broken flow. The feminine is thus the natural expression of emotion or mental disturbance, and the masculine of calm reason and equanimity. This is seen in the most perfect way in the verse of Shakespeare; and it is seen in a less degree in Browning, because his dramatic genius is so much less. Even in Shakespeare the variation is not very large, and yet it mirrors the characteristics of the speakers with great distinctness.[1] So in Browning, the actual figures do not show a wide variation; but the nature of the verse is changed greatly, because each variation is governed by an artistic motive. Pompilia shows a preference for the masculine caesura, using 63 per cent., to 47 per cent. of feminine. On the other hand, the Pope preserves a balance, using 50 per cent. of each. Guido in his first speech, uses 66 per cent of feminine, and in the last speech 52 per cent. This change is very significant of the changed mood of the speaker. In the last speech, earnest reason takes the place of mocking frivolity. Caponsacchi, in his smooth verse, uses 45 per cent. of feminine, to 55 per cent. of masculine caesuras.

(2) The *place* of the caesura has a greater effect on the verse than the *nature* of the caesura. When it is placed near the middle of the line it gives to the verse an even flow; placed near the beginning or end, it gives a bolder and less equable rhythm. Thus Pompilia shows a decided preference for the masculine caesura after the second accent — 30 per cent. This makes the most equable rhythm possible in English verse. It preponderates in Browning's poetry, and is a favorite with Shakespeare. The pause next used most frequently by Pompilia is the masculine after the third accent — 16 per cent., and then the feminine after the second and third feet — each 14 per cent. The positions at the end are hardly made use of at all — only from 4 to 7 per cent.

[1] Price, *Construction and Types of Shakspere's Verse*, p. 39, 43-44.