  
1832-a, 1900-a, 2071-b, 2121-b, 2140-a, 2151-b, 2153-a, 2183-a,  
2204-a, 2205-a, 2208-a, 2216-a, 2223-a, 2229-a, 2229-b, 2261-a,  
2310-b, 2311-a.

Mur 12-b, 78-a, 259-b.

PPL Prol. 86-a, 89-b, 90-a, 90-b, 111-b, 115-b, 127-b, 131-a, 154-a,  
156-b, 157-b, 166-b, 169-a, 173-a, 174-a, 174-b, 176-b, 179-a,  
199-b

PP1 VI 5-b, 6-b, 25-b, 26-a, 85-b, 88-a, 91-b, 95-a, 97-a, 102-a,  
103-b, 104-b, 105-b, 119-b, 135-b, 137-b, 141-a, 141-b, 142-a,  
142-b, 150-b, 157-b, 179-b, 200-b, 211-b

GGK 65-b, 114-b, 134-b, 135-b, 409-b, 411-b, 2151-a

Type 29. The First Part of Constructions Like "Nothing... but",  
"too... to", ...etc.

MC 109-a, 253-a, 264-a, 420-b, 496-a, 542-a, 944-a.

FQ 626-a, 663-b.

FR 2-a, 153-a, 227-a, 268-a, 323-a, 358-b, 362-a, 435-a, 467-a,  
625-a, 818-b, 932-a, 970-a, 975-a, 1022-b, 1217-a, 1227-b,  
1264-a, 1273-a, 1276-a, 1327-b, 1426-a, 1997-a, 2050-a, 2079-a,  
2115-a.

ES 43-a, 75-a, 111-a, 128-a, 148-a, 304-b, 421-b, 451-a, 516-a,  
548-b, 632-b, 652-a, 895-b, 947-a, 1178-a, 1243-b, 1351-b,  
1826-a.

Aud 89-b, 206-a, 222-a, 272-a, 348-b, 700-a, 844-a, 1657-a, 2355-b.

PPL Prol. 191-b, 215-a, 216-a

PPl VI 24-b, 175-a, 185-a

GGK 60-a, 122-b, 396-b, 2101-a, 2140-b

Residue of "Neutral" Half-lines.

MC 215-b, 253-b, 496-b, 542-b, 555-b, 695-a, 1044-a, 1081-a,  
1082-a.

FQ 75-b, 92-b, 402-b, 411-b, 537-b, 548-a, 634-a, 664-a, 836-a.

FR 47-a, 99-a, 243-a, 357-a, 471-a, 607-a, 729-b, 895-a, 1133-a,  
1161-a, 1318-a, 1685-b, 144-b, 122-a, 281-a, 359-a, 435-b,  
448-a, 565-a, 625-b, 700-a, 970-b, 975-b, 1005-a, 1101-a,  
1117-b, 1217-b, 1228-a.

ES 97-a, 111-b, 103-b, 148-b, 158-b, 128-b, 336-a, 379-a, 412-a,  
588-a, 604-b, 653-a, 736-a, 864-a, 975-b, 993-b, 1092-b, 1107-a,  
1117-a, 1178-a, 1257-a, 1386-a, 1600-a, 1660-a, 1861-a, 1916-a,  
1982-a, 1983-a.

Aud 54-b, 90-a, 93-a, 151-a, 237-a, 272-b, 429-a, 559-a, 1021-a,  
1063-b, 1338-b, 1358-a, 1641-b, 1657-b, 1781-a, 1929-a, 2361-b,  
2397-a.

Mur 2-b.

PPL Prol. 37-a, 46-b, 79-a, 85-a, 104-b

PPl VI 55-a, 76-a, 195-a

GGK 88-a, 133-a

III Incomplete Half-Lines.

MC 20-a, 26-a, 26-b, 36-a, 56-a, 56-b, 62-a, 62-b, 64-a, 76-b,  
78-b, 79-a, 79-b, 81-a, 81-b, 82-b, 85-a, 87-a, 92-a, 93-a, 95-a,

99-b, 100-a, 101-a, 102-b, 104-b, 106-a, 106-b, 107-a, 107-b,  
 108-a, 110-a, 112-a, 124-a, 138-b, 152-a, 152-b, 197-a, 197-b,  
 198-b, 202-a, 204-a, 216-a, 216-b, 221-a, 224-a, 224-b, 225-a,  
 226-a, 228-a, 229-b, 230-a, 230-b, 236-b, 240-b, 242-a, 245-b,  
 251-a, 254-a, 254-b, 259-a, 260-a, 262-a, 262-b, 265-b, 271-a,  
 273-a, 273-b, 276-a, 276-b, 282-a, 287-b, 288-a, 288-b, 289-a,  
 289-b, 290-a, 292-a, 304-a, 322-a, 323-b, 326-a, 327-a, 327-b,  
 328-a, 333-a, 333-b, 337-b, 340-a, 345-a, 367-b, 372-b, 376-a,  
 379-a, 380-a, 382-a, 393-a, 394-a, 395-a, 395-b, 402-a, 402-b,  
 408-a, 408-b, 410-a, 410-b, 417-a, 418-a, 423-b, 426-a, 429-a,  
 438-b, 442-a, 447-a, 447-b, 453-a, 454-a, 455-a, 457-a, 463-a,  
 469-a, 480-a, 480-b, 490-a, 491-b, 492-a, 498-a, 498-b, 500-b,  
 503-a, 520-b, 521-a, 521-b, 525-a, 536-a, 536-b, 543-a, 554-a,  
 556-a, 558-a, 560-a, 562-a, 562-b, 573-b, 574-a, 581-a, 584-a,  
 586-b, 588-a, 657-a, 657-b, 666-b, 670-a, 678-a, 680-a, 680-b,  
 684-b, 690-a, 695-b, 696-a, 696-b, 699-a, 699-b, 778-a, 778-b,  
 781-a, 791-a, 791-b, 797-a, 797-b, 798-a, 798-b, 792-a, 794-b,  
 813-a, 814-a, 814-b, 816-a, 816-b, 820-b, 826-b, 827-b, 831-a,  
 831-b, 841-b, 847-b, 848-a, 848-b, 849-a, 856-a, 857-a, 857-b,  
 858-a, 861-b, 862-b, 863-a, 869-b, 871-a, 874-b, 880-b, 883-a,  
 884-b, 885-a, 885-b, 886-a, 899-b, 904-a, 932-a, 939-a, 946-a,  
 946-b, 948-a, 948-b, 949-a, 949-b, 951-b, 959-a, 959-b, 963-a,  
 964-a, 971-a, 977-b, 984-a, 984-b, 1028-b, 1032-b, 1033-b,  
 1042-a, 1044-b, 1045-a, 1045-b, 1050-a, 1057-a, 1058-b, 1079-b,  
 1084-a, 1084-b, 1085-a, 1085-b, 1086-a, 1087-a, 1087-b, 1088-a,  
 1109-a, 1109-b, 1110-a, 1113-a, 1114-a, 1117-b, 1118-a, 1121-a,  
 1130-a, 1133-a, 1133-b, 1134-a, 1163-a, 1163-b, 1164-a.

FQ 4-a, 7-a, 7-b, 12-a, 13-a, 13-b, 15-a, 21-b, 28-b, 43-a, 71-a,  
 76-a, 85-b, 87-a, 87-b, 100-a, 100-b, 105-a, 109-a, 109-b,  
 110-a, 112-b, 114-b, 146-a, 178-b, 179-a, 186-a, 187-a, 190-b,  
 205-a, 205-b, 223-b, 247-a, 248-b, 249-a, 252-a, 253-a, 254-a,  
 255-a, 256-b, 257-a, 261-b, 263-a, 264-a, 262-b, 272-a, 272-b,  
 308-b, 312-a, 314-a, 318-a, 371-a, 400-b, 401-b, 402-a, 404-a,  
 420-b, 422-b, 425-b, 425-a, 426-a, 437-b, 438-a, 438-b, 439-b,  
 440-a, 440-b, 441-a, 441-b, 442-a, 446-a, 449-b, 450-a, 461-a,  
 465-a, 468-a, 468-b, 469-a, 472-a, 472-b, 479-b, 480-a, 481-a,  
 483-b, 484-a, 488-b, 496-b, 506-a, 523-a, 525-a, 527-a, 531-a,  
 534-a, 534-b, 535-a, 536-a, 539-a, 542-b, 547-b, 548-b, 553-a,  
 554-a, 554-b, 558-b, 559-a, 566-a, 566-b, 618-b, 623-a, 630-a,  
 631-b, 636-b, 637-a, 638-a, 638-b, 640-b, 650-a, 651-a, 652-b,  
 659-b, 667-a, 833-b, 834-a.

FR 13-a, 19-a, 19-b, 22-a, 22-b, 24-a, 26-a, 26-b, 28-a, 28-b,  
 30-a, 32-a, 34-a, 39-a, 40-a, 40-b, 43-a, 43-b, 45-a, 46-a,  
 46-b, 47-b, 51-b, 57-b, 58-a, 60-a, 61-a, 62-a, 66-a, 69-a,  
 77-a, 81-a, 91-a, 97-a, 99-b, 100-a, 103-a, 103-b, 104-a, 104-b,  
 107-a, 112-a, 113-a, 113-b, 115-a, 115-b, 116-a, 123-b, 127-b,  
 133-a, 133-b, 136-a, 137-a, 143-b, 144-a, 147-a, 147-b, 155-a,  
 155-b, 157-a, 161-a, 162-a, 165-a, 167-a, 168-a, 169-a, 173-b,  
 175-a, 176-a, 177-a, 177-b, 178-a, 178-b, 179-a, 184-a, 185-b,  
 228-b, 235-a, 240-a, 244-a, 249-a, 256-a, 256-b, 258-a, 258-b,  
 260-a, 262-a, 265-a, 267-a, 270-a, 271-a, 273-a, 276-a, 276-b,  
 278-a, 278-b, 284-a, 284-b, 285-a, 285-b, 286-b, 288-a, 289-a,  
 292-a, 292-b, 294-a, 295-a, 296-a, 300-a, 301-b, 305-b, 309-b,  
 310-b, 315-a, 322-b, 327-a, 328-a, 335-a, 337-a, 348-b, 349-a,

354-a, 359-b, 365-a, 368-a, 380-a, 382-a, 382-b, 383-b, 384-a,  
 385-a, 386-a, 392-a, 397-b, 398-a, 402-a, 404-a, 404-b, 409-b,  
 431-b, 433-a, 433-b, 438-a, 438-b, 439-b, 443-a, 443-b, 445-a,  
 446-a, 446-b, 447-a, 454-b, 455-a, 455-b, 466-b, 477-a, 481-a,  
 486-a, 487-a, 487-b, 498-a, 501-a, 502-a, 504-a, 505-a, 507-b,  
 509-a, 512-a, 513-a, 515-b, 516-a, 523-a, 525-a, 526-a, 526-b,  
 529-b, 535-a, 541-a, 543-a, 552-a, 552-b, 559-b, 561-a, 566-a,  
 566-b, 568-a, 568-b, 602-a, 607-b, 611-b, 613-b, 613-a, 615-a,  
 617-b, 618-a, 618-b, 632-a, 634-b, 636-a, 639-a, 639-b, 648-b,  
 650-a, 655-a, 656-b, 660-a, 661-b, 665-a, 666-a, 666-b, 672-a,  
 673-a, 689-a, 702-a, 702-b, 704-a, 706-a, 706-b, 707-b, 713-a,  
 715-b, 718-b, 719-a, 724-b, 727-a, 730-a, 734-a, 736-a, 737-a,  
 743-b, 750-a, 751-a, 757-a, 757-b, 762-a, 762-b, 764-a, 766-a,  
 767-b, 776-b, 777-a, 778-a, 778-b, 783-a, 783-b, 784-a, 787-a,  
 798-b, 799-b, 804-b, 805-a, 813-a, 815-a, 816-a, 817-b, 830-a,  
 833-a, 837-b, 838-a, 838-b, 843-b, 844-a, 852-b, 884-a, 885-a,  
 890-a, 899-b, 900-b, 902-a, 902-b, 909-b, 911-a, 911-b, 912-a,  
 927-a, 927-b, 928-a, 928-b, 931-b, 941-a, 941-b, 942-a, 942-b,  
 944-a, 948-a, 949-b, 953-a, 953-b, 957-a, 958-a, 960-a, 960-b,  
 961-a, 961-b, 963-a, 963-b, 967-a, 967-b, 968-a, 969-a, 969-b,  
 972-a, 972-b, 976-b, 977-b, 978-a, 979-a, 984-a, 985-a, 987-a,  
 989-a, 991-a, 992-a, 993-a, 996-a, 997-a, 997-b, 1000-b, 1002-b,  
 1010-a, 1013-b, 1015-a, 1017-a, 1018-a, 1019-a, 1021-a, 1025-a,  
 1027-a, 1063-a, 1066-a, 1066-b, 1068-a, 1069-a, 1072-a, 1072-b,  
 1074-a, 1074-b, 1078-a, 1079-a, 1079-b, 1081-a, 1084-a, 1090-b,  
 1091-a, 1092-a, 1094-a, 1094-b, 1096-a, 1097-a, 1097-b, 1099-a,  
 1100-a, 1100-b, 1104-a, 1104-b, 1113-a, 1113-b, 1114-a, 1118-b,  
 1123-a, 1125-a, 1135-a, 1136-b, 1137-a, 1142-b, 1144-a, 1147-a,  
 1150-a, 1150-b, 1151-a, 1153-a, 1154-a, 1154-b, 1159-a, 1160-a,  
 1160-b, 1161-b, 1162-a, 1166-b, 1168-a, 1169-a, 1174-a, 1177-a,  
 1180-a, 1183-a, 1183-b, 1185-a, 1191-a, 1193-b, 1196-a, 1207-a,  
 1218-a, 1221-a, 1230-a, 1232-a, 1240-a, 1245-a, 1250-a, 1256-a,  
 1257-b, 1258-a, 1260-a, 1266-a, 1283-a, 1287-a, 1287-b, 1292-a,  
 1298-b, 1301-a, 1305-a, 1308-a, 1312-a, 1315-b, 1323-a, 1323-b,  
 1327-a, 1328-a, 1332-a, 1332-b, 1334-a, 1334-b, 1340-a, 1343-a,  
 1343-b, 1346-a, 1349-a, 1355-a, 1356-a, 1356-b, 1357-a, 1360-a,  
 1361-a, 1362-a, 1363-a, 1365-a, 1366-a, 1367-a, 1367-b, 1373-a,  
 1373-b, 1375-a, 1376-a, 1376-b, 1377-a, 1380-b, 1381-a, 1381-b,  
 1382-b, 1384-a, 1384-b, 1387-a, 1388-a, 1389-a, 1390-a, 1391-b,  
 1393-a, 1396-b, 1403-b, 1405-b, 1405-a, 1412-b, 1414-a, 1419-a,  
 1425-a, 1425-b, 1426-b, 1427-a, 1427-b, 1442-a, 1442-b, 1446-a,  
 1447-a, 1450-a, 1450-b, 1451-a, 1454-a, 1463-a, 1463-b, 1464-a,  
 1465-b, 1468-a, 1469-a, 1503-a, 1503-b, 1504-a, 1504-b, 1507-a,  
 1518-a, 1520-a, 1528-a, 1529-a, 1532-a, 1534-a, 1534-b, 1536-a,  
 1543-a, 1553-b, 1554-a, 1555-a, 1560-b, 1563-a, 1563-b, 1566-a,  
 1573-a, 1576-a, 1577-b, 1579-b, 1584-a, 1585-a, 1585-b, 1586-b,  
 1587-a, 1587-b, 1590-a, 1594-a, 1595-b, 1599-b, 1600-a, 1603-b,  
 1606-b, 1613-b, 1615-a, 1616-a, 1617-a, 1619-a, 1619-b, 1621-b,  
 1624-a, 1625-b, 1630-a, 1630-b, 1632-a, 1632-b, 1639-a, 1643-b,  
 1651-a, 1653-a, 1661-a, 1663-a, 1663-b, 1665-b, 1666-a, 1667-a,  
 1672-a, 1677-b, 1680-b, 1683-a, 1684-a, 1684-b, 1685-a, 1686-a,  
 1690-a, 1690-b, 1706-a, 1718-a, 1720-a, 1737-a, 1762-a, 1772-a,  
 1782-a, 1785-a, 1785-b, 1787-a, 1791-a, 1792-a, 1811-a, 1811-b,  
 1812-a, 1812-b, 1814-a, 1818-a, 1821-b, 1822-a, 1826-a, 1828-a,  
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 1203-a, 1203-b, 1207-a, 1207-b, 1209-a, 1209-b, 1211-b, 1217-a,  
 1217-b, 1219-b, 1227-b, 1234-a, 1234-b, 1235-a, 1235-b, 1293-a,

1300-a, 1313-b, 1323-b, 1329-b, 1331-a, 1335-a, 1335-b, 1342-a, 1344-a, 1348-a, 1359-a, 1359-b, 1373-b, 1374-b, 1380-a, 1380-b, 1393-b, 1394-a, 1399-b, 1400-b, 1403-b, 1411-a, 1415-a, 1415-b, 1416-b, 1417-b, 1418-b, 1421-b, 1423-a, 1468-a, 1470-b, 1480-a, 1485-a, 1486-a, 1488-a, 1490-a, 1493-b, 1501-a, 1508-a, 1511-a, 1511-b, 1517-b, 1571-b, 1572-a, 1578-b, 1579-a, 1581-b, 1582-b, 1584-a, 1584-b, 1587-a, 1589-a, 1589-b, 1590-b, 1591-a, 1598-a, 1598-b, 1599-a, 1605-b, 1606-b, 1610-b, 1612-a, 1619-a, 1624-b, 1625-a, 1629-b, 1630-a, 1630-b, 1635-a, 1647-a, 1648-a, 1650-a, 1650-b, 1651-a, 1652-b, 1653-a, 1653-b, 1655-b, 1656-a, 1658-b, 1659-a, 1659-b, 1662-a, 1663-b, 1665-a, 1672-a, 1672-b, 1680-b, 1688-a, 1688-b, 1692-a, 1692-b, 1704-b, 1710-a, 1710-b, 1776-a, 1781-b, 1784-a, 1787-a, 1787-b, 1789-a, 1792-a, 1794-b, 1800-b, 1801-b, 1802-a, 1810-b, 1811-b, 1812-a, 1815-a, 1816-b, 1817-a, 1817-b, 1823-b, 1829-b, 1837-b, 1853-b, 1857-a, 1857-b, 1858-b, 1859-a, 1871-a, 1871-b, 1872-b, 1875-a, 1875-b, 1882-b, 1891-b, 1893-b, 1898-a, 1902-a, 1906-b, 1910-b, 1913-b, 1914-a, 1926-a, 1926-b, 1928-a, 1928-b, 1929-b, 1932-a, 1943-a, 1943-b, 1944-b, 1946-a, 1951-a, 1952-b, 1953-b, 1956-a, 1956-b, 1957-a, 1959-b, 1962-b, 1964-a, 1965-a, 1965-b, 1966-a, 1966-b, 1967-b, 1970-a, 1976-b, 1977-a, 1977-b, 1978-b, 1979-b, 1980-b, 1983-a, 1983-b, 1984-b, 1985-b, 1988-b, 1989-a, 2016-a, 2017-a, 2017-b, 2019-b, 2020-a, 2022-b, 2025-a, 2027-a, 2028-b, 2029-b, 2030-b, 2031-b, 2033-a, 2035-b, 2036-a, 2040-b, 2047-a, 2047-b, 2048-a, 2053-a, 2054-b, 2055-a, 2059-b, 2061-b, 2062-a, 2064-a, 2065-b, 2066-b, 2069-b, 2072-a, 2075-b, 2076-a, 2076-b, 2078-a, 2078-b, 2079-a, 2079-b, 2080-b, 2083-b, 2088-b, 2097-b, 2099-b, 2102-b, 2106-b, 2107-b, 2120-a, 2120-b, 2124-a, 2125-a, 2140-b, 2141-a, 2142-b, 2145-b, 2146-b, 2152-b, 2157-b, 2158-a, 2158-b, 2159-a, 2163-b, 2165-b, 2168-a, 2169-b, 2171-a, 2171-b, 2172-b, 2174-b, 2175-a, 2175-b, 2183-b, 2184-a, 2186-b, 2188-b, 2189-a, 2189-b, 2191-b, 2192-b, 2196-b, 2210-a, 2212-a, 2215-b, 2217-b, 2220-b, 2223-b, 2225-a, 2226-b, 2227-b, 2228-b, 2230-a, 2230-b, 2231-b, 2235-b, 2236-b, 2238-a, 2239-b, 2245-b, 2247-b, 2250-b, 2255-b, 2260-b, 2261-b, 2262-b, 2266-a, 2267-a, 2268-b, 2283-a, 2296-a, 2324-a, 2350-a, 2351-b, 2353-b, 2356-b, 2362-b, 2363-a, 2363-b, 2364-b, 2365-b, 2367-b, 2368-b, 2369-a, 2373-b, 2374-a, 2375-b, 2376-a, 2376-b, 2377-a, 2378-b, 2382-a, 2383-a, 2385-a, 2386-a, 2386-b, 2387-b, 2388-b, 2394-a, 2394-b, 2395-b, 2395-b, 2396-a, 2396-b, 2397-b, 2399-a, 2400-a, 2401-b.

Mur 1-b, 2-a, 16-a, 17-a, 19-a, 22-b, 24-a, 26-b, 27-a, 28-a, 31-a, 31-b, 33-b, 38-a, 39-a, 39-b, 49-b, 53-b, 54-a, 57-a, 59-a, 62-a, 67-a, 88-a, 89-b, 93-b, 96-b, 99-a, 100-b, 103-a, 103-b, 104-a, 104-b, 108-b, 111-a, 111-b, 112-b, 113-b, 116-a, 116-b, 120-b, 121-a, 125-b, 144-a, 146-a, 146-b, 148-a, 149-b, 151-b, 161-a, 161-b, 172-a, 173-b, 182-a, 182-b, 204-b, 205-b, 209-b, 218-a, 233-b, 247-b, 252-a, 254-a, 257-a, 260-a, 263-b.

PPL Prol. 11-a, 17-b, 22-a, 22-b, 27-a, 29-a, 41-a, 43-a, 63-a, 66-a, 70-a, 75-a, 81-b, 82-b, 88-b, 89-a, 98-b, 99-a, 100-a, 110-a, 111-a, 117-a, 118-a, 118-b, 119-b, 129-b, 130-a, 143-a, 146-b, 149-a, 151-b, 154-b, 156-a, 159-a, 159-b, 160-a, 165-b, 167-a, 167-b, 180-b, 198-a, 198-b, 201-a, 203-b, 206-a, 218-a, 224-a, 228-a

PP1 VI 8-a, 8-b, 11-a, 11-b, 21-a, 22-a, 24-a, 27-a, 29-a, 31-a,  
33-a, 37-a, 37-b, 40a, 41-a, 48-a, 49-a, 62-b, 64-a, 65-b, 66-a,  
68-a, 69-a, 78-b, 81-a, 85-a, 87-a, 92-a, 94-a, 96-b, 98-a,  
101-a, 101-b, 105-a, 106-b, 112-a, 119-a, 126-a, 127-a, 132-a,  
134-a, 138-a, 140-b, 143-b, 159-a, 159-b, 164-a, 168-b, 174-a,  
179-a, 183-a, 186-a, 193-a, 194-a, 199-b, 200-a, 201-b, 208-a

GGK 62-b, 74-a, 78-b, 79-b, 87-b, 90-a, 90-b, 96-b, 97-b, 98-b,  
107-a, 108-b, 120-a, 123-a, 124-a, 130-a, 134-a, 136-a, 140-b,  
141-a, 141-b, 142-a, 143-a, 366-a, 366-b, 371-a, 374-a, 377-a,  
380-a, 392-a, 395-b, 396-a, 397-a, 491-a, 491-b, 495-b, 497-a,  
499-a, 499-b, 501-a, 502-a, 504-a, 519-a, 522-a, 523-a, 523-b,  
536-a, 543-a, 546-b, 550-a, 559-a, 2075-b, 2076-a, 2076-b,  
2085-a, 2092-b, 2093-a, 2093-b, 2095-a, 2101-b, 2104-a, 2110-a,  
2112-b, 2118-a, 2128-a, 2133-a, 2134-b, 2140-a, 2141-a, 2141-b,  
2143-b, 2147-a, 2148-a, 2152-a

APPENDIX D.

LINE REFERENCES FOR THE GRAMMATICAL TYPES IN THE  
THREE-STRESS HALF-LINES.

I Complete Half-Lines.

Type I. Genitival Phrase.

FQ

1B 500-b.

FR

1C 1502-b.

1D 638-b.

Aud

1A 1412-a.

Mur

1A 185-b.

GGK

1A 77-b.

Type 2. Prepositional Phrase.

MC

2A 35-b, 550-b.

2B 272-b, 661-a, 1043-b.

2C 59-b.

FQ

2A 423-b, 244-b, 843-b.

2B 208-b, 540-b.

2C 628-a.

FR

2A 186-b, 234-a, 1633-a.

2C 1333-b, 1892-b.

2D 18-b, 1582-b, 2030-a.

ES

2A 86-b, 220-a.

2C 90-b, 242-a.

2D 319-b.

Aud

2A 947-a, 983-a, 2081-b.

2C 68-a, 1223-a.

2D 1424-a.

Mur

2A 3-b, 5-b, 72-b.

2C 156-a, 184-a.

PP1 Prol

2A 16-a, 223-a.

2C 18-a, 152-a, 210-b.

PP1 VI

2C 18-b.

2D 67-b.

GGK

2C 510-a, 2150-a.

Type 3. Conjunctions and Sentence-Connectives.

MC

3A 315-a, 679-b, 682-b, 835-a.

3B 852-b, 1122-a.

3C 483-b.

3D 53-b, 90-b, 143-a, 325-a, 692-b, 901-a.

3E 97-a.

FQ

3A 40-b, 427-b, 470-a, 515-a, 621-a, 640-a.

3B 149-a, 429-b, 513-a.

3C 188-a, 470-b.

3D 138-b, 256-a, 408-a, 476-a, 665-b.

FR

3A 3-a, 7-a, 15-a, 134-a, 279-a, 674-a, 1317-b, 1347-a, 1368-a, 1527-a, 1579-a, 1670-a, 1820-b.

3B 282-a, 681-a, 693-a, 1016-b, 1330-a, 1441-a, 1451-b, 1501-a, 1841-a, 1845-a, 1981-b, 1950-b.

3D 21-b, 27-a, 174-b, 323-b, 1319-a, 1971-a.

3E 11-b.

ES

3A 628-a, 1227-b, 1372-b, 1496-a, 1748-b, 1999-a.

3B 127-a, 803-a, 1841-a.

3C 859-a, 687-a, 687-b.

3D 433-a, 488-a, 1252-a, 1690-b.

3E 1139-b, 1528-a.

Aud

3A 95-b, 2242-b.

3D 1405-b, 2039-b, 2373-a.

Mur

3A 25-a, 177-b, 239-a, 263-a.

3C 253-b, 267-b.

3D 63-a.

PP1 Prol.

3B 23-a, 31-a.

3C 34-a, 181-a, 190-a, 225-a.

3D 64-b, 119-a, 147-a, 181-b.

PP1 VI

3A 56-b, 175-b, 207-b.

3C 61-a, 74-b, 116-a, 155-a, 168-a, 198-a.

3D 65-a.

#### GGK

3A 143-b.

3B 402-a, 530-a, 2129-a.

3C 370-a, 498-b.

3D 110-a, 113-a, 135-a, 2122-b.

3E 401-a, 2123-a.

Type 4 Verb + Object, Complement, or Adverbial

#### MC

4A 245-a, 248-a, 263-b, 279-a, 330-b, 365-b, 390-b, 445-b, 460-b,  
484-b, 693-a, 774-a.

4B 112-b, 115-a, 248-b, 244-a, 546-b, 866-a, 1055-a, 1162-a.

4C 63-b, 86-b, 90-a, 204-b, 256-b, 304-b, 312-b, 321-b, 365-a,  
384-b, 385-b, 668-a, 707-b.

#### FQ

4A 150-a, 420-a, 843-a.

4B 188-b, 212-b, 223-a, 490-a, 627-a.

4C 186-b, 211-a, 412-a, 460-b, 425-b.

#### FR

4A 279-b, 686-a, 1031-b, 1083-b, 1316-b, 1842-b, 1948-b, 2026-a.

4B 606-b, 630-b, 890-b, 1131-a, 1415-b, 1664-a.

4C 380-b, 462-b, 737-b, 746-a, 754-a, 774-b, 1292-b, 1702-b,  
1854-b, 2056-b.

#### ES

4A 459-b, 906-a, 1201-b, 1260-b, 1315-a, 1509-b.

4B 969-b, 2013-a.

4C 882-a, 1386-b, 1525-b, 1714-b, 1721-b, 1761-b, 1877-a, 1892-a.

#### Aud

4A 107-a, 552-b, 827-a, 837-a, 1047-b, 1489-b, 1501-b, 2067-a,



2070-a.

4B 233-a, 1416-a, 1948-a.

4C 87-a, 1039-b, 1418-a.

Mur

4A 13-b, 24-b, 37-a, 225-b.

4B 115-b, 120-a, 230-a, 234-a, 257-b.

4C 69-b, 129-b, 242-b.

PP1 Prol.

4A 4-a, 66-b, 122-a, 214-b, 226-b.

4B 48-a.

4C 168-a, 186-a.

PP1 VI

4C 31-b, 76-b, 140-a.

GGK

4A 67-a, 2073-a, 2153-a.

4B 75-a, 108-a, 338-a, 507-a, 2130-a.

4C 520-a, 549-a, 560-a, 2083-a.

Type 5. Sentence or Main Clause.

MC 86-a, 136-a, 207-a, 220-b, 232-a, 278-a, 281-b, 285-a, 344-b, 384-a, 473-b, 474-b, 497-a, 518-a, 519-b, 611-a, 661-b, 665-a, 665-b, 682-a, 705-a, 882-b, 912-a, 972-b, 981-a, 982-a, 1028-a, 1029-b, 1054-a, 1057-b.

FQ 177-a, 184-a, 189-b, 243-a, 303-a, 400-a, 408-b, 498-a, 515-b, 622-a, 629-a.

FR 15-b, 23-a, 38-a, 42-a, 60-b, 83-b, 95-a, 120-a, 126-b, 138-a, 182-a, 230-a, 254-a, 275-b, 303-b, 304-b, 311-b, 339-b, 348-a, 351-a, 361-b, 397-a, 408-b, 411-b, 413-a, 414-b, 417-a, 426-a, 440-b, 555-a, 633-a, 680-b, 687-a, 705-b, 708-b, 761-a, 780-b, 843-a, 848-b, 973-a, 1029-a, 1076-b, 1128-a, 1132-a, 1158-b, 1172-b, 1175-a, 1206-a, 1236-a, 1241-b, 1259-b, 1304-a, 1379-a, 1416-b, 1464-b, 1580-a, 1605-b, 1626-a, 1676-b, 1764-b, 1784-b, 1840-b, 1860-b, 1925-a, 1959-b, 1968-a, 1984-b, 2006-a, 2008-a, 2013-a, 2043-a, 2063-a, 2107-b, 2118-a.

ES 13-a, 85-b, 205-a, 226-a, 402-a, 430-a, 435-a, 445-a, 447-a, 540-b, 667-b, 679-b, 722-b, 731-a, 756-b, 784-a, 890-b, 918-a,

958-b, 1021-b, 1055-b, 1056-a, 1070-a, 1143-a, 1357-a, 1425-a, 1514-b, 1520-a, 1543-a, 1656-a, 1680-b, 1694-b, 1701-a, 1709-b, 1722-a, 1782-a, 1800-a, 1809-a, 1829-b, 1855-b, 1871-b, 1886-b, 1907-b.

Aud 67-b, 212-a, 242-a, 267-b, 570-a, 668-a, 672-b, 794-b, 814-a, 917-a, 946-b, 988-a, 1009-a, 1205-b, 1404-b, 2067-b, 2360-a.

Mur 1-a, 3-a, 5-a, 6-b, 10-b, 14-b, 19-b, 21-a, 60-a, 74-a, 75-b, 76-a, 77-a, 80-b, 85-a, 85-b, 101-b, 122-b, 124-a, 154-b, 159-a, 166-b, 169-b, 173-a, 181-a, 198-a, 203-a, 204-a, 224-b, 225-a, 237-a, 240-a, 251-b, 266-b.

PP1 Prol. 12-b, 14-a, 20-a, 51-b, 72-a, 92-a.

PP1 VI 48-b, 77-a, 80-a, 122-a, 163-a.

GGK 64-a, 69-a, 71-a, 87-a, 89-a, 116-a, 375-a, 376-b, 399-a, 494-a, 498-a, 505-a, 506-a, 509-a, 526-a, 527-a, 546-a, 2069-a, 2071-a, 2080-a, 2082-a, 2098-a.

Type 6. Modifier(s) + Noun.

MC 326-b, 862-a.

FR 992-b, 1386-b, 1604-a.

ES 709-a, 783-a.

Aud 78-a, 169-a, 228-b, 232-a, 321-a, 516-a, 634-a, 902-a, 1295-a, 1417-a, 1898-b.

Mur 244-b.

PP1 Prol. 55-a, 58-b.

GGK 118-a, 119-a.

Type 7. (Modifier) Noun + (Modifier) Noun.

FQ 82-b, 104-a, 627-b, 841-a.

FR 696-a, 1006-a.

Mur 45-b.

PP1 Prol. 45-a, 83-a, 227-a.

Type 8. (Modifier) Noun + Prepositional or Genitival Phrase

MC 64-b, 232-b, 358-b, 495-b, 560-b, 659-b, 660-b, 1164-b.

FQ 71-a, 180-a, 183-a, 254-b, 270-a, 304-a, 473-b, 532-a.

FR 308-a, 311-a, 390-a, 922-b, 1658-a, 1822-b, 1850-b, 1886-b.

ES 916-a, 1221-b, 1392-b, 1779-b.

Aud 41-a, 88-a, 300-a, 1054-a, 1606-a, 1815-b, 2297-b.

Mur 9-a, 16-b, 50-b, 113-a, 125-a, 139-b, 206-b, 260-b.

PP1 Prol. 26-a, 67-a, 175-a, 229-a.

GGK 140-a, 525-a, 540-a, 556-a.

Type 9. Relative Clause.

MC

9A 454-b, 858-b, 1034-b.

9B 1113-b.

9D 686-b.

FQ

9B 110-b.

9C 653-a.

FR

9A 885-b, 1424-b.

9B 782-b, 853-b.

9C 313-a.

ES

9A 1993-a.

Aud

9B 860-b.

9C 95-a, 1087-a, 2382-b.

Mur

9C 97-a.

PP1 Prol.

9B 178-a, 224-b.

PP1 VI

9B 19-b.

GGK

9B 124-b, 503-a.

Type 10. Imperative

MC 350-a, 305-b, 329-a, 501-b, 527-a, 527-b, 969-a, 787-b.

FR 139-b, 317-b, 1218-b, 1290-b, 1435-a, 1975-b, 2110-b.

ES 365-b, 734-a, 784-b, 891-b, 1395-a, 1695-b.

Aud 29-b, 1009-b, 1066-a, 2338-a.

Mur 98-b.

PP1 VI 13-b, 38-a.

GGK 2143-a, 2146-a.

Type 11. Interrogative.

MC 76-a, 80-a, 266-b, 843-b.

FR 425-b, 441-a, 596-b, 725-a, 853-a, 1780-a, 1799-a, 1902-a,  
1923-a, 2049-a, 2104-a, 2109-a.

ES 1-a, 74-a, 308-a, 708-a, 1850-a.

Aud 958-b, 1421-a, 2336-a.

Mur 26-a.

Type 12. Relative Adverb or Pronoun Clause.

MC 208-b, 591-b.

FR 82-b, 608-b, 1766-a, 2067-b.

ES 364-b, 1108-b, 1288-a, 1455-b, 1437-a, 1589-a, 1685-b.

Aud 613-b.

Mur 196-b, 241-a.

PP1 VI 192-a.

GGK 382-b.

Type 13. Word-, Phrase-, and Clause-Pairs.

MC 982-b.

FQ 265-b.

FR 253-a, 1945-b.

Mur 199-b.

PPL Pro1. 227-b.

Type 14. Half-Lines Where Verb to be or The Subject are Missing but Understood.

MC 407-b.

FQ 198-a, 471-b.

FR 7-b, 298-a.

ES 228-a.

Mur 194-a, 208-b.

Type 15. Adverb + Prepositional Phrase.

MC 1161-b.

FQ 140-b.

FR 652-a, 1676-a.

Type 16. (Adverb) Adjective + Prepositional Phrase.

MC 978-b.

FR 895-b, 899-a.

Mur 246-b.

Type 17. NP + Post-Modifier.

FQ 73-b, 305-a.

FR 6-a, 785-a, 1540-a, 1849-b, 2001-a.

ES 849-a, 1513-b.

Aud 558-b.

Mur 235-a.

PPl Pro1. 15-a, 17-a.

GGK 73-a, 76-a, 112-a, 132-a.

Type 18. An Independent Phrase + Vocative.

FR 241-b.

ES 1412-a.

GGK 545-a.

Type 20. A Phrase or Rank-Shifted Clause Introduced by an Adverb

FQ 144-a, 367-b, 474-b.

FR 502-b, 686-b.

Mur 15-b.

Type 21. Two Independent Clauses or Phrases.

MC 522-a.

FR 12-b, 675-a, 1626-b, 1738-b, 2107-a.

ES 72-a, 289-a.

Aud 2045-a.

Mur 188-b, 189-b.

GGK 2149-a.

Type 22. Adverb + Subordinate Clause.

ES 164-b, 1581-a.

Residue of "Complete" Half-Lines.

MC 234-b, 377-b, 508-a, 510-a, 660-b, 702-a, 838-b, 881-b, 909-a, 1135-a.

FQ 151-b, 220-b.

FR 36-b, 41-a, 252-b, 280-a, 316-a, 321-b, 371-b, 470-b, 806-a, 892-a, 1525-b, 1583-a, 1687-b, 1688-a, 1934-a, 1967-a, 2033-a, 2080-b.

ES 188-a, 192-a, 228-a, 248-a, 350-a, 425-b, 642-a, 863-a, 870-a, 888-a, 1102-a, 1342-b, 1426-a, 1447-a, 1922-b.

Aud 1215-a, 2391-b.

Mur 81-b, 142-a, 152-b, 222-b.

PPl Pro1. 49-b, 52-a, 208-b.

PPl VI 9-a, 86-a, 117-b, 177-b.

GGK 107-b, 381-a, 390-a.

## II Neutral Half-Lines.

Type 23. Predicate preceding a 'Wh'- or a 'That' Clause.

MC 931-b.

FR 14-a, 748-b, 1783-b, 1899-a.

ES 83-a, 911-b, 1203-a.

PPl Prol. 193-a.

Type 24. A Half-line containing A NP modified in the next Half-Line by a Genitival Phrase.

FR 302-b, 1507-b, 1414-b, 1591-a, 1625-a, 1680-a, 1856-b.

Aud 738-b, 976-b, 1397-a, 1411-b.

Mur 78-b.

GGK 121-a.

Type 25. A Half-Line containing a NP modified- or a Predicate amplified- in the Next Half-line by a Prepositional phrase.

MC 39-a, 121-a.

FQ 139-b.

FR 444-a, 598-b, 1064-a, 1508-a, 1777-a, 1946-a.

ES 209-a, 1804-a.

Aud 890-a, 1357-b, 1608-a.

Mur 106-a, 109-a, 114-b, 128-b, 175-a, 192-b, 210-a.

GGK 109-a, 2125-a.

Type 26. The First Part of the Anticipatory "it" Cleft Sentence.

FR 1165-a.

ES 929-b, 1111-a, 1780-b.

PPl VI 46-b.

Type 28. A Half-line containing a Main Verb separated from its Auxiliary or Infinitive "to"

MC 226-b, 236-a, 281-a, 965-a.

FR 2-b, 18-a, 304-a, 929-a, 1251-b, 1500-a, 1505-b, 1969-b, 1970-b, 1994-b.

ES 1027-a, 1259-a, 1687-a, 1844-b.

Aud 1834-a, 2066-a.

Mur 174-b, 264-b.

PP1 Prol. 106-b, 126-a, 161-a, 170-a.

PP1 VI 67-a, 139-b, 158-a.

GGK 65-a, 145-a, 2070-a, 2124-b, 2142-a.

Type 29. Half-Lines containing the first part of Constructions like "too...to", "such...that", "-er..than"..etc.

FR 932-b.

ES 408-a.

Aud 785-a.

PP1 Prol. 188-a, 191-a.

GGK 2109-a.

Residue of "Neutral" Half-Lines.

MC 210-b, 264-b, 593-b, 689-b.

FQ 626-b.

FR 459-a.

ES 311-a.

III Incomplete Half-Lines.

MC 80-b, 222-b, 229-a, 260-b, 263-a, 329-b, 489-b, 571-a, 998-b, 671-b, 683-a, 685-a, 691-a, 704-a, 909-b, 951-a, 960-a, 966-a, 1026-a, 1038-b, 1135-b, 1160-a, 1162-b.

FQ 104-b, 262-a, 473-a, 668-a.

FR 89-a, 126-a, 353-a, 389-a, 406-a, 477-b, 623-a, 738-a, 777-b, 926-b, 944-b, 999-b, 1031-a, 1329-a, 1335-b, 1341-b, 1354-a, 1368-b, 1380-a, 1402-a, 1438-b, 1595-a, 1638-b, 1668-b, 1696-b, 1723-b, 1806-b, 1807-a, 1891-a, 1940-b, 1961-a, 1966-a.

ES 78-b, 306-a, 333-a, 381-a, 464-b, 693-b, 706-a, 743-a, 814-a, 844-a, 867-b, 910-b, 916-b, 1082-b, 1211-a, 1263-a, 1453-a, 1473-a, 1524-b, 1604-a, 1643-a, 1683-a, 1710-b, 1793-a, 1824-a, 1918-a, 1999-b.

Aud 32-b, 265-a, 308-b, 330-a, 478-b, 590-a, 606-b, 680-b, 701-b, 719-a, 765-b, 858-b, 961-a, 973-a, 973-b, 1348-b, 1406-b, 1409-a, 1423-b, 1888-a, 1981-a, 1985-a, 2070-b, 2366-b, 2367-a,



2372-b.

Mur 51-a, 66-a, 79-b, 183-a, 191-a, 208-a, 213-a, 245-b.

PP1 Prol. 33-a, 81-a, 82-a, 95-a, 128-a, 177-a, 187-a, 203-a,  
210-a.

PP1 VI 20-a, 42-a, 104-a, 109-a, 111-a.

GGK 61-a, 98-a, 393-a, 492-a, 495-a, 518-a, 528-a, 541-a, 542-a,  
2084-a, 2128-b.

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