

the limits of the line; and of the third class, which binds the lines in a continuous series, she makes scarcely any use. The Pope's lines form a reasoned series; and so he uses the third form of alliteration to a very great extent. Guido does the same to a less degree in his second speech, showing a significant difference between it and his first monologue. The last speech is much more reasoned. Caponsacchi speaks 'burning words,' and he accordingly makes a large use of the first and second classes of alliteration. Emotion, not thought, is the basis of his monologue, and he has no need for the sequacious third form of alliteration.

The preference which certain of the speakers show for certain letters in their alliteration is interesting. In the passages specially examined, it has been noted that Guido makes a very free use of the harsh *h-* and *g-* alliteration, and also, less often, *d*, *t*, and *p*. The sibilant *s* is also frequent. Caponsacchi shows a preference for *f*, *l*, *m*; and Pompilia for *l*, *m*, *n*, and *r*. The Pope's verse is strongly marked by the explosive and vigorous *p-* and *b-* alliterations.

There may be other important characteristics of Browning's blank verse other than those noted in this analysis; but these have seemed the most obvious and important. Whether the essential characteristics of his blank verse have been analyzed in this chapter, will be shown by the completeness with which it may aid the reader to pass from the analysis to the living unity of the poem, and to see the organic loveliness of the thing itself, of which the analysis is but the dry bones.