

from about 1520, shows only slight divergences from A, B and C ; E and F, both of which were printed in 1539, and which had been played by the Confrères de la Passion, follow the earlier copies closely in many places, but there are frequent omissions and very important additions. The latter are chiefly of two kinds. In the first place the pastoral scenes of the cycle play are very much elaborated, and Abraham's servants Eliezer and Ismael are transformed into Sicilian shepherds, or more properly speaking, self-conscious poets masquerading in shepherds' guise. They declare their deep love of nature :

"Il n'est en ee monde plaisance
Telle que estre aux boys et aux champs
Et ouyr des oyseaulx les ehantz,
Qui font leurs nidz et leurs logettes,
Decouppans mille ehansonnettes,
Telles que nature les duiet."

They banter with each other as do the shepherds of Theocritus :

Eliezer

"Or sus ! doneques commenceray je.

Ismael

Ouy et tenez le bas ton
Ou vous aurez de ee baston.

Ilz ehantent."

Like the shepherds of Theocritus, too, they boast of their musical accomplishments :

"Si j avoye ma ehalemie
Ma viole ou ma cornemuse,
Il n'y a ne harpe ne muse
Qui vous peussent tant rejouyr."

In turn the shepherds sing the praises of pastoral life, one taking up the theme and continuing the strain when the other concludes and Isaae joining them in a chorus. In these pastoral scenes the Confrères de la Passion were not imitating