

Caponsacchi prefers the masculine caesura after the second accent — 20 per cent.; then the feminine after the second foot — 18 per cent.; then the feminine after the first and third feet — each 14 per cent.; then the masculine after the third accent — 13 per cent.; then the masculine after the fourth accent — 5 per cent. This shows a wide variety of rhythms.

The Pope has a greater variety than any of the others, in that he shows a much less decided preference for any one place. As a result, the whole movement of his verse is freer and bolder than that of any of the others. The caesura most frequently used is the masculine after the second accent — 20 per cent. Next come the feminine caesuras after the second and third feet — 17 and 16 per cent., respectively. Then come the masculine caesuras after the third and first accents — 12 and 9 per cent., respectively. Least often used are, the feminine after the first foot — 8 per cent., the masculine after the fourth accent — 6 per cent., and the feminine after the fourth foot — 4 per cent.

In Guido's first speech the feminine caesura after the second foot makes up 23 per cent. of the total. Next in frequency come the masculine after the second accent and the feminine after the third foot — each 20 per cent. The other places are represented by from 10 to 3 per cent. In his second speech the preference shifts from the feminine after the second foot to its corresponding masculine — that after the second accent, which makes up 26 per cent. Then follow the feminine after the second foot and the first foot — 19 and 17 per cent. respectively. These differences, taken together with the change in the *nature* of the caesura, give an entirely different atmosphere to the two speeches; and admirably reflect the change in the character of the speaker, before pointed out.

IV. The *ending* of the verse has a great influence in the movement, especially when it is considered in passages.