

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

— *Emphasis on the Closed World and the Open One*

By Tadao NOGUCHI

In April, 1841, *Pippa Passes, A Drama* was published as the first number of the *Bells and Pomegranates* series, when Browning was twenty nine years of age. According to G. K. Chesterton, in *Robert Browning*, he as well as Arthur Symons emphasizes “a very original artistic form¹⁾” of the poem. In this short research, paying attention to the three shapes of love, that is “Gift-love,” “Need-love,” and “Appreciative-love,”²⁾ the author from the vertical and organic point of view should like to attempt a solution of the essential problems of the delicate complexity of love, which is the main theme shown in each episode in the “most perfect work” and can be plainly described in both the closed world and the open one.

First of all, it may be useful for us to survey Browning's autobiographical background before *Pippa Passes* appeared in 1841. As G. K. Chesterton in his *Orthodoxy* relates to us “My first and last philosophy,..... I learnt in the nursery,”³⁾ Browning also was born and bred in a blessed family with the most religious atmosphere. With a full determination to be a poet, he had paid deep respects to Shelley's poems and his fervent character. He, however, bore a mental crisis of atheism for a while, but it was only a passing thought. The main theme running through Browning's early autobiographical works with the dramatic monologue technique, — *Pauline* (1833), *Paracelsus* (1835), and *Sordello* (1840), if it's permitted to deal with them as brief as possible, will be considered to indicate the process and confession of soul which had been pursuing love ardently and end-

lessly.

By the late spring or early summer of 1839, Browning began to compose *Pippa Passes*, because in those days he was in “a breathless hurry to succeed.” In addition to a failure of *Sordello*, he wrote a tragedy *Strafford* (1837) on the advice of Macready (1793-1873), who was an acquaintance of Browning’s, a famous actor of the day. Though the play was put on by Macready, it was ill spoken of by people. What is worse still, *King Victor and King Charles* (1842) given a flat refusal as an impossible stage drama with “a great mistakes” by him and Browning became deeply discouraged. He, however, was so strong that he devoted himself to “a new genuinely dramatic form,” and “the whole repertory of modern dramatic techniques.”⁴⁾

Before getting in touch with the main subject, it is rather useful for us to consider when and where Browning had the inspiration for *Pippa Passes*. It is said that the work is a happy by-product of his labor on *Sordello*. *Pippa Passes* came into his mind, and Mrs. Orr, who was a good friend of Browning’s, informs us of his attitude at that time as follows :

Mr. Browning was walking alone in a wood near Dulwich, when the image flashed upon him of some one walking thus alone through life; one apparently too obscure to leave a trace of his or her passage, yet exercising a lasting though unconscious influence at every step of it; and the image shaped itself into the little silk-winder of Asolo, Felippa, or Pippa.⁵⁾

When he traveled in Northern Italy in order to polish a plot of *Sordello* in June, 1838, Browning came upon “delicious Asolo” or “his first love among Italian cities.” The small city Asolo made a strong impression on him. In this poem, Asolo is shown as a world, or stage on which the little silk-winder Pippa passes by

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

through complicated people. As a background of the poem, Browning presents an Italian community of several tragic human groups. We, too, may consider that Pippa was living under the miserable influence of the Industrial Revolution, which extended throughout Europe between the end of eighteenth century to the beginning of nineteenth.

Pippa Passes is made up of an Introduction and four parts entitled, "Morning," "Noon," "Evening," and "Night." It can be supposed that "Morning" suggests spring in relation to the four seasons, and youth from the stand-point of life; "Noon" suggests summer and the prime of life; "Evening," fall and middle age; and "Night," winter and old age.

(1) Pippa — the pure love of humanity :

As we have already seen, Pippa herself is a poor silk-winder girl who is employed at the silk mills at Asolo in Northern Italy. She can have but one holiday in all the year, which is the New Year's Day holiday. As she is isolated, obscure, and neglected, her mind had been kept simple. E. D. Johnson informs her as concerning her character; "She is a child of nature, unlettered, inexperienced, guileless, endowed only with a happy disposition, innocence, and the wisdom of her intuitions."⁶⁾

Pippa wishes to make the best of her whole day — Morning, Noon, Evening, and Night. In the early morning she springs out of bed in a "large mean airy chamber" with the dawn of the New Year. The beautiful morning sun of the imagery of heaven and paradise comes into the room of pure and innocent Pippa, through the window. As for Pippa, the sun suggests symbolically her inward bright world which is the bliss of solitude.

Day !

Faster and more fast,

O'er night's brim, day boils at last :

Boils, pure gold, o'er the cloud-cup's brim
 Where spurting and suppressed it lay,
 For not a froth-flake touched the rim
 Of yonder gap in the solid gray
 Of the eastern cloud, an hour away ;
 But forth one wavelet, then another, curled,
 Till the whole sunrise, not to be suppressed,
 Rose, reddened, and its seething breast
 Flickered in bounds, grew gold, then overflowed the world.

(Introduction 11. 1-12)

The words "night," "cloud," "gray," and "be suppressed" in these vivid details may suggest the imagery of a suppressed, restrained, dark, and closed world. It is risky to read autobiography in such an imaginative work, the imagery of the dark world without any light, as we have already considered, means not only his own career as a poet but mental and physical sufferings of Pippa and others who must engage in a long-sustained work of low wages in the out-of-date silk-mills. On the contrary, the most striking imagery of the sun implies not darkness and the closed world but light and openness. The bright sun can be interpreted as the delight symbol of "Gift-love" which generously gives all things under the sun. As Browning could find the light in his mind through the composition of poems, Pippa of fine and native feeling who could appreciate a very touching beauty in the majestic sun like W. Wordsworth's "wise passiveness" can be called a girl of "Appreciative-love." She can not live unless she winds silk to earn bread and milk all the year round. But her outer world with "Appreciative-love" never means the ugly world but the peaceful and beautiful garden like the innocent world shown by W. Blake. She fancies the pleasures of "Asolo's Four Happiest Ones" who are the superb, great and haughty Ottima, Phene as the bride of Jules, Luigi loved by his mother, and Monsignor the bishop

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

(the underlined parts not in the original). She resolves to fancy herself to be each of them in turn. They can use the full year at their will, whereas she can have but a New Year's Day, she desires the day to be a fine day. According to her expression, it is "sufficient strength" and "soul light" that helps her through the year. Bad and disappointing weather for her suggests that she must bear the dark and closed world without light the next twelve months. Moreover it can be said it is her instinct rejection toward darkness. (Ironically enough, "Asolo's Four Happiest Ones" are actually living in the closed world of bad weather represented by the words — "morning rain," "gloom," "mist" and "storm" in turn.)

Pippa thinks true love is in life. As soon as she becomes conscious of many aspects of complicated love from earthly and momentary pleasures to religious and eternal ones, what on earth is real love for her? She tries to examine adulterous, marital, patriotic and religious love one by one.

First, Ottima and Sebald's love is called a kind of erotic love, which seems to be foolish for her. Second, Jules and Phene's love is called wedding love. But lovers grow cold and men learn to hate their wives, and so only parents' one can last our lives. Third, Luigi and his mother's one is said maternal affection, which is concerned with a human being or mortal man, is not the best at all. She comes to know that the best love of all is God's love. Last, the bishop's love is just God's love. Tonight Pippa wants to be the holy and beloved priest. It can be said that her faithful desire to seek true love seems to indicate a natural result of her pilgrimage to the open and bright world.

The song of pure and innocent Pippa, on the basis of Christian humanism, definitely suggests the relationship between man and God. The melody of the song lingers in the work from beginning to end. Her lyrical songs which are sung at the critical moment of each

episode seem to be all the variety of a paradise imagery.

All service ranks the same with God :
If now, as formerly he trod
Paradise, his presence fills
Our earth, each only as God wills
Can work — God's puppets best and worst,
Are we ; there is no last nor first.

(Introduction 11. 190-5)

She already seems to share in God's love which gives her new hope and sufficient strength to live in the complexity of real life. She enters the street and passes by the happiest ones (but who are in reality the unhappiest ones) singing innocent and religious songs with "their apparently naive liveliness and optimism."⁷⁾ We can say that Pippa herself is living in the open, bright and religious world of her inner mind as well as her outer world — she is so simple that she can believe in God's love.

Now we will survey each episode of the real world as it is, one by one, where Pippa with her pure mind passes alone, and in addition, do know the relation between the closed world and the open under a phase of complicated love in each drama.

(2) *Ottima* and *Sebald* — adulterous love :

First of all, it is morning. The first great episode concerning immoral love, is a drama of love and death between *Ottima* and *Sebald*. The opening sentences are rich in day-night imagery,⁸⁾ and suggest the majority of love affairs in a nutshell.

Ottima. Night ? Such may be your Rhine-land nights
perhaps ;
But this blood-red beam through the shutter's chink
— We call such light, the morning : let us see !

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

Mind how you grope your way, though ! How these tall
Naked geraniums straggle ! Push the lattice
Behind that frame ! —Nay, do I bid you ? — Sebald,
It shakes the dust down on me ! Why, of course
The slide-bolt catches. Well, are you content,
Or must I find you something else to spoil ?
Kiss and be friends, my Sebald ! Is't full morning ?

(Morning 11. 4-13)

Browning achieves success in weaving a vivid symbolical imagery in Ottima's trivial opening lines. The murderous drama of fresh, hot blood and illicit love affairs are described with distinguished skill. The sun which shines in the dark and closed house through the shutter's chink seems to be "this blood-red beam." The beam is quite different from the bright sunshine pouring into Pippa's room. The word "blood" suggests Luca's murder done some time ago. The "shutter" represents the veil to separate the dark, vulgar and closed world from the light, saintly and open world. The "tall/Naked geraniums," as Park Honan says, indicates the scene of Ottima's sexual seduction by Sebald when they lay burried in the woods in the summer evening. (A geranium in general, represents "melancholy," and "stupidity, foolishness" as a bourgeois plant.⁹⁾ When he tries to open the shutter to let in the sun, the dust falls on their heads. The imagery of dust suggests "death."¹⁰⁾ Luca's murder brings the murderers happiness of new light and life, but they cannot gain happiness because the "slide-bolt catches." New light does not pour into the room ; both Ottima and Sebald succumb to illicit love again in the inky closed room without any light and only succeed in killing themselves. Ottima, who was bred in Southern Europe, is scarcely concerned with sin. On the contrary, the German music tutor Sebald is frightened at sin and feels the qualms of conscience. Reminding

him of the sweet moment — the climax of adulterous love, in the summer evening, Ottima tries to seduce him. Suddenly the terrible lightening freaks over them.

Ottima.....

Swift ran the searching tempest overhead ;
And ever and anon some bright white shaft
Burned thro' the pine-tree roof, here burned and there,
As if God's messenger thro' the close wood screen
Plunged and replunged his weapon at a venture,
Feeling for guilty thee and me: then broke
The thunder like a whole sea overhead —

(Morning 11. 191-7)

This scene is suggested by King Lear's magnificent lines in the storm. ¹¹⁾ "Let the great gods, / That keep this dreadful pother o'er our heads, Find out their enemies now" The lightening is used as God's messenger through the closed wood screen to find out "undivulged crime."¹²⁾ Listening to her passionate and sexual statement, he is going to fall to her temptation again. "I crown you / My great white queen, my spirit's arbitress, / Magnificent," cries he. At that moment he hears Pippa singing beautifully. The very pleasant and optimistic song suggests the inward and spontaneous cry of Pippa living in the open world. It is "God's songs"¹³⁾ and "the direct and efficacious instrument of God's goodness."¹⁴⁾

The year's at the spring
And day's at the morn ;
Morning's at seven ;
The hill-side's dew-pearled ;
The lark's on the wing ;
The snail's on the thorn :

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

God's in his heaven —
All's right with the world !

(Morning 11. 222-8)

The song can be said to be not only Pippa's pure soul imagery but the harmonized and blessed paradise of nature, man and God. Pippa unconsciously gives "Gift-love" to the closed world between Ottima and Sebald. Sebald awakes from Pippa's innocent song and following the dictates of conscience, at last cries out as follows :

Sebald.....

..... That little peasant's voice
Has righted all again. Though I be lost,
I know which is the better, never fear,
Of vice or virtue, purity or lust,
Nature or trick ! I see what I have done,
Entirely now ! On I am proud to feel
Such torments — let the world take credit thence —
I, having done my deed, pay too its price !
I hate, hate — curse you ! God's in his heaven !

(Morning 11. 261-9)

Sebald, who gives whole-hearted recognition to his sin, moreover can distinguish the difference between good and evil, between the beautiful and the ugly, which is the open world and the closed world. He decides to kill himself and after Ottima follows suit, she exclaims "Not me — to me, O God, be merciful !" From the effect of "Appreciative-love" Sebald is able to recognize Pippa's lyrical song ; therefore, he can do what conscience dictates and be disillusioned from illicit and unnatural love — in other word, eros.

As we have already seen, Ottima and Sebald's room suggests the dark closed world without any holy light at all. Covered with the veil of the shutter, their ugly and bloody room has no light from

the open world and indicates the waste land of a paradise lost. Their souls in the isolated, dark world can not fear the pressure of darkness, insanity and loneliness. Pippa's song means the light and message of God to their souls under the pressure of sin. Browning believes firmly that people at the crucial moment have wise passive capability or "Appreciative-love" to receive such a message, by which they can be permitted to let the sun into the dark closed world. In *the Book of Job*, it is stated: "He openeth also their ear to discipline, and commandeth that they return from iniquity."¹⁵⁾ and "He delivereth the poor in his affliction, and openeth their ears in oppression." Donald S. Hair has also observed Browning's principle of moral growth.

Browning believes that the purpose of man's life on earth is moral growth, and such growth can come about only when man acts on a choice he has made, and learns through trial and error. Incomplete knowledge, then, is a condition of moral growth.¹⁶⁾

Though both Ottima and Sebald are asked for death in recompense of Luca's murder, they can change the closed and isolated soul into the open and free one as soon as they admit their bad deed. Pippa's lovely song or "Gift-love," unknown to herself, is sent to them as a rainbow or a go-between from the dark and closed world to the light and open one. They can awake their souls through "Appreciative-love" to acknowledge the true, the good and the beautiful.

Browning portrays the morning scene as passionate love, enacted between man and woman in the spring of life and the drama of love and death of youth turns to married love shown in the summer of life. According to the following three episodes, the author attempts to describe the closed world and the open through the outline

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

of the episodes.

(3) Jules and Phene — married love :

The second episode, which is really worth reading, is somewhat less tense than the first, like *Macbeth*, II, ii, and III, ii, 11-12. At noon, the young sculptor Jules, who is a highly-gifted artist, from France is now studying in Italy. The dissolute, brutalized, and heartless bunglers or jealous fellow art students envy the honest and strutting sculptor from the bottom of their heart, and so they make a very tricky plot in order to entrap him. The chief of the gang, Lutwyche sends to Jules a number of letters written in the same handwriting, as if they come from a cultured and sensitive young beautiful Greek lady who tells him how greatly she prizes his art and loves deeply his character. Without knowing the truth of the letters, he writes and at last decides to marry her having but met her only once. Jules and his bride return to his house after their wedding and he begins with his pleasant and reminiscent talk about his received letters. As Phene does not understand well what he means, she keeps silent for a long time, but she determines to recite Lutwyche's taunting verses. As soon as he realizes that he has been tricked, driven to despair and disappointment, he wants to kill Lutwyche and gives money to Phene in order to have done with her. At this crucial moment, he hears Pippa singing, outside his house, "Give her but a least excuse to love me !"

Here it can be said that Jules and Phene's room indicates the dark and closed world. The highly-gifted and strutting sculptor Jules should love a cultured and beautiful lady without any confusion, but in fact, as we see from Phene's words,¹⁷⁾ her diction is contrastingly simple with his rich diction in terms and she is not a cultured lady but an ignorant and simple daughter of that unsavory hag Natalia. As Jules' mind is not wide enough to accept everyone, he is in the closed, egoistic, and narrow world. The egocentric shell

of his soul, however, is not covered with a thick iron veil. As soon as Pippa's song touches his distressed soul, "Appreciative-love" spontaneously awakens in his dark and closed mind because he has capacity to recognize the beautiful song.

Pippa's song is one of the page, who loves Kate the Queen who lives in comfort. He regrets that he can do nothing useful for the Queen.

.....If whoever loves
Must be, in some sort, God or worshipper,
The blessing of the blest one, queen or page,
Why should we always choose the page's part?
Here is a woman with utter need of me, —
I find myself queen here, it seems!

(Noon 11. 282-7)

Phene herself is the place of the poor page who pined, for the Queen and she cannot live in the future without any kind of warm love. Jules recognizes that "the two functions of loving and creating beauty are closely related if not inseparable." They are going to live in some unsuspected isle in the far seas to create beauty and love.

As Jules has some kind of wise and passive capability, that is "Appreciative-love," he can awaken from egocentric love to create real married love in the uncultivated mind of Phene. Something in Pippa's song awakens his true soul and he wants to serve her and give "Gift-love." Here is Browning's important opinion about agape and eros. A Swedish theologian, Anders Nygren in his *Agape and Eros* states the difference between the two. Eros is in pagan love; which the Greek had sought after, this meaning, seeking love, pursuing pleasure, beauty, worthiness and fascination as much as we possibly can. On the contrary, agape or Christian love shows love which gives and sacrifices our personal interest to others. It is in

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

this love that they seek after beauty in ugliness and value in valuelessness. In this episode, it can be said that Jules chooses Christian love or agape. His decision can show the creation of new love through eros and true beauty in common marriage. It is necessary for him to leave the closed and egocentric world for some unsuspected green isle in the far blue seas, a paradise wherein they may accomplish their love, and there the sun shines and "Need-love" will turn to "Gift-love" as universal love.

(4) Luigi and his mother — maternal love :

In the evening Luigi and his mother are conversing in the turret on the hill above Asolo. Luigi is an Italian boy at the age of fifteen much like Juliet (who is only fourteen). He is what we call a patriot. In those days Italy was ruled by an Austrian tyrant. Luigi has become angry with the Emperor of Austria who was misgoverning his Italy. He is going to Vienna to assassinate him. But his mother tells him that half the ills of Italy are feigned, and the Emperor is old besides, quiet and kind, and densely stupid, in order to urge him to give up his plot. His mother also tells him that his patriotism seems to depend upon his selfish and blind thought.

She cannot persuade him out of his resolution and next she urges him to delay his journey because in June his future bride Chiara will be here. When he is agitated between his love for his mother and Chiara and patriotic zeal, Pippa passes, singing "No need the king should ever die !" and "Such grace had kings when the world began !" It is a song of the king of virtue and wide reputation, who is different from the Emperor of Italy. Listening to Pippa's song like God's voice, he suddenly decides to assassinate the Emperor in defiance of his irresolute and light-mindedness and leave his mother in a traveller's trim on the night so the police cannot capture him.

Luigi is restrained by her narrow, emotional and maternal love, which spoils or decreases the free and sound development of his

soul. Her lovely son Luigi has to be isolated for a long time in the egocentric and imprisoned world or the dark closed one, or he cannot be weaned completely and mentally from his mother. The irresolute and light-headed boy Luigi, being inspired by Pippa's song, must leave the sweet home of his mother and sacrifice himself for the sake of the Italian people. It is clear that Luigi himself can be changed from the irresolute boy in the closed, isolated, and dark world to the individual man in the open, free and bright world.

(5) Monsignor and Intendant — holy love :

The final episode happens at night. Monsignor the bishop, dismissing his attendants, is discussing with the wicked intendant Maffeo inside the palace by the Duomo. Maffeo is the intendant of the bishop's brother. The bishop's family is the oldest at Messina, and century after century his progenitors have gone on polluting themselves with every wickedness under heaven, in order to gain their fortune. At first the eldest brother had succeeded in this leaving as heiress a single daughter. After his death, the second brother asked Maffeo to kill her, who was a rightful heiress to his fortune, but Maffeo hid her and did not kill her. As the girl or the bishop's own niece is living now in the little town, the bishop cannot gain the late brother's whole fortune, so the intendant says, "let us understand one another, I will make away with her for you." Their scheme is that a certain lusty blue-eyed florid-complexioned English knave, Bluphocks will entrap the girl and take her to Rome, where the courtesans perish off every three years. She is but a little black-eyed pretty singing Felippa, gay silk-winding girl or Pippa, who is working in Ottima's silk-mills here close at hand. The bishop is imposed upon in his trickery when Pippa passes, singing "God took me."

Pippa believes the bishop is "the pious man, the man devoid of blame." He, however, is not a whole man but a man of two faces —

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

one is the mental and religious face as a priest and the other the worldly and vulgar one as shown in a large amount of future and the intendant's tricky plot. When the bishop is captured by the earthly and material desire, paying no heed to his own duties, he is living in the dark, closed world. His soul in the closed and devilish world is harassed by worldly passions and forgets to seek and teach God's love. "Something in her song stings his conscience or his humanity to life."¹⁸⁾

Her innocent song gives a strong shock to the bishop's dark soul. The bishop like others has a kind of the capacity to recognize a beautiful and holy nature song, that is "Appreciative-love." When his sinful veil is broken into pieces by her God's song, he can find his soul to be free. It may be said that her song indicates some sort of message from essential love in the open and bright world to people of bad soul in the closed and dark one.

(6) End

The "red-sun" as the "morning rule" sets, carrying Pippa's hope and expectation. As the night of "black cloud" falls, Pippa returns to her dark chamber from the light and open world. There is no loneliness in her room as shown at the end of *Mrs. Dalloway* by V. Woolf. Her room is full of God's air. At last Pippa can reach the recognition of man as follows:

Best people are not angels quite:
While — not the worst of people's doings scare
The devil;

(Night 11. 281-3)

It is the variation of the New Year's hymn. Man must exist between angels and the devil, the heavenly world and the worldly one, spirit and flesh, according to Browning, we human beings are an "amphibian." W. Blake says, "Attraction and repulsion, reason

and energy, love and hate, are necessary to human existence," and "Without contraries is no progress."¹⁹⁾ Some kind of strange capacity to recognize the true, the good, and the beautiful lies at the basis of her recognition of man through the devil nature of man. She can believe in the good qualities of man's soul.

As they have some sort of ability to purify their corrupt soul in unconsciousness, they at the crucial moment in each episode can awaken to the mentally free and open world from the egocentric and closed one by Pippa's lyrical and pure songs. In Pippa she has three most important loves — "Need-love" asking for God's love, "Gift-love" given unconsciously toward people with corrupt souls, and "Appreciative-love" to recognize spontaneously the beautiful. She has true wisdom to purify and awaken the sinful and cunning souls of wicked men, in other words, she, "at least, believed in Soul, was very sure of God," in Browning's *La Saisiaz* (1878).

Browning composes a love symphony consisted of passionate and sexual love, married affection, maternal love, and divine love in the change of morning till night from such viewpoints as the three types of love, that is, "Gift-love," and "Need-love," and "Appreciative-love," which are shown to men who stand between angels and the devil at the crucial moments in their life. Imperfect men always go and come between the darkness and the light, continuing to seek for eternal and essential love as if they had soul movement that typifies a screw.

(PRIMARY SOURCE)

The Works of Robert Browning, AMS Press, INC. New York, 1966

Notes:

- 1) G. K. Chesterton, *Robert Browning*, St Martin's Press, New York, 1967, p. 44.
- 2) C. S. Lewis, *The Four Loves*, Geoffrey Bles Ltd., London, 1960
- 3) G. K. Chesterton, *Orthodoxy*, The Hokuseido Press, p. 21
- 4) William Irvine and Park Honan, *The Book, the Ring and the Poet*,

THE ESSENTIALS OF LOVE IN ROBERT BROWNING'S *PIPPA PASSES*

- The Bodley Head, 1975, p. 94
- 5) Mrs. Sutherland Orr, *A Handbook to the Works of Robert Browning*, Kraus Reprint Co., New York, 1969, p. 55
 - 6) E. D. Johnson, *The Alien Victorian Poetry*, Princeton University Press, Princeton, 1952, p. 87
 - 7) W. S. Johnson, *Sex and Marriage in Victorian Poetry*, Cornell University Press, Ithaca and London, 1975, p. 189
 - 8) Eleanor Cook, *Browning's Lyrics: an Exploration*, University of Toronto Press, 1974, pp. 57-8
 - 9) Ad de Vries, *Dictionary of Symbols and Imagery*, North-Holland Publishing Company, 1976, p. 214
 - 10) *Ibid.* p. 150
 - 11) *King Lear*, III, ii, 49-51
 - 12) William Clyde DeVane, *A Browning Handbook*, Appleton-Century-Crofts, Inc., 1955, p. 93
 - 13) Thomas J. Collins, *Robert Browning's Moral-Aesthetic Theory 1833-1855*, Lincoln: University of Nebraska Press, 1967
 - 14) *The Book, the Ring and the Poet*, p. 9
 - 15) *The Book of Job*, 36: 10, 36: 15
 - 16) Donald S. Hair, *Browning's Experiments with Genre*, University of Toronto Press, 1972, pp. 52
 - 17) P. Honan, *Browning's Characters*, Archon Books, 1969, p. 87
 - 18) *A Handbook to the Works of Robert Browning*, p. 57
 - 19) From *Marriage of Heaven and Hell* by William Blake

THE ESSENTIALS OF LOVE IN ROBERT
BROWNING'S *PIPPA PASSES*

— *Emphasis on the Closed World and the Open One*

BY Tadao NOGUCHI

This paper attempts to show the essential problems of love in Robert Browning's *Pippa Passes* from the organic point of view, paying attention to the three shapes of love, that is "Gift-love," "Need-love," and "Appreciative-love." And more importantly, it shows how Pippa's songs influence the characters at the crucial moment and make them awake to the open world from the closed one.