

# Robert Browning, A Poet of Love

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**Abstract-** *Early in his career, Browning began writing love poems, and he kept doing so until his death. The poet communicates a powerful, sensual, earthy, and spiritual love for the woman in "A Pearl" and "By the Fireside," which opens up an endless realm of love for the lover. Browning writes on window panes, gloves, and garden walls instead of challenges, ideals, or broad generalizations—things and locations connected to the beloved or to a passionate moment. Browning's love poems don't discuss love of the truth, love of people, or love of one's country. His love is merely a passion that attracts men and women alike. Browning doesn't discuss the beauty of women in his love poetry. There is a small amount of a woman's physical allure. He focuses on the influence that a woman might have over a guy in their relationship. Love therefore is not a goal unto itself. It is a technique of obtaining heavenly happiness. The diversity of love scenarios that Browning tackled was extremely broad, making him the only English poet to have dealt with love in all its myriad intricacies. Browning did not hold back when describing love, which was frowned upon by tradition. He also writes poetry about unusual couples in love. The foundation of Browning's success in both his personal and literary areas rests on his love, which he used as a springboard to success and ultimately as a mile-stone. The numerous stages and types of love in all societal classes are covered in Browning's love poems. This essay aims to explore Browning's poetry's treatment of love. It also sheds light on how he approaches romantic love, both physical and spiritual, as well as his realism, the strength of love, and how he handles unusual or atypical love situations.*

**Keywords:** Robert Browning, obsessive, ethics, religion, true lovers, heavenly bliss.

## I. INTRODUCTION

Browning eloped to Italy with Elizabeth Barrett in 1846 after getting married to the poetess. He returned to England after Elizabeth's passing and carried on publishing a tonne of plays and poems. Yet, he wrote his best poetry during the years he lived in Italy with his wife. Reading Browning's poetry makes it very evident how different the social mores and culture of his day were from those of now. The relationship between a male and female was much more formal. The man worked, paid the bills, and enjoyed

socialising with pals. The wealthy guys frequently had attractive women by their sides. She would cover the bright, powerful man like a pleasant book. 1 Nonetheless, the characters in Browning's poems are frequently men and women who are caught up in anxious or fixated times. The appeal of the poetry lies in figuring out what is beneath the words that are really stated since they appear to reveal more than they truly intend. This is connected to the idea that Robert Browning was "a love poet who was truly aware of how men and women can be divided by jealousy or passing of time."

Early in his career, Browning began writing love poems, and he kept doing so until his death. His final book, "Asolando," which was released on the day of his passing, features a series of love poems that capture the passion of sexual love in unexpectedly intense detail. While other poets have successfully explored intense, sexual love in their youth, Browning is exceptional in that he continues to do so even in his advanced years. Sexual passion is thought to have both spiritual and bodily components. Browning has nothing against the physical side of love. But, when he is at his best, his love poetry brings together the physical and the spiritual, each in their respective preeminence. For him, the purest and most brilliant truth in the universe is frequently found "in the kiss of a girl. He celebrates both the spiritual and earthy forms of love in successive poems. 2 The poet communicates a powerful, sensual, earthy, and spiritual love for the woman in "A Pearl" and "By the Fireside," which opens up an endless realm of love for the lover. The lover is willing to give up everything, including Heaven, Nature, Man, Art, and even life itself, for a brief moment with the beloved. Some of Browning's best love poems are defined by their fleeting nature. Browning deviates from other Victorian poets who disapproved of the flesh and saw it as a hindrance to the growth of the human spirit in how he approaches love. While he does not dismiss the claims of the body, he views physical desire as both a necessity for a happy marriage and a source of spiritual growth. He is worried about how people's personalities should develop in harmony. But, this is only possible through sensual and physical love.

Browning writes on window panes, gloves, and garden walls instead of challenges, ideals, or broad generalizations—things and locations connected to the

beloved or to a passionate moment. Browning never mentions love or the beauty of beloved; instead, other poets make references to the auburn hair of the beloved or to her red mouth or lips. Instead, he speaks of "the celestial period when a man thinks of a parasol instead of Heaven." Every guy is reminded of those timeless times with the beloved by his poems. In "A Lover Quarrel," the spirit is captured by the beloved's clothing. Instead of the emotion that comes naturally to youth and love, Browning is more interested in the psychology of love. In *The Final Ride*, the lover together is more concerned with his own romantic success and failure than his sweetheart and finds solace in the idea that success is uncommon in life. He intellectualizes love because it is inextricably linked to serious moral and ethical issues. He cares more about the effects of love than about love itself. In his most heartfelt songs, he highlights how love has the ability to either raise the lover to a higher, nobler plane and give him new strength, as in "By the fireside," or reduce him to the plane of sensual servitude, as in "Andrea Del Sarto." Love is necessary for life to be fulfilled; without love, knowledge and power are meaningless. Since they disregarded love, Paracelsus and Sordello failed. Love, in Browning's opinion, is both man's greatest source of joy and his greatest source of suffering.

Browning's love poems don't discuss love of the truth, love of people, or love of one's country. His love is merely a passion that attracts men and women alike. For him, love is the ultimate moral and religious ideal because it binds not just men and women but also God and man. He simulates various scenarios for his partners and analyses the psychological effects. His significant love poems can be studied to learn more about his style and artistic merit as a poet of love. Browning primarily wrote two types of love poems: dramatic and personal. He wrote very few poetry for himself because his thinking was mostly dramatic. "Rather than engaging in self-analysis, he was more interested in viewing others objectively. So, personal love poetry, which essentially requires a lyrical bent of mind on the writer's part, was not a good fit for his intellect. But, as we've already mentioned, Browning produced a few excellent poems on personal love while being inspired by his wife.

Browning doesn't discuss the beauty of women in his love poetry. There is a small amount of a woman's physical allure. He focuses on the influence that a woman might have over a guy in their relationship. He might be her lover or husband. Poems like *Porphyria's Lover* and *The Bust* don't mention the physical beauty that draws a lover. Browning has made an effort to comprehend the many and various stages of love. He tries to express all forms of physical love in his love poems. From animal fervor like in "Pippa Passes" to romantic

devotion like in "The Final Ride Together," it can take many different forms. He has infused his love poetry with mystical meaning by describing love and God as two interconnected realities. His love is not limited to this planet or to the physical body. His belief is that true lovers will reunite in the hereafter.

Love therefore is not a goal unto itself. It is a technique of obtaining heavenly happiness. Even though he portrays love as failing, he offers them some encouragement. His love is both intricate and all-encompassing. His poetry cover both happy and disastrous romantic relationships. He believed that the fundamental law of the cosmos was love. If not in this world, then definitely in the next, true love will be found. Browning deals with intense love, yet it is devoted and brimming with compassion. The poems on romantic love were the product of Browning's intense devotion to his wife Elizabeth and their blissful marriage. The poems demonstrate the motivating power of genuine, honest love over a poet's creative genius. One of the best poems on wedded love ever written in English is called "By the Fireplace." The poet ponders their marriage and the benefits that her love has given him while spending quiet time with his wife by the fire. It is an incredibly lovely vision of a contented and calm marriage, filled with lovely memories and pictures of his wife. Written after Elizabeth Browning passed away, "Prospice," which tells us what she has made of him, illustrates his persistence in love and his will to fight to the latter end. The poem concludes with the poet's upbeat belief in the likelihood of meeting her in the afterlife.

Then a light, then thy breast,  
O thou soul of my soul, I shall clasp thee again,  
And with God be the rest.

Most of Browning's love poems are impersonal or overly theatrical. These poems by Browning deal with highly sensitive love situations and include the men and women involved's responses. Consequently, he addresses love in all of its myriad manifestations, including its shifting emotions, whims, certainties, failures, and victories.

Browning holds the singular distinction of being the only English poet to have addressed love in all of its myriad intricacies; the range of love scenarios the poet has addressed is extraordinarily broad. 4 Even if his personal love was a success, he nevertheless dealt with the tragedy of love—the frustrated and unfulfilled love—with the same wisdom and depth. Browning outperforms all other romantic lyricists in terms of variety. Browning addresses genuine passions and remains where it is likely that its most profound meaning will emerge. He appears to be the first to virtually understand that these moments could be any one of the numerous incidents in

the lengthy history and are not always those of rapture of ownership and enjoyment or the intense sting of rejection. His love poem is the originality of the circumstances. Browning depicts romantic failure in *Cristina*, *The Final Riding Together*, and other poems. According to Browning, failing in love is not a cause for cynicism or grief but rather a test of a man's masculinity and a catalyst for him to vow to go on a new journey and strive for success. T. S. Young asserts that Browning's women experience the tragedies of love, not his men. Browning isn't usually the poet of shaky or perplexed love. He is capable of singing a song in appreciation of beauty as melodiously as any Elizabethan. He is also capable of putting into words the radiant radiance of adolescent fervour like in the *In a Gondola* opening. But poetry about parenting and wifehood sing the triumphs of love.

Browning did not hold back when describing love, which was frowned upon by tradition. He also writes poetry about unusual couples in love. Many of the romantic settings in his poetry are frowned upon by society. Evelyne Hope personifies the affection of a middle-aged man of forty-eight for a young child. As the beloved passes away, the elderly lover visits her bedside, expresses his love for her, and leaves a geranium petal in her palm as a reminder of their relationship in the hope that she may "wake, and remember, and understand." In *Porphyria's Lover*, the abnormal lover quietly sits with her head on a pillow after strangling the girl with her own silken hair. She is now exclusively the lover's. Because they do not flee despite the fact that the woman is married, the lovers in *Statue* and the *Bust* fail and receive criticism for it. Due to their own fear and weakness, *Paracelsus* and *Sordello* fail at finding true love. Find your partner and deuce take the rest, seems to be Browning's attitude in these poems. Nothing else is important. *The Glove*, *The Flight of the Duchess*, *My Last Duchess*, and other poems on rebellion in love always feature a lady who rebels, breaches rules, and insults propriety. Since "God generates the love to grant the love," true love can only succeed. It is the duty of the lovers to take courageous action, just as the Duchess did when she eloped with her gipsy lover and found freedom and true love. In confessions, the dying lover shows little regard for religious customs or traditions, caring only for the remembrance of his youthful affection for a girl on a joyful June.

The foundation of Browning's success in both his personal and literary areas rests on his love, which he used as a springboard to success and ultimately as a mile-stone. Browning is not the only one who has found success via love; practically everyone who loves deeply and passionately succeeds in almost every aspect of life. According to the adage that there is a woman behind every great man, Elizabeth serves as the motivating power behind the potential of this

love poem. As a result of this loving motivation, the guy in question succeeds in life. As a bond of protection, assistance, and shelter with the beautiful aroma of love, a woman's heart can rest peacefully and joyfully in the strong arms of her beloved. Hence, as one of the roles of love as a success bringer and as an experience in our own lives, love is the path to success for everyone and in everything, bringing wanted success in every sector. Browning's greatest love poetry is quite reflective of idealism in love as well as the physical charm of love. His subject was neither happy nor unhappy love but rather love as an experience, a love that includes both the ends of ideal, spiritual, and physical love, whose reality was bound up with its permanence. A lot of Browning's poems fully exploit the idea of hope. In certain instances, when their beloved rejects them, the lovers don't lose heart; instead, they behave even more firmly. Despite their dejection, they do not fully give in to frustration; rather, by experiencing such failure, they stockpile energy for success in their attempts in the future.

The numerous stages and types of love in all societal classes are covered in Browning's love poems. They depict Browning's exploration of the globe and his observation to record such occurrences by preserving them and recreating a multitude of poetic inspiration. His memory had stored it all, and his imagination had given it shape. According to Browning, the fundamental idea of the universe is love. It is both God's and man's highest attribute. Even for a brief moment, there are never any questions or doubts that may mar the triumph and immortality of love. If not in this world, then most definitely in the one to come, love is for him the victor and God; real lover and beloved are certain to meet. Because love is its own reward and "God is mighty to create and mighty to grant," a true lover should not frustrate and disappoint others. To provide the love, he builds love. He claims in the poem *"Love Amid The Ruins"* that when empires fall apart, love endures because "love is best." Browning believes in love wholeheartedly. He is the best love poet in the English language as a result of the quantity and variety of his love poetry.

## II. CONCLUSION

Browning's love poems do not address the love of mankind, the truth, or the motherland. His love is unadulterated passion, which attracts both men and women. His love binds not only men and women but also God and man, and it is the guiding moral and religious ideal. He focuses on the influence a woman can have in her connection with a man rather than on the beauty of women. His love transcends physical boundaries and is not limited to the physical realm. Real loves inevitably cross paths in the

hereafter, if not in this world. Love is a tool for achieving ultimate joy; it is not an end in and of itself. As one of the qualities of love as a success-bringer, love is the path to success for everyone that brings desired success in every sector.

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