Two later poems—"Tears and Scruples" (Pacchiarotto volume) and the "Epilogue" to Asolando—may be taken to be characteristic representations of the two divergent poles of Browning's mind and art in his later period. The former is an oblique delineation of "the state of Browning's mind upon matters of faith". The latter is a direct assertion of his beliefs. The doubts and uncertainties of the former poem contrast effectively with the unwavering beliefs expressed in the latter. The former embodies the idea through the tentative explorations of a complex question conducted by a dramatized character, and the central problem is given depth by the juxtaposition of two voices—the cynically dismissive voice of the intellect and the poignant hopefulness of the voice of the intuition. In the latter poem, Browning speaks in his own voice.

"Tears and Scruples" dramatically represents an idea that recurs again and again in the later poetry—the difficulty of attaining to complete knowledge of God's purpose, the pain that this uncertainty always brings and man's ability to overcome pessimism through love and the imaginative faculty. The love that resides in man's heart is the best evidence of the love that exists in God, and no external doubts thrown on the validity of the "letters" (representing the Scriptures), and the actions,

(representing the external manifestations of God),
can avail to shake this belief.

The 'Epilogue' is more explicitly hopeful,
but even then its thoughts are conditioned by death.
A reading of the poem must take into account Browning's
views, expressed in The Two Poets of Croisic that the
poet who is joyful is not necessarily one who sees and
suffers less, that "entertaining hope/Means recognising
fear" (CLVIII), and that pessimism and despair are
unworthy of the poet whose role is to show mankind how
to find value in life. The poem may thus be seen to be
an assertion of the poet's view of life, made possible
by the imaginative faculty which leads him to view the
finite in terms of the infinite. Whatever affirmation
is made appears in juxtaposition with its implied negative,
which, in fact, is seen to be the condition of finite
life. Only in conjunction with the hope of life after
death do these negative qualities appear to have positive
implications.
APPENDIX B ii

A CHRONOLOGICAL LIST OF THE LATER POEMS

1871. Balaustion's Adventure, including a Transcript from Euripides.
1871. Prince Hohenstiel-Schwangau, Saviour of Society.
1872. Fifine at the Fair.
1873. Red Cotton Night-Cap Country, or Turf and Towers.
1875. Aristophanes' Apology, including a Transcript from Euripides, being the Last Adventure of Balaustion.
1875. The Inn Album.
1876. Pacchiarotto and How He Worked in Distemper:
With Other Poems.
Prologue
Of Pacchiarotto and How He Worked in Distemper.
At the Mermaid House
Shop
Pisgah Sights I
Pisgah Sights II
Fears and Scruples.
Natural Magic.
Magical Nature.
Bifurcation.
Numpholeptos.
Appearances.
St. Martin's Summer.
Hervé Riel.
A Forgiveness.
Cenciaja.
Filippo Baldinucci on the Privilege of Burial.
Epilogue.

1877. The Agamemnon of Aeschylus.
1878. La Saisiez.¹
1878. The Two Poets of Croisic.²
1879. Dramatic Idylls: First Series
      Martin Relph.
      Pheidippides.
      Halbert and Hob.
      Ivan Ivanovitch.
      Tray.
      Ned Bratts.
1880. Dramatic Idylls: Second Series
      Prologue
      Echetlos
      Clive
      Muleykeh.

¹ and ² printed together in one volume.
Pietro of Abano.
Doctor --
Pan and Luna.
Epilogue.

1883. **Jocoseria**
Wanting is-- What?
Donald.
Solomon and Balkis.
Cristina and Monaldeschi.
Mary Wollstonecraft and Fuseli.
Adam, Lilith, and Eve.
Ixion.
Jochanan Hakkadosh.
Never the Time and the Place.
Pambo.

1884. **Ferishtah's Fancies.**
Prologue.
1. The Eagle.

1884. 4. The Family.
5. The Sun.
1884. *Ferishtah's Fancies, Contd.*


7. A. Camel-Driver.

8. Two Camels.


11. A Pillar at Sebzevar


*Epilogue.*

1887. *Parleyings with Certain People of Importance in Their Day* To wit: Bernard de Mandeville, Daniel Bartoli, Christopher Smart, George Bubb Dodington, Francis Furini, Gerard de Lairesse, and Charles Avison. Introduced by a Dialogue between Apollo and the Fates; concluded by another between John Fust and his Friends.

1889. *Asolando: Fancies and Facts*

*Prologue.*

Rosny.

Dubiety.

Now.

Humility.

Poetics.

Summum Bonum.

A Pearl, A Girl.
1889. Asolando: Fancies and Facts
Speculative.
White Witchcraft.
Bad Dreams I, II, III, IV.
Inapprehensiveness.
Which?
The Cardinal and the Dog.
The Pope and the Net.
The Bean-Feast.
Muckle-mouth Meg.
Arcades Ambo.
The Lady and the Painter.
Ponte dell'Angelo, Venice.
Beatrice Signorini.
Flute-Music, with an Accompaniment.
''Imperante Augusto Natus Est--''
Development.
Rephan.
Reverie.
Epilogue.