

The primary defect is in Andrea, but his wife has exercised an evil influence over him. Love has dragged him down. She is worldly and material. Money is an end with her. It was she who lured him back from Paris, from the court of Francis I when he was a youth, full of ardor and enthusiasm. Francis had entrusted him with money with which to purchase paintings, but he had embezzled the money and could never return. Thus shamed and debased him. There is an utter lack of sympathy between Andrea and his wife in art. She does not understand nor care about Agnolo's appreciation of her husband as an artist.

Andrea repents for his dishonesty but not very strongly. He is a fatalist with no ardor in his character.

The poem closes with Lucrezia going to meet her love to give him pictures.

The exact opposite of this poem is the "Grammarian's Funeral." It is full of animation. It depicts the great enthusiasm the Renaissance, awakened in Europe, for learning. The enthusiasm was tremendous. Even grammar made one's blood boil. Browning is intense but sees the absurd side of this enthusiasm. The poem is a humorous representation of an enthusiast in grammar. Still this idea of zeal and ardor is characteristic of Browning. He likes the spirit of intensity. The poem is spoiled by Browning's caprice in expression and the rhyme is miserable sometimes. It is lyrical sung by the disciples of the dead Grammarian as the funeral procession winds up to the summit of a high mountain, where they bury him. The journey is symbolic of the Grammarian's progress through life. The disciples bear him on, and one speaks. The beat can be felt as they march along. Energy is given to the poem by each line beginning with an accented syllable.

The plain is typical of the man before he had an ideal. The beginning of his upward course in life is marked by the starting of the procession up the

mountains. The citadel at the summit of the mountain is symbolical of the Grammarian's high ideal throughout life. The final goal is Heaven. As the procession wound upward with difficulty, so the deceased had to labor continuously to make progress in learning. The arrival at a town on mountain side represents the advanced stage of culture the deceased attained. Still he had not reached his ideal. When death seizes him he is still aspiring. The poem closes with the arrival of the procession at the top of the mountain, a suitable burying place for the dead master.

We now come to Browning's most perfect, as well, perhaps, as one of his most popular poems.

Robert Louis Stevenson divides novels into three classes, those of narrative, of character and of adventure. In the latter the author takes some striking situation which fixes itself forever on the mind. The Old Testament affords many striking situations which, viewed from the point of view of literature, have great dramatic power. In Moses, in Joseph and in David there is much that is dramatic and so in the story of Paul the character lends itself to literary stimulation and suggests literary treatment.

Browning's Saul is based on 2 Sam. 16. One of the striking things about the story is the evil spirit which troubled Saul. Some think it was insanity, others, an evil spirit, others again that it was a spirit of remorse. Browning likes Saul because he is attracted to the young king. There is something striking and picturesque in the contrast between Saul, who has so signally failed and David, the young fresh shepherd boy.

This poem is not mainly a study of character. It is not in blank verse, an almost certain sign of dramatic poetry. It is not dramatic but lyrical, a song sung by David before Saul with the connecting links fittingly cast into the same mold. David is represented