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That's my last Duchess painted on the wall, looking like she's alive. I call this piece of wonder now; the hands of fra pandolf worked busy one day, and there she is. will not please you to sit down and look at her? I said "Fra Pandolf" by design, never to read strangers like you who portrayed the face, the depth and passion of your sincere look, but to me they turned (since none put by the curtain that I have attracted to you, but I) and seemed as they would ask me, if durst, as such look came there; so, not the first you should turn and ask so. Sir, it was not the presence of her husband just, called this point of joy in the cheek of the Duchess; perhaps fra pandolf has a chance to say: "Your cloak returns on my lady's wrist too much," u "painted should never wait to reproduce the weak Half-flush that dies along her throat". like that. was courtesy, she thought, and caused enough to call this place of joy. she had a heart — how should I say? — very soon she was happy, very easily impressed; she liked whate'er she looked up, and her appearance went everywhere. My favor in her chest, the fall of daylight in the west, the cherries fool some unfaithful fool broke in the orchard for her, the white mule she rode around the terrace - everything and each would take from her speech equally approving, or blush, at least. she thanked the men - good! but thanked him somehow. I do not know how, as if she classified my gift of a nine hundred-year-old name with the gift of anyone. Who would lean to blame this kind of trifling? until you had skill in speech - that I do not have - to leave your will very clear to such, and say: "Only that u which in you disgusts me; here you lose, u there exceeds the mark" - and if it lets itself be taught so, neitherdefined his intelligence to his, for his will, and made an excuse - and it would be a little inclined; And I choose never to adhere. Oh, sir, she smiled, smiled, doubt, Whene'er I passed through her, but who passed without much the same smile? This grew; I gave orders; Then all the smiles stopped together. There she is as if she was alive. Won't you please stand up? We'll meet The company below, then. I repeat: The count of the known monificence of his master is a broad mandate that there is not only pretension From my port it will be disembodied; Although the self of his righteous daughter, as I said at the beginning, is my object. No, we're going down together, sir. Watch Neptune, however, Taming a sea-horse, thought a rarity, that Claus of Innsbruck cast in bronze for me! More Poems by Robert Browning See all Poems by this Author Robert Browning (1812 - 1889) NOTES: "My last Duchess" puts in the mouth of a Duke of Ferrara, a typical husband and patron of the art of the Renaissance, a description of his last wife, whose universal happy nature and gentleness were a perpetual afront to his exact self-predominance, and whose suppression is now his command. (Dramatic Romances by Robert Browning) Genres: Multi-version (Always and night poetry) Language: English Advertising - Guide continues below Section I (Lines 1-13) That's my last Duchess painted on the wall, looking like she's alive. The speaker points a realistic picture of his "last Duches" which is painted on the wall. This tells us that the speaker is a duke, that his wife is dead, and that someone is listening to him describe the portrait of his late wife, possibly in his private art gallery. It also makes us wonder what makes her "last" Duchess - for more thoughts on this phrase, check out our comments in the section "What is Up With the Title?". Lines 2-4I call This piece is a wonder now: hands of Frà Pandolf She worked busy one day, and there she is. The Duke tells his mysterious listener that the painting ofit's impressively accurate. The painter, Frà (or "Friar") Pandolf, worked hard to achieve a realistic effect. Note that the duke's comment "there she is" suggests that this is a complete portrait of the Duchess showing all her body, not just a close-up of her face. Line 5 Won't you please sit and look at her? The Duke asks his listener politely to sit down and examine the painting. But politeness is somewhat false, and the issue seems more like a command. Can the listener refuse to sit down and listen? We don't think that. Lines 5-13 I said "Frà Pandolf" by design, never to read Strangers like you who portrayed the face, The depth and passion of your sincere look, But to me they turned (since none puts by the curtain I have attracted to you, but I) And it seemed as they would ask me, if they durst. As such look came there; so not the first You should turn and ask so. The Duke explains to the listener why he created the painter, Frà Pandolf. He says he mentioned Pandolf on purpose, or "by design" (6) because strangers never examine the portrait of the Duchess without looking as they want to ask the Duke how the painter put both "deep and passion" (8) in the expression on the Duchess' face, or "contraposition" (7). Actually, they don't ask, because they don't dare, but the duke thinks he can say they want. Parenthetically, the duke mentions that it is always the only one there to answer this question because no one else is allowed to draw back the curtain hanging over the portrait. Only the Duke can look at him or show him to anyone else. This is clearly your private gallery, and we have a little fear of what can happen to someone who broke the rules there. Lines 13-15 Sir, it wasn't The presence of her husband just called this point Of joy in the cheek of the Duchess: Heading to his still unknown listener as "sir", o o erbos sehlated siam me artno euqnd on the face of the Duchess in the painting. He describes her cheek as having a "local / of joy" (14-15), perhaps a slight blush of pleasure. It was not just "the presence of her husband" (14) that made her blush like that, although the Duke seems to believe that it should have been the only thing that would have been. The Duke does not like the idea that anyone else can praise his wife or do something sweet that would make her blush. Ferrara That's my last duchess painted on the wall, as if she was alive. I call it the third piece of wonder now; Fra Pandolf's hands are the busy work hands one day, and there she is. I said 6 é œfra pandolf "by design, never to read 7 Strangers like you who portrayed the semblant. 8The depth and passion of their serious look, 9 - but they moved (since none put the curtain for 10 that I drew for you, but I) 11 and it seemed that they would ask me, if they during time, 12 as that look came there; Therefore, it is not the first 13 that you turn around and asking so. Lord, it is not only the presence of the husband, called the joy of the place in the cheek of the Duchess; Maybe Pandolf has to say: "Your manto laps 17th more than my lady" is the too much pulse, "Paint", never hope to reproduce the weak of 19hflush that dies along your throat". Such things were courtesy, she thought and caused enough to call this point of joy. She had 22 22 heart - how should I say? Á é "Soon Soon Flated - 23 years impressed; She liked 24 years, and her appearance was everywhere. My favor in her chest, 26 the fall of daylight in the west, 27The GRAND OF CEURRES Some official fool of 28 Broke in the orchard for her, the white mule 29She rode with the terrace - all and each of the 30 years of looking like her similar to her the approval speech - or at least blushed. She thanked the men - good! butdo not know how - as if it ranks 33 My gift of a name of nine hundred years of age 34 With the gift of anyone. Who could blame 35 This kind of trifling? Even if you have skill 36 In the speech - that I do not have - to leave his will 37Quite clear to such one, and to say: "Only this 38 Or that in you disgusts me; here you lose, 39 Or there exceeds the mark" - and if she let 40Herself be taught so, nor clearly define 41Her wits for her, for the tooth, and made excuse - 42E'en then I would be a stoop. Oh, sir, she certainly smiled 44Whene'er I passed through her; but who passed without 45Much the same smile? This grew; I gave commands; 46Then all smiles stopped together. There she is 47 as if she was alive. Won't you please stand up? We will find 48 The company below, then. Repeat, 49th Earl of the Known Witness of His Master 50 It is broad mandate that no mine only pretense 51Of for dowry will be desalted; 52 Despite the self of his righteous daughter, as I avowed 53 At start, it's my object. No, we're going 54 together, sir. Watch Neptune, though, 55Taming a sea-horse, thought a rarity, 56Which Claus of Innsbruck cast in bronze for me! Advertising - Guide continues below The Duke of Ferrara is negotiating with a servant for the hand of the daughter of a count in marriage. (We don't know anything about the Earl except he's a count. And that he is not the Earl of Sesame Street - different face.) During the negotiations, the Duke takes the servant up in his private art gallery and shows him several of the objects in his collection. The first of these objects is a portrait of its "last" or former Duchess, painted directly on one of the gallery walls by a friar named Pandolf. The Duke keeps this portrait behind a curtain that only he is allowed to draw. While the servant sits on a bench looking at the portrait, the duke describes the circumstances in which it was.Esrohaes .Esrohaes a Gnimat entupenn fo eutats a :Srohaes Eutats a :Srohaes Á ácTom mitciv txeñ sih edivorp thqim ylimaf eht fo tnavres eht yrots siht gnillet retfa .od stitirc . redrum sa ti sterpretni uoy fi gnitcixe erom yaw satm Hcus ,Erehwemos Pu Tuhs, lâcTMm not sure what to do, but lâcTMm sure I'll be able to do it. YPPah SA TSUJ DEMEES DNA ,GNIHTYREVE TAN DELIMS ES : Desaelp ylisae saw ssehcd eht yltterappa.efiw remrof ephto Etaf eht d

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