

length Abraham, having determined to do God's bidding, tells Isaac the truth. The scene is wonderfully effective. The mutual love of father and child and the anguish of each are described in simple, moving language, unmarred by extraneous matter, or over-elaboration. Even Satan is moved to pity, and he finally takes his flight when he finds that Isaac is a willing victim. As Abraham is about to strike the blow the angel bids him put up his sword and points out the ram ; then in a second speech he announces the promise of God. An epilogue points out the blessings of obedience.

As compared to the older French versions *Abraham Sacrifiant* moves much more rapidly and is much more skilfully constructed, the omissions having generally tended to free the narrative from undramatic details or digressions. Beza's Calvinism of course explains his leaving out the scenes in which God is a character, and also the conversion of the shepherd songs, which extol the joy of living and the beauty of the earth, into songs of praise to God. The introduction of Satan and the addition of the song of Abraham and Sara are due to the same cause.

The passages in which we find close verbal similarities between Beza's play and the E and F versions are not numerous. The following are cited because they show a correspondence between E and F and *Abraham Sacrifiant*, where there is no such correspondence between Beza's play and A, B and C :

E and F.

Raphael.

Abraham, Abraham !

Abraham.

Seigneur,

Voicy ton humble serviteur

Prest a t'obeyr en tout lieu.

Raphael.

.....
Prens Isaac, ton fils unicque,

Ton bien aymé

Puis yras par devotion

En la terre de Vision