

# Fra Lippo Lippi

BY ROBERT BROWNING

I am poor brother Lippo, by your leave!  
You need not clap your torches to my face.  
Zooks, what's to blame? you think you see a monk!  
What, 'tis past midnight, and you go the rounds,  
And here you catch me at an alley's end  
Where sportive ladies leave their doors ajar?  
The Carmine's my cloister: hunt it up,  
Do,—harry out, if you must show your zeal,  
Whatever rat, there, haps on his wrong hole,  
And nip each softling of a wee white mouse,  
*Weke, weke*, that's crept to keep him company!  
Aha, you know your betters! Then, you'll take  
Your hand away that's fiddling on my throat,  
And please to know me likewise. Who am I?  
Why, one, sir, who is lodging with a friend  
Three streets off—he's a certain . . . how d'ye call?  
Master—a ...Cosimo of the Medici,  
I' the house that caps the corner. Boh! you were best!  
Remember and tell me, the day you're hanged,  
How you affected such a gullet's-gripe!  
But you, sir, it concerns you that your knaves  
Pick up a manner nor discredit you:  
Zooks, are we pilchards, that they sweep the streets  
And count fair price what comes into their net?  
He's Judas to a tittle, that man is!  
Just such a face! Why, sir, you make amends.  
Lord, I'm not angry! Bid your hang-dogs go  
Drink out this quarter-florin to the health  
Of the munificent House that harbours me  
(And many more beside, lads! more beside!)  
And all's come square again. I'd like his face—  
His, elbowing on his comrade in the door

With the pike and lantern,—for the slave that holds  
John Baptist's head a-dangle by the hair  
With one hand ("Look you, now," as who should say)  
And his weapon in the other, yet unwiped!  
It's not your chance to have a bit of chalk,  
A wood-coal or the like? or you should see!  
Yes, I'm the painter, since you style me so.  
What, brother Lippo's doings, up and down,  
You know them and they take you? like enough!  
I saw the proper twinkle in your eye—  
'Tell you, I liked your looks at very first.  
Let's sit and set things straight now, hip to haunch.  
Here's spring come, and the nights one makes up bands  
To roam the town and sing out carnival,  
And I've been three weeks shut within my mew,  
A-painting for the great man, saints and saints  
And saints again. I could not paint all night—  
Ouf! I leaned out of window for fresh air.  
There came a hurry of feet and little feet,  
A sweep of lute strings, laughs, and whiffs of song, —  
*Flower o' the broom,*  
*Take away love, and our earth is a tomb!*  
*Flower o' the quince,*  
*I let Lisa go, and what good in life since?*  
*Flower o' the thyme*—and so on. Round they went.  
Scarce had they turned the corner when a titter  
Like the skipping of rabbits by moonlight,—three slim shapes,  
And a face that looked up . . . zooks, sir, flesh and blood,  
That's all I'm made of! Into shreds it went,  
Curtain and counterpane and coverlet,  
All the bed-furniture—a dozen knots,  
There was a ladder! Down I let myself,  
Hands and feet, scrambling somehow, and so dropped,  
And after them. I came up with the fun  
Hard by Saint Laurence, hail fellow, well met,—  
*Flower o' the rose,*

*If I've been merry, what matter who knows?*  
And so as I was stealing back again  
To get to bed and have a bit of sleep  
Ere I rise up to-morrow and go work  
On Jerome knocking at his poor old breast  
With his great round stone to subdue the flesh,  
You snap me of the sudden. Ah, I see!  
Though your eye twinkles still, you shake your head—  
Mine's shaved—a monk, you say—the sting 's in that!  
If Master Cosimo announced himself,  
Mum's the word naturally; but a monk!  
Come, what am I a beast for? tell us, now!  
I was a baby when my mother died  
And father died and left me in the street.  
I starved there, God knows how, a year or two  
On fig-skins, melon-parings, rinds and shucks,  
Refuse and rubbish. One fine frosty day,  
My stomach being empty as your hat,  
The wind doubled me up and down I went.  
Old Aunt Lapaccia trussed me with one hand,  
(Its fellow was a stinger as I knew)  
And so along the wall, over the bridge,  
By the straight cut to the convent. Six words there,  
While I stood munching my first bread that month:  
"So, boy, you're minded," quoth the good fat father  
Wiping his own mouth, 'twas refection-time,—  
"To quit this very miserable world?  
Will you renounce" . . . "the mouthful of bread?" thought I;  
By no means! Brief, they made a monk of me;  
I did renounce the world, its pride and greed,  
Palace, farm, villa, shop, and banking-house,  
Trash, such as these poor devils of Medici  
Have given their hearts to—all at eight years old.  
Well, sir, I found in time, you may be sure,  
'Twas not for nothing—the good bellyful,  
The warm serge and the rope that goes all round,

And day-long blessed idleness beside!  
"Let's see what the urchin's fit for"—that came next.  
Not overmuch their way, I must confess.  
Such a to-do! They tried me with their books:  
Lord, they'd have taught me Latin in pure waste!  
*Flower o' the clove.*

*All the Latin I construe is, "amo" I love!*

But, mind you, when a boy starves in the streets  
Eight years together, as my fortune was,  
Watching folk's faces to know who will fling  
The bit of half-stripped grape-bunch he desires,  
And who will curse or kick him for his pains,—  
Which gentleman processional and fine,  
Holding a candle to the Sacrament,  
Will wink and let him lift a plate and catch  
The droppings of the wax to sell again,  
Or holla for the Eight and have him whipped,—  
How say I?—nay, which dog bites, which lets drop  
His bone from the heap of offal in the street,—  
Why, soul and sense of him grow sharp alike,  
He learns the look of things, and none the less  
For admonition from the hunger-pinch.  
I had a store of such remarks, be sure,  
Which, after I found leisure, turned to use.  
I drew men's faces on my copy-books,  
Scrawled them within the antiphony's marge,  
Joined legs and arms to the long music-notes,  
Found eyes and nose and chin for A's and B's,  
And made a string of pictures of the world  
Betwixt the ins and outs of verb and noun,  
On the wall, the bench, the door. The monks looked black.  
"Nay," quoth the Prior, "turn him out, d'ye say?  
In no wise. Lose a crow and catch a lark.  
What if at last we get our man of parts,  
We Carmelites, like those Camaldolese  
And Preaching Friars, to do our church up fine

And put the front on it that ought to be!"  
And hereupon he bade me daub away.  
Thank you! my head being crammed, the walls a blank,  
Never was such prompt disembodying.  
First, every sort of monk, the black and white,  
I drew them, fat and lean: then, folk at church,  
From good old gossips waiting to confess  
Their cribs of barrel-droppings, candle-ends,—  
To the breathless fellow at the altar-foot,  
Fresh from his murder, safe and sitting there  
With the little children round him in a row  
Of admiration, half for his beard and half  
For that white anger of his victim's son  
Shaking a fist at him with one fierce arm,  
Signing himself with the other because of Christ  
(Whose sad face on the cross sees only this  
After the passion of a thousand years)  
Till some poor girl, her apron o'er her head,  
(Which the intense eyes looked through) came at eve  
On tiptoe, said a word, dropped in a loaf,  
Her pair of earrings and a bunch of flowers  
(The brute took growling), prayed, and so was gone.  
I painted all, then cried "'Tis ask and have;  
Choose, for more's ready!"—laid the ladder flat,  
And showed my covered bit of cloister-wall.  
The monks closed in a circle and praised loud  
Till checked, taught what to see and not to see,  
Being simple bodies,— "That's the very man!  
Look at the boy who stoops to pat the dog!  
That woman's like the Prior's niece who comes  
To care about his asthma: it's the life!"  
But there my triumph's straw-fire flared and funk'd;  
Their betters took their turn to see and say:  
The Prior and the learned pulled a face  
And stopped all that in no time. "How? what's here?  
Quite from the mark of painting, bless us all!

Faces, arms, legs, and bodies like the true  
As much as pea and pea! it's devil's-game!  
Your business is not to catch men with show,  
With homage to the perishable clay,  
But lift them over it, ignore it all,  
Make them forget there's such a thing as flesh.  
Your business is to paint the souls of men—  
Man's soul, and it's a fire, smoke . . . no, it's not . . .  
It's vapour done up like a new-born babe—  
(In that shape when you die it leaves your mouth)  
It's . . . well, what matters talking, it's the soul!  
Give us no more of body than shows soul!  
Here's Giotto, with his Saint a-praising God,  
That sets us praising—why not stop with him?  
Why put all thoughts of praise out of our head  
With wonder at lines, colours, and what not?  
Paint the soul, never mind the legs and arms!  
Rub all out, try at it a second time.  
Oh, that white smallish female with the breasts,  
She's just my niece . . . Herodias, I would say,—  
Who went and danced and got men's heads cut off!  
Have it all out!" Now, is this sense, I ask?  
A fine way to paint soul, by painting body  
So ill, the eye can't stop there, must go further  
And can't fare worse! Thus, yellow does for white  
When what you put for yellow's simply black,  
And any sort of meaning looks intense  
When all beside itself means and looks nought.  
Why can't a painter lift each foot in turn,  
Left foot and right foot, go a double step,  
Make his flesh liker and his soul more like,  
Both in their order? Take the prettiest face,  
The Prior's niece . . . patron-saint—is it so pretty  
You can't discover if it means hope, fear,  
Sorrow or joy? won't beauty go with these?  
Suppose I've made her eyes all right and blue,

Can't I take breath and try to add life's flash,  
And then add soul and heighten them three-fold?  
Or say there's beauty with no soul at all—  
(I never saw it—put the case the same—)  
If you get simple beauty and nought else,  
You get about the best thing God invents:  
That's somewhat: and you'll find the soul you have missed,  
Within yourself, when you return him thanks.  
"Rub all out!" Well, well, there's my life, in short,  
And so the thing has gone on ever since.  
I'm grown a man no doubt, I've broken bounds:  
You should not take a fellow eight years old  
And make him swear to never kiss the girls.  
I'm my own master, paint now as I please—  
Having a friend, you see, in the Corner-house!  
Lord, it's fast holding by the rings in front—  
Those great rings serve more purposes than just  
To plant a flag in, or tie up a horse!  
And yet the old schooling sticks, the old grave eyes  
Are peeping o'er my shoulder as I work,  
The heads shake still—"It's art's decline, my son!  
You're not of the true painters, great and old;  
Brother Angelico's the man, you'll find;  
Brother Lorenzo stands his single peer:  
Fag on at flesh, you'll never make the third!"  
*Flower o' the pine,*  
*You keep your mistr ... manners, and I'll stick to mine!*  
I'm not the third, then: bless us, they must know!  
Don't you think they're the likeliest to know,  
They with their Latin? So, I swallow my rage,  
Clench my teeth, suck my lips in tight, and paint  
To please them—sometimes do and sometimes don't;  
For, doing most, there's pretty sure to come  
A turn, some warm eve finds me at my saints—  
A laugh, a cry, the business of the world—  
*(Flower o' the peach*

*Death for us all, and his own life for each!)*  
And my whole soul revolves, the cup runs over,  
The world and life's too big to pass for a dream,  
And I do these wild things in sheer despite,  
And play the fooleries you catch me at,  
In pure rage! The old mill-horse, out at grass  
After hard years, throws up his stiff heels so,  
Although the miller does not preach to him  
The only good of grass is to make chaff.  
What would men have? Do they like grass or no—  
May they or mayn't they? all I want's the thing  
Settled for ever one way. As it is,  
You tell too many lies and hurt yourself:  
You don't like what you only like too much,  
You do like what, if given you at your word,  
You find abundantly detestable.  
For me, I think I speak as I was taught;  
I always see the garden and God there  
A-making man's wife: and, my lesson learned,  
The value and significance of flesh,  
I can't unlearn ten minutes afterwards.

You understand me: I'm a beast, I know.  
But see, now—why, I see as certainly  
As that the morning-star's about to shine,  
What will hap some day. We've a youngster here  
Comes to our convent, studies what I do,  
Slouches and stares and lets no atom drop:  
His name is Guidi—he'll not mind the monks—  
They call him Hulking Tom, he lets them talk—  
He picks my practice up—he'll paint apace.  
I hope so—though I never live so long,  
I know what's sure to follow. You be judge!  
You speak no Latin more than I, belike;  
However, you're my man, you've seen the world  
—The beauty and the wonder and the power,

The shapes of things, their colours, lights and shades,  
Changes, surprises,—and God made it all!  
—For what? Do you feel thankful, ay or no,  
For this fair town's face, yonder river's line,  
The mountain round it and the sky above,  
Much more the figures of man, woman, child,  
These are the frame to? What's it all about?  
To be passed over, despised? or dwelt upon,  
Wondered at? oh, this last of course!—you say.  
But why not do as well as say,—paint these  
Just as they are, careless what comes of it?  
God's works—paint any one, and count it crime  
To let a truth slip. Don't object, "His works  
Are here already; nature is complete:  
Suppose you reproduce her—(which you can't)  
There's no advantage! you must beat her, then."  
For, don't you mark? we're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see;  
And so they are better, painted—better to us,  
Which is the same thing. Art was given for that;  
God uses us to help each other so,  
Lending our minds out. Have you noticed, now,  
Your cullion's hanging face? A bit of chalk,  
And trust me but you should, though! How much more,  
If I drew higher things with the same truth!  
That were to take the Prior's pulpit-place,  
Interpret God to all of you! Oh, oh,  
It makes me mad to see what men shall do  
And we in our graves! This world's no blot for us,  
Nor blank; it means intensely, and means good:  
To find its meaning is my meat and drink.  
"Ay, but you don't so instigate to prayer!"  
Strikes in the Prior: "when your meaning's plain  
It does not say to folk—remember matins,  
Or, mind you fast next Friday!" Why, for this

What need of art at all? A skull and bones,  
Two bits of stick nailed crosswise, or, what's best,  
A bell to chime the hour with, does as well.  
I painted a Saint Laurence six months since  
At Prato, splashed the fresco in fine style:  
"How looks my painting, now the scaffold's down?"  
I ask a brother: "Hugely," he returns—  
"Already not one phiz of your three slaves  
Who turn the Deacon off his toasted side

But's scratched and prodded to our heart's content,  
The pious people have so eased their own  
With coming to say prayers there in a rage:  
We get on fast to see the bricks beneath.  
Expect another job this time next year,  
For pity and religion grow i' the crowd—  
Your painting serves its purpose!" Hang the fools!

—That is—you'll not mistake an idle word  
Spoke in a huff by a poor monk, God wot,  
Tasting the air this spicy night which turns  
The unaccustomed head like Chianti wine!  
Oh, the church knows! don't misreport me, now!  
It's natural a poor monk out of bounds  
Should have his apt word to excuse himself:  
And hearken how I plot to make amends.  
I have bethought me: I shall paint a piece  
... There's for you! Give me six months, then go, see  
Something in Sant' Ambrogio's! Bless the nuns!  
They want a cast o' my office. I shall paint  
God in the midst, Madonna and her babe,  
Ringed by a bowery, flowery angel-brood,  
Lilies and vestments and white faces, sweet  
As puff on puff of grated orris-root  
When ladies crowd to Church at midsummer.  
And then i' the front, of course a saint or two—

Saint John' because he saves the Florentines,  
Saint Ambrose, who puts down in black and white  
The convent's friends and gives them a long day,  
And Job, I must have him there past mistake,  
The man of Uz (and Us without the z,  
Painters who need his patience). Well, all these  
Secured at their devotion, up shall come  
Out of a corner when you least expect,  
As one by a dark stair into a great light,  
Music and talking, who but Lippo! I!—  
Mazed, motionless, and moonstruck—I'm the man!  
Back I shrink—what is this I see and hear?  
I, caught up with my monk's-things by mistake,  
My old serge gown and rope that goes all round,  
I, in this presence, this pure company!  
Where's a hole, where's a corner for escape?  
Then steps a sweet angelic slip of a thing  
Forward, puts out a soft palm—"Not so fast!"  
—Addresses the celestial presence, "nay—  
He made you and devised you, after all,  
Though he's none of you! Could Saint John there draw—  
His camel-hair make up a painting brush?  
We come to brother Lippo for all that,  
*Iste perfecit opus!* So, all smile—  
I shuffle sideways with my blushing face  
Under the cover of a hundred wings  
Thrown like a spread of kirtles when you're gay  
And play hot cockles, all the doors being shut,  
Till, wholly unexpected, in there pops  
The hothead husband! Thus I scuttle off  
To some safe bench behind, not letting go  
The palm of her, the little lily thing  
That spoke the good word for me in the nick,  
Like the Prior's niece . . . Saint Lucy, I would say.  
And so all's saved for me, and for the church  
A pretty picture gained. Go, six months hence!

Your hand, sir, and good-bye: no lights, no lights!  
The street's hushed, and I know my own way back,  
Don't fear me! There's the grey beginning. Zooks!