

Abraham discusses the difficulty of the part which each must play

" active
Quant a moy, quant a toy passive."

Isaac's speeches have a hardly less scholastic favour. He speaks of

" Dieu, qui est mon père eternal,
Êt vous, mon père naturel."

He finally submits

" Nonobstant qu'il semble a nature
Que vray père se denature
Êt que ee luy soit amer si."

It is in the E and F versions of 1539 that we find the original of Beza's play. The two texts differ only slightly and in unimportant details; in F only, however, do we find the concluding speech of the angel (as in Beza's play) in which the promise is given to Abraham that his seed shall increase in number like to the stars of the heavens and the sand of the sea, that they shall possess the gates of their enemies, and that from him shall one be born in whom all nations shall be blessed. In all the other versions Abraham and Isaac rejoin their servants immediately after sacrificing the lamb. The lyrical element introduced into E and F in the pastoral scenes has its counterpart in the *Abraham Sacrifiant* in the song of Abraham and Sara and the Songs of the Shepherds, although the subject matter of the lyrics is changed entirely. Moreover there are some verbal similarities between E and F on the one hand and Beza's play on the other, as we shall see shortly.

Beza's play, then, follows E and F more closely than A, B, and C, and in one detail it follows F more closely than E. Only occasionally, however, is there any close correspondence between passages or scenes, and Beza's omissions and additions are numerous and of a fundamental kind. The chief omissions are as follows: Of the *dramatis personae* Dieu, Misericorde and Justice are omitted altogether, and consequently all the scenes which are laid in heaven. Ceraphin is replaced by Raphael. The place of Eliezer and Ismael is