

## Chapter 1 : Andrea del Sarto (poem) - Wikipedia

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It reflected the life just as his poetic vision took it to be. It mirrored the individual finding his place in the universe. It depicted a situation in which soul was made manifests through circumstances. Browning did not first realize importance of this new poetic form but he discovered its ampler range by experiments. It seems more apt to the portraiture of the person, so individual as to be abnormal, fanatic and even madman. It is dramatic because it is the utterance of a single speaker who is different from the poet; at the same time it lyrical because it is expression of his own thoughts and inner drama. The relation of the poet and the speaker is the dramatic monologue which is quite complex. Sometimes it favourable sometimes it is complex. In dramatic monologues Browning takes liberty with grammar and syntax. He uses all the words of grammar commas, interrogation, side remarks etc. A glance at even the titles that Browning gave to his work show that how strong the dramatic elements in him: My Last Duchess is a hint of them. It is very short but keen analysis of a duke who reveals consciously his character when he adores the picture of his wife. A little thinking on the part of readers is enough to makes him think that he is a jealous person who can stop the smile of his innocent without any reason: This grew; I gave commands Then all smiles stopped together. Browning takes us to the ranging situation in his dramatic monologues. He shows us rejected lover; and an old man who glorifies the old age; and a painter who sits with his faithless wife. He shows us rejected lover in The Last Ride Together but the lover is not dissatisfied with what happened to him. He would be satisfied if she would agree for last ride with him. When she grants his request he feels himself lucky and says: Why all men strive and who succeed? One disadvantage of his monologue is that they are known for their obscurity. The best known of these is Sordello. In sum, Browning monologue is not a simple form. It combines reflection and lyricism with dramatic properties of raising out of the definite situation it deals with; and there is also an element of artificiality. One may add to it, he uses the form with great care and liberty and does not try to overpass its limits.

**Chapter 2 : Robert Browning - Robert Browning Poems - Poem Hunter**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Over the years, since its first publication in in Dramatic Lyrics, many have questioned the character of the fictional speaker, loosely based on a historical figure, the duke of Ferrara. He is variously described as: Browning is known to have researched into certain aspects of Renaissance Italy, studying well known figures of the time to help with his poetic endeavours. But the truth could well be one extended lie - the duke being a pathological liar - an excuse for the continuation of control over his unfortunate first wife. The debate goes on and will likely never end. All the reader knows for certain is that the lady in the painting is no longer alive. When Browning himself was asked about the meaning of two lines in the poem One thing is certain, this dramatic monologue is a masterpiece of the genre. The language perfectly fits the dark, pretentious, egotistic man who may or may not have killed his wife because she was too kind and welcoming, who is trying too hard to persuade the marriage broker that he is the right man for his next intended bride. My Last Duchess was written in the Victorian age, when women were seen more as property in a marriage than real humans capable of love. Generally speaking men were in charge in a relationship; serious notions of equality had not yet been raised. Browning no doubt had this in mind when he wrote the poem, an attempt to explore the dominant role of the male in society, the idea of ownership and the position of women in marriage. She had A heartâ€”how shall I say? My favour at her breast, The dropping of the daylight in the West, The bough of cherries some officious fool Broke in the orchard for her, the white mule She rode with round the terraceâ€”all and each Would draw from her alike the approving speech, Or blush, at least. This grew; I gave commands; Then all smiles stopped together. There she stands As if alive. Notice Neptune, though, Taming a sea-horse, thought a rarity, Which Claus of Innsbruck cast in bronze for me! Line by Line Analysis of My Last Duchess My Last Duchess, a dramatic monologue, is a single stanza poem made up of heroic couplets heroic is a term used for iambic lines , all fully rhyming. Lines 1 - 4 The speaker is a man of means, a duke no less, of Ferrara most likely, a town in Italy. He is very much in charge of things, the reader introduced to him as he is about to show off an unusual painting to an anonymous guest. Who he addresses is unknown at first but later it becomes clear that the listener is an envoy marriage broker, emissary representing another aristocrat. Perhaps he is pointing a refined finger as the first line starts. Obviously this is the interior of his home, his house, his palace? If that first line is innocent enough, the second line immediately darkens proceedings. The woman in question is no longer alive but looks alive in the painting. What an odd thing to say. Of course a painting shows a person alive and not the opposite, dead. What sort of a man have we here? Or maybe the portrait was done too well, was too lifelike and so he felt compelled to put it behind a curtain? But hold on a minute, strangers only appear to want to ask the duke but they dare not if they durst. The duke senses their trepidation perhaps. It seems the broker emissary also wanted to ask this same question but the duke got in there first with his slick answer. Well, the duke seems to think that it should have been only him who could have made the duchess blush but what if the artist had wanted her to show a little more flesh Her mantle, - or cloak - covers too much of her wrist or hinted that such a blush could never be adequately reproduced in paint. Perhaps in real life he never was able to inspire such blushes or glances from his wife? The duchess treated everything with the same light touch, which must have displeased the duke, despite him being her closest bosom friend or sexual partner? She was too light-hearted it appears - happy to ride a white mule, happy to accept fruit from a fool. Perhaps the duke took a dislike to her constant innocent optimism and equal treatment for all approach to life. The duke does have verbal skills. He says he never stooped that low down to her level? So the duke is constantly addressing this man as Sir The duchess smiled at him yes, but it was the same smile she gave everyone. Or at least, that was his perception. She smiled too often it seems. In lines 45 and 46 the poem shudders and shocks. The duke had the smiles stopped - does this mean he had someone murder his wife? Or did he send her off to a convent never to be seen again? Lines 47 - 56 The duke repeats what he said in lines 2

and Note the pregnant pause between the lines. He asks the listener to get up. As they descend, the duke points out another work of art, this time a sculpture of Neptune taming a sea-horse. Again the theme is dominance, the Roman god of the sea managing to control the tiny sea-horse, just as the duke controls the picture by being the only one allowed to move the curtain. His ego and vanity cannot be suppressed - the poem ends with the words for me - how apt. The reader has to decide whether or not this man has done away with the duchess, still behind the curtain with that passionate glance, perhaps showing her true nature? Or did she die in sorrow, informing the artist to paint that spot of joy in defiance of her pretentious jealous husband? What is the metre meter of My Last Duchess? My Last Duchess is written in iambic pentameter, that is, the lines have five iambic feet within usually ten syllables. The majority of the lines are pure iambic pentameter, bringing a steady rhythm and beat, but punctuation plays a major role in altering this from time to time. It must be noted also that many lines are not pure iambic pentameter. Trochaic, spondaic and pyrrhic feet play their part, changing the beats and stresses, bringing particular emphasis, or not, to certain words and phrases. Spondees, a foot of two stressed syllables, bring energy and punch. Trochees are inverted iambs, so the stress is on the first syllable, falling away on the second. Pyrrhic feet, two unstressed syllables, tend to quietly fill in between iambs and other feet. Here is a full metrical analysis line by line:

**Chapter 3 : Robert Browning's "My Last Duchess" | Owlcation**

*Browning wrote many poems about artists and poets, including such dramatic monologues as "Pictor Ignotus" () and "Fra Lippo Lippi." Frequently, Browning would begin by thinking about an artist, an artwork, or a type of art that he admired or disliked.*

Dramatic Lyrics, by Robert Browning Saul. The tent was unlooped; I pulled up the spear that obstructed, and under I stooped Hands and knees on the slippery grass-patch, all withered and gone, That extends to the second enclosure, I groped my way on Till I felt where the foldskirts fly open. At the first I saw nought but the blackness but soon I descried A something more black than the blackness " the vast, the upright Main prop which sustains the pavilion: He stood as erect as that tent-prop, both arms stretched out wide On the great cross-support in the centre, that goes to each side; He relaxed not a muscle, but hung there as, caught in his pangs And waiting his change, the king-serpent all heavily hangs, Far away from his kind, in the pine, till deliverance come With the spring-time " so agonized Saul, drear and stark, blind and dumb. And I first played the tune all our sheep know, as, one after one, So docile they come to the pen-door till folding be done. God made all the creatures and gave them our love and our fear, To give sign, we and they are his children, one family here. The land has none left such as he on the bier. But I stopped here: And I paused, held my breath in such silence, and listened apart; And the tent shook, for mighty Saul shuddered: What was gone, what remained? Awhile his right hand Held the brow, helped the eyes left too vacant forthwith to remand To their place what new objects should enter: What spell or what charm, For, awhile there was trouble within me what next should I urge To sustain him where song had restored him? I pour thee such wine. Carouse in the past! Again a long draught of my soul-wine! Then, first of the mighty, thank God that thou art! And behold while I sang. Let me tell out my tale to its ending " my voice to my heart Which can scarce dare believe in what marvels last night I took part, As this morning I gather the fragments, alone with my sheep, And still fear lest the terrible glory evanish like sleep! I say then " my song While I sang thus, assuring the monarch, and ever more strong Made a proffer of good to console him " he slowly resumed His old motions and habitudes kingly. The right-hand replumed His black locks to their wonted composure, adjusted the swathes Of his turban, and see " the huge sweat that his countenance bathes, He wipes off with the robe; and he girds now his loins as of yore, And feels slow for the armlets of price, with the clasp set before. He is Saul, ye remember in glory " ere error had bent The broad brow from the daily communion; and still, though much spent Be the life and the bearing that front you, the same, God did choose, To receive what a man may waste, desecrate, never quite lose. So sank he along by the tent-prop till, stayed by the pile Of his armour and war-cloak and garments, he leaned there awhile, And sat out my singing " one arm round the tent-prop, to raise His bent head, and the other hung slack " till I touched on the praise I foresaw from all men in all time, to the man patient there; And thus ended, the harp falling forward. I looked up to know If the best I could do had brought solace: Thus held he me there with his great eyes that scrutinized mine " And oh, all my heart how it loved him! Then the truth came upon me. No harp more " no song more! I saw and I spoke: I spoke as I saw: Here, the parts shift? What stops my despair? Oh, speak through me now! So wouldst thou " so wilt thou! I seek and I find it. See the Christ stand! I know not too well how I found my way home in the night. There were witnesses, cohorts about me, to left and to right, Angels, powers, the unuttered, unseen, the alive, the aware: I repressed, I got through them as hardly, as strugglingly there, As a runner beset by the populace famished for news " Life or death. The whole earth was awakened, hell loosed with her crews; And the stars of night beat with emotion, and tingled and shot Out in fire the strong pain of pent knowledge: The same stared in the white humid faces upturned by the flowers; The same worked in the heart of the cedar and moved the vine-bowers:

## Chapter 4 : Robert Browning - Poet | Academy of American Poets

*Robert Browning (7 May - 12 December ) was an English poet and playwright whose mastery of the dramatic monologue made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humour, social commentary, historical settings, and challenging vocabulary and syntax.*

His mother was an accomplished pianist and a devout evangelical Christian. His father, who worked as a bank clerk, was also an artist, scholar, antiquarian, and collector of books and pictures. His rare book collection of more than 6,000 volumes included works in Greek, Hebrew, Latin, French, Italian, and Spanish. It is believed that he was already proficient at reading and writing by the age of five. A bright and anxious student, Browning learned Latin, Greek, and French by the time he was fourteen. From fourteen to sixteen he was educated at home, attended to by various tutors in music, drawing, dancing, and horsemanship. At the age of twelve he wrote a volume of Byronic verse entitled *Incondita*, which his parents attempted, unsuccessfully, to have published. Despite this early passion, he apparently wrote no poems between the ages of thirteen and twenty. In 1828, Browning enrolled at the University of London, but he soon left, anxious to read and learn at his own pace. In 1831, Browning anonymously published his first major published work, *Pauline*, and in 1832 he published *Sordello*, which was widely regarded as a failure. He also tried his hand at drama, but his plays, including *Strafford*, which ran for five nights in 1832, and the *Bells and Pomegranates* series, were for the most part unsuccessful. Nevertheless, the techniques he developed through his dramatic monologues—especially his use of diction, rhythm, and symbol—are regarded as his most important contribution to poetry, influencing such major poets of the twentieth century as Ezra Pound, T. S. Eliot, and Robert Frost. The couple moved to Pisa and then Florence, where they continued to write. The Browning Society was founded while he still lived, in 1872, and he was awarded honorary degrees by Oxford University in 1863 and the University of Edinburgh in 1868. Robert Browning died on the same day that his final volume of verse, *Asolando: Fancies and Facts*, was published, in 1889.

A Selected Bibliography  
*Asolando: The Poems of Robert Browning*  
*Letters from Robert Browning to Mrs. IV - The Return of the Druses: I - Pippa Passes*  
*Bells and Pomegranates. An Historical Tragedy* by this poet.

**Chapter 5 : SparkNotes: Robert Browning's Poetry: Themes, Motifs and Symbols**

*Robert Browning ( - ) was an English poet and playwright whose mastery of dramatic verse, and in particular the dramatic monologue, made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humor, social commentary, historical settings, and challenging vocabulary and syntax.*

He took such cognizance of men and things, If any beat a horse, you felt he saw; If any cursed a woman, he took note; Yet stared at nobody—you stared at him, And found, less to your pleasure than surprise, He seemed to know you and expect as much. Men and Women In Florence, probably from early in , Browning worked on the poems that eventually comprised his two-volume Men and Women , for which he is now well known, [15] although in , when they were published, they made relatively little impact. In , Elizabeth died in Florence. Among those whom he found consoling in that period was the novelist and poet Isa Blagden , with whom he and his wife had a voluminous correspondence. They made their home in 17 Warwick Crescent, Maida Vale. It was only when he became part of the London literary scene—albeit while paying frequent visits to Italy though never again to Florence—that his reputation started to take off. Based on a convoluted murder-case from s Rome, the poem is composed of 12 books: According to some reports Browning became romantically involved with Louisa Caroline Stewart-Mackenzie , Lady Ashburton, but he refused her proposal of marriage, and did not remarry. It finally presented the poet speaking in his own voice, engaging in a series of dialogues with long-forgotten figures of literary, artistic, and philosophic history. The Victorian public was baffled by this, and Browning returned to the brief, concise lyric for his last volume, Asolando , published on the day of his death. He was made LL. But he turned down anything that involved public speaking. In the recording, which still exists, Browning recites part of How They Brought the Good News from Ghent to Aix and can be heard apologising when he forgets the words. In a Browning monologue, unlike a soliloquy , the meaning is not what the speaker voluntarily reveals but what he inadvertently gives away, usually while rationalising past actions or special pleading his case to a silent auditor. These monologues have been influential, and today the best of them are often treated by teachers and lecturers as paradigm cases of the monologue form. If Shakespeare could sing with myriad lips, Browning could stammer through a thousand mouths. And as what will he be remembered? Ah, not as a poet! He will be remembered as a writer of fiction, as the most supreme writer of fiction, it may be, that we have ever had. His sense of dramatic situation was unrivalled, and, if he could not answer his own problems, he could at least put problems forth, and what more should an artist do? Considered from the point of view of a creator of character he ranks next to him who made Hamlet. Had he been articulate, he might have sat beside him. The only man who can touch the hem of his garment is George Meredith. Meredith is a prose Browning, and so is Browning. He used poetry as a medium for writing in prose. But Browning is a very difficult poet, notoriously badly served by criticism , and ill-served also by his own accounts of what he was doing as a poet. In a largely hostile essay Anthony Burgess wrote: The latter expressed his views in the essay "The Poetry of Barbarism," which attacks Browning and Walt Whitman for what he regarded as their embrace of irrationality. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Who died on service, March 31, One who never turned her back but marched breast forward, Never doubted clouds would break, Never dreamed, though right were worsted, wrong would triumph, Held we fall to rise, are baffled to fight better, Sleep to wake. It was a success and brought popular fame to the couple in the United States. The role of Elizabeth became a signature role for the actress Katharine Cornell. It was twice adapted into film. It was also the basis of the stage musical Robert and Elizabeth , with music by Ron Grainer and book and lyrics by Ronald Millar. Two of a group of three culs-de-sac in Little Venice , London, are named Browning Close and Robert Close after him; the third, Elizabeth Close, is named after his wife. Some individually notable poems are also listed, under the volumes in which they were published. His only notable prose work, with the exception of his letters, is his Essay on Shelley. The Pied Piper leads the children out of Hamelin. Illustration by Kate Greenaway to the Robert Browning version of the tale. A Fragment of a Confession

### Chapter 6 : My Last Duchess by Robert Browning - Poems | Academy of American Poets

*The dramatic art of Robert Browning [Katherine Florence Gleason] on [blog.quintoapp.com](http://blog.quintoapp.com) \*FREE\* shipping on qualifying offers.*

His mother was an accomplished pianist and a devout evangelical Christian. His father, who worked as a bank clerk, was also an artist, scholar, antiquarian, and collector of books and pictures. His rare book collection of more than 6,000 volumes included works in Greek, Hebrew, Latin, French, Italian, and Spanish. It is believed that he was already proficient at reading and writing by the age of five. A bright and anxious student, Browning learned Latin, Greek, and French by the time he was fourteen. From fourteen to sixteen he was educated at home, attended to by various tutors in music, drawing, dancing, and horsemanship. At the age of twelve he wrote a volume of Byronic verse entitled *Incondita*, which his parents attempted, unsuccessfully, to have published. Despite this early passion, he apparently wrote no poems between the ages of thirteen and twenty. In 1838, Browning enrolled at the University of London, but he soon left, anxious to read and learn at his own pace. In 1839, Browning anonymously published his first major published work, *Pauline*, and in 1840 he published *Sordello*, which was widely regarded as a failure. He also tried his hand at drama, but his plays, including *Strafford*, which ran for five nights in 1841, and the *Bells and Pomegranates* series, were for the most part unsuccessful. Nevertheless, the techniques he developed through his dramatic monologues—especially his use of diction, rhythm, and symbol—are regarded as his most important contribution to poetry, influencing such major poets of the twentieth century as Ezra Pound, T. S. Eliot, and Robert Frost. The couple moved to Pisa and then Florence, where they continued to write. The Browning Society was founded while he still lived, in 1872, and he was awarded honorary degrees by Oxford University in 1863 and the University of Edinburgh in 1868. Robert Browning died on the same day that his final volume of verse, *Asolando: Fancies and Facts*, was published, in 1889. A Selected Bibliography *Asolando: The Poems Robert Browning: Letters from Robert Browning to Mrs. IV - The Return of the Druses: I - Pippa Passes Bells and Pomegranates. An Historical Tragedy*

## Chapter 7 : Robert Browning - Wikipedia

*The English poet Robert Browning () is best known for his dramatic monologues. By vividly portraying a central character against a social background, these poems probe complex human motives in a variety of historical periods. Robert Browning was born on May 7, , in Camberwell, London.*

Mysteriously at the age of seventeen, the young duchess disappeared. Save for riming couplets, the piece relies mostly on a fairly literal narrative as spoken by the Duke. I call That piece a wonder, now: She had A heartâ€”how shall I say? My favour at her breast, The dropping of the daylight in the West, The bough of cherries some officious fool Broke in the orchard for her, the white mule She rode with round the terraceâ€”all and each Would draw from her alike the approving speech, Or blush, at least. This grew; I gave commands; Then all smiles stopped together. There she stands As if alive. Notice Neptune, though, Taming a sea-horse, thought a rarity, Which Claus of Innsbruck cast in bronze for me! This grew; The duke seems to become unsettled remembering that so many things made the young woman smile with joy. He makes his disgusting jealousy abundantly plain. She should have kept her attention and smiles only for him, or so this egomaniac believed. After all, he is the bearer of a name that is nine-hundred-years old. Apparently, he tried without success to make her comprehend the fact that only he deserved her smiles. He does not say that he commanded that she be killed. He then pivots to the portrait: The duke then, however, orders his visitor to get up out of his seat and go with him to greet "the company below. The duke surmises that the "fair daughter" will fetch him a nice sized dowry; however, he makes the lame attempt to reassure the listener that, of course, he has more concern for the daughter than for her fine dowry. He is attracted to art that includes the act of "taming" or subjugating. And he boosts his own superiority by portraying pieces that were made especially for him by famous artists. The poem plays out in 28 rimed couplets. It remains distinctly literal, not relying on metaphor, image, or any other figurative language that so many poems employ for effect. The final image embodies the sculpture of Neptune taming the sea horse. The spelling, "rhyme," was introduced into English by Dr. Samuel Johnson through an etymological error. For my explanation for using only the original form, please see " Rime vs Rhyme:

## Chapter 8 : Download [PDF] the dramatic imagination of robert browning

*Charles Perquin Universit  de Lyon II ROBERT BROWNING'S DRAMATIC MONOLOGUES: Masks, Voices and the Art of Confession If we consider Robert Browning's poetical works, it seems very difficult to.*

Themes Multiple Perspectives on Single Events The dramatic monologue verse form allowed Browning to explore and probe the minds of specific characters in specific places struggling with specific sets of circumstances. In *The Ring and the Book*, Browning tells a suspenseful story of murder using multiple voices, which give multiple perspectives and multiple versions of the same story. Understanding the thoughts, feelings, and motivations of a character not only gives readers a sense of sympathy for the characters but also helps readers understand the multiplicity of perspectives that make up the truth. Multiple perspectives illustrate the idea that no one sensibility or perspective sees the whole story and no two people see the same events in the same way. Then he would speculate on the character or artistic philosophy that would lead to such a success or failure. His dramatic monologues about artists attempt to capture some of this philosophizing because his characters speculate on the purposes of art. He questioned whether artists had an obligation to be moral and whether artists should pass judgment on their characters and creations. Unlike many of his contemporaries, Browning populated his poems with evil people, who commit crimes and sins ranging from hatred to murder. The dramatic monologue format allowed Browning to maintain a great distance between himself and his creations: His characters served as personae that let him adopt different traits and tell stories about horrible situations. Directly invoking contemporary issues might seem didactic and moralizing in a way that poems set in the thirteenth, fourteenth, and fifteenth centuries would not. Psychological Portraits Dramatic monologues feature a solitary speaker addressing at least one silent, usually unnamed person, and they provide interesting snapshots of the speakers and their personalities. Unlike soliloquies, in dramatic monologues the characters are always speaking directly to listeners. Indeed, they often leave out more of a story than they actually tell. In order to fully understand the speakers and their psychologies, readers must carefully pay attention to word choice, to logical progression, and to the use of figures of speech, including any metaphors or analogies. Grotesque Images Unlike other Victorian poets, Browning filled his poetry with images of ugliness, violence, and the bizarre. His contemporaries, such as Alfred, Lord Tennyson, and Gerard Manley Hopkins, in contrast, mined the natural world for lovely images of beauty. Like Dickens, Browning created characters who were capable of great evil. To make the image even more grotesque, the speaker strangles Porphyria with her own blond hair. Browning was instrumental in helping readers and writers understand that poetry as an art form could handle subjects both lofty, such as religious splendor and idealized passion, and base, such as murder, hatred, and madness, subjects that had previously only been explored in novels. Like Neptune, the duke wants to subdue and command all aspects of life, including his wife. Characters also express their tastes by the manner in which they describe art, people, or landscapes. His choice of words reinforces one of the major themes of the poem: Listening to his monologue, we learn that he now makes commercial paintings to earn a commission, but he no longer creates what he considers to be real art. His desire for money has affected his aesthetic judgment, causing him to use monetary vocabulary to describe art objects. Later in the poem, the speaker invokes images of evil pirates and a man being banished to hell. The diction and images used by the speakers expresses their evil thoughts, as well as indicate their evil natures.

## Chapter 9 : Analysis of Poem My Last Duchess by Robert Browning | Owlcation

*A Comparison of the Dramatic Monologues of Porphyria's Lover and My Last Duchess by Robert Browning Robert Browning () was, with Alfred Lord Tennyson, one of the two most celebrated of Victorian poets.*