

tion is magnificent. His master, he cries, will lie softly and be blithe of heart in the dusky fire, now that his revenge is gained. There is true dramatic power in the dialogue between Eve and the fiend, and so much subtlety of thought that it cannot belong to Cædmon's time. It is characteristic of Teutonic manners that the motives of the woman for eating the fruit are all good, and the passionate and tender conscientiousness of the love and repentance of Adam and Eve is equally characteristic of the gentler and more religious side of the Teutonic nature. "Dark and true and tender is the North."

The *Exodus* is remarkable for its descriptions of war and a marching host, and especially for the elaborate painting of the breaking up of the sea, which was probably done by one who had himself battled with a whirling gale on the German Ocean. On the whole, we have in the two parts of the *Genesis*, and in the *Exodus*, in the midst of spaces of dulness, original and imaginative pieces of poetry well worthy of the beginnings of English song.

13. *English in the South.* — While Cædmon was still alive, Theodore, Archbishop of Canterbury, and his subdeacon Hadrian set up a celebrated school of learning at Canterbury, which flourished for a short time and then decayed. One of Theodore's scholars was EALDHELM. A young man when Cædmon died in 680, his name is connected with English poetry. As Abbot of Malmesbury and Bishop of Sherborne he spread the learning of Canterbury over the south of England, and sent his in-