

On Translating Robert Browning's

## The Ring and the Book, VII. Pompilia

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### I. UP TO THE MAKING OF THE MANUSCRIPT

I was ever a lover of Browning's poetry and Browning himself both as a poet and as a man. That thrill of joy and astonishment comes again over me in these advanced years which in my younger days shook my whole being as I for the first time looked into such poems as MY LAST DUCHESS with its enigmatic lines "this grew; I gave commands; Then all smiles stopped together;" or HOME-THOUGHTS FROM ABROAD with its impatient yearnings of the opening lines, "Oh, to be in England now that April's there;" or A GRAMMARIAN'S FUNERAL with its noble closing lines, "Lofty designs must close in like effects: Lofty lying, Leave him—still loftier than the world suspects, Living and dying." Or lastly,—there are too many memorable passages to be quoted here—the indomitable virile spirit of a fighter of PROSPICE with its "I was ever a fighter, so—one fight more, The best and the last." The last quotation specially serves to teach me how to end my life of, alas! unsuccess.

But what deep, subtle conception of human mind is here! What heart-felt love of his mother country. What adamant courage and conviction of a devoted scholar. What manly, die-hard spirit of a fighter of life!

Fascinated as if spell-bound, I read and re-read the poems contained in Browning: Poems, annotated by Professor R. Ishikawa (Kenkyūsha English Classics), until the binding gave way and the volume was reduced to a very ruin of a book.

Along with this, however, I also applied myself to collecting works relating to Browningiana as far as my pecuniary resources helped. Other pieces I did read, but what made me incessantly feel unesay, as if chiding

me for my laziness, was that I had not yet ventured forth to that *terra incognita*, the realm of *The Ring and the Book*, the longest and all too well known, by name at least, masterpiece of the poet's vast amount of achievements.

As I reflected upon the lease of days likely to be allowed me henceforward, my uneasiness grew, so much so that in the Spring of the preceding year I mustered all my courage and launched out with a will upon my solitary voyage, come what island of Circe, of the Lotophagi, or of the Cyclopes, or the perilous straits of Scylla and Charybdis in my way.

Thus did I begin, nor ever stopped in my course until I reached Book VII. *Pompilia*. It is true that on my way up to this part of my voyage, I was again and again perplexed to ascertain my whereabouts in that wide, wide sea, was lost in the labyrinth of Browning's complicated and as often too boldly abridged constructions. But here, that is, in Book VII., I felt a sort of relief. I skipped over the remaining five Books and returned to *Pompilia*: I was attracted anew by her simple, and therefore the more touching, confessions. While reading it a second time, something put it in my head that I might as well render it into my mother tongue, adding to it some annotations. I know there have been published at least two Japanese versions of that portion of the entire poem, made by scholars of English here, and both of them very well done, too. But I, on my part, thought it not without some meaning at least to do the same by my own hand, providing the original text with Japanese rendering and certain amount of annotations, all combined in one volume.

I set to work on January 26th (according to my diary) this year and finished the task about the middle of March. But some more time was needed for adjusting the Japanese portion to 25 letters a line, typewriting the English portion, of the manuscript, and writing the whole fair.

On May 25th I handed the manuscript to my publisher. But I, on second thought, found it advisable to enlarge the annotation part for the benefit of younger readers, did so, made some emendations in the translation, and mailed to the publisher my final emended manuscript.

## II. TRANSLATION

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At the first stage of translation, I made the rendering quite a free one, with a view to making the meaning of the original text as clear as possible in my power, without any regard to the number of the letters used, and following as far as allowable the same order of the lines in the original text. After that was done, I put a limit to the number of the letters, *kana moji* and Chinese characters included, to twenty-five, solely for outward form's sake.

(1) To conform to that principle, Chinese characters had of necessity to be more profusely employed than they were required for any convincing reasons, because one Chinese character plays the role of two, three, or more *kana moji*, and (2) as the result of restricting the number of letters to twenty-five per line, the expressions here and there were rendered more forced and unnatural than otherwise, thus making the Japanese so to speak lisping, I am afraid, if not unintelligible.

For the style of the Japanese used by several persons, I presume to say that I took heed that it should represent the speaker's social rank, education, sex, age, and so on, as one should naturally do, but to what extent my care was realized, that the reader will decide, to say nothing of whether my translation hit the mark or missed it.

### III. ANNOTATION

In the second and final manuscript, the items of the words and phrases I have almost doubled those of the first manuscript, out of consideration for the benefit of younger readers. For dictionaries consulted, OED is almost the only one, and then the place where the explanation fitting the occasion is to be found I have shown exactly, as *e.g.* (OED *Sly C sb.* 2). Japanese equivalents are added at the end of many of the notes, out of the same consideration as mentioned above.

For the Japanese translation of the texts from the Holy Scripture, I have availed myself on purpose of that of the one published by American Bible Co. Yokohama, 37 Meiji, with no other reason than that I took its Japanese to be decidedly more dignified than that of later versions, although old-fashioned indeed, and moreover it has a lot of unfamiliar Chinese characters in it. But to these stiff characters are attached *kana*,

to show how to read them.

The number of the words and phrases annotated amounts to 566 in all, or, a little less than one third of the number of lines of the text.

#### IV. INTRODUCTION

##### 1. An Introduction to Book VII. Pompilia

Though seemingly preposterous, I put my Introduction here at the end, which looks to me its proper place—"Thy element's below!" (*King Lear* II. iv. 57.). It narrates how she tells her story of a luckless life, lying on her death-bed at the age of seventeen and a half, with "twenty-five dagger-wounds, five deadly,"—how she loves truth more than anything else, trusting to God herself, her son Gaetano after she is gone, and pardoning and blessing everything and everybody, even her own husband who never ceased to maltreat her and put her in the end to death. The simple and matter-of-fact manner of telling her sad story moves her hearers so much the more deeply.

##### 2. The Motive of the Composition

Browning, one day in July 1860, got at a stall in Piazza di Lorenzo in Florence an Old Yellow Book with a parchment cover. It was a record of a law suit of a murder case committed in Rome on January 2, 1698. So deeply was he interested in it that Browning was absorbed in it all his way home in Casa Guidi, where he dwelt at the time. He wove his imagination into the bare fact and constructed that edifice of a poem, which was to make his memorable masterpiece of twenty-one thousand lines, more or less.

##### 3. A Rough Outline of *The Ring And The Book*

Count Guido Franceschini, a nobleman of a very old descent but hard pressed economically, aspired to succeed as a high priest, went to Rome at the age of sixteen, served the cardinals for some thirty years, but not prospering in his aspiration, came back home to Arezzo, an old town in Tuscany, to the north of Rome, planning to better his financial circumstances by a marriage with a well-to-do woman. Just then he heard of a girl heiress of a middle class family, Pompilia by name, asked for her hand and, assisted by his brother's eloquence, obtained her mother's consent to his proposal, and clandestinely married her, as her father,

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who knew the count's real circumstances, had objected to the matrimony. The bride, a girl-bride of a little over thirteen, lived in the count's castle, together with her parents. But, unable in time to bear his ill-treatment and the poor diet there, the parents returned to Rome, Pompilia alone staying with her husband, a helpless victim to his cruelty. In order to be freed from paying the remainder of the bride's dowry and from losing the right of usufruct, the parents—Pietro and Violante—proclaimed at the law court that their daughter was not born of them but only bought when a mere babe from her real mother, a prostitute, which was the true case. The surprise of Pompilia at this disclosure of the secret of her birth was only too easy to imagine, and the spite and disgust of the husband found the sole vent upon the miserable bride with treble ferocity. Pompilia, with all her inborn patience, could no longer face them. She determined to make an escape from her husband and from Arezzo, but not any one of whom she begged the assistance in the project gave her a willing ear, for fear of the Count's vengeance. As the last resort left to her, she made an appeal to Giuseppe Caponsacchi, a handsome, sincere, prudent, yet daring young priest whom she saw by mere chance only once in the theatre. He at first hesitated, thinking of the hazardous nature of the project, but finally consented to give her his assistance.

They started at midnight, arrived in the evening the next day at Castelnuovo (four hours' distance by coach from Rome), but there at an inn were caught by the count, who had pursued them, and some guards. The court's sentence was that Caponsacchi should be relegated to Civita Vecchia for three years, and that Pompilia be sent to live in a convent, on the charge of elopement. But some time after she was permitted to return to her foster-parents, who were then living at their villa in Paulina, outside of the city-gate of Rome, and there gave birth to a boy-baby. Guido and four of his farm hands reached Rome on Christmas eve, waited at his brother's villa for more than a week, and feigning the name of Caponsacchi, "Open to Caponsacchi!" in the dark of the night (January 2, 1698), got the door opened, broke into the house, and slaughtered first Violante, who opened the door, then Pietro, and lastly Pompilia (for so they believed), but she was not killed then and there but was carried to a

hospital, lived four days more, and told her story on her death-bed there, as referred to in section 1. As for Guido and the four accomplices, they were tried at the criminal court, sentenced to death and were executed on February 22, 1698, Guido by beheading, and the four rascals by hanging.

4. The Outlines of the 12 Books

Here I beg to be permitted to make use of Professor F.M. Padelord's notes appended to his edition of *The Ring and the Book*, *mutatis mutandis*, or with some adaptations I think necessary.

BOOK I

OUTLINE:

The ring: 1-32.

The book: 33-140.

The bare contents of the book: 141-363.

The insufficiency of the book: 364-456.

Infusion of the poet's soul with the bare facts: 457-678.

Justification of this process: 679-772.

Introduction of the successive speakers: 773-1347.

Method to be followed in unfolding story: 1348-1390.

Apoptrophe to the spirit of Mrs. Browning: 1391-1416.

BOOK II

The speaker has just come from San Lorenzo, where the bodies of the Comparini are exposed. He is the spokesman of those whose prejudices favour the husband, and with characteristic ingenuity Browning has him address his remarks to the cousin of an impudent young rascal who has been showing too much interest in the speaker's wife. The speaker therefore kills two birds with one stone.

BOOK III

The speaker of this monologue has just come from the hospital where he had been permitted a look at Pompilia. Her patient brow and sad smile have quite won him, and he defends her cause with much senti-

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ment.

#### BOOK IV

The speaker is a snob and social climber, who corners a cardinal, a nobleman, and an ambassador in a fashionable drawing-room, and tries to win their approval by reviewing the events from a detached point of view. He succeeds in making a fine muddle of confusing contradictions. His conceit, class prejudice, and transparent efforts to do himself credit give the poet an opportunity to do a fine grotesque.

#### BOOK V

Guido, fresh from torture, defends himself in the criminal court. With eyes riveted upon the judges, he cunningly attempts to work upon their sympathies and prejudices, and to construe the facts in the case to his own advantage. But at times he becomes embarrassed by their disbelieving attitudes, or he forgets himself and gives way to bursts of anger, losing in such moments any advantage he may laboriously have gained. Though he makes the most of the deception of Violante, the flight of Pompilia, and the shiftiness of the law, he betrays himself into confessing that he deceived Violante as to his financial condition, that he was cruel to Pompilia, that he forged the letters, and that the murders were prompted by hate.

#### BOOK VI

In the presence of the same judges, who shrink terrified from his scathing denunciation of their erstwhile stupidity and folly, Caponsacchi recounts the events afresh, in words that ring with the eloquent sincerity of truth. At times the sequence of his narrative is interrupted by his grief, but these interruptions are mere emotional interludes in a story that is told with wonderful vividness and in a chain of reasoning that is inexorably keen.

The monologue is especially dramatic from the fact that the revelation that he loved Pompilia as a man loves a woman comes to Caponsacchi only as he tells his story, his full realization of this love being reserved for the heart-broken line with which the book closes. But the attentive

reader will appreciate that romantic love in its most exalted form is being unfolded with superb skill. When Caponsacchi first beheld Pompilia he was riveted to the spot, as when the Raphael was first uncovered upon the altar; when he next saw her he could scarcely assure himself that she was flesh and blood as she stood so close that she could almost have bent down and touched his head; when he returned to his *Summa*, one blank name only could he see upon the page; on the night of departure, though it was very dark and she was dressed in black, she yet appeared to approach him as a figure in white, so completely were his senses subordinate to his emotions; as they journeyed, her voice was music, but her very silences as well were music; at the inn, he carried her to her couch against his heart, as the priest reverently carries the paten, and her unreflecting assertion that he was her "friend, guardian and saviour" burned itself into his mind for very joy, as the sunrise burned for joy on the blade which she drew in his defence. Furthermore, almost from the moment of their first encounter his spiritual life was transformed: he learned that death is the very heart of life, and he learned to pray. He could even acknowledge the goodness of God in the final moment when the depth of his misery was revealed to him.

Point by point the testimony of Caponsacchi and the testimony of Pompilia should be compared, as such comparison is of great moment in the interpretation of the characters and their attitudes toward one another. Thus, Caponsacchi remembers his own words to Pompilia only in a general way, but every word and attitude of hers had burned itself into his mind. The converse is true of Pompilia. Caponsacchi associates Pompilia with the most sacred religious symbols, and his joy is the joy of man, who dedicates his strength to the service of weakness; Pompilia, on the other hand, looks upon Caponsacchi as her soldier-saint, her St. George, and her joy is the joy of woman, who finds in the strength of the man she loves perfect protection, and repose of spirit.

OUTLINE:

I. Introduction: 1-219.

Stinging condemnation of the judges and acceptance of the task of telling the story afresh.



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II. Body: 220-1859.

Review of the facts and fresh demonstration of the innocence of Pompilia and himself.

III. Conclusion: 1860-2105.

A. Declaration of his own innocence and of the sanctity of Pompilia : 1860-1886.

B. Prophecy of the future of Guido: 1887-1954.

C. Further proofs of innocence: 1955-2068.

D. Prophecy of his own future: 2069-2104.

E. Crushing realization of his misery: 2105.

## BOOK VII

Pompilia, who lived for four days after Guido's assault, is imagined as addressing those gathered around her bed in the hospital cell. With great skill Browning depicts her as in some respects a child; in others, prematurely wise. Through acceptance of God's discipline she has been permitted to know the joy of motherhood, love for a man who completely satisfies her ideal, and trust in God. Highly idealized romantic love is presented from a woman's point of view, and Pompilia's conception of Caponsacchi is an interesting counterpart of his conception of her. She glories in the sense of possessing him completely, glories in his protecting strength; she will not admit that there was any failure whatsoever in his service; she construes everything he said or did as a conscious act of service, and, though she is most charitable in her judgment of Guido at other times, when Caponsacchi is involved she can find no words adequate to express her loathing for her husband. She forgets all else than Caponsacchi in her dying moments, and ecstatically imagines that the very flowers that deck her bed are her lover's words and deeds against her burial, from whence she shall rise to an eternity where in God's instant, which men call years, they shall, like the angels, not marry, but know themselves into one.

## Book VIII

Browning gives a Chaucerian picture of the speaker, Don Giacinto Arcangeli, the lawyer appointed to defend Guido, in lines 1134-1167 of the

introductory chapter. The poet evidently took the liveliest pleasure in depicting this grotesque character, vastly erudite in legal antecedents, yet childishly inept in his reasoning, as, with thoughts of his little son, the idol of his life, and of the impending dinner party in honour of the lad's birthday, persistently intruding, he tries to hold himself to the business in hand. The Latin phrases, and allusions to earlier legalists, most of which Browning translates, are taken from the actual pleading in the *Old Yellow Book*, but Browning frequently turns a phrase to amusing account. Thus, as Professor Hodell notes, the Latin original, *mupserat sinister avibus* (142), "he wedded with sinister auguries," is modified to read, *mupserat heu sinister avibus*, and is then whimsically translated, "He wedded,—ah, with owls for augury."

#### BOOK IX

Bottini, the lawyer for the prosecution, is writing and rehearsing his speech in his office. He fails as completely as Arcangeli to sense the value of evidence, and, with his low standards for judging life and conduct, injures rather than helps the cause of Pompilia. His real concern is not to defend innocence, but to display his literary accomplishments. Browning makes him out a contemptible casuist, and it is hard to escape the suspicion that some personal venom lurks in the picture.

#### BOOK X

At the close of a dreary winter's day, the Pope sits in his cell and, though his mind is made up to condemn Guido, reviews the case once more. Then, reflecting upon the little that Christianity seems to have accomplished, he finds himself brought face to face with numbing doubt, and the latter half of the monologue is a brave effort to face this doubt and to examine afresh the grounds for faith.

#### OUTLINE:

- I. Introduction: Why the Pope is not afraid to pass judgment: 1-398.
- II. Review of the case: 399-1238.

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- III. Face to face with doubt.
- A. Acceptance of the challenge: 1239-1307.
  - B. Apostrophe to God, accepting the office laid on him: 1308-1347
  - C. Analysis of the grounds of his doubt.
    - (1) To what not due:
      - (a) Difficulty of accepting Gospel account: 1348-1372
      - (b) Inability to explain presence of sin and weakness: 1373-1429
      - (c) Existence of disbelief: 1430-1439
    - (2) To what due:
      - (a) Faithlessness of professed Christians: 1440-1610
        - (1) Illustrated by case in hand: 1440-1536
        - (2) Christian inferior in love and faith to natural man: 1537-1610
  - D. Culmination of doubt: 1614-1630
  - E. Grounds for faith:
    - (1) His own experience: 1630-1660
  - F. How inclusive is God's salvation:
    - (1) Is it denied Euripides?: 1661-1790
  - G. Cause of present lack of faith in world:
    - (1) Torpor of assurance: 1791-1850
  - H. How to be overcome:
    - (1) New age of doubt: 1851-1877
  - I. Outlook for this transition age:
    - (1) An occasional faithful one: 1877-1887
    - (2) Most men will rest upon philosophy of human nature: 1887-1902
      - (a) Illustrated by conduct of Guido and his apologists: 1903-2098
- IV. Refusal to accept philosophy of human nature, and condemnation of Guido: 2099-2135

## BOOK XI

The setting for this monologue, Guido's last fearful utterances before he is led forth to execution, is best furnished in the poet's own words, I. 1273 *ff.*

It is to be noted that Guido's testimony shows that, despite his pretensions to the contrary, he is not lacking in moral insight, and is therefore not of the class of the morally insane. Thus, he recognizes that Pompilia possessed moral courage, and patience like to "the terrible patience of God"; recognizes that God was, as a matter of course, on her side.

Although the poet wishes to give the impression that Guido's thinking is unorganized, the following outline is, with occasional digressions, observed:

Attempt by Guido to concilliate the confessors: 1-323

Attempt to discredit Christianity, including the Pope and his confessors: 323-919

Review of case in effort to justify his course.

Pompilia was a stumbling-block: 920-1519

In trying to remove it, he played in hard luck: 1520-1910

Boast of being a primitive religionist: 1911-2044

Boast of how he will meet death and what the future will contain for him; frustrated by the delusion that Pompilia's eyes are fastened upon him, and drifting into description of the kind of wife he could have enjoyed: 2045-2227

Attempt to bribe the cardinal: 2228-2289

Further boast of how he will meet death, with incidental taunting of his confessors: 2290-2397

A final boast: 2398-2413

A cowardly plea for life: 2414-2416

## BOOK XII

The concluding book is principally concerned with certain letters: the letter of a certain Venetian gentleman who chanced to be in Rome, showing how gentility received the Pope's decision; a letter from Arcangeli to a

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Tuscan advocate, explaining for public consumption why the case had been lost, with a postscript for the advocate's private information divulging the real motives that animated the Pope; and a letter from Bottini, bursting with indignation at the sermon preached by Pompilia's confessor, with its disparaging reflections upon no less an one than Bottini himself. These letters are followed by such few scanty facts as patient search had revealed, and the book concludes with the poet's reflections upon art as the revealer of truth.

##### 5. A Few More Remarks on Pompilia

Born undoubtedly under a most inauspicious condition of horoscopy, Pompilia was sold as soon as born to an elderly couple who needed an heir or heiress in order to be prevented from losing what is legally termed usufruct, or the right of temporary enjoyment of the advantage of the property belonging to another (OED), thus not having the least memory of her real parents. Out of her too brief a life of seventeen years and a half, the thirteen, during which she lived with her foster-parents, was the only happy period, for at that too early an age she was given in marriage, hardly knowing what a husband meant (410), to an Italian nobleman, a count, of three times her age, "hook-nosed and yellow in a bush of beard" (396), and narrow-minded, jealous and cold-hearted, as his looks amply suggested and as he turned out to be such an one by and by. Moreover, his financial condition was very bad. However patient by nature, she could not put up with her husband's cruelty and malice, which grew as days went on, until, unable to continue any longer the life with the count, her parents left Arezzo after four months and went back to Rome. In her helplessness she appealed to the Archbishop and to the Governor, but to no purpose whatsoever.

She thought of escaping her husband and Arezzo, asked help in the project of those she thought were friendly with her, but not any one of them dared to give it her, for fear of the count. Now that the world had not a one upon whom she could rely, she implored a priest she had seen only once but never had spoken a word to or been spoken to, and yet something had made her put a trust in in time of extreme need. He, after

much thingking of the risk involved in the project, consented at last to help her and kept his word holily for the sake of truth and service to God.

Through the Book VII., I think I can see at least three outstanding features in Pompilia's character, and that one of them is her love of truth. Besides the "true" in

1. All these things I know are true (35-6),

I meet with such words as 'true,' 'truth,' 'untrue,' 'untruth,' 'false,' 'lie' at least twenty-two times, the following being some of them:

2. It is not true I love my husband (1164)
3. Assured what you say is false, the same (1166)
4. Since I say anything, say all if true (1192)
5. What was all I said but truth (1195)
6. I am speaking truth to the Truth's self (1198)
7. If it be truth,—why should I doubt it truth? (1428)
8. Yes, my end of breath Shall bear away my soul in being true! (1771-2)
9. The broad brow that reverberates the truth (1796)
10. In heaven we have the real and true and sure (1826)

The unreliableness of the world at large which was brought home with a bitterness of heart drove her naturally enough to trust everything to God. In this Book, such words as 'God,' 'God's' (the oath 'God's Bread' excepted), 'He,' 'His,' 'Him,' 'Thy,' 'Thine,' 'Thyself,' and 'Mother of God,' 'Her' are met with at least eighty-seven times, the frequency being enhanced as the story proceeds, which speaks her aggravating helplessness. Out of so many passages containing those words, the following are a mere fraction:

1. Oh how good God is that my babe was born (41)
2. Henceforth I asked God counsel, not mankind (859)
3. Him, by death, I give Outright to God (897-8)
4. Leave help to God as I am forced to do! (1098)
5. This time I felt like Mary, had my babe  
Lying a little on my breast like hers. (1692-3)

These two words, Truth and God, may be said to play a part of keynote rather than that of undertone throughout the whole of Book VII.

The third feature manifest to see here is the keen and sure insight with which she is gifted, that insight of seeing through at a glance what is genuine and what is false. It certainly and naturally comes from those two features referred to above, and no wonder whatever, for how can it be otherwise with one who is innocent in heart and pure and strong in faith? It is with the human mind as it is with a clear glass. Either reflects what comes before it as it really is—what is beautiful as beautiful, and ugly as ugly, just as the Spiegel did in Grimm's "Schneewittchen." The "too fair" (1053) Margherita was, despite her honeyed words, a barbarian, after all, while the "silent, grave, Solemn almost" (989-990) Caponsacchi was, although saying not a word, proved himself in the end a true "soldier-saint" (1786), with wisdom, benevolence, and valour combined all within himself.

"I listen while you speak,—Assured that what you say is false, the same:" (1165-6). What a bold and decisive criticism hurled at a flattering chatterer, which leaves not any room of answering back! Again, that "know" in "I know you:" (1474). What a weight that single, simple word carries, spoken by a person full of conviction and insight!

Moreover, Pompilia's sweetness of sensibility which makes her avoid to put on her tongue and try to forget anything unpleasant or cruel, is to be seen in the ensuing passages:

1. Omitting all about the mode of death, (11)
2. Before *this* happened, (43) (the italics are mine)
3. And so has killed us all, (158) (very simply)
4. You know the rest. (267)
5. Because a blank begins From when...(574-5)
6. All since is blank, Over and ended; a terrific dream. (584-5)
7. Bringing back *reluctantly* to mind My husband's treatment of me (633-4) (the italics are mine)
8. But I need not think of that again—(738)
9. And so more days, more deeds I must forget (1190)
10. But why remember what is past? (1281)
11. The night and the tap. (1695) (very simply)

Anyone who has conviction in him (or her) and nothing to be

ashamed of is not perplexed in the midst of an annoying predicament: "What did I care?—who felt myself of force To play with silk, and spurn the horsehair-springs. (1368–9) On the other side of, or at the same time with, her mildness, she has nerves of steel.

6. On Browning's English in *The Ring and the Book*

One of the most conspicuous characteristics in Browning's poetry is his frequent disuse of such particles as articles, prepositions and conjunctions, and also that of relative pronouns in the nominative case, our present work making no exception. But they do not make any serious obstacle imagined at first, as one gets used to them, and, not only that, they even serve to make the English terse and its flow speedy. He is, moreover, a great master of correct rhyming. With him, double rhyme is frequent, and in such a particular case as the PIED PIPER, even triple rhyme is not rare.

Alliterative expressions are very frequent in the present poem, too. Below are given examples of them in the order of frequency, the number in the last parentheses showing how often they are employed in it:

1. [ s ] Strong and stout (55) etc. (28)
2. [ b ] Bless or ban (501) etc. (23)
3. [ f ] A formidabler foe than I dare fret (1316) etc. (17)
4. [ w ] My husband's hatred waxed nor waned (851) etc. (14)
5. [ m ] Circumstances make or mar Virginitv (756–7) etc. (11)
6. [ p ] All human plans and projects come to nought: (902) etc. (11)
7. [ k ] And the bit of Corso-cloaked round, covered close (428) etc. (10)
8. [ d ] Next dark eve of December's deadeat day—(426) etc. (7)
9. [ g ] Guard them and guide them, give them happiness; (1503) etc. (5)
10. [ h ] She kissed me hard and hot (575) etc. (5)
11. [ r ] Give me the fleshly vesture I can reach and rend (783–4) etc. (5)



12. [ t ] And left no trace to track by; (296) etc. (5)  
 13. [ f ] Shield and show-unshroud (1486) etc. (2)  
 14. [iksp] I need the cruelty exposed, explained, (629) (1)  
 15. [ l ] No pause i' the leading and the light! (1458) (1)  
 16. [ v ] 'T is virtue or 't is vice. (757) (1)

7. On Comparing the Revised Edition with the First Edition

Comparing the revised edition (1889) with the first (1869) (*Pompeii* is in vol. III of the four volumes, and both editions are published by Smith, Elder, & Co., London), I find, if my figures are right, that alterations of punctuation marks come to twenty-six, far outnumbering the other alterations, among which are those of words (12), hyphens (3), initial small letters into capital letters (2), quotation marks (2), two words into one (1), "In" into "I" (1), and an article eliminated (1).

As every alteration, to say nothing of that of words and other points, has its own good reason and will immensely help students of English with an observant eye, I will give a table of those alterations below:

Line	First Edn.	Revd. Edn.	Line	First Edn.	Revd. Edn.
118	strange:	strange.	1217	Will bear him	And bear him
141	court	Court	1225	sun-beam	sunbeam
175	court	Court	1255	fruit,	fruit
245	to-bed:	to bed:	1319	bold,	bold
274	child:	child.	1354	Rome?	Rome.
282	ever more,	evermore,	1361	trick—	trick!
377	cavalier,—	cavalier—	1362	head	head,
378	hand,—	hand—	1369	the silk,	silk,
389	came	came—	1376	now,	now?"
527	innocent!"	innocent!	1393	prey:	prey
620	best bliss,—	blest bliss,—	1495	I did think,	I did pray,
673	Your open	Your straight	1495	thought	prayer
675	mind;	mind,	1496	That to have	"Oh, to have
701	folly,	folly:	1496	guide,	guide!"
706	In the whole	I' the whole	1504	Not this man,	Not this man

					sees,
870	there,—	there.	1504	from his own	from his soul,
				soul,	
875	now,—	now,	1522	with lustre	brought lustre
890	drew-back	drew bough	1544	signs,	signs
	bough	back			
902	nought,	nought:	1553	I try,	To try,
911	tonsure,	tonsure	1701	Lent:	Lent.
966	again,	again	1735	flesh!	flesh.
985	Of him who,	Of one who,	1755	Outlive	Outlived
1127	“Why join	“Why, join	1767	known.	known!
1134	out!	out	1819	seed	seed,
1216	At Rome	At Rome,			

It is approximately as the above table shows, and as regards other editions:

1. Camberwell Edition (edited by C. Porter and H.A. Clarke, and specified as “From the Author’s Revised Text”) agrees in the main with the Smith-Elder edition (1889), which is our present text, the only difference being (i) the closing quotation marks after “innocent” (527), which the latter edition drops, are duly added, (ii) the comma after “Why” (1127) is absent, as in the first edition. The presence or absence of a comma only depends on whether the “Why” is construed as an interrogative or as an interjection, and the author must on second or third thought have employed the word in the former function (the copyright date of the Camberwell edition is 1898). (iii) the exclamation mark after the “out” (1134) is present: the Revised Smith-Elder edition dropped it. (iv) The comma after the “fruit” (1255) is present, as in the first edition: the author may have thought it better with.

2. The Centenary Edition (1912, reprinted 1966) is virtually identical with our text, the only difference being that it lacks a comma after the “Why” (1127), has an exclamation mark after the “out” (1134), and has a colon after the “prey” (1393), thus agreeing for the most part with the revised Smity-Elder and in very few instances with the first edition.

### 8. On Line-Numbering

As to what I said "twenty-one thousand lines, more or less" in IV. Introduction, section 2, I feel I am bound to make clear what I meant. It is this, that when a line ends halfway and the next line begins halfway, thus the two consecutive lines making one iambic pentameter line, which may be more reasonable, to count the two lines as two or as one, as is customary for instance in Shakespeare's plays.

Porter-Clarke edition and Padelford text adopt the latter method, while the Smith-Elder edition and the Centenary edition hold to the former, thus there resulting two different figures out of one and the same text. Moreover, the first and the revised editions of the Smith-Elder are not the same in the number of lines, for the latter has eighteen additional lines in the whole of Books VIII to XII, so that three different line-numbers result.

The following table will show how it is:

Book Title	Number of Lines		
	Cumberwell Edn.	Ist Edn.	Rvd. Edn. Cent. Edn.
I The Ring and the Book	1408	1416	1416
II Half-Rome	1536	1547	1547
III The Other Half-Rome	1685	1694	1694
IV Tertium Quid	1630	1640	1640
V Count Guido Franceschini	2047	2058	2058
VI Giuseppe Caponsacchi	2076	2105	2105
VII Pompilia	1828	1845	1845
VIII Dominus Hyacinthus de Archangelis	1793	1805	1814
IX Juris Doctor Johannes- Baptista Bottinius	1568	1577	1579
X The Pope	2128	2134	2135
XI Guido	2419	2425	2427
XII The Book and the Ring	870	870	874
Total	20988	21116	21134

At the seventy-third meeting of the Browning Society (Friday,

March 28th, 1890), Benjamin Sagar read his study "ON THE LINE-NUMBERING, & IN "THE RING AND THE BOOK." (PAPERS OF THE BROWNING SOCIETY vol.3, pp. 53-63). The text he used is the same as ours, and in that study he divides each Book into several parts and says, for instance, "Up to printed line 90 deduct 1," etc., which shows that he took the second method of line-numbering I referred to above, the outcome tallying completely with mine, as it naturally should.

### 9. Bibliography

The following are those included in my collection (unless otherwise specified) and relating to The Ring and the Book.

#### I. Complete works

1. Robert Browning's Poetical Works (17 vols.), vols. 8-10 being The Ring and the Book. (Smith, Elder, & Co. London 1889)
2. Camberwell Edition (12 vols.), The Ring and the Book in two vols.  
Edited by C. Porter and H.A. Clarke.  
(Thomas Y. Crowell & Co. New York Copyright, 1898)
3. The Works of Robert Browning, The Centenary Edition (10 vols.), vols. V and VI being The Ring and the Book. With Introductions by Sir F.G. Kenyon.  
(AMS Press New York 1966)

#### II. Independent volumes

1. Robert Browning: The Ring and the Book (4 vols. The First Edition, Smith, Elder, & Co. London 1868-9)
2. The Ring and the Book (Modern Student's Library. Edited by F.M. Padelford)  
(Charles Scribner's Sons New York 1917)
3. The Ring and the Book (Everyman's Library. Introduction by John Bryson)  
(Dent & Sons Ltd. London 1968)
4. Richard D. Altick and James F. Loucks II: Browning's

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- Roman Murder Story, A Reading of The Ring and the Book  
(University of Chicago Press 1968)
5. Osbert Burdett: The Brownings. Chap. VI. "Men and Women" and "The Ring and the Book."  
(Constable & Co. Ltd. 1933)
  6. The Ring and the Book, read by Rev. J.L.L. Davies, at the 19th Meeting (Friday, October 26, 1883) (PAPERS OF THE BROWNING SOCIETY vol.1 pp. 85-920  
(KRAUS REPRINT LTD. NENDELN, LIECHTEN-STEIN 1966)
  7. Roy E. Gridley: Browning. Chap. 6 The Eighteen-Sixties: II The Ring and the Book (Routledge & Kegan Paul London 1972)
  8. Robert Brainard Pearsall: Robert Browning. Chap. 8 The Ring and the Book (Twayne Publishers, Inc. New York 1974)
  9. Norton B. Crowell: The Convex Glass, The Mind of Browning. Chap. IV. The Ring and the Book: Browning's Concept of Truth  
(The University of New Mexico Press 1908)
  10. Boyd Litzner and Donald Smally, ed.: Browning, The Critical Heritage. pp. 284-353 The Ring and the Book (1868-9)  
(Routledge & Kegan Paul London 1970)
  11. Maisie Ward: Robert Browning and His World: Two Robert Brownings? pp. 45-66 *et. al.* (Cassel London 1969)
  12. Ian Jack: Browning's Major Poetry. Chap. XIV. The Ring and the Book
  13. William Lyon Phelps: Robert Browning, How to Know Him. pp.25,37, *et. al.*
  14. Arthur Symons: An Introduction to the Study of Browning. pp.17, 20, *et. al.*
  15. Louise Snitslar: Sidelights on Robert Browning's The Ring and the Book  
(Haskell House New York 1966)

16. G.K. Chesterton: Robert Browning. Chap. VII. "The Ring and the Book"  
(English Men of Letters Macmillan & Co. London 1926)
17. Edward Dowden Robert Browning. pp. 248-268  
(J. M. Dent & Co. London 1904)
18. Henry Jones: Browning as a Philosophical and Religious Teacher.  
The Ring and the Book. pp. 266, 344, *et. al.* Pompilia. pp. 125, 127, *et. al.*  
(James Maclehose & Sons Glasgow 1892)
19. Frances M. Sim: Robert Browning. pp. 26, 27, *et. al.*  
(The Golden Vista Press London No Mention of the Year of Publication)

The following Commentaries and Reference books are indispensable to the readers of Browning's poetry:

20. A.K. Cook: A Commentary upon Browning's The Ring and the Book  
(Oxford University Press London 1920)
21. Alexander Haddow: Browning's Ring and the Book as a Connected Narrative  
(Blackie and Sons Limited London 1924)
22. Mrs. Sutherland Orr: A Handbook to the Works of Robert Browning
23. Edward Berdoe: The Browning Cyclopaedia  
(George Allen & Unwin Ltd. London 1924)

Besides those mentioned above, there are a few I am not in possession of, but should very much like to have a look at and am in eager quest of, namely:

1. Edward Dowden: The Ring and the Book (Oxford Edition 1912)
2. F. Treves: The Country of The Ring and the Book (Cassel)

—August, 1975