

Steinhw. p. 549, l. 21, but he is only given a short speech, ib., l. 29-32. Working back from these hints, Sachs constructs the two soliloquies, ll. 78-90, 165-184. In these Alexander appears more ardent, sanguine and generous; Rinuezo thinks of himself first, is more gloomy and much less confident of success. In their speeches before the grave they are still further individualized. Alexander alternates between fear and love; once he almost resolves to give the whole thing up, but stays because he loves Francisca, l. 280. Rinuezo is much more stolid, and argues himself into doing what he finds disagreeable. It is characteristic of the essentially German nature of Sachs that he makes his ardent lover unsuspicious. The Italian lover thinks of possible treachery on the part of his mistress, or that her friends may have a plot in hand to kill him. Sachs' Alexander fears only the devil; cf. *Steinhw.* p. 548, l. 22 ff. Another of those touches of self-consciousness noticed before, § 92, occurs in this play. Sachs knows that the practical joke is like a carnival trick, so Francisca is made to say, l. 400: "Huelda wie gfelt dir die fasnacht?"

CONCLUSION.

§ 113. **Inferences from the Foregoing Examination.**—These thirteen plays represent only a part of those examined; most of those with known sources have been compared with such originals as are accessible in this country. While there is variety enough, we find a certain regularity of treatment which would lead us to expect the same in other plays when their sources are discovered. Those which form the subject of this dissertation illustrate Sachs' different periods of development. No. 16 marks distinctly his change in manner from the old Fastnachtspiel (§ 14). This is the first play with a degree of complication in the plot. With No. 23, written in the year of the building of the play-house, 1550, begins a series of plays adapted for a stage, and not for an improvised house-theatre. From this time on we have broad comedy, as No. 41, or serious comedy, as No. 43, but always with complicated plots. After 1546 Sachs never returns to the old dialogue form. The plays