being run-on. Her thought moves in smaller circles than the
others, and is at the extreme from the Pope, whose sweep-
ing thought demands 32 per cent.   Guido and Caponsacchi
take a middle place with about 50 per cent., although Guido
has rather the most.   These are the average number of
run-on lines considered individually; but it is significant
that the Pope has larger *groups* of these lines than any of the
other speakers.   Guido most closely resembles him in his
closely-knit second monologue.

    V.   There is another feature of Browning's blank verse,
and, indeed of all his verse, wherein he has shown great
power and originality,—his *alliteration*.   This has been a
feature of all English verse, and has been one of the sources
of the charm of it; but it may safely be said that no English
poet has made use of it so consistently, not as an occas-
ional charm merely, but as a structural principle in his
verse, as has Browning.   It may be classified as follows:

   (1)   To fuse together the half-line, e. g.,
      And *f*ly a*l*o*f*t, The *cl*eaving of a *cl*oud, *Sh*y but *s*ure.

   (2)   To fuse the line, as in the Anglo Saxon poetry, e. g.,
      *Tr*averse the half-mile avenue,— a *t*erm.
      *M*ere *m*oonshine-structure *m*eant to fade at dawn.
      This *c*areless *c*ourage as to *c*onsequence.

   (3)   To fuse the latter half of the line to the succeeding
line, e. g.,
            ... the *ph*ysician here,
       My *f*ather's lackey's son.
            ... the *f*ine
      *F*elicity and *f*lower of wickedness.

This has the same effect as enjambement, the similarity
of sound emphasizing the connection in the same manner as
the lack of a pause.

   (4)   To fuse together whole strophes, or periods.[1]

   In the following lines, an *r*-alliteration runs through them,
and is reinforced by the *l*-alliteration which begins in the

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[1] What Prof. Sylvester calls "Phonetic Sygyzy," in his *Laws of Verse*.