

that of Abraham and Lot; the description of Satan, his soliloquy and schemes, being especially graphic and suggestive. The Genesis closes with an account of the preparations for the sacrifice of Isaac and the actual sacrifice of the substituted offering.

Of the forty chapters of Exodus given by Moses, Cædmon renders but a few, the first fifteen being the only ones referred to. He dismisses the subject as the people stand on the farther shore of the Red Sea, with the Land of Promise before them. Incidents and statements are introduced which are not found in the scriptural record, such as the precise order of march through the Red Sea, the special valor of the warlike bands selected to oppose Pharaoh, and many minute records as to the pillars of cloud and of fire.

In Daniel, the poet gives a substantially faithful paraphrase of the first five chapters, less freedom being taken than in Genesis and Exodus in departing from the recorded narrative. Christ and Satan, the one topic of the second book, is taken from the New Testament. Beginning with praise to God and an account of His creative work, it goes on to the fall of the angels, to the prolonged address of Satan to those who were suffering with him the penalty of sin, and closes with a description of Christ's descent to the world of woe and His words to those who sought deliverance therefrom through His grace, containing, in all, about five thousand lines, and expressing, as we know from Bede, but a small part of the author's poetic product. The Paraphrase is as notable for what it suggests as for what it contains, and is of peculiar interest in that it opens the volume of English poetry and English literature in the Christian spirit as we read :

For us it is very right
That we, the guardians of the skies,
The Glory-king of hosts
With our words praise,
In our minds love.
He is the source of power,
The head of all
High creatures,
The Lord Almighty.

Just at this point the interesting question arises as to the historical and literary relation of Cædmon and Milton; of the Paraphrase and Paradise Lost and Paradise Regained. Such critics as Turner, Thorpe, Conybeare and Taine agree in favor of close relationship. March and Morley may be said to give the theory the benefit of the doubt, while Mr. Disraeli and others stoutly oppose it. The facts are too few and questionable to allow of any dogmatic statement. Each of these Christian poets had access to the Bible and to biblical and semi-historical traditions, and some of the resulting coincidences are striking. Each of the two great poems is a biblical paraphrase. Each is an epic, and on the same general theme. Each opens with the same scene, the fall of the