

By a full ending, that is, a weak ending, a falling cadence is given to the verse; and by a catalectic, or strong ending, a rising cadence is given. The two effects are entirely different, as may be seen from the following examples:

..... the roughest swell
Of wind in the tree-tops hides not the panting
Of thy soft breasts. No, we will pass to morning —
(*Pauline*)

The movement is very different from that of such lines as the following. These short examples will show how the differences between these two endings are intensified in sustained passages:

But through the blackness I saw Rome again,
And where a solitary villa stood.
(*The Ring and the Book*, Bk. I.)

To any one at all acquainted with Browning's verse it will be plain that the second example is the most characteristic. In fact it may be said that Browning makes no use of the full ending. It is interesting to note that he shows a development in this respect entirely opposite to Shakespeare. The presence of full lines in a play of Shakespeare indicates that it is one of his middle or later period. In Browning, however, the case is different. In *Pauline*, his earliest poem, and written under the influence of Shelley's *Alastor*, there are forty cases of the full ending, or 4 per cent. In *Paracelsus*, his first acknowledged work, the percentage decreases to 3¹, and in the later *Stratford*, to 2, per cent. After that play they disappear, and occur in *The Ring and the Book* only sporadically. In Book I. there is the doubtful one of line 1392 (*desire*). In Book IV. there are none, according to Mayor², and only one in Book VII. (*friar*).

By this habitual use of the catalectic ending the individuality of the single verses is very strongly emphasized; and there is no doubt that in this emphasis on the individ-

¹ The computation of Schipper, *Englische Metrik*, II, 1, page 363, §199

² *Chapters on English Metre*, p. 186.