

**:: STRUCTURE ::**

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**6.0 OBJECTIVES**

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1. Determine the meaning of words and phrases as they are used in a text
2. Understand figurative, connotative, and technical meanings
3. Analyze how an author uses and refines the meaning of a key term or terms over the course of a text

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**6.1 INTRODUCTION**

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Robert Browning

Much of Robert Browning's (1812–1889) education came from his well-read father. He could read and write proficiently by the age of five. Browning learnt Latin, Greek, and French by the time he was fourteen. He also learnt music, drawing, dancing, and horsemanship. In 1833, Browning anonymously published his first major published work, *Pauline*, and in 1840 he published *Sordello*, which was a failure. His plays, including *Strafford*, and the *Bells and Pomegranates* series, were unsuccessful. However, his dramatic monologues—are his most important contribution to poetry, influencing major poets like Ezra Pound, T. S. Eliot, and Robert Frost.

### Context

The historical context of the poem has been speculated about since the poem was first published. There are many ideas about the poem but nothing which is actually known for sure other than the following details: Many of Browning's poems, including "My Last Duchess" (1842), were set in Ferrara, a town in Italy. Browning seemed obsessed with the place, researching the medieval history of the area. This poem may be based on the true story of either Vespasiano Gonzaga, duke of Sabbioneta, or Alfonso II, fifth and last duke of Ferrara. Alfonso's first wife died in suspicious circumstances. According to Browning the Alfonso II issued commands to put her to death or shut her up in a convent.

### Paraphrase

#### Original Poem

*That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà  
Pandolf's hands  
Worked busily a day, and there she  
stands.*

*Will 't please you sit and look at her? I  
said  
'Frà Pandolf' by design, for never  
read  
Strangers like you that pictured  
countenance,  
The depth and passion of its earnest  
glance,  
But to myself they turned (since none  
puts by  
The curtain I have drawn for you, but  
I)  
And seemed as they would ask me, if  
they durst,  
How such a glance came there;*

*so, not the first*

#### Paraphrase

That's a painting of my last wife on the wall there,  
It looks lifelike / like she is still alive. I would say  
That painting is a very realistic portrait. A famous artist  
Worked hard all day painting it, and there she is.

Will you please sit down and look at the painting? I name dropped  
The famous artist on purpose, because people never look at it without wanting to  
ask me how the passionate look on her face was arrived at. They always ask this question to me, because I am the only one who pulls back the curtain which covers the painting.  
You are not the first person to ask (how the look was arrived at).

No, it was not only me (her

*Are you to turn and ask thus. Sir, 't  
was not  
Her husband's presence only, called  
that spot  
Of joy into the Duchess' cheek:  
perhaps  
Frà Pandolf chanced to say, 'Her  
mantle laps  
Over my lady's wrist too much,' or  
'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat:'  
such stuff  
Was courtesy, she thought, and cause  
enough  
For calling up that spot of joy.*

*She had  
A heart -- how shall I say? -- too soon  
made glad,  
Too easily impressed; she liked  
whate'er  
She looked on, and her looks went  
everywhere.  
Sir, 't was all one! 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 terrace -- all  
and each  
Would draw from her alike the  
approving speech,  
Or blush, at least.  
Oh, sir, she smiled, no doubt,  
Whene'er I passed her; but who  
passed without  
Much the same smile? This grew; I*

husband) who could make her look  
so happy.

It might be that the artist flattered  
her in some way, perhaps saying  
that her shawl was too long (and  
should be pulled up a bit),  
Or maybe he told her it would be  
impossible for paint to reproduce  
such a beautiful woman. She was  
delighted to hear this and blushed.

She was a woman who was too  
easily impressed by things.

She liked everything she looked at,  
and she looked at everything.

It was all the same – the effect I  
had on her was the same effect as  
the sunset, or some cherries an  
admire brought to her, or her horse  
– everything impressed her and  
made her happy, blushing with  
delight.

Oh, sir, she smiled whenever I  
passed her, but she gave the same  
smile to everyone! This continued,  
and I gave the commands.

<i>gave commands;</i>	Then there were no more smiles.
<i>Then all smiles stopped together.</i>	But in this painting she looks alive.
<i>There she stands</i>	
<i>As if alive.</i>	
<i>Will 't please you rise? We'll meet</i>	Will you please stand up? We'll
<i>The company below then. I repeat,</i>	meet the others downstairs.
<i>The Count your master's known</i>	I repeat, the Count, your boss, is so
<i>munificence</i>	rich that I'm sure he will give me a
<i>Is ample warrant that no just pretence</i>	nice financial incentive for his
<i>Of mine for dowry will be disallowed;</i>	daughter,
<i>Though his fair daughter's self, as I</i>	But what I want is the daughter,
<i>avowed</i>	not the money.
<i>At starting, is my object. Nay, we'll go</i>	See this statue? It's of Neptune,
<i>Together down, sir. Notice Neptune,</i>	taming a sea-horse. It's a rare
<i>though,</i>	statue by another famous artist.
<i>Taming a sea-horse, thought a rarity,</i>	
<i>Which Claus of Innsbruck cast in</i>	
<i>bronze for me!</i>	

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## 6.2 SUMMARY

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The poem "My Last Duchess" is probably inspired by a historical event about Alfonso, the Duke of Ferrara, who existed in the sixteenth century. The Duke is the narrator of the poem. He mentions that he has recently become a widower. He says that is attending to the representative (envoy) of another powerful nobleman, whose daughter the duke is all set to marry. The representative has come to discuss about the Duke's alliance. The Duke shows this guest his palace, he draws a curtain off a wall and shows him a beautiful portrait of the late Duchess. She was a charming, youthful lady. The Duke recalls the portrait sessions, and later thinks about the Duchess. The portrait of his previous duchess had been painted by Fra Pandolf, who was a monk and painter. The Duke is certain that the painter successfully represented the glance of the duchess. The Duke describes to his visitor that the greatly affectionate glance of his previous duchess was not reserved exclusively for her husband. The Duke claims that she was excessively warm and friendly with everyone. His thoughtful reflections show his disapproval on her shameful conduct: he points out that she was licentious with everyone and disregarded his "gift of a nine-hundred-years- old" family name and its reputation. As the poem progresses the facts about the Duke and his Duchess become clear. The duke is certain that the painter successfully represented the glance of the

duchess. He further describes that she was "too easily impressed" or willing to be sociable with the others.

While his monologue continues, it gradually becomes harsh in tone. It reveals the shocking fact that when the Duchess did not follow his "lessons" of socially accepted behaviour, he issued her "command" to get her killed. This was the real cause of the sudden and early death of the Duchess. After disclosing the real cause of the death of his wife and Duchess, the Duke requests the visitor to accompany him back to the father of his prospective bride. On his way the Duke shows his guest other works of art in his palace including a bronze bust of Neptune "taming a sea-horse".

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### 6.3 ANALYSIS

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**Duchess** (n.) – the wife or widow of a duke (the male ruler of a duchy; the sovereign of a small state)

**Frà** (n.) – a title given to an Italian monk or friar (a Catholic man who has withdrawn from the world for religious reasons)

**countenance** (n.) – face

**earnest** (adj.) – serious in intention, purpose, or effort; showing depth and sincerity of feeling

**durst** (v.) – dared

**mantle** (n.) – a loose, sleeveless cloak or cape

**laps** (v.) – lays partly over something underneath

**favour** (n.) – a gift bestowed as a token of goodwill, kind regard, love, etc., as formerly bestowed upon a knight by his lady

**bough** (n.) – a branch of a tree, especially one of the larger or main branches • **officious** (adj.) – objectionably aggressive in offering one's unrequested and unwanted services, help, or advice; meddling

**trifling** (n.) – idle or frivolous conduct, talk, etc.

**forsooth** (adv.) – in truth; in fact; indeed

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### 6.4 CRITICAL APPRECIATION OF THE LITERARY WORK

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#### Analysis

This is Browning's most popular dramatic monologue. The speaker, who is the duke seems monstrous, since he had his wife murdered based on his suspicions of her lack of loyalty to him. He has a great sense of beauty and is a good conversationalist. Robert Browning's main point is that the

Duke values art but cannot appreciate beauty in reality. He has a high urge to control his wife so he gets her killed. Her crime is barely presented as sexual. Other men could make her "blush,". The Duke was driven to murder by her refusal to save her happy glances solely for him. This demand for control is also seen in the way he treats his envoy. The envoy is his audience much as we are Browning's, and the duke exerts a similar control over his story just the way Browning uses control in crafting the ironic detachment. Browning represents the duke's incessant control of story by using a regular meter and also enjambment (where the phrases do not end at the close of a line).

This poem is inspired by real aristocratic events set in Renaissance Italy. The duke's moral ugliness comes from the social reputation for a "nine-hundred-years-old name." He is so blinded by his pride that when his wife upset him by being affectionate to others, he refuses to speak to her about it. He will not "stoop" to such ordinary domestic tasks as a compromise or discussion. Instead, when she taints his reputation, he gives commands and she is dead.

Another element of the aristocratic life in the poem is repetition. The duke's life is full of repeated gestures. His "nine-hundred-years-old name" shows his life full of repeated gestures, one of which he is ready to make again with the count's daughter.

The idea of money is also prominent here. The duke almost employs his own sense of irony when he brings up a "dowry" to the envoy. This final stanza suggests that his story of murder is meant to give proactive warning to the woman he is soon to marry. He does this through the envoy who would report it to the count who might tell the bride. The duke is too arrogant to speak to her himself. He ironically reminds the represented that he truly wants only the woman herself, but describes the significance of a heavy dowry.

The poem shows psychological, social expectations of human behaviour. The duke, who loved his "last duchess," is himself controlled by his social expectations, and his inability to bear insult to his aristocratic name by the licentious behaviour of his duchess. The duke suspects that instead of flirtation, she might have physically or sexually betrayed him. The duke uses euphemism, to suggest it and so he gives the commands for her murder.

This poem is a commentary on art. The duke still loves her appearance even after her death, as represented through the painting. He loves the

ideal image of her rather than the reality. Browning captures contradiction, movement and psychological complexity in the poem.

### **Dramatic Monologue**

“My Last Duchess” is perhaps the best instance of Browning’s dramatic monologue. Here, Browning projects a terrifying image of aristocracy, which shows more of the Duke’s personality than Ferrara intends. By his criticism of his last duchess, the duke ironically reveals his own hateful personality.

In this dramatic monologue the only speaker is the Duke of Ferrara. The listener is the representative of a count and is helping to negotiate a marriage between the count’s daughter and the duke. The time is probably the Italian Renaissance. The location is the duke’s palace, probably upstairs in some art gallery, since the duke points to two nearby art objects. The two men are about to join the “company below” (line 47), so the fifty-six lines of the poem represent the end of the duke’s negotiating, his final terms.

This dramatic monologue by Browning is psychological self-characterization of the duke. He is a jealous and brags about the duchess’s portrait made by Fra Pandolf. He hired a monk, obviously noted for his sacred art, to paint a secular portrait so that the duchess does not get romantically involved with the painter. He observed the whole enterprise and gave Fra Pandolf only a day to finish the expensive commissioned art. Yet, his description about her love of sunsets, the cherry bough with which she was presented, her pet white mule—suggests that she was a natural woman who preferred the simple pleasures.

The duke is proud, selfish and self-centred He is very proud of his family name, for, as he describes his marriage to his last duchess, he states that he gave her the “gift of a nine-hundred-years-old name” (line 33). Yet he never mentions his love for her or his willingness to emerge from his own ego. Instead, he emphasizes that it is his curtain, his portrait, his name, his “commands” (line 45), and his sculpture. Within fifty-six lines he uses seventeen first-person pronouns.

He has a godlike desire for total control of his environment. He controls the envoy’s perception of the last duchess. Everything that the listener hears about her is filtered through the mind and voice of the duke. The emissary cannot even look at her portrait without the duke opening a curtain that he has had placed in front of the painting.

The final artistic image is most revealing. The last word in the duke's negotiations is further evidence of his desire for control. He compels the emissary to focus attention on another commissioned objet d'art: "Notice Neptune, though, / Taming a sea-horse, thought a rarity/ Which Claus of Innsbruck cast in bronze for me!" (lines 54-56). Once again, the commissioned art is a sort of Rorschach test—it reveals a great deal about the personality of the commissioner. The thrust of the art object is dominance—the duke desires to be Neptune, god of the sea, taming a small, beautiful sea creature in what would obviously be no contest. In other words, the duke sees himself as a god who has to tame his duchess. The duke has always associated his last duchess with beautiful things of nature. Like Neptune, the duke rules his kingdom, Ferrara, with an iron fist. When he grew tired of his last duchess, he says, "I gave commands" (line 45), and her smiles "stopped together" (line 46). Since the duke says that in her portrait the last duchess is "looking as if she were alive" (line 2), the suggestion is strong that, like the god that he would be, the duke has exercised the power over life and death.

It is ironical that a man so strongly desiring marriage to the count's daughter reveal himself in such negative terms. He may be either "shrewd" or "witless". Secondly the duke who has had so much trouble with his first duchess wants a second wife. The answers to both issues seem to lie in the duke's godlike self-image. Interestingly, for a man preoccupied with his nine-hundred-year-old name, nowhere does he mention progeny, and without children there will be no one to carry on the family name. Importantly, he uses a series of terminative images, all emphasizing the end of the cycle of life, to describe his last duchess—the sunset ends the day, the breaking of the bough ends the life of the cherry (also a sexual reference), the white mule is the end of its line (mules then could not reproduce within the breed), and whiteness as a colour associated with sterility. He probably uses these images, to employ his last duchess as a scapegoat and that he is the one who is sterile. Thus, his object in procuring the "fair daughter's self" (line 52) is children. No doubt, for a man who likes commissioned artwork, the "dowry" (line 51) will help defray his expenses. Perhaps the duke, like another Renaissance figure, Henry VIII, will run through a series of brides because he is unable to see the flaws in his own personality.

Stylistically the fifty-six lines are all in iambic pentameter couplets. The couplet form is quite formal in English poetry, and this pattern suggests the formal nature of the duke and control. Interestingly, unlike the traditional neoclassic heroic couplet, where lines are end-stopped,



Browning favours enjambment, and the run-on line suggests the duke's inability to control everything—his inability to be a god.

### **Theme**

'My Last Duchess' has many themes, but the most important theme is power.

There are many types of power described in the poem:

Political power – the Duke's political power can be seen through the ambiguous line 'I gave commands'. The duke probably gave the commands to a socially inferior person or a servant of some kind.

Domestic power – the Duke asserts his power over his former wife, linking to themes of gender roles and sexism.

The poem explores that theme through apt use of language, structure and form:

**'Language'** refers to the words which are used by the poet. This is the simplest type of analysis, and the one which most students write about first. Whether you are picking out language devices such as similes and metaphors, or just picking out words/phrases which seem important, it's all language analysis.

In the poem, much of the language is suggestive of what the words appear to convey. When the Duke explains that "her looks went everywhere", he implies that his wife was flirtatious. His doubts about the artist show that all his suspicions are baseless.

In addition, Browning uses many instances of euphemism in the poem. Euphemism is a way of pleasantly conveying something unpleasant. For example, the "spot of joy" on her face (a blush) would be caused by instances apart from her "husband's presence".

The language is also ironical. Much of what is expected from the Duke and Duchess have been subverted. There is a contrast between the readers' expectations and what is depicted in the poem. For example, the Duke was disgusted with his previous wife, the Duchess. Ironically, the Duchess' faults were actually to exhibit qualities such as humility, gratitude and childlike innocence. She was pleased by the simple things in life such as 'the dropping of the daylight'. The Duke probably suggests that she impatiently waited for her carnal desires to receive gratification.

**'Structure'** refers to the organisation of a poem. It includes the study of where the verses break (if at all) and why, variations in verse length, use of enjambment, repetition, rhythm, changes in stress patterns, use of rhyme scheme, free verse and punctuation.

In terms of meter, this poem is written in *iambic pentameter*. Iambic refers to the rhythm that is based on two-syllable units in which the first syllable is . . . oh, drat, your eyes are glazing **over**. *This poem is structured as a collection of rhyming couplets*. Thus, every two lines ends with rhyming words. For example: “*That piece a wonder, now: Frà Pandolf’s hands/Worked busily a day, and there she stands*”

Apart from the rhyme in the rhyming couplets, the poem has many examples of enjambment. An enjambment is a run-on line that ends in the middle of a thought without any punctuation.

Thus sentences and other grammatical units do not necessarily conclude at the end of lines. Consequently, the rhymes do not create a sense of closure when they come, but rather remain a subtle driving force behind the Duke’s compulsive revelations. The Duke is an eloquent and persuasive performer: he imitates others’ voices, creates imaginary circumstances, and uses the power of his forceful personality to make shocking information appear interesting.

**‘Form’** refers to the times when poets follow particular rules about the organisation of a text. For example, is the poem a sonnet, a dramatic monologue, a ballad etc.? Again, this needs to be linked to the theme of the poem (or exam answer). With ‘My Last Duchess’, the question would be ‘how does the use of the dramatic monologue form help explore the theme of power?’

The poem is written as a dramatic monologue. A dramatic monologue is a poem in which a person acts as a speaker of the poem. It's a fusion of a play and a poem – a "dramatic lyric."

Indeed, the poem provides an archetypal specimen of a dramatic monologue: the speaker of the poem is evidently distinct from the poet; a listener is suggested but never features in the poem.

Since the poem is a dramatic monologue, this poem is structured as a long dialogue, which is evident in its use of varied punctuation. All the commas (,), colons (:), dashes (-), and full stops (.) are used to give the impression of regular speech.

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## 6.5 CHECK YOUR PROGRESS

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### Long/Descriptive Questions

1. What does the reader learn about the Duke through his description of the Duchess in lines 1–21 of the poem?

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2. Reread lines 9–10 of “My Last Duchess” (“But to myself they turned (since none puts by / The curtain I have drawn for you, but I)”) and answer the question: What does the reader learn about the portrait? How does this information develop the Duke’s character?

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### Short Questions

Read lines 1–2 (“That’s my last Duchess painted on the wall, / Looking as if she were alive”) and answer the following questions...

1. Which words and phrases does the narrator use to describe the Duchess?

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2. What do these words and phrases suggest about the Duchess?

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3. Who is the speaker of the poem? What words and phrases indicate the speaker of the poem?

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**Read lines 2–4** (“I call / That piece a wonder, now: Frà Pandolf’s hands / Worked busily a day, and there she stands”) and answer the following questions...

1. What does the Duke mean by “that piece” (line 3)?

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2. How does the Duke describe the piece?

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3. Who is Frà Pandolf (line 3)? What words and phrases in lines 3–4 indicate who he is?

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4. Why might the Duke mention Frà Pandolf in line 3?

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**Reread line 5** (“Will ’t please you sit and look at her?”) and answer the following questions...

1. To whom is the Duke speaking?

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2. Who else speaks in the first five lines of the poem?

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3. Describe the Duke's tone toward the listener in line 5. What words demonstrate this tone?

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Read lines 5–8 (from “I said / ‘Frà Pandolf’ by design, for never read” to “The depth and passion of its earnest glance”) and answer the following questions...

1. What is “that pictured countenance” in line 7?

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2. Explain what the stranger “read[s]” in lines 6–7: “for never read / Strangers like you that pictured countenance.” What might read mean here?

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3. To what does “its” refer in line 8?

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4. What are some words that the Duke uses to describe the “glance”?

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5. What does the reader learn about the Duchess from the description of her portrait in the first 8 lines of the poem?

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**Reread lines 5–12** (from “I said / ‘Frà Pandolf’ by design, for never read” to “if they durst / How such a glance came there”) and answer the following questions

1. To whom does the Duke refer in line 6?

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2. What does by design mean in this context?

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3. Why does the Duke claim in lines 6–12 that he mentions Frà Pandolf “by design”?

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4. For what other reasons might the Duke mention Frà Pandolf twice in the first six lines of the poem?

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5. In line 11, what do the words “if they durst” suggest about the Duke’s view of himself?

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**Reread lines 13–21** (from “Sir, ’twas not / Her husband’s presence only” to “For calling up that spot of joy”) and answer the following questions...

1. What does the Duke imply when he uses the word only in line 14?

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2. What does the phrase “that spot of joy” suggest about the Duchess? What does the Duke imply in lines 15–21 might have caused such an expression?

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3. What does the Duke mean by the phrase “such stuff” in line 19? What does the Duke’s use of the phrase “such stuff” suggest about his attitude towards Frà Pandolf?

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4. How did the Duchess respond to “such stuff” (line 19)?

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5. What does the Duke imply when he remarks that “such stuff / Was courtesy she thought, and cause enough / For calling up that spot of joy” (lines 19–21)?

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**Reread lines 21–23:** “She had / A heart—how shall I say?—too soon made glad, / Too easily impressed.”

1. What is the effect of the repetition in these lines?

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2. What is the effect of “how shall I say?”

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**Read lines 25–31** (from “My favour at her breast, / The dropping of the daylight in the West” to “the approving speech, / Or blush, at least”) and answer the following questions...

1. What does the Duke mean by “the dropping of daylight in the West” (line 26)?

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2. What does bough mean in the line “The bough of cherries some officious fool / Broke in the orchard for her” (lines 27–28)? What words are associated with bough that can help to define it?

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3. What is the connotation of the word officious? (line 27)? What words or phrases suggest this connotation?

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4. What does the Duke mean when he claims the Duchess’s “looks went everywhere” (line 24)?

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5. What does the punctuation in “Sir, ’twas all one!” (line 25) suggest about the Duke’s tone and message? What inference can be made about how the Duke feels about what he is saying?

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6. What inferences can be made about the Duchess based on lines 25–29?

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**Read lines 31–34** (“She thanked men,—good! but thanked / Somehow—  
I know not how—as if she ranked / My gift of a nine-hundred-years-old  
name / With anybody’s gift”) and answer the following questions...

1. What does the Duke mean by the “gift of a nine-hundred-years-old name” (line 33)?

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2. From the Duke’s perspective, how does the Duchess value the gift of the Duke’s family name?

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3. How does this contrast with the Duke’s view of the gift of his name in lines 31–34?

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4. Evaluate the Duke’s reliability as a narrator in these lines. Support your response with evidence from the text.

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5. What does the reader learn about the characters of the Duke and the Duchess in lines 29–34? What is left uncertain about the Duke and Duchess in these lines?

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**Read lines 31–35** (from “She thanked men,—good! but thanked / Somehow” to “Who’d stoop to blame / This sort of trifling?”) and answer the following questions....

1. Consider the definition of trifling. To what “trifling” (line 35) is the Duke referring?

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2. How does the Duke describe his response to the Duchess’s “trifling” (line 35)?

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3. What does it mean to stoop? What does the word mean in this context?

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4. What does the word stoop suggest about how the Duke views the Duchess?

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**Read lines 35–43** (from “Even had you skill / In speech—(which I have not)” to “E’en then would be some stooping; and I choose / Never to stoop”) and answer the following questions:

1. What does the Duke say about his own speaking ability?

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2. What does the language of the poem suggest about the Duke’s speaking ability? What specific details and examples illustrate his speaking ability?

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3. What inference can be made about the Duke based on what he says about his speaking ability?

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4. To whom does the Duke refer as “such an one” in line 37?

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5. What is the meaning of the word will on line 36?

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6. What is the Duke’s will? How does this contribute to the Duke’s development as a character?

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7. What is the meaning of lessoned as Browning uses it in line 40?

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8. Paraphrase lines 35–43 (from “Even had you skill / In speech” to “and I choose / Never to stoop”).

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9. How do specific words or phrases in the Duke's statement, "I choose / Never to stoop" (lines 42–43) impact the meaning or tone of the text?

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10. How does Browning further develop the character of the Duke in lines 34–43?

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### Short Notes

#### MCQs

1 How can the language used in "My Last Duchess" represent the duke as an ironic figure?

- A. It reveals his sadness despite his cocky attitude
- B. It reveals his anger despite his seeming calm
- C. It makes him stupid despite his education
- D. It makes him charming despite his arrogance and violence

2 Who is the audience of the "My Last Duchess" monologue?

- A. An envoy
- B. The painting of the Duchess
- C. The duke of Ferrara
- D. The new duchess

3 Who is the speaker of "My Last Duchess?"

- A. Duchess of Ferrara
- B. Duke of Ferrara
- C. An envoy
- D. The new bride's potential father

4 What is the primary effect of the dramatic monologue form?

- A. Unconventional rhymes
- B. Emotional hyperbole
- C. Dramatic irony
- D. Colourful settings

5 Which incident happens before the opening of "My Last Duchess?"

- A. The unveiling of a curtain
- B. A murder
- C. A heated argument
- D. A marriage proposal

**Answers: 1-B; 2-A; 3-B; 4-C; 5-B**

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## **6.6 SUGGESTED READING**

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