

markable of his works, and differing widely from the others, is *Der Talisman* (1892), an Oriental "Märchenspiel" in verse. His most recent success is a comedy, also in verse, *Die Zwillingsschwester* (1901), which has been translated and produced on the English stage. Fulda has also published (1890) a volume of poems, but his forte is the drama.

Like many another German author, Fulda has won distinction as an essayist and translator. Among his translations are the masterpieces of Molière and Rostand's *Cyrano de Bergerac*.

*Der Prozess* (1848) is a characteristic little piece of Roderich Benedix (1811-1873), treating as it does a familiar situation from the life of the upper middle class, with enough of exaggeration to make it amusing, if not convincing. It is one of the comedies recommended by the Committee of Twelve, and is bright and readable enough to justify the choice. Save for a few terms of legal parlance the dialogue is easy and suited to rapid reading. While the conversation of *Unter vier Augen* is uniformly refined, that of *Der Prozess* is distinctly familiar, so that the two comedies will be found excellent complements of each other in point of vocabulary and style. For those teachers who object to the sentimental in texts for class use, good comedies are more easily found than good stories, and *Der Prozess* in particular is free from this drawback, if such it be.

Benedix is unequalled (except by Hans Sachs) for productivity in the range of German dramatic literature, and as a natural consequence his plays — some ninety in all — include many of indifferent merit. There are enough, however, that are deservedly favorites, to insure the author's enduring fame. Such are, for example, *Das bemooste*