

MS., is so dull that it is no matter who wrote it or when it was written. The second part of the MS. is in a different handwriting from the first, and is a series of Psalm-like poems on the Fall of the Angels, the Harrowing of Hell, the Resurrection, Ascension, Pentecost, the Judgment Day, and the Temptation. They are a kind of *Paradise Regained*.

12. The interest of these poems is not found in any paraphrase of the Scriptures, but in those parts of them which are the invention of the poets, in the drawing of the characters, in the passages instinct with the genius of our race, and with the individuality of the writers. The account of the creation in the *older Genesis* has the grandeur of a nature-myth. The description of the flood is full of the experience of one who had known the sea in storm. The battle of Abraham is a fine clash of war, and might be the description of the repulse by some Northumbrian king of the northern tribes. The ruin of the angels and the peace of Heaven, set in contrast, have the same kind of proud pathos as Milton's work on the same subject. The *later Genesis* is even more Teutonic than the first. Satan's fierce cry of wrath and freedom against God from his bed of chains in Hell is out of the heart of heathendom. The northern rage of war and the northern tie of war-brotherhood speak in all he says, in all that his thegns reply. The pleasure of the northern imagination in swiftness and joy is just as marked as its pleasure in dark pride and in revenge. The burst of exulting vengeance when the thegn of Satan succeeds in the tempta-