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**TABLE OF RHYTHMS.**

The various "sections," or groups of accented and unaccented syllables, are denoted by *numbers*, as explained on p. 160. For example, a group of syllables, in which the *first* and *third* are accented, and the *second* unaccented, is called 1. The same group may conveniently be denoted by the letters *AbA*, where the *capital* letter *A* denotes an *accented* syllable, and the smaller letter *b* denotes an *unaccented* one. If to this section an unaccented syllable be appended, we get the *lengthened* section, denoted by 1*l*, or by *AbAb*; and if two unaccented syllables be appended to the same, we get the *doubly lengthened* section, denoted by 1*l* or by *AbAbb*. This being premised, the full table of rhythms, according to Dr. Guest's notation, can be interpreted as follows:

<table>
<thead>
<tr>
<th></th>
<th>1. AbA.</th>
<th>1 l. AbAb.</th>
<th>1 ll. AbAbb.</th>
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<td>3. AbAbbA.</td>
<td>3 l. AbAbbAb.</td>
<td>3 ll. AbAbbAbb.</td>
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<td>5. bAbA.</td>
<td>5 l. bAbAb.</td>
<td>5 ll. bAbAbb.</td>
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<td>6. bAbbA.</td>
<td>6 l. bAbbAb.</td>
<td>6 ll. bAbbAbb.</td>
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<td>7. bAbAbbA.</td>
<td>7 l. bAbAbbAb.</td>
<td>7 ll. bAbAbbAbb.</td>
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<td>8. bAbbAbbA.</td>
<td>8 l. bAbbAbbAb.</td>
<td>8 ll. bAbbAbbAbb.</td>
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<td>9. bbAbA.</td>
<td>9 l. bbAbAb.</td>
<td>9 ll. bbAbAbb.</td>
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<td>10. bbAbbA.</td>
<td>10 l. bbAbbAb.</td>
<td>10 ll. bbAbbAbb.</td>
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<td>11. bbAbAbbA.</td>
<td>11 l. bbAbAbbAb.</td>
<td>11 ll. bbAbAbbAbb.</td>
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<td>12. bbAbbAbbA.</td>
<td>12 l. bbAbbAbbAb.</td>
<td>12 ll. bbAbbAbbAbb.</td>
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Observe that 5, 6, 7, and 8 only differ from 1, 2, 3, and 4 by having an unaccented syllable prefixed; and again, *b*
TABLE OF RHYTHMS.

9, 10, 11, and 12 only differ from 5, 6, 7, and 8 in the same way.

Further, the section 1 is intended to include similar metres of more than three syllables, such as AbAbA, AbAbAbA, and the like.

The application of the above table is very easy; two examples may suffice. At p. 188, mention is made of the verse 1:5. This means AbA: bAbA, as shown in the example—Haste | thee nymph | : and bring | with thee. The colon denotes the pause, and the upright bars denote the accents. Conversely, the line—And | the milk | maid: sing | eth blithe | —quoted on the same page, is to be denoted by AbAb: AbA, or by 1 l: 1.

Reference to the above table will explain any collocation of sections at once.

For the meaning of the symbol p, see p. 280.
ERRATA.

P. 19, l. 14. For H. VI. read 2 H. VI.
P. 41, last line. For Cynthea’s read Cynthia’s.
P. 51, l. 14. For Chalm. read Chaloner.
P. 59, seventh quotation. For part read parte.
P. 92, second quotation. For danger read daunger.
P. 163, l. 12. For mercy read pity; and see note on p. 710.
P. 191, fourth quotation. For H. VI. read 2 H. VI.
P. 218, fourth quotation. For Draw near to fortune read Draw you to fortune; and for wel read well.
P. 222, tenth quotation. For advance read auaunce.
P. 242, first quotation, l. 3. For resigne read resyne.
P. 286, third quotation, l. 2. Read Science all is vain.
P. 378, l. 4. For myrgigum read myrgingum.
P. 517, l. 4 from bottom. For Salve read Solve.
P. 518, l. 12. For Humphrey read Philippe. (See pp. 697, 699.)
P. 540, l. 3. For Chronical read Chronicle.
P. 669, note, l. 4. For she lies read ly.