

second last line. This intertwining of alliterating letters is often very complex, and is very beautiful.

*Rainbowed about with riches, royalty*  
*Limning her round, as round the timeless lawn*  
*Guardingly runs the se/vage cloth of gold. (Bk. XI, 2126-9.)*

Notice that the line-alliteration *g—g* is also in the last line.

It is interesting to observe the use of these several forms of alliteration in the several books of the poem:

1. This class is used as follows: Guido, 25 per cent. of the lines; Caponsacchi, 30 per cent.; Pompilia, 21 per cent., and the Pope, 32 per cent.

2. This class is used: Guido, 27 per cent.; Caponsacchi, 46 per cent.; Pompilia, 43 per cent., and the Pope, 30 per cent.

3. Guido, 12 per cent. in the first speech and 20 per cent. in the second; Caponsacchi, 5 per cent.; Pompilia, 9 per cent., and the Pope 26 per cent.

4. It is difficult to present the distinct uses of this form of alliteration in figures which can make much claim to accuracy or significance, although these differences are very vital and real. The phenomena is similar to that of the strophe-formation, and it will be instructive to observe it with reference to the number of lines in the groups yoked together by it. Thus, the Pope has alliterating groups of from 5 to 7 lines. Guido's first monologue contains groups of 7 to 13 lines; but the alliterating groups of his second monologue are smaller. Pompilia's groups hardly ever exceed 4 lines, and Caponsacchi's rarely run beyond 6 lines.

A careful examination of these figures will show that the nature of the thought and emotion of the several speakers is indicated with sufficient clearness by the use which they make of alliteration. The 'low sighing' of Pompilia's soul is mirrored in her preference for small groups of alliteration. Her alliteration rarely goes beyond