

Browning's love poetry is the finest love poetry in the world because it doesn't talk about raptures and ideals & gates of heaven but about window-panes -- garden walls. It is the truest of all ^{love} poetry because it doesn't speak much about love. There is no

The Last-Ride Together pessimism, however stern, i.e. solem as this optimism.

- One of Browning's finest love poems; optimistic too.
- The movement of individual experience to universal experience how momentary failures do not grip human soul
- Triumph of human soul over adversity; filters Browning's philosophy.
- 'I said' proclamation announces declaration, there's a finality there is a simplicity but in that intricacies do exist.
- Movement in the depth of despair which comes owing to the unrequited love; but there is a rise; what emerges is a pure love; despite the knowing that it is unreciprocated; instead of cursing, he chooses to bless her. Take away the hope, ^(false) there're things which she can take but ~~come not~~. He wants the pleasant memory ^(those moments, memory would last forever) response of his mistress → (getting into contemplation) - pride of a young woman who has given love to someone else; dignified pride; through this pride, she is filling pity for this young man. Death - metaphorical. because life would not be as pleasant; dejected without her love; life gushing out suddenly when he is with the mistress, breaking & riding together → the moment has been raised to the level of ideal; transpired in the memory as eternal; optimism arises in enjoying the momentariness not troubled by future; life is uncertain. makes this moment eternal ~~in~~ &
- Shsh! [As if making her stop to ^{prevent her} speak] He's enjoying the moment and doesn't want language to creep in.
- III → cloud which has all benediction of the sun and the sky; flesh must fade - person does not remain earthly.

The passion becomes so strong that he is able to push the clouds towards him; This woman is that cloud and he would be able to draw her nearer with
joy and fear - 'Curious mixture'
togetherness momentariness hovering b/w 2 extremes.

10 metaphor - 'crumpleness of the paper' → the experience of life has made life crumple / ~~scroll~~ / scroll. But the love like a soothing wind opens it; The soul is freshening / fluttering with hope. Things can have gone either way. Why should I be worrying about the past. But at least I should live the present moment to the fullest.

MOVEMENT - TRIPLIMENT → Love (selfless) asked for a 'no' nothing more than that; nothing beyond.

11 There's never a parity b/w the endeavour and its success. But does that mean we should be leaving our endeavour? There are still other things which need to be done.

Dramatic Monologue - A poem written in the form of a speech of an individual ch; it ^{com} expresses into a single vivid scene a narrative sense of the speaker's history and psychological insight into his ch. Though the form is chiefly associated with R. Browning, who raised it to a slightly sophisticated level in such poems as 'My Last Duchess', 'Andrea del Sarto' it is actually older. Browning's contribution to the form is one of the subtlety of characterization and complexity of dramatic situation, which the reader gradually pieces together from the casual remarks or digressions of the speaker. The subject discussed is usually far less interesting than what is inadvertently revealed about the speaker himself. ~~For~~ *

In 'My Last Duchess' in showing off a painting of his late wife, an Italian aristocrat reveals his cruelty to her. The form parallels the novelistic experiments with pt. of view in which the reader is left to assess the intelligence + reliability of the narrator.

In making a rhetorical approach, we may speak of the rhetoric of a discourse in 'My Last Duchess'.

Case making exists - Chesterton says that Browning's D.S.M. are not satires upon their subjects, they are not even harsh. They are defences. The Last Ride Together is a defence of the lover and Andrea del Sarto offers an excuse for painter's maltreatment of his parents. Walter Pater has called Br's poetry to be the 'Poetry of Situations'.

After these lines, we have a physical description, in worldly parameters, a kind of Two-View; Browning gives; to balance the poem.

hunger - strongest urge - Grammarian's urge as accident (for learning)

→ Books make us better equipped for the next life; this life is a preparation for the next life; planning to be done.

→ you've to earn the pleasures; do the learning.

“Leave stow for dogs and apes, man has forever”

Calculus - stone in the bladder; eyes leaden; bronchitis affected

→ [90]

Missing out these things; ^{are} paranthesis - a way of caution

Immediate gains - a long term benefits.

Hoti's business because 'De' - prefix to word; which changes the implication of the word.
Oun - Therefore.

Greek wd. 'fly' - metaphor of reaching 'high' → close to sky

→ to rise / soar

→ not remain low

Living - not only because he's enlightened.

→ but also that there's life after death

Andrea Del Sarto

→ Monologue delivers to his wife who is already married.

→ ~~wife~~ But marries her.

→ his work involves dexterity, technique but wants the inspiration which he lacks in painting for which he blames his wife.

→ The wife is the most colourful of all Browning's women. She has extra-marital affairs - He feels she doesn't love him.

The failure of this person is not as a painter; but as a lover.

The painter doesn't have soul in his painting; he has become a mercenary painter.

Art corrupted by capital - no longer great art.
Painter - weak - since he is like a creeper (mentality) seeks the inspiration from outside. The contradiction is that the other 3 poets are without mines and still have more inspiration. This poem has more despair - the characteristic optimism is amiss here; It is a realization that there is something amiss within him; the accusation is there, but it is never let out.

My face, my moon, my everybody's moon
→ She is like a moon which cannot be possessed by anyone. But he knows she cannot be his as she runs // relates with others & she cannot be theirs too because her love is not constant; keeps on hovering.

Autumn - Evening - Grey / dull

↓
No man's period

↓
landscape - overcast sky
↓
monotonous

→ Grey period / sad moment in your life.

↓
no vibrance at all
↓
equivocal
Singularity of colours

✓ A Perfect Art but still soulless

Free Upto Upto

6. ART AS PROPHECY IN "FRA LIPPO LIPPI"

Mark Jackson '95 (English 73, 1995)

Browning examines the state of contemporary poetry and art in a number of poems. In "Fra Lippo Lippi," for example, he uses this historical figure to compare writers of his own age with the fifteenth century artist. Lippi makes for a confusing, ambiguous character, both a heretic who blasphemes and visits brothels and a devout and serious artist who believes that all good art has a religious purpose. A painter should paint "God's works," he claims, and to overlook even the most minute truth is a "crime" (295). Unlike many of his contemporaries and teachers, Lippi refuses to follow the monastic ideal of painting. He does not, in other words, try to ignore the "perishable clay" and raise his subjects above it in order to get to their souls (180). Instead, Lippi believes that a painter best captures the soul by representing the body in utmost detail: "the value and significance of flesh I can't unlearn" (111).

Lippi's recitation of his life reveals to the reader the true value of art. Art operates as an instrument of God and as prophecy. When Lippi reaches the climax of his speech—the epiphanical moment for the reader—he says that the artist should paint those things that we all pass by from day-to-day but never care to notice. The artist has a duty to open the eyes of his audience. Through art "God uses us to help each other so, Lending our minds out" (305-306). Clearly, then, the artist is called by God to sacrifice himself, to devote his energies and all his life to helping other people see. This means, of course, that artist "interpret God" for their audience, and by doing so, they essentially act as prophets, or at least as a kind of mediator between the divine and man (311). Basically, the artist must seek out the meaning of the world and relate it to his audience through the real details of God's creations.

With this historical poem, Browning does just that. Lippi obviously professes Browning's own doctrines of art, but Browning uses the narrative of his poem to confirm what Lippi says. When the two guards stop the monk on his way out of the brothel, they do not expect to hear a treatise on artistic theory. We suppose that they have confronted hundreds of late-night loiterers during their careers and would not presume Lippi to act any differently than the rest. But then again, they do not expect Lippi to be a monk and a guest of Cosimo de Medici. Lippi surpasses the guards with the unforeseen, discussing in his speech many points which they have most likely never stopped to consider before acting, in other words, just as an artist should. Likewise, the reader of this poem thinks to himself the entire time that he is eavesdropping on a conversation. But he also wonders about how many other conversations he must accidentally overhear each day and if these too contain equal amounts of knowledge and equal amounts of truth. For if they do, the average reader passes by many opportunities to learn something valuable, to find something new.

Browning's poem, then, seems very much like one of the creations of art that Lippi describes and admires, for it lends an extraordinary resonance to the everyday. Just so, we might also view Browning as a prophet. He relates the historical figure of Lippi to more modern times just as Carlyle so often plucks characters from the pages of history to describe the present. Even the artist of the far-advanced and prosperous Victorian England—may be particularly the artist of Victorian England—