

APPENDIX I

How do I Love Thee

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love with a passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints, -- I love thee with the breath,
Smiles, tears, of all my life! -- and, if God choose,
I shall but love thee better after death.

Hata bildir <http://www.poemhunter.com/poem/how-do-i-love-thee/>

If Thou Must Love Me

If thou must love me, let it be for nought
Except for love's sake only. Do not say
'I love her for her smile—her look—her way
Of speaking gently,—for a trick of thought
That falls in well with mine, and certes brought
A sense of pleasant ease on such a day'—
For these things in themselves, Beloved, may
Be changed, or change for thee,—and love, so wrought,
May be unwrought so. Neither love me for
Thine own dear pity's wiping my cheeks dry,—
A creature might forget to weep, who bore
Thy comfort long, and lose thy love thereby!
But love me for love's sake, that evermore
Thou mayst love on, through love's eternity.

Hata bildir <http://www.poemhunter.com/poem/sonnet-14-if-thou-must-love-me-let-it-be-for-nou/>

APPENDIX II

BIOGRAPHY

Elizabeth Barrett Browning

1806–1861



Elizabeth Barrett Browning was one of the most prominent poets of the Victorian era. Her poetry was widely popular in both England and the United States during her lifetime. A collection of her poems was published by her husband, Robert Browning.

Early Life

Some of Barrett's family had lived in Jamaica for several centuries. The main wealth of Barrett's household derived from Edward Barrett (1734–1798), landowner of 10,000 acres (40 km²) in Cinnamon Hill, Cornwall, Cambridge, and Oxford estates in northern Jamaica. Barrett Browning's maternal grandfather owned sugar plantations, mills, glassworks and ships that traded between Jamaica and Newcastle.

Biographer Julia Markus stated that the poet 'believed that she had African blood through her grandfather Charles Moulton'. There is no evidence to suggest her line of the Barrett family had any African ancestry, although other branches did, through the children of plantation owners and slaves. What the family believed to be their genealogy over several hundred years in the West Indies, is unclear.

The family wished to hand down their name as well as their wealth, stipulating that Barrett should be held as a surname. In some cases inheritance was given on the prerequisite that the name Barrett had to be used by the beneficiary. Given the strong tradition, Elizabeth used 'Elizabeth Barrett Moulton Barrett' on legal documents and before she was married often signed herself as 'Elizabeth Barrett Barrett', or 'EBB' (initials she was able to keep after her wedding). Elizabeth's father chose to raise his family in England while his fortune grew in Jamaica. The Graham Clarke family wealth, also derived in part from slave labour, was also considerable.

Elizabeth Barrett Moulton-Barrett was born on 6 March 1806, in Coxhoe Hall, between the villages of Coxhoe and Kelloe in County Durham, England. Her parents were Edward Barrett Moulton Barrett and Mary Graham Clarke; Elizabeth was the eldest of their 12 children (eight boys and four girls). All the children lived to adulthood except for one girl, who died at the age of three when Elizabeth was eight. The children in her family all had nicknames: Elizabeth's was "Ba". Elizabeth was baptized in 1809 at Kelloe Parish Church, though she had already been baptized by a family friend in the first week after she was born. Later that year, after the fifth child,

Henrietta, was born, their father bought Hope End, a 500-acre (2.0 km²) estate near the Malvern Hills in Ledbury, Herefordshire, where Elizabeth spent her childhood. Her time at Hope End would inspire her in later life to write *Aurora Leigh*.

She was educated at home and attended lessons with her brothers' tutor. During the Hope End period, she was an intensely studious, precocious child. She writes that at six she was reading novels, at eight she was entranced by Pope's translations of Homer, studying Greek at ten and writing her own Homeric epic *The Battle of Marathon*. Her mother compiled early efforts of the child's poetry into collections of "Poems by Elizabeth B. Barrett". Her father called her the 'Poet Laureate of Hope End' and encouraged her work. The result is one of the largest collections of juvenilia of any English writer. On her 14th birthday her father gave the gift of 50 printed copies of the epic. She went on to delight in reading Virgil in the original Latin, Shakespeare and Milton. By 1821 she had read Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792), and she became a passionate supporter of Wollstonecraft's ideas. She watched her brothers go off to school knowing that there was no chance of that education for herself. The child's intellectual fascination with the classics and metaphysics was reflected in a religious intensity which she later described as "not the deep persuasion of the mild Christian but the wild visions of an enthusiast". The Barretts attended services at the nearest Dissenting chapel, and Edward was active in Bible and Missionary societies. Elizabeth was very close to her siblings and had great respect for her father: she claimed that life was no fun without him, and her mother agreed.

Success

At Wimpole Street Barrett Browning spent most of her time in her upstairs room, and her health began to recover, though she saw few people other than her immediate family. One of those she did see was Kenyon, a wealthy friend of the family and patron of the arts. She received comfort from her spaniel named "Flush", which had been a gift from Mary Mitford. (Virginia Woolf later fictionalised the life of the dog, making him the protagonist of her 1933 novel *Flush: A Biography*). Between 1841–4 Barrett Browning was prolific in poetry, translation and prose. The poem "The Cry of the Children", published in 1842 in *Blackwoods*, condemned child labour and helped bring about child labour reforms by rousing support for Lord Shaftesbury's Ten Hours Bill (1844). At about the same time, she contributed some critical prose pieces to Richard Henry Horne's *A New Spirit of the Age*. In 1844 she published two volumes of *Poems*, which included "A Drama of Exile", "A Vision of Poets", and "Lady Geraldine's Courtship" and two substantial critical essays for 1842 issues of *The Athenaeum*. "Since she was not burdened with any domestic duties expected of her sisters, Elizabeth could now devote herself entirely to the life of the mind, cultivating an enormous correspondence, reading widely". Her prolific output made her a rival to Tennyson's as a candidate for poet laureate in 1850 on the death of Wordsworth.

Robert Browning and Italy

Her 1844 volume *Poems* made her one of the most popular writers in the country at the time and inspired Robert Browning to write to her, telling her how much he loved her work. He had been an admirer of her poetry for a long time and wrote "I love your verses with all my heart, dear Miss Barrett" praising their "fresh strange music, the affluent language, the exquisite pathos and true new brave thought". Kenyon arranged for Robert Browning to meet Elizabeth on 20 May 1845, in her rooms, and so began one of the most famous courtships in literature. Elizabeth Barrett Browning had poetry 44 sonnets. Elizabeth had produced a large amount of work and had been writing long before Robert Browning had. However, he had a great influence on her writing, as did she on his: two of Barrett's most famous pieces were produced after she met Browning, *Sonnets from the Portuguese* and *Aurora Leigh*. Robert's *Men and Women* is a product of that time. Some critics, however, point to him as an undermining influence: "Until her relationship with Robert Browning began in 1845, Barrett's willingness to engage in public discourse about social issues and about aesthetic issues in poetry, which had been so strong in her youth, gradually diminished, as did her physical health. As an intellectual presence and a physical being, she was becoming a shadow of herself". Her doctors strongly encouraged her to go to the warmer climates of Italy to avoid another English winter, but her father would not hear of it. "Portuguese" was a pet name Browning used. "Sonnets

from the Portuguese” also refers to the series of sonnets of the 16th-century Portuguese poet Luís de Camões; in all these poems she used rhyme schemes typical of the Portuguese sonnets. The verse-novel *Aurora Leigh*, her most ambitious and perhaps the most popular of her longer poems, appeared in 1856. It is the story of a female writer making her way in life, balancing work and love. The writings depicted in this novel are based on similar, personal experiences that Elizabeth suffered through herself. The *North American Review* praised Elizabeth’s poem in these words: "Mrs. Browning’s poems are, in all respects, the utterance of a woman—of a woman of great learning, rich experience, and powerful genius, uniting to her woman’s nature the strength which is sometimes thought peculiar to a man". The courtship and marriage between Robert Browning and Elizabeth were carried out secretly as she and her siblings were convinced their father would disapprove. Six years his elder and an invalid, she could not believe that the vigorous and worldly Robert Browning really loved her as much as he professed to. After a private marriage at St. Marylebone Parish Church, they honeymooned in Paris. Browning then imitated his hero Shelley by spirited his wife off to Italy, in September 1846, which became her home almost continuously until her death. Elizabeth's loyal nurse, Wilson, who witnessed the marriage, accompanied the couple to Italy. Mr. Barrett disinherited Elizabeth, as he did each of his children who married. Elizabeth had foreseen her father's anger but not expected the disgust of her brothers, who saw Browning as a lower-class gold-digger and refused to see him. As

Elizabeth had some money of her own, the couple were reasonably comfortable in Italy, and their relationship together was harmonious. The Brownings were well respected in Italy, and even famous. Elizabeth grew stronger and in 1849, at the age of 43, between four miscarriages, she gave birth to a son, Robert Wiedemann Barrett Browning, whom they called Pen. Their son later married but had no legitimate children. At her husband's insistence, the second edition of Elizabeth's Poems included her love sonnets; as a result, her popularity increased (as well as critical regard), and her position was confirmed. The couple came to know a wide circle of artists and writers including, in Italy, William Makepeace Thackeray, sculptor Harriet Hosmer (who, she wrote, seemed to be the "perfectly emancipated female") and Harriet Beecher Stowe. In 1849 she met Margaret Fuller and the female French novelist George Sand in 1852, whom she had long admired. They met with Lord Tennyson in Paris, and John Forster, Samuel Rogers, and the Carlyles in London, later befriending Charles Kingsley and John Ruskin.