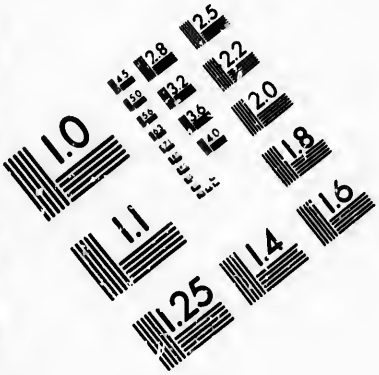

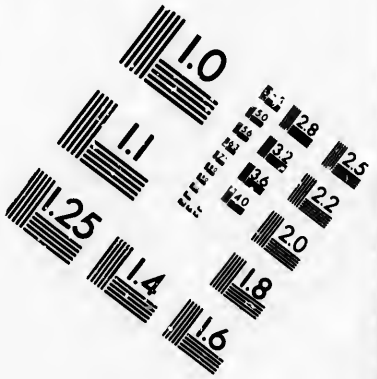

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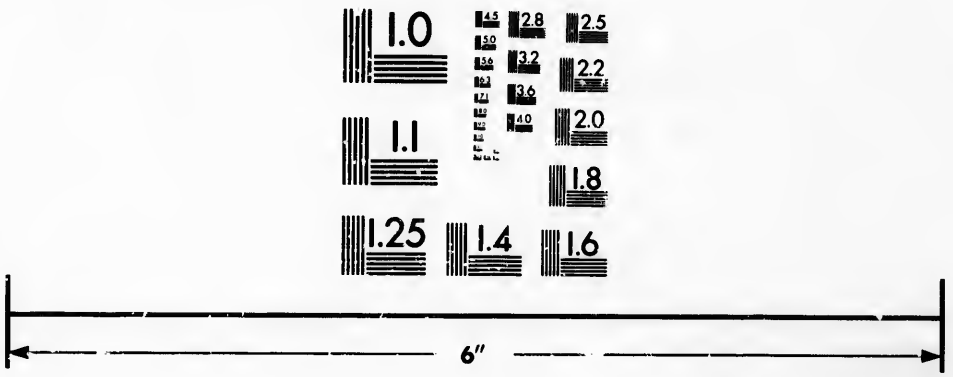

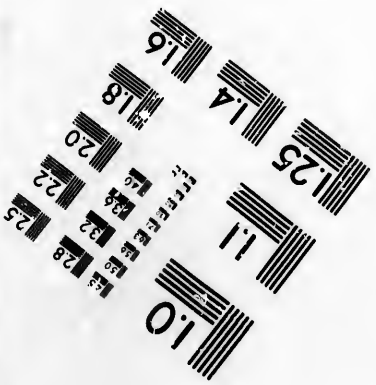

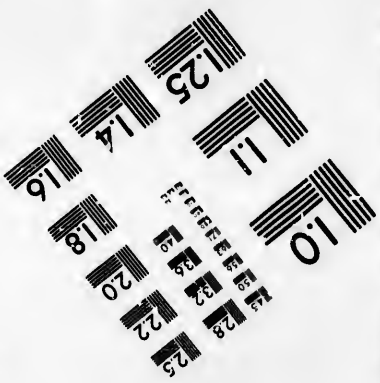

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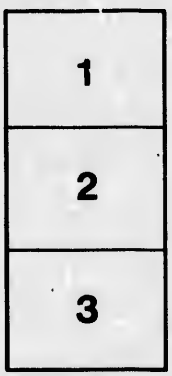

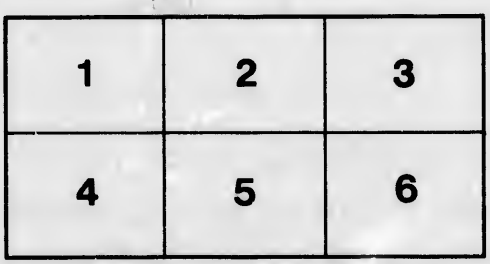

The Relation of Hans Sachs

TO THE

DECAMERON,

AS SHOWN IN AN EXAMINATION OF THE THIRTEEN SHROVETIDE PLAYS DRAWN FROM THAT SOURCE.

A DISSERTATION

Submitted to the Philosophical Faculty of Johns Hopkins University
for the Degree of Doctor of Philosophy,

BY

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TO

DR. HENRY WOOD.

INTRODUCTION.

§ 1. **Classification as to Source.**—According to the General Index to Sachs' Works, preserved in the Town Archives of Zwickau, he wrote eighty-five Shrovetide Plays. These have been edited for the first time, in a complete and separate form by Edmund Goetze: *Sämmtliche Fastnachtspiele von Hans Sachs. Neudrucke deutscher Litteraturwerke des XVI. und XVII. Jahrhunderts, Halle,* 1880–1887, vols. 26/27, 31/32, 39/40, 42/43, 51/52, 60/61, 63/64. Of these eighty-five plays, four have been lost, viz., Nos. 29, 33, 48, 55; the remaining eighty-one may be classed in relation to their sources, as follows:

I. Those with ascertained sources.

II. Those in which the material has been otherwise handled by Sachs.

III. Those for which no sources, mediate or immediate have been found.

§ 2. **Contents of each Division.**—Under I. are comprehended, Nos. 16, 22, 23, 24, 26, 27, 31, 41, 42, 43, 44, 45, 46, 49, 50, 51, 53, 56, 58, 61, 62, 64, 71, 72, 73, 74, 77, 81, 83, 84, 85.

Under II.—Nos. 13, 14, 18, 19, 20, 25, 28, 30, 32, 35, 36, 37, 38, 39, 52, 54, 59, 60, 65, 66, 67, 68, 69, 70, 75, 76, 79, 80, 82.

Under III.—Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 17, 21, 40, 63, 78.

§ 3. **Further Classification of Section I.**—The plays in the first division may be still further classified, according to the sources from which they are drawn. In the following table and throughout the Dissertation the Shrovetide Plays will be cited by the numbers assigned to them, *Neudr.* 26/27, v, vi, vii, viii.

(*a.*) Decameron:

IX. 3	No. 16
VIII. 10	23
IX. 9	26
X. 2	27
VIII. 6	41
III. 8	42
VII. 6	43
VII. 5	45
VII. 4	46
I. 6	53
IX. 5	62
IX. 4	81
IX. 1	84

(*b.*) Pauli: Schimpf und Ernst:

Anecdote 463	22
3	24
134	50
	64
41	83

(*c.*) Eulenspiegel:

Historie 71[1]	51
38[2]	58
30	72
68	77

(*d.*) Gesta Romanorum:

No. 129	31
76	56
20	61

(*e.*) Plutarch's Lives:

Alexander 14	44
Solon	71
	73

(*f.*) Steinhöwel's Aesop[3]:

p. 331–336	74
41–53	85

NOTE.—Those drawn from Kirchhoff must be classed as doubtful: the evidence is not conclusive.

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[1] See Pauli, Schimpf u, Ernst, No. 646.

[2] See Pauli, No. 650.

[3] Ed. Keller. Litterar. Verein in Stutt. vol. 51.

§ 4. **Plan of Dissertation.**—The plan at first embraced sections I. and II.; but it soon became evident that the limits of an ordinary dissertation precluded such discussion, and it was therefore necessary to omit all but the Boccaccian plays, viz., (I. *a*,) the first thirteen. It is my intention to lay each of these plays in turn side by side with its source, and point out the agreements, divergencies and omissions, both in fact and expression. The more important verbal correspondences will be arranged in parallel columns. Previous handlings of the same material will be considered, as forming an intermediate step between the Decameron and Sachs; and attention will be called to any particular, however small, which may tend to elucidate Sachs' dramaturgical methods. By so doing, it is hoped to throw light upon the workings of the typical German mind of the Sixteenth Century and offer a small contribution to the history of German dramaturgy. The text and notes of Goetze's edition referred to (§ 1) have formed the basis for my work, and in treating the plays I shall adhere to the chronological arrangement which he has followed. The plays are taken up in the order indicated in § 3 *(a)*, and reference is always made by the numbers of that table. In general, the source is mentioned first and the date: then follows a synopsis of the source, an epitome of the plot for the purposes of comparison, and the additions and omissions with the probable reasons for such changes. The plan varies with each play. When a special point has been fully dealt with in an earlier play, it receives less notice in the later dramas. The writer hopes thereby to avoid monotony, to secure proper emphasis and to present the entire series somewhat as an artistic whole.

I.

§ 5. **Correction of Goetze.**—No. 16. *Der Schwanger pawer:* Dated Nov. 25th, 1544. Goetze, by some oversight, omits to state its source. He merely mentions the reprint by Keller, 9, 23–24 *(Bibl. Lit. Verein)* and the Schwank on the same subject Keller 5, 126–128. But in a note to the latter Keller refers to the following passage in von der Hagen's *Gesammtabenteuern* ii. *Einl.* x.: "*Hans Sachs hat diesen Stoff als Schwank und 1544 als Fastnachtspiel glücklich und treu nach Boccaccio bearbeiteit.*" The source is also stated in the note as Dec. ix. 3.

Indeed, it would seem from his reference to the above passage in his notes to No. 80, vol. 63/64 X., as if he thought Dec. ix. 3 was the source of No. 80, whereas it is only remotely connected with it. The Schwank is undated, but from what is known of Sachs' usual practice, it may be safely concluded that the Schwank was written first. In it three wags play a practical joke upon their stingy companion. It cannot be said to have influenced the play to any noticeable extent.

§ 6. **Synopsis of Dec. IX. 3.**—The story of the novel, *Steinhw.* p. 554[1], is briefly this. Calandrin is left a legacy of a hundred pounds, and resolves to buy land with it: his friends Buffelmacho and Bruno try to induce him to squander part of his legacy on them, but he is too stingy to spend a farthing. With the assistance of Nello, they persuade him that he is ill, and take him home. The maid takes his "harn" to a physician, who is instructed by Bruno what to say. The latter comes, feels Calandrin's pulse, and tells him that he is in a family way, at which he makes a great outcry and blames his wife for his misfortune. Simon says that he can cure him, but it will be costly: the victim gives the conspirators five pounds and the doctor prescribes a little spiced wine: by drinking this for three days Calandrin is cured. Meanwhile the rogues have had a treat with his money.

§ 7. **Similar ideas found elsewhere.**—The same idea is contained in Nicklas v. Wyle, p. 18, l. 17 ff. *Bibl. Litt. Ver.* vol. 57, which reads "*Gomicius von Mailand maint sich selbs schwanger sin vnd forcht lang zyt die geburt vmb das sin husfraw ains mals auf Jhm gelegen was.* And in *Gesammtab.* 2. xxiv. the monk imagines himself in the same condition for a similar reason. There is no necessity for supposing that either of these influenced Sachs.

§ 8. **Synopsis of No. 16.**—The introduction to the play recalls the old pattern Fastnachtspiel: for the first peasant wishes his audience a good evening and tells his purpose in coming. This

[1] Decameron von Heinrich Steinhöwel, vol. 51 of Biblothek des Litt. Ver. in Stuttgart. Sachs undoubtedly drew on this text. His relationship to the German Decameron is not affected by the question whether or not Steinhöwel was the author of it. Dr. H. Wunderlich's dissertation, Steinhöwel und das Dekameron, reached me after my work was complete.

is evidently a survival of the announcement of the dialogue by the herald. The two, who were expected, join the first actor; their joint purpose is to unite their resources for a merry Shrovetide. Urban suggests that they should urge Kargas, who has fallen heir to some money, to join them. Kargas enters l. 42; they make their proposal known to him: he refuses surlily and exit. The three hatch a plan to cheat him, which is to be put into execution next morning. Immediately upon this (without any interval elapsing), Kargas again appears, and each in turn tells him how ill he looks, till he is himself persuaded that he can hardly stand. Urban goes for the doctor, who gets his instructions off the stage; the doctor pronounces Kargas to be with child, and prescribes for him. He pays the fee willingly, and the physician hands the money over to Merten, to be expended in a feast. The patient is cured by a "*claret*," and on his recovery effusively thanks his neighbours and the clever doctor. Simon, the physician, speaks the epilogue and enforces the three morals; be generous, be prudent, choose the middle way.

§ 9. **Correspondences.**—The main incidents of the original story are faithfully preserved. The stingy man has inherited money, refuses to be free with it, is deluded into believing himself with child, is cured by a drink, and pays for his cure. Only the names of the characters are German instead of Italian. The more important verbal correspondences are the following:—

Steinhw. p. 555, l. 4.
wie sichstu mich also an.

p. 553, l. 6.
du pist nicht der den ich gester sache.

p. 555, l. 16, 18.
Nello saget mir —— traun ia du magst gar wol was haben, dann du dünckest mich halber tod sein.

p. 555, l. 16.
Nello saget mir iczund wie ich aller in meinem anplicke verkert were.

p. 555, l. 23.
Was krankheit ist dich so gächling angestossen das du also vngestalt bist.

No. 16, l. 118-19.
Dank dir; Gott geb dir ein gut jar!
Ey, wie sichstu mich also an?

l. 120.
O du bist nicht der gestrig man.

l. 133.
Du sichst sam seystu halber todt.

l. 135-7.
Urban hat mir auch erst erzelt
Wie ich mich hab so gar enstellt.
Nun ist mir je so gar nicht whe.

l. 146.
Was krancheit hat dich angestossen
So gehling?

l. 144.
Du bist entstellet vberal.

§ 10. **Structure of No. 16 in Detail.**—Although it is not so indicated in the text, this play divides itself into three scenes: I., the plot (ll. 1–111), II., the deception (ll. 112–264), III., the cure (ll. 264–end). The last two are to a large extent made ready to his hand, but the first is of Sachs' own construction. It is necessary to furnish a motive for the piece. How does Sachs accomplish this? He works from the hint *Steinhw.* p. 554, l. 32, "*doch so vermügen nye waren noch in darzu pringen mochten das er in nur ein candel weins do von bezalt het, Sich des von im klagten,*" and from it forms the opening scene down to l. 90. The three peasants are not introduced all at once; that would be too clumsy, but the device of a previous appointment is used, to obviate any such difficulty. The object of the peasants in meeting is to unite their funds for carnival week. Kargas has a legacy, and to help them would be a neighbourly thing to do. This object would be much more intelligible to a German audience than the motive of the Italian story, which is to persuade a rich fool to spend his money in junketing instead of undertaking large contracts which he cannot fulfil. Nothing is said of Kargas' desire to purchase lands; it would be aside from the story. From Merten's speech, l. 26, we are led to expect the niggard's refusal, which is prompt and unmistakable. When he goes out, they plot their revenge, which is one man's plan, as in Boccaccio, and is merely to make him believe that he is ill. In Sachs, as in the Decameron, it is the physician who reveals the desperate nature of his malady. It is to be noted that Sachs makes one careless blunder. Hans says, l. 93:

> "Ich rieth das wir Drey alle sander
> *Morgen frü* kemen,"

while in the very next speech Urban says, l. 113:

> "Schaw! dort geht gleich der Kargas rausz."

This is unusual, and arose probably from a recollection of *Steinhw.* p. 554, l. 37: "*vnd den nechsten tag darnach warten das Calandrin, &c.*"

§ 11. **Omission of the Obscene.**—From this on, the situations are more like those of the novel. Sachs, however, makes one important and characteristic omission. Calandrin says, *Steinhw.* p. 556, l. 15: "*Awe mir Tessa darzu pringest du mich, du hast*

mir das gethon vnd hast allwegen oben ligen wöllen." Tessa is not introduced into the play at all, but l. 199 Kargas says: "*An dem ist nur schuldig mein Weib,*" and, without further defining his woe, goes on to speak of other matters. The obscene remark is repeated with variations, *Steinhw.* p. 556, ll. 30 and 33, and this is the point of the Italian novel. But in Sachs' play it is the ridiculous situation of a perfectly sound man brought to believe that he is ill, a German *Malade Imaginaire.*

§ 12. **Kargas' Mental Processes.**—The mental processes by which Kargas deceives himself in thinking himself ill and then restored to health, are very skilfully depicted and show Sachs to great advantage over his original. Only those points will be noticed in which he differs from Boccaccio. Urban pretends l. 121–2, to notice a change in colour, an alarming symptom. Kargas takes this up, "*Bin ich so bleich? &c.*" Urban again refers to his colour l. 128: "*Du bist sehr Wissel farb vnd gelb.*" Above l. 125 Kargas has already fancied himself unwell; now left to himself, his suspicions are aroused, l. 129: "*Was kranckheit musz ich mich besorgen?*" Next Merten greets him, and is startled into exclaiming, l. 131: "*O Kargas sag! was felt dir hie?*" Still the dupe's good sense struggles against the illusion, for he says, l. 137: "*Nun ist mir ye so gar nicht whe,*" (§ 9). Whereupon Merten retorts capitally, l. 138 ff.:

> "Mein Kargas, du mich recht versthe!
> Dein Whetag ist so gross da innen,
> Das du sein selbs nicht thust entpfinnen."

Hans now enters and remarks his changed colour and peaked look, and when he goes to help him, notices the very unpleasant symptom of a bad breath, l. 150. Kargas then feels very ill, l. 152, stage-direction: "*Kargas greifft an die Brust,*" and complains, l. 152 ff. He cannot stand, so they seat him in a chair, l. 157; he describes his symptoms ll. 163, 164, 167, and laments the lost blessings of health ll. 170, 243. Simon the physician comes, and Kargas' first speech, ll. 176–184, shows that the illusion has become complete. Simon does not tell him at once what his malady is, but leads up to it, ll. 189–191. Kargas' comic lamentation follows, upon his embarrassing condition. The last part, touching the practical difficulties, l. 207 ff., is all

Sachs' own, as well as the speech ll. 239–245. The counter-scene to this, his recovery, l. 265 to the epilogue l. 298, is all expanded from the sentence; *Steinhw.* p. 557; l. 25–p. 558, l. 1. The physician's speech alone is given in the source. In a word, Sachs has made the freest use of the Boccaccian idea changing the whole complexion of it, and adapting it in no unskilful way to the requirements of his own nature and his audience.

§ **13. Comparison of Nos. 16 and 80.**—The principal additions need no further explicit references. It remains only to compare this play with a later one of similar contents, viz., No. 80, *Der schwanger paur mit dem fuel.* This is in no sense of the word a development from No. 16, and is not derived from the Decameron. It is the dramatization of another tale, probably the source of the 24th poem, vol. II. v. d. Hagen's *Gesammtab.* On comparison, the single case of borrowing was found to be in the peasant's comic lamentation. This is in accordance with Sachs' usual practice, viz., to transfer lines which pleased him from the earlier to the later work. The following correspond exactly:

No. 16, l. 203	No. 80, l. 254
205	258
211	257
199	260
200	262
219–221	263–265

The point in No. 80 is also a man's imagining himself to be pregnant. But the joke is on the Jew quack who diagnoses from the mare's "harm" instead of the man's. The play is more broadly humorous than No. 16, and much better constructed. It is remarkable for the juggling trick, l. 233 stage-direction; the portrayal of the petulant sick man, l. 22 ff.. and for the closing line, "*Bit sambt sein spilewten Hans Sachs,*" which would go to show that Sachs acted in his own plays; *cf. Hans Sachs' Werke, ed Arnold. Deut. Nat. Lit., vol. 21, ix.*

§ **14. Significance of No. 16 in Sachs' Development.**—If Goetze's chronology is correct.[1] this play marks a turning-point in Sachs' career. Taken in the series, it is the first which attempts to

[1] Cf. Scherer, Geschichte der Deutschen Literatur. 3te Aufll. Berlin, 1885, p. 749.

represent a story with any degree of complication in the plot, and with decided action and reaction of character upon character. Those which went before are mere dialogues of carnival mummers differing chiefly from those of Keller's great collection in the avoidance of the obscene, in better literary workmanship, and in their moral purpose. But No. 16 fixes the date of a new period in Sachs' development. From this time the progress towards a concentrated, one-act farce, is steady and unmistakable. Especially after the building of the Spielhaus in 1550, this development was very rapid, till the result was a short play with a strictly limited number of actors, which presented a closer resemblance to the modern French vaudeville than to any other species of composition for the stage. I am not aware that attention has been specially called to this precedence of Germany over England and the rest of Europe in the evolution of the drama. In the four years following the erection of the theatre by the Mastersingers, Sachs produced 41 or nearly half the total number of Shrovetide Plays. Many of them have an absolute literary value. They are written for a stage, the reference to the parlor audience is dropped, and the prologue and epilogue are in most cases omitted. Some show an advance towards the *comédie larmoyante*, noticeably No. 43, § 61. The wonder is that when Sachs came so near to the threshold of the Shakespearian drama, he did not take the single further necessary step.

§ **15. Mise-en-scène of No. 16.**—The stage-directions of No. 16 claim our attention. There is seen in them an attempt to produce a life-like impression. Kargas suits the action to the word l. 152; he complains of pains in the chest; stage-direction: "*Kargas greifft an die Brust, &c.*" When he feels too weak to stand, l. 157: "*Sie furen vnd setzen jn auff ein Sessel nieder.*" Just before, l. 156, "*Hans nimbt jn, &c.,*" on his complaining of faintness. This is evidently meant to give occasion for stage "business." The "*harmglas*" is introduced for realistic effect, l. 185: "*Der Artzt beschawet den Prunnen, &c.*" In other ways he acts as a physician should; l. 189. "*Der Artzt begreifft den Pulss, &c.*" cf. l. 273. To express his grief Kargas is made to use a characteristic gesture, l. 196: "*Der Kranck schlecht sein Hend ob dem Kopff zusam, &c.*" Scene III., l. 265, begins with

a comic entrance "*Der Kranck geht ein an eim Stecken. Merten der bringt jm den Tranck.*" The cure takes place before the eyes of the audience, l. 269: "*Der Kranck trinckt, &c.,*" l. 281, "*Der Kranck steht auff, beut dem artzt die hand, &c.,*" cf. l. 293, stage-direction. These last two denote his effusive joy.

§ **16. Asides in No. 16.**—There are two passages which would seem to be asides. While there is no notice of Urban having left the stage, Kargas, l. 129: "*Kargas geht, redt mit jm Selbs*":

"Was kranckheit musz ich mich besorgen?"

He evidently moves apart, but speaks so as to be heard. Also the physician's speech, l. 249–264, is spoken in the presence of the victim, is not intended for his ears, and is preceded l. 246, by the physician's moving to one side.

II.

§ **17. Source of No. 23.**—No. 23: "*Nicola der jung kauffmon*, dated Oct. 10th, 1850. Goetze gives the source *Neud*, 31/32, xi.: "*Den Stoff bot dem Dichter der achten tagregse in Boccaccios Decameron.*"

§ **18. Contents of Dec. VIII. 10.**—The contents of Dec. VIII. 10 are briefly as follows. A young merchant in Palermo falls into the toils of a courtesan named Sophia, who passes herself off as a lady of quality. She entraps him into lending her a large sum of money, and then cuts all connection with him. He feigns to go on a journey, and comes back with worthless bales and oil-jars filled with water; on the strength of these he gets his money back from Sophia, and then leaves her.

§ **19. Sequence of Incident in No. 23.**—The play begins with a soliloquy by Nicola on his fortunate trading in Palermo and his success with a noble lady. He has just sold his wares, and is going to see her. His old friend Changiano warns him against her in vain. Both go off. Sophia then comes on with her maid, and displays her real character. She says of her lovers, ll. 65 ff.:

"Es ist mir einer wie der ander,
Ich hab kein lieb jr allesander,
Denn so weit jeder gelt ausz geit."

The maid goes out to make some purchases; Nicola enters and finds Sophia sad; her brother is held a captive at Messana, and must be ransomed. He lends her half the sum required. In the next scene he is turned from her door by the servant. Then the old friend advises him to fill his bales with straw and his oil-jars with water, and enter them in the custom-house. A short scene is then given to Sophia, in which she shows how hard and calculating she is, and exit. Nicola makes a short speech hoping for the success of his plan, and Sophia and her maid re-appear; the latter has discovered Nicola's supposed wealth and informed her mistress. Nicola enters, they become friends again, and the scene ends with an invitation to sup. An interval elapses between this and the next scene. Enter the maid, then Nicola, who sends her in haste for her mistress; he tells the latter the pirates have taken his wares on the high seas, and he must have money to redeem them; she gives him the money and takes his written acknowledgment for the amount. In the next scene Nicola has left the city, and Sophia discovers that she has been tricked. The good old friend speaks the epilogue, and warns against false love and false women.

§ **20. Further Agreement in Detail.**—Besides adhering to the main outlines of the novel, Sachs' plays shows correspondences with the Decameron in such details as the proper names and the story about Sophia's brother; in both it is her brother who is a prisoner at Messana, his ransom is set at 1,000 gulden, and she has only one-half that amount, ll. 95–103. She has the same excuse for not paying him, namely, that he went away too hastily, ll. 243–245.

§ **21. Analysis of Introduction.**—In turning any tale into a drama, many of the events in the narrative must be related by the actors; everything cannot be represented on the stage, and yet every situation must be accounted for. In accordance with this, Nicola's opening speech, ll. 1–20, is a condensation of the larger part of the novel; he is introduced just at the end of his stay in Palermo, when the main action begins. The warning of the old friend follows naturally. This is not found in Boccaccio. Nor is the following scene between Sophia and her maid, which

is introduced for the purpose of showing Sophia in her true colours, in her character of a mercenary courtesan. This is a standing device with Sachs. Where Boccaccio says that a character is foolish, or false, or licentious, Sachs represents it as acting and speaking foolishly, or falsely, or licentiously. Usually he makes the character betray itself unconsciously, as when Sophia says, l 65 f.:

> "Es est mir einer wie der ander,
> Ich hab kein lieb jr allersander."

Another device, which he uses in common with other dramatists, is to let one character outline another by expressing an opinion on it. Nicola is represented as a weak uxurious fool, and the maid speaks of him, l. 121: "*Der jungen einfeltigen gauch*," l. 134, "*der jung lap*," cf. l. 141.

§ 22. **Additions to No. 23.**—Again, in the way of amplification, Sachs has constructed a whole additional scene from a slight hint in Boccaccio. This is also a standing device with him, (§ § 10, 38). Boccaccio, says *Steinhw.* p. 543, l. 7, "*vnd do sy sich also betrogen fand lange zeit mit weinen vnd klagen ire tage vertrieb.*" Sachs, ll. 334–374, has worked on this hint in this way. The maid enters and tells how her mistress has lent Nicola the money, and fears for her that some time she will "meet a goat instead of a sheep," and be punished for her knavery. Then, "*Sophia kumbt geloffen.*" What shall she do? the young villian has fled, the bales and jars at the custom-house are fraudulent; she is almost out of her senses. The maid tries to console her by saying that perhaps he will return. "*Sophia redt weinendt.*" No? she has been at the inn, and he has left, never to return. The maid curses him coarsely, and wonders who would have expected that from him. "*Sophia spricht weinendt;*" she has lost at one stroke what had cost her so much pains. The maid tries to comfort her by reminding her how she had deceived him, and Sophia rages in billingsgate: "*Sophia spricht zornig.*" l. 335 ff. she says:

> "Ich geb dir schier ein guts ins goschen,
> Du vnflat, wolst erst spotten mein,
> Geh baldt in die kuchen hinein ——."

§ 23. **Omission of Obscenity.**—Quite as important as Sachs' additions are his omissions. A large part of the Italian novel is devoted to a gloating description of the seductive arts by which Sophia entraps Nicola, such as their being bathed and bedded together. This is left out entirely by Sachs, both because it forms no part of the main action, but only prepares for it, and because he has an innate repugnance to indecency. Moreover, his avowed purpose was to reform the licentious play of the time. He is consistent with himself in this respect throughout all these plays. This has been noticed already, (§ 11.) At the same time sufficient hints are given of what has gone before to leave no doubt as to the situation. It was Sophia's plan by the magnificent display (*Steinhw*, p. 534, l. 24 ff.) referred to, to make Nicola think she was a lady of rank. Sachs hints at this, l. 7 ff.:

"Ein Edle Frawen, schön vnd zart,
Die mich gantz holdtseliger art
Lieb hat vnd pflegt freundlicher weyss
Mit geschenck, köstlich tranck vnd speyss."

And again where Sophia directs her maid, l. 51, to buy

—"Vorhen vnd Esch
Vögel vnd ander gut genesch
Vnd richt vns zu ein köstlich mal."

And again, when Changiano warns him, Nicola retorts, l. 32 ff.:

"O, ich gib jr nichts, sie gibt mir,
Sie hat mir diesen ring gescheneket,
Diss ketlein mir an hals gescheneket;
Ich hab sie auch wöllen begaben,
Hat nie nichts von mir wöllen haben,"

It is only necessary to glance at Keller's collection to see how urgently a reform was needed in the Shrovetide play.

§ 24. **Contrasts in No. 23.**—Sachs also evinces a strong desire for contrasted and parallel scenes, which is essentially dramatic. First Nicola is deceived and then Sophia; each is in turn dupe and knave. The stage-directions show similarity of situation, l. 85: "*Sophia setzt sich trawrig nider; Nicola kumbt vnd spricht.*" Then l. 278: "*Sie* (the maid) *laufft, er setzt sich trawrig. Die Sophia kumbt, &c.*" As an instance of desire to

heighten effect, the scene between Sophia and her maid (ll. 193–238) is brought in. It has no place in Boccaccio. In this scene Sophia shows herself scornful towards her absent lover and intriguing against him; her servant is more compassionate on account of his gifts to her, l. 199. Sophia shows her designing character so plainly that she excites no sympathy when she is in turn deceived. The same tendency may be noticed in No. 37. *Der fahrendt Schuler mit dem Teuffelbannen*, ll. 70–105, where the parson is unnecessarily severe upon the beggar student, and is afterwards humiliated and tricked by him.

§ **25. Mise-en-scène of No. 23.**—The stage-directions do not require particular notice in this play; the most important have already been given. They refer entirely to the expression of emotion in the speaker: "*Sophia setzt sich trawrig nider*," l. 85; when Nicola is refused admittance; "*Er kratzt sich im kopff, geht ab*," l. 141; in his despair, "*Nicola schlecht sein haudt zam, &c.*," l. 155: when Sophia has made up her mind to cheat him further, "*Sophia vnbfecht jhm, &c.*," l. 239: and the maid runs off (l. 277,) "*sie laufft*" to show her haste to obey Nicola's orders.

§ **26. Aside in No. 23.**—There is one speech also like an aside, viz., ll. 268–9, where Sophia has invited Nicola to sup. Even if the two preceding lines refer to the supper, the last two are clearly not meant for her ear:

> "Kanst du den schalck noch so wol treiben
> Ich wil dir ein bossen reiben."

Sophia may have left the stage; cf. § 16.

§ **27. General Criticism of No. 23.**—What seems to have influenced Sachs in the selection of this plot are the shifting changes in the relations of the personages to one another, Nicola first rejecting Changiano's advice, then seeking it in his misfortune, Sophia first cheating her lover out of his money, and being in turn cheated by him; each in a state of alternate exaltation and depression. There is not much attempt at character-drawing, for, as Lessing points out, this is not necessary in the comedy, where the situation is everything. Changiano is the typical wise friend (cf. Nos. 5, 14, 31) who does not become annoyed

because the youngster will not follow his advice, but holds himself in readiness to help him in his extremity. Nicola is the foolish lover, l. 85 ff. Sachs shows this in the maid's speech, l. 202 f.:

"O wie sehnlich vnd klein er sach,
Wenn ich jm sagt, jr wert nicht da."

He is thoroughly contemptible in both Sachs and Boccaccio. The character most elaborated is that of Sophia. She is the typical harlot, greedy, hypocritical, coarse. One lover is as good as another, if he only has the money, l. 65; she will not only pluck her pigeon, l. 8 but cut his wings. After boasting how she has pillaged him, l. 194, she finds out that he has wares at the custom-house; then she embraces him, l. 240, and greets him fondly. She is keen enough to get (l. 327) a "*schuldt briefflein*" for the money she gives him, though he had none from her, l. 130. Her coarseness asserts itself in her final outbreak upon her maid, l. 365 f. Sachs also prepares here, as elsewhere (§ 10) for what is to come. Nicola is warned in vain. When he tells Sophia of his goods in the "*zollhaus*," he refers to other wares on their way to him, (l. 257) so l. 282 comes in naturally. His fiction is better calculated to deceive than hers, on account of this preparation. Again, in the final scene, (l. 334 ff.) the maid has premonitions of what may happen, and expresses them before her mistress appears upon the stage.

§ 28. **Correspondences.**—In this play there is very little dialogue transferred from the source. The sense is taken, rather than the actual words.

Steinhöwel, p. 537, l. 4.

Ich hab in diser stunde von Missina von meinem pruder brieffe gehabt, der mir zewissen thut mich pitgepeüt vnd schafft das ich im schicke sölt ich verkauffen vnd verseczen alles das ich habe, inerhalbe acht tagen taussent ducatenn anders er sterben müsz vnd im sein haubt abgeslagen werd.

No. 23, l. 95 ff.

Ich hab erst diesen brieff empfangen,
Mein lieber Bruder ligt gefangen
Zu Missana biss in den todt.
Wenn ich nit tausendt gulden rot
Im schick zu lösen in acht tagen.
So wirt man jm den Kopff abschlagen.

Steinhw, p. 537, l. 13.

Aber in sölcher kurczer zeit nit müglich ist die zu haben noch ein zu pringen.

No. 23, l. 101 f.

Nun kan ich in so kurtzen dingen
So viel geltes gar nit auff bringen,

Steinhw, p. 541, l. 24 ff.	*No. 23, l. 281 ff.*
der kaufmanschacz der ich wartet die ist mir von den corsale genomen worden vnd die wider ze haben trift mich an zu bezalen vnnd die wider zelösen tausent guldin in golde.	O schöns Lieb, es sindt böse mehr Her von den Meerraubern gekummen, Die haben all mein wahr genummen Vnd ich sol sie von diesen bösen Wol vmb tausendt gold gülden lösen.
Steinhw, p. 541, l. 27.	*No. 23, l. 291 f.*
dann die fünfhundert guldin die ir mir gabet ich auf dieselben stunde gen Napels schicket leinwat zekauffen.	Wann die fünffhundert gülden gahr Hab ich geschicket vmb Leinwadt.

III.

§ **29. Source of No. 26.**—No. 26. *Die zwen purger mit Salamo,* dated Nov. 29. 1850. Goetze gives the source in his notes *Neudr.* 42/43 xxi.: "*füge ich gleich hier noch zwei Quellen bei, die ich erst nachträglich gefunden. Diejenige zum 26. Fastnachtspiele von Josef und Melisso ist das Decameron 9, 9.*" But he nowhere mentions the source of the intermezzo ll. 123–180 and ll. 195–240. I shall first consider the source of this intermezzo.

§ **30. Source of the Intermezzo.**—Von der Hagen in *Deutsche Gedichte des Mittelalters*; Berlin, 1808; *Salomon und Morolf*; *Einl xv.* says: "*Bekannter sind dagegen zwei auf diese Fabel wahrscheinlich auch nach der Deutschen Uebersetzung genau sich beziehende Lustspiele des Hans Sachs,*" and gives a brief analysis of this Shrovetide play and "*das Juditium Salomonis,*" written March 6th. of the same year, 1550. No. 26 is also printed, Keller–Goetze 14, p. 124 ff. The foot-note is as follows: "*Das stück berührt sich zum theil mit dem Hans Folz zugeschriebenen in den fastnachtspielen aus dem 15 Jahrhundert, s. 52 ein spil von kony Salomon und Markolfo,*" This I consider misleading, for two reasons: first, because a detailed examination of the two plays shows only such agreement as would result from the use of the same source; and secondly because no mention is made of the play from which whole lines are taken bodily into No. 26, namely *das Juditium Salomonis* referred to above; cf. No. 26, ll. 203–214, and Keller, vol. 6, p. 126, l. 30—p. 127, l. 15, where the speeches have been transferred word for word from the earlier play to the later.

For similar practice, cf. § 13; cf. also No. 26 ll., 217–222, and Keller 6, p. 127, ll. 16–22; also No. 26 ll. 223–227, and *ib.* p. 127, l. 31—p. 128 l. 4. The immediate source of *Juditium Salomonis* must have been either the Latin original or one of the prose translations mentioned by v. d. Hagen Deut. Gedichte, xiv. note 17, and the same author's *Narrenbuch*, Halle, 1811, p. 503. None of these translations have been accessible, but a comparison between No. 26 and the *Narrenbuch* shows the following correspondences. This *Narrenbuch* is a mordernization of the chapbooks referred to above: in regard to its exactness, v. d. Hagen says, p. 513: "*Doch ist das erste und Haupt Gespräch welches auch hier am meisten durch Zusätze und Auslassungen abweicht fast unverändert geblieben.*" Cf. Kemble, Solomon and Saturnus, London, 1848, p. 134, the Latin version. It is from this first dialogue that almost all the speeches are taken. Besides Solomon's genealogy and Marcolf's burlesque on it, which follows the Latin closely, other passages agree, viz.:

No. 26, l. 126 ff.

Sag vor, von welchem gschlecht du bist,
Als denn wil ich dir auch bekennen,
Mich sambt meinem geschlecht hernennen.

ib. l. 157 f.

Gott hat mir geben solch Weyszheyt
Für all auff erdt zu meiner zeyt.

ib. l. 219.

Bist nit auch von einer Frawen geborn?

ib. l. 223.

Vnd thut mit fleisz jr Hausz erhalten.

ib. l. 224. f.

Ein Fraw die ist ein trost der alten
Vnd der jungen ein süssigkeyt.

ib. l. 226 f.

Wer ohn Frawen lebt diese zeyt
Der ist auff Erdt lebendig todt.

ib. l. 229.

Oder du must an ein Baum hencken.

Narrenbuch, p. 219.

Sage uns zuvor das Geschlecht deiner Väter vnd Vorfahrenden, so wil ich dir auch sagen von unsern Geschlechten.

ib. p. 221.

Gott hat meinem Munde Weisheit gegeben dasz keiner mir gleich ist in allen Ländern auf Erden.

ib. p. 254.

Denn ein jeder wird geboren von den Frawen.

ib. p. 254, bottom.

sie regieret das Hans und ist sorgfältig um ihren Mann und um ihr Hausgesinde.

ib. p. 255, top.

eine Süssigkeit der jungen, ein trost der alten.

ib. p. 254.

Fürwahr, der ist wohl todt der Welt, der ist gesondert von den Frauen.

ib. p.

Da ward König Salomon beschämet und liesz ihn fahen und hiesz ihn henken an einen Baum.

There is a correspondence in the genealogies, but in the *Narrenbuch*, Solomon's ancestry is taken from Matt. I., 1 ff., while Sachs skips from the patriarchs to Solomon's immediate and famous forefathers, and so pointless repetition is avoided.

§ **31. Synopsis of Source.**—The main plot is taken from the novel, as stated above. The story in brief is this: two men from different cities meet at an inn, and learn each other's history; Joseph is going to Solomon to find out how to cure his wife's shrewishness, and Melisso to find out how to win love. The king tells Joseph curtly: "Go to the Goosebridge" and Melisso "Love!" They return and find a man beating a mule on the Goosebridge. Joseph sees the application, invites his friend home to his house, and tames the shrew before the company.

§ **32. Correspondences with Steinhöwel.**—With Sachs, the main incidents are retained—the errand of the two to Solomon, the curt answers, and the moral of wifely subjection. The correspondences in dialogue are the following:

Steinhw, p. 579, l. 37.

ich bin iung vnd reich gib das mein
auss in wolleben in essen vnnd trincken,
mein purger czeeren,

ib. 580, l. 1.

Nun nymet mich fremd bei allem
dem daz ich in freüntschaft tu das ich
nyemand finde die mir wol wölle noch
mich mit treüen meyne,

Steinhw, p. 580, l. 10.

dem Salomon keyn ander antwurt
gab, dann gee an die gänss brugen,

ib. p. 580, l. 7.

dem Salomon kurez antwurt vnnd
sprach. Hab lieb das gesprochen zehand
Melisso von im geweisst ward.

No. 26, l. 74 f.

Du bist doch je ein junger Man,
Gesundt von Leyb vnd reyeh ahn gut.

ib. l. 77 ff.

Wiewol ich grosse reichtumb hab:
Gesundtheit, schön vnd ander gab,
Bin fridtsam, eingezogen vnd stil,

ib. l. 80 ff.

Jedoch mein niemandt aehten wil,
Der lieb vnd freundtschafft zu mir sucht
Oder zu mir het sein zuflucht.
Des leb ich gleich alhie auf Erdt
Verhast, vnachtsam vnd vnwerdt,
Man lest mich gehn gleich wie ich geh.
Meinst nicht, das du mir heimlich weh,
Das sich jederman vor mir scheuecht,
Mein lieb, freundschafft vnd gselschafft
fleucht,
Muss einsam bleiben frü vnd spadt?

ib. l. 191 f.

So geh du hin auff die Genszbrucken,
Da lehr die kunst in allen stucken.

ib. l. 249.

Fach an, vnd hab am ersten lieb!

In these only the last, perhaps, is equal in energy to the original, but they have been put in to show the borrowing; in ll. 80–9 the amplification is a natural one along the lines of the original.

§ **33. Sachs' Changes in Material.**—In this play Sachs has made sweeping changes; he has combined two plots in no unskilful way: Melisso and Joseph are not strangers, but neighbors of the same town; accordingly the necessity of a scene to explain their meeting is obviated. The incident on the Goosebridge takes place off the stage. Joseph returns and reports on what he saw there. Melisso also returns and is further instructed by Solomon. The final scene, where Joseph's wife is brought to reason, is not even hinted at. Thus it will be seen that there is a striving to concentrate the action around the two sayings of Solomon; that is the cause of the journey, that is what the two men came for; the incident of the man beating the mule illustrates one of them, and the rest of the play is taken up with the explanation of both. It would be meaningless to have those wise saws spoken without further explanation, and no one could so fitly explain them as their author. The Marcolf episode is not introduced at random. From all the mass of the chap-book story Sachs has selected only a small part, omitted what was coarse, and joined it so closely with the rest of the play, that the line can hardly be perceived. Marcolf is the representative scoffer at women, and his comments on them bear on Joseph's infelicity. Here again Sachs prepares us for what is to come by representing Solomon in his court with his fool counterpart. The introduction of Joseph and Melisso, with their questions, and without any foreplay, would have been too crude. Sachs evidently felt this; cf. for similar tendency No. 51, ll. 52-86, where the landlord and his wife come on and lament the hard times before the blind men appear. Both play and novel end rather tamely: Melisso and Joseph compare the advice which they have received, and Joseph furnishes the epilogue. It has the usual didactic purpose, somewhat relieved by the rough jokes on "*ertzney*," l. 394, and "*Spital*," l. 398; *Steinhw*, p. 582, l. 14: "*Also das vnrichtig weib bekeret vnd der iunge edelman lieb gehabt ward.*"

§ 34. **Analysis of the Motive.**—Sachs develops his introduction from the slight hint *Steinhw*, p. 579, l. 31: "*wie er zu Salomon ritt von im rat zenämen seins weibs halben das die vnrichtigest vnd das widerwürtigest weib wär aller welt die er weder durch bete liebe vnnd freundschafte in keynen weg von irer widerwürtigkeit bringen noch ziehen mücht.*" Joseph is made to enter talking to himself and bemoaning his unfortunate lot; Melisso enters and speaks to him, but he hardly hears him. Melisso says, l. 14: "*Bist gleich entsetzet, bleich vnd gelb.*" and the stage-direction is: "*Joseph wendt sich vnd sprieht.*" This "business" shows that before he had been looking in the opposite direction, and had not noticed the entrance of his interlocutor. Then follow his complaints about his wife, ll. 20–65, when Melisso in turn tells of his unhappy condition. This is a favorite theme with Sachs; and he handles it here with much deftness. The passage is a good description of the henpecked husband's woes. Melisso and Joseph are not made to enter at the same time: l. 194 Joseph goes off, and l. 240 Melisso enters. The interval has been taken up by Solomon praising women in the traditional style and Marcolf capping him with dispraise. This dialogue is principally in single lines. These changes are sufficient to show that Sachs is no wooden taker-over of plots, but that he picks and chooses and adapts his material to his stage, and is guided by the principles of stage-effect. The stage-directions are of no importance in this play, except the one noted above, l. 15, which shows the pre-occupied state of the speaker.

IV.

§ 35. **Synopsis of Source Dec. X. 2.**—No. 27, "*Der abt im wild pad*, dated Dec. 17, 1550. Gœtze gives the source, *Neud*, 39/40 x.: "*Es ist das 2 Stück der zehnten Tagreise in dem Decameron des Boccaccio.*" The plot is briefly as follows: Chino of Tacco, who had been driven out of Sienna for his misdemeanors, adopts the life of a robber. The rich abbot of Klingen has a disease of the stomach, and goes to the Siennese springs to be cured. Chino hears of this, and takes his measures accordingly. He sends a civil-spoken servant to stop the abbot

and invite him to the castle. While they are parleying, Chino's men surround the prelate and his train, and carry them off prisoners. All are treated well except the abbot, who is put in a dungeon. Chino visits him disguised, finds out the object of his journey, and undertakes to cure him by means of poor and scanty fare. When the abbot is sufficiently reduced in flesh, Chino makes a feast for him and restores all that he had taken from him. He then tells his story, makes him his friend, and, as a result of the abbot's intercession with the Pope, is restored to his possessions.

§ **36. Synopsis of No. 27.**—Sachs uses only part of this material, viz., the capture, cure and setting at liberty of the abbot. The poet is not interested in Chino's previous history or in the restitution made to him, but simply in the Robin Hood character of one adventure in his career. The play opens with a conversation between the knight, who is not named, and his two retainers, Schrammfritz and Wursthans, which exposes the poverty of the castle. The knight informs them of the abbot's approach and gives orders for his capture. The abbot arrives, l. 88, with his servant in fancied security. The knight steps out and demands his safe-conduct, finds out his name, errand and illness, and then tells him that he must accompany him to his water-cure. The scene changes to the castle apparently: the squire enters and gives Wursthans directions how the abbot is to be fed. The fare is the same as that mentioned in the source, except that the bread is salted and water is given instead of wine. The baron then goes up into the turret to watch the road for other prey. Heintz, the abbot's servant, next makes a short speech (ll. 181–192) describing the hard treatment he and his master undergo in the castle. The two retainers enter upon his exit, discussing their hard lot; they cease on the entrance of their master, who sends them off to waylay a merchant; they go off resolving to keep the booty to themselves. A scene ensued between the baron and the abbot's servant, which tells us what passes in the dungeon. Heintz is sent to fetch his master; before he can do so, the two troopers return from their quest empty-handed. The abbot comes on, cured; his property is restored to him; he swears a solemn oath not to

take revenge, and orders his servant to make his carriage ready. The retainers remain on the scene to comment on the abbot's trencher-play, their master sends them off to attend the abbot, and then speaks a short comic epilogue.

§ 37. **Relation of No. 27 to the Master-Song.**—In 1537, Sachs had used the same material as a master-song, with the same title; Arnold 2, p. 61; Goedeke I., 101. The play comes much closer to the original in most details, except in the situation ll. 103–163. Here, as in the master-song, the "edelmon" makes the demand in person, instead of sending his men. The closest textual resemblance is:

Master-song, l. 19.	*No. 62, l. 107.*
"Er sprach Ins wiltbad; her, ich bin Ein geistliche person."	"Wan ich bin ein gweichte Person."

This excuse or retort is not in the Decameron, but is borrowed with the situation from the master song.

§ 38. **Omissions and Changes.**—It will be observed that the original does not abound in incidents out of which a farce could be constructed. The plight of the abbot is ludicrous enough, but it is not sufficient in itself to make a whole play. Therefore Sachs sketches, from the few hints in Boccaccio, a picture of life at a robber baron's castle, such as existed in his own day. As stated before (§ 36) no reference is made to the knight's deprivation of his possessions and the restitution of them through the pleadings of the friendly abbot. This, Sachs perceived, added nothing to the effectiveness of the situation. His baron has held his castle all his life. Other changes in the material adapted are slight. Instead of the baron's sending a trooper to waylay the abbot, he comes to surprise him in person, and makes his enquiries on the road instead of in the castle. The "edelmon's" train is reduced to two men and the abbot's to one, for the sake of simplicity. The first scene in the dungeon, *Steinhw*, p. 592, l. 7–15, is made part of the scene on the road, p. 592; the second visit, ll. 16–30, is also ommitted. The robber does not adopt a disguise as in Boccaccio.

§ 39. **Additions to Original Material.**—The additions are numerous and important, and illustrate Sachs' method of rounding out a play and making the parts consistent with one

another. He has so little space at his disposal within the narrow limits of the Fastnachtspiel, that he loses no time in introducing the *motif* of the play. The knight's first speech shows that supplies have run very low, ll. 2, 47; matters are in a desperate pass, or they would not think of seizing the person of a church dignitary, who is a "Gefürster Abt," l. 113. The circumstance of the robber making his unwilling guest swear an "Vrphed," l. 306, shows his anxiety to avoid any unpleasant consequences of his prank. This pact is not in the original. The first three speeches are addition pure and simple. The sayings of Schrammfritz deal with the hardships of their life, those of Hanswurst emphasize its recklessness. This is a development of the hint (§ 22) *Steinhow.*, p. 591, l. 17: "*wer in der gegent auff vnd ab gieng oder reyt den er beraubet.*" The original *motif* of revenge for wrongs is omitted, as there is no mention of wrongs in the play, and the sufficiently intelligible one of poverty is substituted. That this seizure of the abbot is no isolated act of violence is indicated by Sachs making the robber chief ascend the tower to watch the road, l. 178; again, the troopers are sent off to catch a stray merchant, ll. 223–235, and return unsuccessful, ll. 286–288. Indeed, this relation of the baron to his men forms, in this play, an approach to an underplot. In his second speech, l. 36, the nobleman tells his men of the abbot's approach, and asks if he would not be "*ein guter feister Reiger*" for them. Wursthans rejoices at the prospect, but Schrammfritz asks if his information is certain. The knight assures them that he is correct, and tells them to take everything necessary for such a capture: "*Als strick, Bremsen vnd Daumenstock*" Wursthans replies exultingly that all is in readiness. Schrammfritz says that two are coming, and an ambush is laid, l. 80 ff. All this is Sachs' way of expanding dramatically the statement in Steinhöwel, p. 591, l. 24: "*Chino von Tacco zewissen kam wie der reich abte käme, der bald seine neeze vand läez geicht.*"

§ **40. Analysis of the "Motivierung."**—Sachs is not working carelessly. The abbot must travel as becomes a great dignitary. Wursthans says, l. 63 f.:

> "Ich wil mit meiner Büchsen schlagen
> Den Münnich von seim Hobelwagen."

But Sachs' stage apparently did not admit a wagon; so when Schrammfritz catches sight of the abbot and his man they have dismounted, ll. 75–77:

"Seeht, Herr, dort kommen zwen zu fusz;
Vom Wagn er ab sein gstanden muss,
Der Weg ist tieff, so ist er schwer."

At line 89 they enter on foot. It is no unskillful device. Again, to prepare us for the consideration which is shown for the abbot, he is raised above the rank of the Italian prelate. The baron forbids the use of violence in the capture, l. 67; "*Weil er auch einer ist vom Adel.*" The abbot says himself, l. 112:

"Mein Adel kan ich auch bey bringen,
Edelman spricht,
So seit jr ein Gefürster Abt."

A large part of the capture scene, ll. 89–162, is an expansion of *Steinhw*, p. 592, l. 11: "*Der abte als eyn weis man thete seinen hohen ubermut nyder leget vnd wo er hin ritte im saget vnnd zewissen thet.*" As stated above (§ 38) the scene is changed from the dungeon to the road, and the questions are taken partly from the master-song. An amusing addition, which is all Sachs own, and occurs only in the play, is Heintz, the Abbot's servant. He enters with his master, discussing the dangers of the road. Heintz asserts that they are perfectly safe, but that he would fight if they were attacked. The abbot retorts, l. 94 ff.:

"Du sagst wol, Heintz, mein lieber Knecht,
Du bist ein Fechter hinderm Ofen,
Da die Wurst vnd die Hering trofen,
Vnd bey der feisten Klostersuppen,"

When the test comes, he does not open his mouth, except once, l. 146 f.:

"Last mir zu friden meinen Herrn
Oder jr komt in schweren Ban."

Whereupon Wursthans cuffs him into silence and makes one of those plays on "Ban" and "Bohn" of which Sachs is so fond. This character, Heintz, is used in *Botenscenen* as a link between the invisible abbot and the audience; immediately after the baron's directions to Wursthans, l. 163 ff., he appears

and contrasts with comic petulance his present state with his cloister life: here it is like a "*Hundshochzeit.*" "*Im kloster aber asz ich wol,*" l. 185.

§ **41. Further Analysis of No. 27.**—The next scene, also, is pure addition, and at first glance superfluous. It is in reality necessary. From l. 149 it appears that Wursthans took the abbot's portmanteau. He says to Heintz: *Gib her den Wetschger, er ist nit dein.*" And this is the cause of their half mutiny, as shown in l. 194 f.:

> "Es hat uns vnser Junckherr jetz,
> Dess Abts wetschger auch zu jm gnommen."

The robber had done this designedly, for at the end he restores the abbot his property, cf. l. 299:

> "Nemt wider hin ewrn Wetschger eben."

Sachs follows the Decameron in making the restitution; cf. *Steinhw*, p. 593, ll. 19–37. This scene shows the troopers discontented, ready to change lords for more money, yet obeying the baron's orders without a word at the very moment they are ready to rob him. This circumstance helps out the conception of life in the robber castle. There is not a hint of it in the Decameron. Dramatically it places some sort of interval between the abbot's capture and his cure. In the Decameron it is a month, and the "edelmon" says in Sachs, l. 153: "*Solt jr ein Monat bey mir bleiben.*" And at his release, l. 289 f.:

> "Ach, mein Herr Abt, Gott gsegn ewr Gnad
> *Ein Monat lang* das gut wildbad!"

Towards the close the troopers revert to a tone of contentment in their speeches, ll. 335–338. Immediately upon this follows a *Botenscene.* The "edelmon" sees Heintz passing, calls him to him, and bids him tell him how his master fares. The course of treatment is described, ll. 252–265. The baron makes merry over it, and repeats the word-play on "Ban," l. 268 (§ 40). He then orders Heintz to bring the abbot to him, l, 275:

> "Das ich jm gesegne das Bad."

Heintz toadies to the robber by saying that poetical justice has overtaken the abbot because the latter has imprisoned many a monk :

" Der dreynal frömmer ist denn er."

There is no hint of this in Steinhöwel. There Chino himself brings the abbot out of his prison. The circumstance of the abbot's feeing the troopers is not in the source. It gives occasion for a comic speech. When Schrammfritz gets his honorarium, he says, l. 311 . intending to be polite :

" Deo gratias, mein Herr, habt ehr,
Wenn jr wolt, mögt jr baden mehr."

§ **42. Character-Drawing.**—The characters are well differentiated. The " Edelmon " is a German Robin Hood raised in rank, who can give and take a rough joke equally well. The prelate is an imperious lord abbot, fond of good living, with plenty of spirit and good humour. He suffers no loss of dignity in his ridiculous captivity. Even his captor says, l. 343 :

" Er ist ein guter frommer Mann."

Heintz is the cringing servant, always careful to preserve a whole skin and a full skin. Even the troopers are distinct types : Schrammfritz is evidently the older, quieter man ; he is cautious, and dwells on the hardships which they encounter ; he is more experienced, and catches sight of the abbot first ; he is married and full of strange oaths, ll. 311, 334. Wursthans, on the other hand, is impetuous and rash : it is a word and a blow with him ; he is the leader in the mutiny, and ready to knock the abbot out of his wagon. It is he who carries out the practical joke upon the captured priest, and he enters into it with great gusto. It is he, not Schrammfritz, who calls attention to the abbot's voracity and enjoys the fun of the situation. Schrammfritz nowhere gives evidence of high spirits.

§ **43. Adaptation to the Stage.**—The play was evidently written for the theatre, and is one of the very best in construction. There is no prologue : it begins apparently with the purpose of producing an illusion. The close is comic, as in No. 72, l. 379 ff.

After speaking to his men, the knight turns to the audience, and says, l. 345, that he will be happy to take any one of them who needs to be reduced into his baths on the same terms. There is no moral application.

V.

§ **44. Source of No. 41 Dec. VIII. 6.**—No. 41. *Der gstolen pachen* dated Dec. 6th, 1552. The source was discovered by Fritz Neumann; cf. Gœtze, vol. 63/64, xiv.: "*In der Zeitschrift für Vergleichende Litteraturgeschichte (Bd. 1, Heft 2,) weist Fritz Neumann die sechste Geschichte des achten Tages im Decamerone als Quelle für das 41 Fastnachtspiel nach.*" In vol. 42/43, viii., our editor mentions a mastersong dealing with the same subject, M. G. 9, Bl. 5; Dresden Hs. M., 190 Bl. 399. This has not been available for comparison, and it may be stated once for all that, as most of the mastersongs are still in manuscript, it is only occasionally that I have been able to show their relations to the plays.

§ **45. Synopsis of Dec. VIII. 6.**—This forms the second of the Calandrin series (§ 6). Calandrin has a custom of going to his farm every year to slaughter and cure a swine. Once when his wife is sick, he makes the journey alone. Bruno and Buffelmacho plot, along with the parson, to have their sport with him. When Calandrin shows them the pork, Bruno advises him to sell it, have a jollification with the proceeds, and tell his wife that it was stolen. He refuses, but invites them to supper with a very bad grace. They decline. Afterwards, with the parson's help, they make him drunk at the tavern at their expense. He leaves the house-door open when he goes home. Bruno and Buffelmacho convey the swine to the parsonage. On awaking next day Calandrin discovers his loss. He tells the conspirators of it; they are slow to believe him, and make him swear to the truth of it over and over again. At last they promise to help him recover his property by a ginger ordeal; Bruno is given forty shillings with which to purchase the pills and a certain kind of wine. Calandrin invites all his suspected neighbors to a feast. They assemble in a circle under the linden-tree, Bruno

harangues them concerning the stolen pig, explains the nature of the ordeal, and all agree to take the pills. Of course Calandrin gets the bitter pill, and is forced to spit it out. Bruno says that *may* betoken nothing, and gives him a second dose, with the same result. Then it is plain, in spite of his protests of innocence, that Calandrin has stolen his own pig. The wags assert that Calandrin is only trying to conceal the fact that he had given the porker to his mistress, and that he had confessed as much in his cups. They threaten to tell his wife all unless he gives them two fat capons. Calandrin agrees to this, and the rogues go off with the fowls and the pork.

§ **46. Analysis of No. 41.**—The introduction to the play consists of a dialogue between two neighbors, Knol and Drol, in which they resolve to punish Dol's stinginess by stealing his pig. Dol, the niggard, enters, l. 63, and exposes his mean disposition in a soliloquy, ll. 63–82. Drol then enters and borrows a flail and maul. Dol lends them grudgingly, but flatly refuses, for fear of his wife, to roast a couple of sausages for his friends' entertainment, ll. 101–3. An interval of one night elapses before the entrance of the two conspirators, during which time the swine has been stolen. Knol relates how he carried out the trick. To them enter Dol in deep dejection at his loss. They refuse to believe in the theft, insist that he is hoaxing them, and that he has really given the swine to "Strigel Christen," his mistress. The parson, who is supposed to be acquainted with the Black Art, l. 145, enters and promises to discover the thief by these means. He first demands his pay, l. 175, and while Dol has gone off the stage to fetch his hoarded five batzen, the parson explains his device to Knol and Drol. They dispose the pills so that the harmless ones shall fall to their share, and the bitter one be left for their victim. Dol comes back with the money l. 215, the priest mutters a burlesque incantation in dog-Latin over the pills ll. 221–224, and each in his turn takes his pill. Dol stands a self-confessed thief from his inabillty to swallow the aloes, and is finally convinced of the fact himself in spite of his common sense objections. He begs them not to inform his wife of his exposure, and implores the parson's special interposition to break the news to her. The

parson argues in the epilogue that "such stingy asses should be shod in just this way."

§ 47. **Variations from the Source.**—The variations of the play from the story are, in this instance, not so much to be placed under the rubrics of addition, omission, &c., as under the general head of change. Sachs has considered his material as a whole: he has made it entirely his own, and then recast it in a new shape. The complexion is altered, and points, other than those prominent in the novel, are emphasized; cf. Nos. 42, 62, &c. The characters are made German peasants, the burghers' favourite objects of satire. This is not always done, *e. g.*, No. 46, where the characters and story are both allowed to retain their distinctively Italian colouring. As Neumann points out (*Zs. für Vergleich. Lit.* Bd. I. s. 162), the most important changes are the different introduction and the extended rôle played by the parson.

§ 48. **Different Motif in Introduction.**—As we have seen before, Sachs' introductions are all his own. He invariably makes great alterations there, (§§ 34, 39). In. No. 41 the first part has been entirely remodelled. The victim of the practical joke in the Italian story, Calandrin, very properly refuses to expend the money for the swine in a debauch; but Dol has accepted his neighbours' hospitality, and now he is unwilling to make any return; ll. 26–35. To deprive such a man of his porker seems merely poetic justice for his stinginess, l. 39. This *motif* commends itself more to the Germanic mind: Calandrin is merely a simpleton; Dol is a fool and a niggard. It is impossible not to sympathize with Calandrin; he is hardly treated. But we are prejudiced against Dol before he appears upon the stage, by the accounts which his neighbours give of his meanness. He strengthens this prejudice himself by the revelation of his character in the soliloquy l. 63 ff., in which he refuses to acknowledge the obligation to hospitality under which he lies, l. 76. His conduct in the borrowing scene l. 83 ff. is all of a piece with this; therefore when he is robbed we feel that he has only received his deserts, and when further he is brought to believe himself the culprit, we only consider it a good joke.

§ 49. **Change for the Sake of Concentration.**—Another change is in the device by which the abstraction of the pig is accomplished. In the story, the jokers make Calandrin drunk, and as he does not close the house-door, they are able to make away with the porker in the night. In the play, Sachs does not attempt to represent the stealing; that is done behind the scenes. Drol agrees to go and borrow something from Dol, l. 42 f. This enables Knol to carry off his booty. In the very next scene we learn that the *ruse* has been successful, l. 110. This treatment on the part of Sachs results in simplicity and concentration. Had he done otherwise, we should probably have been led aside by a scene in the tavern which would not directly help on the story. The succession of events here is rapid, without being in the slightest way confused.

§ 50. **Analysis of the Ordeal Scene.**—Besides this substitution is of a different *motif*, there is another cause for the change in the complexion of the play,—the greater prominence given to Dol's fear of his wife, and the expansion of the ordeal scene. Both themes are favourite ones with Sachs. To understand this, we must consider the character of the parson, Herr Hans. He is spoken of, (ll. 113–115) as the confederate of Knol and Drol, before he makes his appearance. He is given Bruno's part. To discover the thief, they have recourse to the Black Art. German peasants could not think of such an ordeal: so the parson, as the learned man, the scholar, plans and carries out the whole trick. Dol expects, at first, that the parson can bring the lost property back, l. 152. The latter modestly disclains such power, but says he is able to detect the thief, l. 154 f. He then explains the nature of the test, l. 160 ff., but requires a fee. Dol is gotten rid of by the expedient of sending him off for his money: he has none by him. While his back is turned the parson explains the plot for the benefit of the clowns and the audience. ll. 190–212, Then a speech is thrown in, to make the transition gradual; they hear Drol coming back before he actually appears. The parson then speaks a comic incantation over the "pillen" in dog-Latin, l. 220 ff. Sachs seems fond of this sort of burlesque. For a similar instance, cf. No. 74, l. 379 ff., where the same mixture of Latin and German occurs. In No.

34 the incantation is a burlesque, but it is in German, l. 217 ff. The parson recapitulates the conditions briefly; the ordeal is simplified, only four characters take part instead of the unlimited number in the Decameron. The manipulation of the pills occurs only once, instead of twice. But each of these characters is given one or two speeches, and the stage directions inform us that each actually eats his pill. Dol's turn comes last; and, as soon as he is discovered to be the thief, there is an outburst of virtuous indignation on the part of the real culprits for having been wrongfully suspected. Drol threatens personal violence, but Knol proposes a crueller revenge, namely to tell Dol's wife that he has given the pork to his mistress. The following forty-five lines are largely addition on the part of Sachs; in the Decameron there is no outburst of fear corresponding to Dol's speech, l. 278 ff., cf. *Steinhw*, p. 494, l. 27 f. Dol had already (l. 101 ff.) given expression to his fear of his wife. This is brought out again in the scene in which he discovers that he has been robbed, l. 140 f. Then Dol is given a second speech in the last scene, l. 306 ff., in which he shows he is afraid to give away a single sausage because his wife has wanted them, but gives his hoarded "gulden" instead. These he had hidden away for fear of his wife, l. 180. It is such a notorious affair that the others speak of it, l. 296. In the Decameron, Calandrin is allowed to say little; the most is said by Buffelmacho, and part of his speech refers to another story, (Dec. VIII. 3,) in which Calandrin is the hero. The trial-scene of the ginger is made prominent by the repetition, not as in Sachs' drama, by giving a speech to each actor. The gain in concentration and picturesque effect is noticeable in the case of the Fastnachtspiel.

§ **51. Mise-en-Scène of No. 41.**—The stage-directions deal principally with gestures, expression, &c. For instance, l. 123, "*Herman Dol kumbt trawrig*;" l. 146, "*Herman Dol hebt sein hendt auff.*," &c.; cf. l. 278 stage-direction. When the manœuvre with the pills comes, the directions are very explicit. Dol, to show his eagerness, runs off, l. 189; cf. l. 215. The parson, the originator of the trick, l. 190, sets out the ginger; there is a direction for the payment of the money, l. 215; the parson

solemnly takes his place, l. 220. When Dol's turn comes, we have three separate actions; l. 251: *Herman dol greifft zu,*" &c.; l. 253: "*Herman Dol würfft den jngwer im maul hin vnnd wider, sicht sawr,*" This evidently implies facial contortions on the part of the actor. Then, l. 255, "*Herman Dol speits als ausz,*" &c. The situation is broadly farcical. When the supposed thief is discovered, Sachs makes one of the suspected, Drol, express his anger by trying to begin an affray, l. 263, "*Cuntz Drol greifft int wehr,*" and Knol has to separate them; l. 270, "*Heintz Knol feret vndter.*" Dol expresses his eagerness or fear by running on and off the stage; *vide* ll. 189, 214, 317.

§ 52. **Representation of Bewilderment.**—The correspondences are not close, nor do the characters call for much remark. As we have seen in the first Calandrin play, No. 16, (§ 12) the simpleton is at last brought to believe in an absurdity against his better judgment. These two lines express the mental struggle excellently, ll. 283 f.:

> "Hab mein tag gstolen mancherley,
> Ich war abr selb allmal darbey."

Cf. No. 16, l. 137. The *motivierung* is very good, with the exception that the elaborate trick is produced at too short notice. The same fault might be found with the Decameron.

VI.

§ 53. **Source of No. 42, in Dec. III. 8.**—No. 42. *Der Pawr inn dem Fegfewer;* dated Dec. 9th, 1552. Gœtze gives the source, *Neudr.* 42/43, Einl. vii.: "*Der Bauer im Fegefeuer stammt aus dem Decameron des Boccaccio bei Steinhöwel Bl. 121 "(III., 8,) Bibliothek des Stuttgarter Litterar. Vereins Band 51, Seite 216.*" The mastersong mentioned in the same connection, I have not been able to obtain.

§ 54. **Synopsis of Dec. III. 8.**—The contents of the tale are as follows. A hypocrital abbot of Tuscany lays a plot to seduce the pretty wife of Ferondo, a rich, stupid countryman. The wife comes to the abbot for confession, and complains of her husband's jealousy. The abbot says he can cure him by sending

him to purgatory; he must die and be raised up again by the abbot's prayers. His reward is to be her love. The wife agrees to his proposal, on condition that her husband be disposed of first. Ferondo comes to the abbey, is drugged into insensibilty and buried in a vault. The abbot and a trusted monk from Bologna take him out secretly and put him in the convent prison. Next day the abbot begins the intrigue with Ferondo's wife. The Bolognese monk goes to Ferondo's cell and makes him believe that he is in purgatory. After ten months he is needed to father the abbot's child. He is again drugged and replaced in the vault. At the morning service he wakes, and the abbot, by a pious fraud, makes it out to be a miracle.

§ 55. **Analysis of No. 42.**—This was Sachs' material, and, as his treatment is specially characteristic, I shall not apologize for following it in greater detail. The introduction is more than usually careful. The Abbot of Certal and Sir Ulrich the monk enter, discussing matrimony. The lord abbot regrets that he shall have no heir, and the monk brings him back to an opinion more befitting a cleric by rehearsing the pains and penalties of wedded life. Thereupon a peasant woman enters, complaining of her husband's jealousy and abuse. The abbot promises to send him to purgatory and then bring him to life again. Then the monk and the abbot lay the trap for the jealous husband; he comes, is given a glass of drugged wine, and, while two peasants are settling their dues with the abbot, falls down insensible. The peasants lament over him and carry him out. The abbot instructs Ulrich to go by night, take the peasant from his grave and so abuse him that he will think that he is in purgatory. Then follows one of those amusing scenes in which the victim, against his better judgment and common sense, is brought to believe in an absurdity (§ 52); the peasant, thinking that he is dead, asks foolish questions, and is ridiculed and beaten by the monk. He is then restored to life, and frightens his neighbors by his resurrection, but finally explains everything to their satisfaction.

§ 56. **Omissions.**—It is at once evident that Sachs has not made use of all his material. The most important omission is

the *motif* of the abbot's love for the peasant's wife. Instead of lust, greed prompts the action. The kernel of the little comedy is the farcical situation of a living man believing that he is dead. It was this central situation which attracted Sachs, and he has made it sufficiently comic. In another treatment of the same material, in the mastersong, he has dwelt more upon the intrigue; see Gœtze, vol. 42/43, vii. But this is not intended for public representation, as a Fastnachtspiel would be; consequently, the long dialogue between the priest and the lady at confession is curtailed, and all reference here and elsewhere to a possible *liaison* is left out. Besides this, the scenes in the dungeon where the abbot tells his dupe that he is to be released[1], and those in the church where the pretended miracle takes place, in a word, all that is repulsive in the Italian story—the hypocrisy and religious fraud, is set to one side. The residue is a rollicking practical joke which, so far from harming anyone, does a great deal of good, by curing the peasant of his cruelty towards his wife.

§ **57. Additions.**—In this case, Sachs' additions are important. Of his own invention, are the two neighbours, Eberlein Gröltzenbrey and Nickel Rubendunst, who come to pay their dues, l. 181, lament over the peasant's death, l. 198, and testify to his restoration to life, l. 389 ff. The admirable short scene, ll. 153–165, where the stupid countryman brings the abbot a basket of green berries which he thinks will ripen by and by, is not found in the original. Nor is there any hint of the introductory dialogue between the abbot and the monk, ll. 1–51. All the additions in this, as in the other plays, tend towards the rounding out of the drama, (§ 38) towards making it complete and consistent with itself. It would be a grave error to suppose that they are ever meaningless or inartistic. The introductory conversation turns on the unhappiness of married life, and at the end of it the unfortunate wife appears as an illustration and living commentary; see ll. 42–46. It is in keeping with his position as "gefürster Abt," l. 8, that the churchman desires an heir, l. 13 ff., and that the peasants are expected to pay their

(1) Referred to only by Ulrich, l. 342.

convent dues, l. 181 ff., "*Warumb bringt jr nit ewer gült?*" The abbot's anger on this occasion because the money is not forthcoming, is consistent with the avaricious character Sachs assigns to him. He asks the peasant wife for pay, l. 100: "*Mein Fraw, was wird denn sein mein lahn.*" The introduction has a natural connection with what follows. The peasants are evidently brought on to show what effect the husband's swoon produces upon the on-lookers; Ulrich and the abbot would not do, because they are in the secret, and would naturally express neither astonishment nor grief. The peasants' remarks upon their neighbour's death are ridiculous in the extreme; after the abbot has pronounced him dead, Crőltzenbrey says, l. 198 ff.:

> "Bist du denn hin inn dieser noht?
> Sey wir erst neehtn bey nander gsessen
> Vnd haben ein putter Milch gessen
> Wie baldt ists vmb ein Mensch geschehen."

The introduction of the peasants may also have been a device to get the supposed dead man carried off the stage. The final scene, ll. 389–440, is an expansion, in Sachs' usual manner, of the statement, *Steinhw*, p. 224, l. 22 ff.:

§ 58. The Monk, the Abbot and the Peasant.—Again, the Bolognese monk, who, in the Decameron, is a mere tool, is given a name and made a real character in Sachs. He makes his first appearance in hot disputation with his abbot; and, fearlessly, in true monkish fashion, opposes him where he is in the wrong. It is with a trace of sarcastic humour that he almost refuses to enter into the abbot's design, l. 135 f. Then, l. 234, he shows his sense of fun, and in l. 254 stage-direction, he terrifies the peasant by roaring at him. Although, throughout this dungeon scene, Sachs follows the Decameron closely, he adds many touches of his own to the picture. The abbot is represented as a choleric, avaricious gentleman who is fond of his joke; he refers to his family, l. 14, and flies into a passion when the peasants fail to bring their dues, l. 181. There is an imperious air about him. Throughout the play, Ulrich addresses him as "Gnediger Herr," ll. 5, 16, and l. 8, calls him "ein gefürster Abt," cf. ll. 42, 119, 174. He regards the performance in the dungeon as a good joke, ll. 240–243, cf. l. 133 f., and the fact that he goes

himself to the cell to see Ulrich carry out the joke for the fun of the thing, points in the same direction. This trait is wanting entirely in the original: in it the abbot goes to the prison, but only to make his fraud more complete; Sachs makes his purpose in going, to see that the joke he has planned be carried into effect. The peasant is a great simpleton. Boccaccio merely says so, but Sachs represents him, on his very first appearance, as doing a stupid act, (§ 21) namely, making a present of green berries which will ripen if put in straw. He cannot call things by their proper names: for instance, he says "schlegel birn" l. 155, instead of "Regel birn" l. 159, and persists in calling the abbot "Herr Dabt," ll. 153, 162, 179, 373. This is one of Shakespeare's methods of denoting stupidity; it is sufficient to mention Dogberry and Bottom.

§ 59. **The Dungeon Scene.**—The scene on which Sachs has spent his strength is the one in the dungeon between Ulrich and the peasant, ll. 243–360. Sachs has followed Boccaccio closely, and in some instances improved upon his dialogue. Such improvement upon the source is more marked when the poet deals with sources of a lower literary level, for instance, those drawn from the chap-books. When the peasant is coming out of his trance, l. 247: "*Der pawr rümstert sich, steht auff, vnnd greifft vmb sich an die vier ort vnd spricht.*" This is just what a man would do in such a situation, and the "business," to use the technical word, is put in by Sachs for comic effect. In ll. 251–3 he is again much more natural than Boccaccio; the peasant wants to know how he came in, and calls for his wife. The little circumstance of his not understanding the Latin word *Purgatorium*, l. 259, is also Sachs' own, and humorous in effect:

> "Ach sag mirs teudseh, ich bit dich drum!
> Ich kan warlich kein Laperdein."

These touches add decidedly to the comicality and naturalness of the situation: cf. also ll. 309–12, 302, 327–9, 334. The two peasants, his neighbours, are simply the stupid countrymen; but their stupidity is not their prime quality, as it is in the husband's case. Their names are ludicrous, *Grältzenbrey*, &c., recalling the Shakespearian custom, as in Oatcake, Ague-cheek, &c.

§ **60. The Mise-en-Scène.**—The stage-directions are important in this play. L. 52: "*Herr Ulrich schaudt nausz,*" &c.; between this and l. 59, he has let the woman in: "*Herr Ulrich bringet die Pewrin.*" This is plainly a little device to obviate the awkwardness of having the woman come on without any warning whatever. When Ulrich goes to fetch the wine, l. 168: "*Der Abt gibt jm ein schlüssel;*" l. 173: "*Herr Vlrich kumbt, bringt das glas mit tolm;*" l. 179: "*Der Pawr trinckt es als ausz, gibt dem Abt das glas wider.*" Then, l. 181, "*Die zwen Pawren kummen;*" the "*tolm*" takes effect l. 189: "*Heintz Düppel felt auff der banck nider;*" his friends try to lift him, l. 191: "*Heintz Düppel lest hent vnd füs fallen, sie, rütteln in;*" it is useless; l. 192: "*Der Abt schaut zu im,*" and pronounces an unfavorable opinion, l. 219, "*Sie trayen den todten ab.*" All these show that the author had an audience constantly in mind, and even if the play was never acted, or if the actors did not carry out his directions, he knew, at least, how a play should be acted. The actions indicated are what would be naturally expected under the circumstances. The following passages, showing the lamb-like obedience of Düppel, are also sufficiently comical:—l. 270: "*Der Münch nimbt jn beim halsz, buckt jn vber benck,*" and l. 273: "*Der Pawr buckt sich vbert benck, der Münch haudt jn mit ruten.*" Wine and bread are brought on the stage l. 313, and there is drinking ll. 332, 359; all these manœuvres are intended to produce an impression of reality. The action is lively l. 404. Düppel's neighbors think they see a ghost: "*Sie zwen fliehen. Heintz Düppel schreidt.*"

VII.

§ **61. Source of No. 43.**—No. 43. *Die listig Bulerin*, dated Dec. 17th, 1552. *Neud.* 42/43, p. viii, Gœtze gives the following note upon the source: "*Der Dichter hat ganz nach Boccaccios Decameron VII. 6, gearbeitet.*" No other treatment of same material by Sachs is known. The plot is as follows:—

§ **62. Synopsis of Dec. VII. 6.**—An unsatisfied wife takes a gallant named Leonetta, and another called Lamprecht forces himself upon her. Once, in her husband's absence, she sends for

her favourite, and while they are together, Lamprecht comes and demands admittance. Leonetta conceals himself while the latest arrival is with the lady; at this juncture, the husband comes home. The problem is, how to get two men out of her room without being discovered. She bethinks herself and tells Lamprecht to draw his sword and go down stairs, vowing vengeance, and not to speak to her husband. He does so, and the husband coming up, finds his wife terribly frightened at the door of her room. She tells him that Lamprecht had pursued some man into the house. and to prevent murder, she had hindered the would-be murderer from entering the room where his intended victim had taken refuge. The husband is gulled by this tale, brings the young man out, and treats him courteously.

§ 63. **Analysis of No. 43.**—The play begins with the day on which the trick is played. The lady gives her maid orders to bring the gallant. She is warned by the servant that she runs a risk, and while admitting that she has had many narrow escapes, still she feels that she has been equal to every emergency. The maid goes on her errand, and, in one of those monologues which Sachs inserts to denote the lapse of time, the faithless wife reflects on her career. Leonetta, the lover, arrives; they soon go off together to examine a shirt which she has made for him. The lapse of time is represented by the maid's speech, which throws further light upon the lady's amours. Leonetta and Lisabetha have just come back, discussing the gift, when the maid interrupts them with the news of Lamprecht's arrival. The lady tells her favourite to conceal himself, and goes out; the gallant gives expression to his fear in a monologue and exit. The lady re-appears with the second lover, Lamprecht. Before they have exchanged many words, the messenger maid announces the unexpected arrival of the husband. The lady gives Lamprecht substantially the same advice as in the Decameron; he meets the master of the house on the stage, but does not answer his question. Landolph, the husband, interrogates his wife; she is too frightened to answer at first, but manages at length to tell him the story of the adventure; the young man comes from his hiding, and this scene of amity, which is

hurried over in the Decameron, is dwelt on and much expanded by Sachs. The close is characteristic; the husband takes the gallant off to look at his treasures, and the wife goes out to oversee the evening meal. The maid "*kombt vnd beschleust*," winding up with forebodings that intrigue, like murder, must out.

§ 64. **Omission of the Obscene.**—The play has undergone far greater changes than appear from the mere parallelism of plots. The events are the same, but the complexion is totally different. The most important omission is in the scenes between the lady and the two lovers, ll. 60–174. In Boccaccio all these interviews take place in the lady's bed-chamber, and Leonetta is, of course, a concealed witness of the second one. There is no suggestion of such a disgusting idea in Sachs. The wife is faithless, but she gives no expression to sensual love in talking to Leonetta. Sachs was acting with a purpose; his plan is to show the guilt of such a situation, as well as its danger. Any inference may be drawn from the fact that the lady retires from the stage with Leonetta, but that is not Sachs' fault. The episode of the shirt is an invention of Sachs to avoid the indecency of his original; for a similar reason, Lamprecht is not allowed any time at all with the lady in private. The maid interrupts them at the very outset.

§ 65. **Additions.**—As usual, the first scene furnishes the *motif* of the play, and is largely or altogether Sachs' own invention. The only hint for ll. 1–60 is *Steinhw*, p. 436, l. 3: "*In dem die frawe nach irem lieben Lienetto schicket, das er keme.*" The maid, as a character and not a shadow, is pure addition; also her speeches, ll. 87–98 and 309–330. There are no hints for Lisabetha's speeches ll. 41–60 or 295–308, or for the speech of Leonetta, ll. 113–128, which is inserted to exhibit his character still further. These are the principal additions. The phrasal modifications and improvements are too numerous to be noticed here, but will be taken up when considering the separate characters.

§ 66. **Character-Drawing, Agneta, Leonetta, Lamprecht.**—The prime excellence of this play consists in the remarkable way in

which the five characters are sketched and differentiated: the timid maid, the poltroon gallant, the ruffling gallant, the cunning wife and the chivalrous husband. First the maid Agneta; the soubrette seems to be the necessary adjunct of an intrigue as Anna in No. 40, Ursula in No. 45, Hulda in No. 84, and Metz in No. 23. As the confidante, she remonstrates on the danger when ordered to fetch the gallant, and warns of the consequences. In l. 93 ff. she fears for herself, and longs for the time when she can leave. She is so frightened at her master's approach that she can hardly stand, l. 156. In a word, she is the trembling agent of her mistress, on the side of right because she dreads discovery. Leonetta is an arrant coward. All that is expressly said of him is *Steinhw*, p. 436, l. 14: "*Leonetto der sein selbes nicht minder als die frawe besorget*," and p. 438, l. 3: "*Der iunge der peyder red wol vernomen hette aller erschrocken als der in forchte vnd angst was darnach her färe ginge.*" In the Decameron he is not given anything to say. Here again Sachs represents what the novel merely states; cf. § 57. Leonetta's first greeting is characteristic: Sachs here goes directly against his source because it suits his purpose. In Steinhöwel, p. 436, l. 4, we read: "*Lienetto—Der sich nit saumen liesse frölich vnd wel zu mute palde kame*" In Sachs he is anything but "*frölich;*" his first greeting is cold, he says the very least he can to her. His "*Heyl*" contrasts sharply with Lisabetha's "*Biss mir zu tausentmal willkumb.*" Another would have been glad to have the gay lady at his will, but instead of being loverlike, he asks querulously why she has sent for him, and reminds her of their last narrow escape, "*Da ich kaum entrann*," &c. She tries to put some heart into him, but all his rejoinder is, l. 76 f.:

> "Ich bin nicht frölich worden sider;
> So gar thett mich die forcht entsetzen."

In his long speech, ll. 113–128, while the lady has gone off for Lamprecht, he expresses his fears for his own precious carcass. He says, l. 113: "*Jetzt steht auch in gefahr mein Leib.*" He fears, l. 122, Lamprecht will find him and kill him, and vows never to come back. And at the *denôument*, when he has to represent himself as fleeing from Lamprecht, he does it

aptly, in character. In fact, he manages his part of the deception with considerable adroitness and a certain voluble grace. In strong contrast to Leonetta the "*junger mann*," ll. 231, 278, is Lamprecht's "*den alten*," l. 91. He is the man of the world, the man of experience. Leonetta says of him, l. 119 f.:

> "Der in der Statt hat das geschrey,
> Wie er der gröste Buler sey."

The very fact of his forcing his way in, shows his strong character. In his second speech, l. 146 ff., he is sufficiently aggressive; Leonetta had to be cheered up and coaxed. When danger threatens at the husband's approach, he bristles all over, l. 158 f.:

> "Vnd wo er mich wird greiffen an,
> So wil ich jm seyn Manns genug."

Leonetta's first thought in a similar situation was for his personal safety. The fury in which Lamprecht makes his exit is not all assumed. It is in keeping that, in the wife's fiction, he should have the character of the bold aggressor. They are all afraid of him. Leonetta fears for his life, when he hears of his approach. To Lisabetha he is "*strenger Herr*," ll. 129, 160; and Landolph calls him "*gächzornig*," l. 267. This agrees with Steinhöwel's idea of "vnrichtig," p. 435, l. 30.

§ 67. **The Wife and the Husband.**—Lisabetha is a cunning animal, clear-headed and self-reliant. She laughs at her maid's fears because she has always blinded her lord by her wiles so far. And this prepares us to expect her success at the critical moment. She says herself, ll. 27–29:

> "Was wer ich für ein Bulerin,
> Wo ich nicht wer listiger sinn,
> Mich schicken köndt in alle stück!"

She does not deceive herself, however: on the maid's exit, she reflects that the latter's words are true. It is high time for her to stop, but fortune seems to favour her, and she resolves to take one more chance. She says of herself, l. 54: "*Ich bin je ein verwegen Weib.*" She is "*verwegen*"; with poor Leonetta, she shows herself to be twice the man he is, and does her best to keep his courage up. All this furnishes a *motif* for her

brilliant ruse. We are led up to expect some triumph of her readiness and courage. As we should expect from such a woman, she is mistress of her feelings, showing herself ardent with her favourite and cold with the man she dislikes. The catastrophe loses none of its strength in Sachs' hands. It would seem a mistake, perhaps, that the whole plan should be born, as it were, in an instant, and that she should express no fear or hesitancy. Boccaccio does indeed make her give expression to both; but Sachs assigns the irresolution to the maid, l. 157: "*O Herr Gott wie sollen wir thun?*" and the sense of danger to Lamprecht, l. 158 f., quoted above. While they have been talking, she has been thinking quickly. When her device has partly succeeded and Lamprecht has escaped, she plays her part admirably. Sachs keeps us in suspense longer than Boccaccio. He gives Lisabetha a whole speech, ll. 188–193, to express her agitation without so much as hinting at the cause. Boccaccio puts it all together. To the Italian version Sachs' heroine adds such corroborative details as an explanation how the street door came to be opened, ll. 195–7, which the Italian baggage omitted, and a pathetic description of the fugitive's condition, l. 200. The triumph of her hypocrisy is when she pretends not to know who the young man is, and, when her husband recognizes in him the son of an old friend, she says, l. 284: "*Villeicht hat das mein Hertz geandt.*" This is really a fine piece of tragic irony. When she is left alone, she breathes a sigh of relief, thanks her stars that she has gotten out of it and that her favorite is now her guest. She then goes to the kitchen to see after supper. Sachs emphasizes her daring and readiness of device, rather than her lust. In strong contrast to his worthless wife is Landolph, the husband. In Boccaccio he is simply the cuckold; but from the slight hint of nobleness in the Decameron, *Steinhw*, p. 438, l. 15, "*doch habe keine sorge mere, ich sol dich on schaden heym beleiten,*" Sachs constructs the whole character. We know him before he appears on the stage, for Lisabetha says, ll. 45–48:

> "Es wer wol zeit, dasz ich lisz ab,
> Weyl mir das glück ein Ehmann gab,
> Von dem ich hab Ehr vnd auch gut,
> Der mir keins argen trawen thut."

He is not a jealous man, but stern enough. In warning her of the risk she runs, Agneta says of her master, l. 15: "*Er ist gar ein ernstlicher Mann.*" This character, even down to the name, is all Sachs' own. Though, in the Decameron, there is no hint of the husband's profession, Sachs has conceived him as an old soldier, brave, stern, upright. In ll. 271–275, he tells Leonetta that he was brother-in-arms to the latter's father in the Venetian wars. He is brave, for he is ready to encounter the redoubtable Lamprecht himself for the sake of Leonetta. The prompt way he espouses the cowardly Leonetta's quarrel shows his sense of justice. This is shown in also his commendation of his wife's conduct, l. 218, and his natural expression of regret that his house should be disgraced by a brawl, l. 225.

§ **68. Improvement in Tone.**—Sachs raises the power of the entire action, to borrow a term from mathematics. Landolph is represented by him as escorting the lover personally, l. 263, and offering to defend him with hiss word, while in the Decameron it is merely said that he gave him safe-conduct. The specches, ll. 271–280, 288–292, approach the pathetic. The wronged and trusting husband is ready to defend the life of the man who has dishonoured him, because his father and he were comrades; more than that, he commends him to his wife's acquaintance. All the honour of this fine and well-worked out conception belongs to Sachs, who here shows that he understood the character of a high-minded gentleman. There is only the slightest suggestion of this in Boccaccio. The peculiar heightening of the action is noticeable in another respect. This is not a vulgar amour of peasants, but all the actors in it are of good rank. Landolph and Lamprecht are both set down as "Ritter" in the *dramatis personæ*, and, in the teeth of the declaration *Steinhw*, p. 435, l. 22, Leonetta is called the "jung Edelmann" in the same place; cf. also l. 279. This play cannot be called a farce. The theme is not treated in a vein of lightness; the seriousness of tone is the more marked when compared with the merry note pervading No. 16 or No. 80. The vicious wife triumphs, her ruse succeeds, but she is not applauded as in the Italian tale. The impression left on the mind of the audience

is that of the woman's utter unworthiness standing out in sharp contrast to her husband's nobleness. This contrast is enforced by the epilogue with which the maid closes the play, and it is not too much to say that No. 43 represents an unconscious approach of genius to the citizen-comedy, so-called, anticipating Lessing by two centuries.

VIII.

§ **69. Source of No. 45, Dec. VII. 5.**—No. 45. *Der grosz Eyferer, der sein Weib Beicht höret*, dated January 14. 1563. Gœtze says regarding the source, vol. 42/43, xvii.: "*Auch die Fabel zu dem Fastnachtspiele vom stark Eifersüchtigen hat H. Sachs dem Decameron entnommen (VII. 5.)*" The Schwank and Spruchgedicht mentioned also in the same place have not been accessible. The story of the Decameron is as follows:

§ **70. Synopsis of Dec. VII. 5.**—A rich merchant of Rymel is inordinately jealous of his pretty wife. She is so closely kept that she finds no method of revenging herself, till she discovers that a chink in the wall opens into the room of a young man who lives next door. She comes to an understanding with him. When Christmas comes, she wishes to go to church to confess and receive the sacrament. She has a conversation on the subject with her husband, and arouses his suspicions by teasing him. Her husband goes to the chapel before her, and disguises himself in a monk's frock. She penetrates the disguise, and pretends to confess an adultery. She says a monk lies with her every night. Her husband refuses her absolution, and that night, on the pretext of a visit, he watches in armour for his supposed dishonourer. The young man takes advantage of this absence to visit the wife. In the morning the husband sends a messenger as if from the confessor, to ask if the monk has been with her. She replies, No. He is in great perplexity, and repeats his vigils many nights, to the satisfaction of the lovers. At last her husband demands an explanation. She tells him that she had seen through his disguise in the chapel; that he himself was the monk. He is cured of his jealousy, and guards

her less closely, thus enabling her to carry on her intrigue with ease and safety.

§ 71. **Analysis of No. 45.**—The introduction to the play consists in a dialogue between the wife and her Abigail. The wife complains of the unjust suspicions under which she lies, and the maid tempts her in vain to give her husband cause for jealousy, by taking a lover. Then follows a soliloquy by the husband, showing how jealous he is; after which, the wife enters and tells him she wishes to confess, and gets permission to do so. When she has retired, the jealous man declares his purpose of disguising himself as a monk to hear her confession. A short scene follows between the wife and her maid, who acts here as well as l. 244 ff. as her embodied suspicions. By some sort of clairvoyance, the wife guesses her husband's plan. The scene in the confessional follows; much as in the Decameron. However, the wife in Sachs fails to get absolution, a much more natural turn than in Boccaccio. An outburst of anger follows from the husband. In the next scene, when the maid and wife are congratulating themselves on the success of their ruse, the husband enters and declares his intention of going on a visit. A pretty touch of Sachs' own is l. 187 ff.:

> "Die Fraw spricht
>
> Wie? wilt du heint nicht hinnen ligen?
> So werd ich zu todt forchten mir.
>
> Der Eyfrer sprieht,
>
> 'Ey so leg die Vrsehel zu dir.'"

When he goes out, the maid and wife agree to watch him and find out what all this means. The husband returns in armour, and in a soliloquy declares his intention of watching for the supposed adulterer. The action is rapid here. The following scene discloses the fact that the wife and maid have discovered his plan. They go off to bed. An interval of one night elapses, and then the "Eyferer" appears and complains of the hardships he has gone through. The husband's messenger appears in the next scene, and is told that the monk did not come that night. The poor dupe of a husband gives way to his rage. The maid

again tempts the wife, and is severely rebuked by her. The husband breaks in and insists on an explanation. Sachs, although he condenses this part, is quite as good as Boccaccio. The wife first feigns ignorance, then says perhaps the confessor has blabbed, and then undeceives him; the play closes with the husband's apology for his unjust suspicions.

§ 72. **Changes in No. 45.**—Again Sachs has changed the complexion of the piece, while retaining almost every incident of the original (§ 64). There is only one important omission besides the necessary condensation in the scene where the wife gets her husband's permission to attend church, the confessional scene and the scene at the end in which she explains the double meaning of her confession. This omission is the entire intrigue with the young man next door; a similar omission occurs in No. 42 (§ 56). In the Decameron the trick is a means to an end. Sachs has made it a thing complete in itself, and so changed the repulsive story into an innocent practical joke; an affectionate wife's cure for a jealous husband. Margaretha is perfectly faithful throughout.

§ 73. **Additions.**—The only additional material is reminiscent of this intrigue. Twice in the play the maid tempts her mistress. First, in the introduction, she urges her to revenge herself, ll. 20–25, and points out the ways and means, ll. 30–33, especially l. 32: "*Da geht ein Jüngling ein vnd aus*;" this is the Philippo of the Decameron. He does not occur as a character in the Fastnachtspiel. The reference to Boccaccio is closer, ll. 36–41, but though the wife might seem to yield at first by enquiring almost wistfully, she amply atones for it by the stern rebuke, ll. 41–52, which she administers. Again, l. 276 ff. when they are rid of the husband's presence, the maid urges her again, and the chaste wife again asserts herself. The idea is entirely Sachs', and evidently put in for a moral purpose.

§ 74. **Correspondences.**—The tone throughout is refined, and the interest centres in the character of Margaretha, who is depicted as a faithful wife with plenty of spirit, yet thoroughly amiable withal. There is absolutely nothing in the stage

directions to call for remark; the verbal correspondences are given below:

Steinhw, p. 430, l. 10.
frawe was sünd hast du begangen daz du dich wilt peichten.

ib. l. 11.
meinst du das ich heilig sey darumb das du mich verspert hetest.

ib. l. 19.
Doch in kein ander kirchen ginge dann alleine in ire capellen vnd irem capellan peichtet.

p. 431, l. 10.
Vnd do pey wie sy ein pfaffe lieb hett.

ib. l. 10.
vnd alle nacht mit ir schlaffen kem.

ib. l. 16.
leyt nicht eüer ee mann pey euch.

ib. l. 18.
Ich weisz nicht mit was kunst er das thut, Es ist kein türe so wol nitt verspert wenn er darkomet daz er die nit auf thue.

No. 45, l. 74 f.
Was sünden hast du jetzt auff dir,
Dasz du gleich beichten wilt auff Morgen?

ib. l. 77 ff.
Meinst drumb, dasz ich im Hausz stets bleib,
Ich derhalben kein sünde treib
Mit wort, werk vnd gedancken mein?

ib. l. 81 f.
Doch solt keim andern beichten gar
Denn vnserm Caplan hinderm Al'ar.

ib. l. 121.
Ja, vnd hab auch lieb einen Pfaffen.

ib. l. 123.
Ja, er schlefft fast all nacht bey mir.

ib. l. 124.
Ligt denn dein Mann nit selbst bey dir?

ib. l. 129 f.
Dasselb kann ich nicht sinnen ausz,
Er kann auffsperren alle Gemach:

IX.

§ **75. Source of No. 46.**—No. 46. *Das Weib im Brunnen*, dated Jan. 5th, 1553. Gœtze says, vol. 42/43, xviii.: "*Das 46, Fastnachtspiel hat Sachs nach dem 4. Stücke der VII. Tagreise des Decameron gedichtet.*" The mastersong on the same subject has not been accessible. The plot of Dec. VII. 4, is the following.

§ **76. Synopsis of Dec. VII. 4.**—A husband, Toffano by name, is jealous of his pretty young wife, Gitta. She takes a lover, and, by encouraging her husband's tendency to excess in drinking, finds opportunity for carrying on the intrigue. The husband becomes suspicious; one night he feigns drunkenness, and as soon as his wife has left the house, he bolts the door. At

midnight she returns; he refuses to admit her; she says, she will drown herself to hide her disgrace, and, by throwing a large stone into the well, makes him believe that she really has done so. He goes out to rescue her, and she slips into the house, and locks him out. She immediately raises an outcry, and feigns that he is drunk. This brings the neighbors out of their beds. She so completely turns the tables upon him, that the neighbours take her part, and in spite of his remonstrances, a quasi-legal separation is effected on the spot. He obtains a reconciliation with her afterwards, through the offices of friends.

§ 77. **Analysis of No. 46.**—The play proceeds as follows. The first scene opens on the evening of the main incident, the mutual barring-out. Steffano, the husband, expresses his suspicions of his wife's virtue, and resolves to feign drunkenness, in order to detect her. Gitta enters, and is told that he intends to visit his brother. Her speech upon his exit represents here, as elsewhere, the lapse of time, (§ 63). The wife reveals her character, and shows that her husband's suspicions are more than justified. At the end of it, the husband returns, apparently hopelessly drunk. She leads him off to bed, returns and further reveals her character in a monologue. On her exit, the husband appears and bolts the door. Again the single speech represents the lapse of time (§ 63). The wife comes and tries the door first with her keys, and then, l. 103, with her knife. She knocks, l. 105, and he replies in justifiable anger, and a lively dialogue follows, at the end of which, l. 160, she pretends to drown herself. The ruse succeeds; the husband runs out, and the wife rushes in, and locks the door. The ensuing dialogue is very bright, as showing the changes in the man's emotions. Finally, her outcry brings her brother Anthoni upon the scene. She accuses Steffano of drunkenness, and, though the luckless husband gives the true state of the case, Anthoni does not believe him. At last, he beats him for abusing his wife. Steffano does not show fight, and Gitta goes off triumphantly, under her brother's protection. The husband speaks the epilogue, and the prospect of a lawsuit in the morning makes him resolve to try and conciliate her, because she always gets the better of him.

§ 78. Variations from the Decameron.—There is no incident omitted, though the intrigue with the young man is not made so prominent in Sachs as in the Decameron. In regard to the additions, it is needless to say, the introduction is of Sachs' own invention; cf. § 65. The man gives some of the facts of the Boccaccian narrative in the form of a soliloquy. There is no dialogue in the Decameron corresponding to the one which ensues in the Fastnachtspiel in which the husband goes out, ll. 25-30, for the purpose of getting drunk. In fact, the same may be said of the whole play down to l. 117. The situations are supplied by Boccaccio, but the dialogue is all by Sachs. The comic speeches, ll. 118-139, are not in the Decameron. The honour of the fine passage, ll. 177–195, showing the alternations of anxiety, compassion and wonder on the husband's part when he thinks his wife is drowned, belongs also to Sachs. The brother, Anthoni, does not appear in the original. True to his custom, Sachs represents the vague multitude by a single character (§ 38); Steffano's speeches in the last scene are Sachs' own, for in the Decameron he is not allowed to say anything; that is all done by Gitta. The epilogue is also all by Sachs.

§ 79. Unity, Stage-directions.—This play is remarkable in many ways. Not the least surprising thing is the close adherence, perhaps unconscious, to the doctrines of the unities. The time represented is at most three or four hours, and the action does not halt for a moment. This is the shortest period represented in the Boccaccian plays. The place is the house and space in front, and it would almost seem from the stage-directions that there must have been a house represented on the stage, for it seems plain, l. 91 ff. and 93, stage-direction, that both husband and wife are seen by the audience when one is within and the other without the house. The greater number of the stage-directions occur naturally in connection with the trick which the wife plays, l. 93: "*Die fraw kompt, sperrt an der thür mit den Schlüsseln.*" It would seem that there were other actions, see l. 102 f., and l. 105: l. 109, "*Sie klopfft einmal oder drey.*" It would seem, also, from l. 161, "*Sie wirfft den Stein in Brunnen,*" and l. 177, "*Der mann schreyt nab in brunnen,*"

as if the well was represented on the stage, or at least, that Sachs intended it to be so represented.

§ 80. **The Drunken Scene.**—No. 46 also is one of the earliest plays to introduce a drunken man upon the stage; l. 51, "*Steffano dorckelt her.*" He shows it in his gait and by the passive way in which he allows his wife to lead him off. l. 61, "*Sie fürt jn ab, &c.*" He shows his intoxication by the repetition of words and the fragmentary structure of his sentences. The following is as good an example as any, l. 53 f.,

> "Vier masz, vier masz Reinfal truncken,
> An Wenden, Wenden heimher huncken."

Before he enters, his wife leads the audience to expect that he is drunk; l. 49 f. she says:

> "Dort *dorckelt* er gleich eben her
> Mich dunckt zwar, er sey nicht vast ler."

For similar instances of making an entrance gradual, cf. ll. 24, 91; for similar devices of preparation, § 60. The passage ll. 169–176 is plainly an aside (cf. § 26), for it is plain, from the husband's next speech, that he has not heard her, while the audience has.

§ 81. **General Criticism.**—The play is not a broad farce, like No. 16, nor a serious play, like No. 43, but a bit of light comedy. The interest is an intellectual one, partly; for the wife, according to Steffano's own confession, l. 314, is the quick-witted one, and the ruse is decidedly clever. It is effective, not only in the matter of deceiving the husband, but in making the brother believe the wife's tale, when the facts are all on the side of Steffano. Sachs was also attracted by the picture of domestic difficulties which it affords, cf. § 34. Another feature is the contrasted scenes for which Sachs has shown his fondness before, cf. No. 23. §§ 24, 27.

§ 82. **Character-drawing, Gitta, Steffano, Anthoni.**—Gitta is keen and unscrupulous, ready with excuses, and sharp of tongue. The lines 290 ff., where she incites her brother to beat her husband, are capital; she tells Anthoni that her husband has often despised him. But Steffano is the real protagonist of the

piece. It is really wonderful how, within the small compass of 330 lines, he is represented first as a jealous husband laying a plot, then feigning drunkenness, then exulting in the success of his stratagem. Thereupon follows a burst of justifiable anger, of irony, and a tirade of abusive language. As soon as his wife seems to have drowned herself, a change comes. He feels pity at once, which rapidly becomes anxiety and remorse. The natural revulsion to relief and friendliness follows when he finds that she is still alive, and like a sensible fellow, he asks to be let back into bed. When she tries to impose on him further, he fires up again, and, when he finds that the truth does not prevail, and that he is not believed, he submits to the buffetings of Anthoni like a sheep. For a similar depicting of changes in feeling, cf. § 12. Finally, in the epilogue, he resolves to try and get his wife back to cover his disgrace. Anthoni is the swaggering big brother, but his first remark is good, l. 219: "*Legt euch zu rhw! last die Lewt schlaffen.*" The correspondences in dialogue are not close, and are therefore omitted.

X.

§ **83. Source of No. 53.**—No. 53. *Der Ketzermeister mit den vil kessel suppen*, dated October 2, 1553. Gœtze gives the source in his introduction No. 51/52, viii.: "*Die sechste Geschichte des ersten tages in Johannes Boccaccios Decamerone (Keller s. 41 f.) ist für das Fastnachtspiel; Der Ketzermeister mit den vielen Kesseln Suppe—die Quelle gewesen.*" The mastersong, with the same contents, is to be found in Gœdeke I. 160. It may be noticed that Sachs casts his material into the form of a schwank or mastersong before making it into a play, and in several cases, noticeably in No. 84, he seems to have had the first working over of the novel before his eyes, rather than the novel itself. His lyrical period is as good as closed before his dramatic period opens.

§ **84. Synopsis of Dec. I. 6.**—We will consider first the original novel. The story runs as follows:—a simple rich fellow in Florence remarked one day that he had such good wine that God himself might like to drink it. These words

were carried to the Inquisitor, who disciplined him for his blasphemy, and, after threatening him with death, allowed him to compromise the matter by giving a yellow banner to the order; he is made to pay handsomely besides; and, on his release, is required to attend mass at the convent chapel, every day, for a specified time. On one occasion, he hears that men shall receive a hundred-fold in heaven for all their good deeds on earth. This perplexes him, for the convent gives alms of soup daily to the poor, and if the monks are to receive a hundred bowls for one, they will assuredly be drowned. He says this to the Inquisitor, to the latter's discomfiture, and is allowed to go free. In the mastersong, no division is made between the two parts. The only other variations are those which necessarily arise from the more compact form of the lyric. The Nabal of the case is not allowed to go free and then brought back. In this respect alone has the mastersong influenced the Fastnachtspiel.

§ 85. **Condensation for the Sake of Unity.**—It will be seen at once that, if a play is to be constructed from this material, it must consist of dialogue rather than of action. The point lies in a single repartee which gains the victory for honest ignorance over fraud. Action is excluded. Indeed, there is only one stage-direction which is not colourless, viz., l. 400: "*Der Inquisitor spricht zornig,*" The only omission is that noticed above, § 84. At first glance this may seem slight and unimportant, but it is in reality not so. The loosely-told story is divided into two parts. *Steinhw.* p. 42, l. 32 f.; p. 43, l. 3. The witticism on which the tale pivots is only an afterthought in the Decameron. This circumstance may make the tale appear more natural, but a drama requires unity, and Sachs has made the first careless speech the cause of the final denoûment.

§ 86. **Analysis of Introduction.**—As stated above, Sachs' tendency to amplify the given plot in a natural manner, is shown here in a marked degree. *Steinhw.* p. 42, l. 3, "*Söliche red vnd wort,*" *i. e.*, that the wine would rejoice the heart of God, "*dem parfusser münch inquisitore zu gehöre kamen.*" From this hint, Sachs constructs his introduction. The informer, Hermann Pich, comes on, looking for his prey; he sees Simon the

Host, and accosts him, ll. 1–14; the fatal speech is made, ll. 20–24. The subsequent scene between Pich and the Inquisitor, ll. 45–145, who are represented as spy and spy-master, is entirely supplied from the statement in Steinhöwel, quoted above. Again, it is necessary that there be some one to whom Simon can express his terror, and so Nachbar Clas is created. He comes on l. 117, with Simon, just after the Inquisitor has told the spy that he will send his proctors to the host, l. 113. In the short interval, this threat has been carried into execution; Simon enters in terror, l. 117, exclaiming, "*Ey, ey, ey, ey ach, ach, vnd weh!*"; Clas enquires the cause of his distress, and tries to console him. The passage ll. 117-169 is entirely Sachs' own; the slightest possible hint for the existence of such a friend is to be found *Steinhw.* p. 42, l. 1: "*eines tages wider etliche seine gesellen gesprochen het, wie er als einen guten wein, &c.*" The ensuing scene between Dr. Romanus, the Inquisitor, and the Custor, ll. 169–208, is also made out of whole cloth. The Custor is not mentioned in the original.

§ 87. **Correspondences.**—In the scene between the Inquisitor and Simon, l. 209–227, the following correspondences occur:—

Steinhw, p. 42, l. 11 ff.

particularly l. 15.—"so machest du vns vnsern herren Kristum zu einem trincker, als wer er Cieiglione oder eüers geleichen.

No. 53, l. 217 ff.

Vnd auch sant Johannes, der Tauffer?
Wilt aus in machen zwen Weinsauffer,
Das sie von dem Weyn werden wol
Zwen truncken boltz vnd sein stüdtvol,
Wie du vnd deins geleichen bist?

ib. l. 21.

Du hast das fewer vnd den tode als ein pöser keczer verschult.

ib. l. 223 f.

Darmit hast du verdient das fewer,
Wie ein Ketzer gar vngehewr.

Simon's speech, ll. 230–237, is an expansion of *Steinhw*, p. 42, l. 12 f.: *waz der gut man geredt het dem inquisitore saget vnd im des sein meinung zu versten gabe.*" The interference of Clas at this juncture, l. 238, and the ludicrous scene up to his expulsion, l. 278, is pure invention on the part of Sachs, and has no place in the source. Penance is laid on Simon; he must stay in the cloister, l. 297, go to preaching, l. 306, and repeat a part of what he hears to the Inquisitor afterwards, l. 307 f. Again, the scene with Clas, ll. 313–344,

where he asks Simon how he fares at the convent, and advises him to purchase his pardon with money, is not in the original. Indeed, the only dialogue which may be said to be made ready to his hand, besides the passages collated above, is that contained in the final scene, where the famous reply is made. The following are the correspondences which occur there: —

Steinhw, p. 43, l. 9.

Der münch in fraget ob er des selben morgen mess gehört het;

ib. l. 11.

ob er in der epistel vnnd euangeli der messe icht vernommen het dar an er czweyfelt.

ib. l. 14.

Es ist wol ware ich vernam etliche wort, die mich vmb eüer vnd eüer prüder willen grosses leyte haben tragen machen.

ib. l. 12.

Ich gelaube on allen czweyfel alles das, das ich hab in der messe gehört han;

ib. l. 16.

wie dem ——? welche wort sein das, die dich vmb vnsern willen also betrübt haben.

ib. l. 18.

Ich vernam in dem heiligen euangeli wort die also sprachen; Jr wert für einen den ir gebt hundert wider haben.

ib. l. 20.

das ist ware du hast recht gehört vnd wol vernomen? Aber sage mir waz vrsach haben dich dise wort in sölche gedencken geseczet,

No. 53, l. 361 f.

Du Ketzer, bist zu Predig gwessen?
Was hast hörn singen oder Lesen?

ib. l. 366 f.

Was jsz? hast du ein zweyffel drin?
Sag her! ich wil dich vnterrichten.

ib. l. 363 ff.

Heyliger Vatter, an dem ort
Hab ich gehört ein schröcklich wort.
Das selb bekümmert mir mein sinn.

ib. l. 368 f.

Mein Herr ich zweiffel gar mit nichten.
Für mich selb es gar nit klagt.

ib. l. 370.

So sag her! was hat er gesagt?

l. 378 ff.

Für mich kümmert es mich nit sehr,
Sonder ich erschrick an dem endt
Für euch vnd ewer gantz Conuendt.

Der Inquisitor spricht

Warumb für uns? das selbig sag!

ib. l. 371 ff.

Man hat predigt, was wir hie geben,
Das wirt vns dort in jenem Leben
Alles wol hunderfeltig finden.

ib. l. 374 ff.

Das ist war, gwisz ohn vberwinden.
Drumb gieb auch viel ins Closter rein!
So nembstus hundertfeltig ein,
Was erschrickst denn ob dieser lehr?

Steinhw. p. 43, l. 23.

Syder ich hie mit euch gewonet hab ich alle tage vor eüer porten des klosters vil armes volkes fundenn han Do pey alweg czwen odr drey grosse kessel mit suppen vnd prüe, die man euch nymt vnd durch got den armen geyt,

ib. l. 26 ff.

Sült ir nun in gener welt alweg für einen kessel mit suppen hundert wider habenn, Ir wert so vil prüe vnd suppen haben daz ir on zweifel dar inn ertrincken müst.

ib. l. 37 ff.

czörniglich zu im spracb daz er an den galgen ginge thette was er wölt nür nicht mer zu im keme.

No. 53, l. 382 ff.

Da hab ich gsehen alle tag
Das jr hienausz tragt ausz erbarmen
Drey kessel mit suppen den armen.

ib. l. 388 ff.

Dafür wirt euch in jener Welt
Wol hundert tausendt kessel vol,
Neun tausendt vnd fünff hundert wol.
Wo wolt jr mit den suppen alln hin?
Ich fürcht warlich, jr werdt darinn
Sambt dem gantzen Conuendt ertrinck-
en,
In der suppen zu grunde sincken,

ib. l. 405 ff.

Heb dich flux ausz dem Closter nausz,
An galgen heim hin in dein Hausz!
Kumb mir nit mehr für mein angsieht!

§ 88. Comparison of Boccaccio's and Sachs' Dialogue.—Before discussing the relation of the various parts to one another, let us consider the parallel passages cited above. It may be said in general, that Sachs rarely improves on the Boccaccian dialogue where it is supplied ready-made, *i. e.*, where the narration is direct; but in the indirect narration, he often excels his original in energy; for instance, l. 363 is stronger than the mere statement in prose. For a similar reason, l. 366 is superior to the passage opposite; a point-blank question must be livelier than saying that such a question was asked. It will be noticed how Sachs has transposed ll. 363-5, and repeated the idea of l. 369, namely, that Simon is not anxious for himself, in order to heighten the interest and make the climax stronger. The ascent to the application of the "hundred-fold" is more gradually prepared. Simon has heard "*ein schröcklich wort*" l. 364, but is not troubled about himself, l. 369, and thus he tells what he has heard, ll. 371-3. The application of the text by the Inquisitor to money paid to the convent intervenes, l. 375, and, on being again questioned, Simon says he is afraid for the convent. The retort follows, with several additions of Sachs' own: Simon goes into statistics which are truly alarming,

l. 387, and l. 389 f.; carrying the idea still further, he wonders how they can swim in the flowing frocks in which they are buried. The final citation, l. 405 ff., surpasses the parallel passage also, inasmuch as it is direct narration.

§ 89. **Sachs' Amplifications.**—It is not difficult to justify the introduction of the additional scenes. The anecdote must have a framework, so each part of the original tale is naturally amplified and expanded. Simon's heretical speech must reach the ears of the Inquisitor, by what more natural channel than the spy? In the first scene, therefore, the speech is made to the informer; in the next, he lays his information before his master, ll. 88-95, and it is noticeable how he has exaggerated. Simon had said, ll. 20–24:

> " Vnd wenn jn trincken solt allein
> Gott vnd auch Johannes der Tauffer,
> Welcher gewest ist sein vorlauffer,
> So weysz ich ye, der Weyn wer gut
> Vnd wurt erfrewen jm den muht."

Pich does not allow this to lose anything in the telling, ll. 90-95:

> " Sagt, wie ein guten Weyn het er,
> Der wer so gut, vnd gleych zu spot,
> Wenn jn Sant Johans vnd selb Gott
> Des selben solten ein viertl trincken,
> Sie müsten vnter den Tisch sincken
> Vnd trunckeu werden wie die Schweyn."

Sachs is true to life in making this trait of the talebearer prominent. The first scene with Clas, ll. 117–168, shows the effect of the Inquisitor's mandate upon poor Simon; Sachs prefers this to a scene in which the proctor would speak to Simon directly; the second, ll. 238–278, is an interlude and a concession to a mirth-loving and Protestant audience; the Romish lion is bearded in his den, ll. 262–4: 268 f., and the puns, l. 249 f., l. 255 ff., no doubt produced roars of laughter (§ 40). The third scene with Clas, ll. 313–344, is necessary to show that the penance has been performed which was laid on, ll. 297–306. This scene prepares us for what is to follow: ll. 333–5 lead up to the final scene, where Simon recites what he has heard. We had been prepared for the service, ll. 169, when the Custor was

given instructions to light the tapers for the service; see also ll. 206–8. Here, too, we have the basins of soup mentioned, ll. 176–182. The Custor's reply tends to amplify the matter; at the same time both he and the Inquisitor exhibit their hypocritical characters. This is done in the conventional way by the villains boldly declaring that they are villains. The second scene with the Custor, l. 345 ff., is introduced evidently to carry on the story and call attention to the situation, viz., Simon is being persecuted by the monks, and sees that he can buy himself off. The idea is Boccaccio's; indeed, he emphasizes the greed of the Inquisitor, but the device is Sachs' own.

§ 90. The Spy, Inquisitor, Simon, Neighbour Clas.—The characters are strongly defined. Pich is the typical spy, a mean, ungrateful wretch; he has drunk in Simon's tavern, l. 11. accepts his whole-souled invitation, l. 28, and then vilifies him, Sachs represents him as fawning upon his master; see stage-direction l. 82. The Inquisitor is the cruel, rapacious, hypocritical villain, whose final discomfiture would be sure to draw applause from Protestant Nuremberg audiences. He exhibits his character in his first soliloquy, l. 45 ff., in which he shows more greed than cruelty; ll. 171–3 show his hypocrisy. His bullying of Simon and his threatenings, l. 214 ff., ll. 301–2, are sufficiently rough. But there is not as much mysterious terror surrounding him as we are accustomed to associate with the name. In the victim Simon, Sachs has improved considerably on the original. There he is merely called "*ein alter erber man—Mer reiche an gelte dann an sinnen.*" *Steinhw.* p. 41, l. 34. Sachs makes him Simon *Wirt*, and such passages as ll. 11, 17, 100 f. leave no doubt as to his vocation. In Boccaccio there is no hint of this, but it is particularly appropriate that the remark about the wine should be put into the mouth of a publican, and, in representing him as rich, Sachs is in strict accord with the traditional opinion regarding inn-keepers in the Middle Ages. Simon is very simple, and he knows that he is a fool; l. 155: "*Ich bin dem Münch gar zu einfeltig.*" The remainder of this shows his dependence on others, and emphasizes his imbecility. It is this weakness which makes it possible for the Inquisitor to terrify him into denying his friend, ll. 284–7. Neighbour Clas

is much the clearer-headed of the two, and in contrast to Simon, who cringes, he abuses the Inquisitor roundly to his face, ll. 262–278. The strong Protestant tone is to be noticed, especially in the epilogue spoken by the Inquisitor. The complaint against the layman, l. 417–25, is the one so often made by the clergy of the time.

XI.

§ 91. **Discovery of Source of No. 62, Dec. IX. 5.**—No. 62. In the register "*Der wol erzaust alt pueler*," dated Feb. 1st, 1554. It appears that the same material has been worked up by Sachs into two mastersongs (MG. X. B. 6 and XV. 22′–23′). These, however, not being accessible, I am obliged to give the statement on the authority of Gœtze. As is well-known, the bulk of the mastersongs is still unedited. The variations of the play from the original novel are trifling, and can readily be explained otherwise than by assuming that they are due to the influence of the mastersongs. Neither Gœtze nor Keller give any hint of the source. It is however, taken from Decameron IX. day, 5th novel, *Steinhw.* pp. 561–568. As I have to establish this, I shall vary the usual order by giving a synopsis of the Fastnachtspiel first.

§ 92. **Analysis of No. 62.**—The course of events, scene by scene, is as follows. Enter two peasants, Ulla Lapp and Eberlein Dildapp, conversing. Dildapp is in love. In a drinking-bout, the night before, at the inn-keeper's, he saw the latter's wife washing her feet. Her personal charms, which are described in detail, have so influenced him that he burns like a "truss of straw." He implores his friend Lapp, who is at the same time her gossip, for his aid, which the latter promises. Dildapp, left alone, reflects that her love for him had begun long before, and recalls certain manifestations of it. As he leaves the stage, Lapp comes on with Hildegart, the object of his passion; Lapp tells of his friend's love, but the hostess rejects his overtures with scornful disgust. The go-between then changes his tone, and the two resolve to play Dildapp a trick, upon which Hildegart goes home. Dildapp returns to hear the result of his proposal; his friend informs him that the lady is violently in

love with him, and requires the honour of a serenade. He is very willing to gratify her, and besides, promises generously to give her whatever she desires, "*Vnd solt es sein drey crewzer wert.*" As he leaves, Lapp soliloquises on his friend's great stupidity. According to Sachs' custom, this speech of the single actor represents the lapse of time, § 77; when the hostess re-appears at the end of it, a night has passed, and Dildapp has given his serenade. Hildegart gives a very humorous account of the performance. Dildapp's return interrupts the conversation, and the hostess leaves. Dildapp gives his version of the serenade. He complains of his ill success, and his friend advises the use of magic and enchantments. They leave the stage to prepare the charm, and Hildegart returns to finish her interview with gossip Lapp. He enters, and tells her of Dildapp's intention to use the charm upon her. They plan to bring Dildapp's wife to the assignation at the critical moment, and then they can observe the sport from their coign of vantage, In this speech occurs one of those subjective touches which show Sachs, the conscious artist. When Lapp has arranged the plot, he says, ll. 264–6:

> "So wöllen ich vnd ewer man
> Oben auch durch ein loch zu sehen
> *Wie dis fastnacht spil wirt geschehen.*"

The hostess readily agrees to do her part, and exit. Angnes, Dildapp's wife, comes on, asking for her husband, and complaining to Lapp that she cannot keep the goodman in-doors at night. All his spare time he is practising on his fiddle. Lapp tells of her husband's infidelity, and promises to give her an opportunity to satisfy herself on the subject. She is fiercely eager to go, but Lapp induces her to leave her knife at home. Then follows the final scene. Hildegart appears disguised, so that Angnes may not recognize her. Dildapp touches her with the magic letter by using the delicate stratagem of protending to catch a flea on her neck. The charm seems to work, for the hostess runs after him, and he tries to embrace her. Here Sachs', as is his custom, has modified considerably the original piquancy of the situation in Boccaccio. Angnes rushes in, Hildegart runs off, and leaves Dildapp to his rightful spouse, who beats him without mercy,

till Lapp rescues him from her clutches. The husband begs for pardon, but she attacks him again; Lapp again interferes, and she turns on him; they indulge in mutual recriminations, till she chases him off the stage. Dildapp *solus* reflects on the credibility of witchcraft and the unfortunate interposition of his wife; he resolves to try and conciliate his "*alt schieling gaul*" when he goes home, that no worse misfortune overtake him.

§ 93. **Synopsis of No. 62.**—The plot of the novel is briefly this:—A gentleman's mistress is seen by Calandrin, a workman in his house, when she comes down in her nightdress to wash her hands and face at the well. He tells his fellow-workmen that he has fallen in love with her, and they lay a plot with the gentleman and his mistress to have their sport with the simpleton. He fetches his guitar, and plays and sings for her; he makes her presents, for which the go-between brings him sham rings. As his flame promises, but does not perform, they use a charm upon her, namely, a letter which Calandrin is to place upon her skin. The fool's wife is informed that he has an appointment with a loose woman, and is brought to the barn where the meeting takes place. Calandrin uses the charm, and the woman pretends love. His wife discovers him in a very compromising situation; he is begging for a kiss as she enters. She vituperates him and beats him, but at length his friends pacify her, and the fool goes home, cured of his folly.

§ 94. **Points of Resemblance.**—The points of resemblance are plain at once. The point of the novel and the point of the drama are the same: a wife arrives inopportunely on the scene of her husband's assignation. There is further agreement in the following details: the fool sees the woman first in disarray; in the novel she is in her night-gown at the well; in the Fastnachtspiel she is washing her feet; he serenades her (much emphasis is laid on this by both authors); he gives her presents; the hoax is planned beforehand; he is duped by a pretended friend; when he fails at first, he uses a charm, made in the same way; the decoy feigns all the way through; his wife interrupts and beats him, precisely at the same point, in each version.

§ 95. **Changes.**—The main difference is that in the play, the names, setting and colouring had all been made German. Calandrin is Dildapp, Nicolosa the mistress becomes Hildegart the landlord's wife, Monna Tessa is Angnes, and the four jokers Philippo, Bruno, Nello and Buffelmacho are, for the sake of unity, represented by Lapp without any loss in interest or dramatic effect. The occasion of the fool's falling in love is a drinking-bout, all the characters are from the lower class; in a word, these changes have been introduced with the intention of making the Italian material comprehensible to a German audience. This is in accordance with Sachs' almost invariable practice. In support of the foregoing statements regarding the agreement in fact, cf.

Steinhw. p. 563, l. 11 ff.	No. 62, ll. 1 f.
" p. 562, l. 34 ff.	" l. 6.
" p. 564, l. 38 f.	" l. 126 f. also l. 131 f., 135 f.
" p. 566, l. 27, " p. 567, l. 21,	No. 62, l. 255 ff.
" p. 567, l. 22.	" l. 365, stage-direction.

§ 96. **The Verbal Correspondences.**—The main verbal correspondences are the following:

Steinhw. p. 566, l. 14.
Bruno spracb pistu so *beherczent* das du sy darst *anrüren* mit einem *priefflein* das ich dir geben wille.

No. 62, l. 227 ff.
Pistw so ain *peherzter* man
Vnd darfst die wirtin *rueren on*
Mit aim zettel, den ich dir ¿ieb,

ib. l. 16.
So ge hin vnd pringe mir ein wenig neüer ungeporner karten vnnd ein lebendige fledermause vnnd drey körner weyrach vnd ein geweichtes liecht oder kerezen.

ib. l 238 ff.
Darzw must aber pringen dw,
Das ich die zauberey zv richt,
Weiraueh vnd ein geweicht wachslicht
Vnd ain lebende fledermaus.

Steinhw, p. 566, l. 10.
Dorumb *deucht* mich—sy darzepringen *es sey ir liebe oder leyde,* ist es anders dein gefallen, vnsern willen ze thon,

No. 62, l. 220 ff.
—— ich *sory,* mir müesen
Sie angrewffen mit zauberey,
Obs ir yleich lieb oder laid sey.

§ 96. **Improvements in No. 62.**—There is very little additional material of Sachs' own creation in the play. Most of the

dialogue is implied or expressed in the novel. His few additions are improvements. At l. 138 he makes Dildapp receive as love-token "*ein duezet nestel.*" The humorous description of the serenade, l. 176–205, is in Sachs' best manner, and is not found in the source. The circumstance of the hostess when acting as the decoy, l. 345, "*Die wirtin kumpt verpunden, &c.,*" is a necessary one. In the novel the characters were of different ranks, but here they are neighbours, and the hostess does not wish to be recognized by Angnes, l. 350. And finally the mutual recriminations (ll. 398–416) in which Lapp and Angnes indulge are new, and add variety to the final scene.

§ 97. **Mise-en-scène.**—The stage-directions are not specially noteworthy. They refer to small details; for instance, l. 73, when Dildapp has left the stage, "*Vlla Lapp get ein, winckt die wirtin; die kumpt.*" These show Sachs to be a careful stage manager. Again, l. 338: "*Angnes Dildeppin reckt finger auf,*" because she is taking an oath; she says, l. 338: "*Pey gschworem aid.*" The action is suited to the word. As the catastrophe approaches, the action becomes livelier, l. 365: "*Die wirtin lauft im nach,*" &c.; l. 371: "*Eberlein Dildapp grenft nach ir,*" and then when the wife appears, we have a battle royal, l. 375: "*Die Angnes Dildeppin kumpt eingeloffen. Die wirtin lauft darfon. Angnes rauft vnd schlegt irn man, jagt in vmb, Vlla Lapp kumpt, reist sie von im.*" This was evidently pleasing to the groundlings, so the manœuvre is repeated, l. 398: "*Vlla Lapp greuft sie an,*" that is Angnes, but l. 401: "*Angnes zuckt sich von im.*" He tells her too many home truths, l. 414: "*Angnes schlecht auf in;*" l. 417: "*Angnes schlecht den Lappen hinaus. Eberlein Dildapp hebt sein hent auf.*" It is possible Sachs meant this poetic justice to fall on him on account of his treachery to his friend. It is sufficiently amusing.

§ 98. **General Criticism.**—In general, it may be said that this play is one of the best of these which were specially adapted to the stage. It is without prologue or epilogue. The *motif* is given in the very second speech by Dildapp's avowal of love. The play is strongly and carefully "*motiviert*" throughout; nothing

happens without adequate preparation and warning. The action is rapid, and the catastrophe well worked-up. The dialogue is humorous in the extreme, and where it does not equal Boccaccio in wit, it surpasses him in comic power. Sachs has added freely in the dialogue; he has assimilated his material and formed a new conception of it; every additional detail tells; there are no long speeches in it, and not a word of moralizing. Of its kind it is a finished piece of workmanship.

XII.

§ **99. Source of No. 81, Dec. IX. 4.**—No. 81. *Der verspilt rewter*, dated Nov. 16, 1559. Gœtze states the source *Neudr.* 63/64, xi.: "*Hans Sachs hat hier und in dem Schwanke: Der herr mit dem verspilten knecht (Bd. 9, S. 470 bis 473 Keller) den er wenige Monate vorher, am 19 (nicht 29) April, 1559, schuf, als Vorlage Boccaccios Decameron, 9, 4, (bei Steinhöwel Bl. 322 in Keller's Ausgabe, S. 558) benutzt.*" The mastersong referred to was not accessible, but a comparison has been made between the tale, the schwank and the play.

§ **100. Synopsis Decameron IX. 4.**—Two men lived in the city of Senis, both with the patronymic Cecco, one called Angoliere and the other Forteringo. They were unlike in some things, but both alike were envious of their fathers. Angoliere could not live with his parent, and so resolved to join the train of the legate at Ancona. Forteringo offered his friend his services on the journey for his maintenance. His offer was refused because he was a noted gamester and drunkard, but on swearing to reform, Angoliere at last relented. On their journey to Bon Convent, Angoliere fell asleep at an inn after dinner; Forteringo went to another tavern, got drunk and gambled away everything, even his clothing. He then robbed his master of all his money, and returned to the gaming-house to redeem his fortune. When Angoliere awoke and was about to ride away without his servant, he desired to pay the landlord, and then first discovered that he had been robbed. At this juncture Forteringo returned, designing to steal his employer's

clothes. Instead of being ashamed of his conduct, he impudently begged Angoliere to advance him enough money to redeem his jerkin. A bystander then informed Angoliere how Forteringo had acted; the latter rode away, closely followed by his fawning servant, who continually demanded the money and ignored all rebuffs. On catching sight of some peasants in the fields, a trick suggested itself: he pretended to pursue Angoliere as a thief, proclaiming loudly that he had been robbed. The peasants believed him, and, with their aid, he stripped his master naked, and rode off with his horse.

§ **101. Variations in the Schwank.**—The Schwank, Keller 9, pp. 470–473, offers the following variations from the above account. The errand is not stated at length. Cecco, the burgher's son, is going to his friend, the cardinal at Ancona. A rake, unnamed, offers to serve as courier. He games and robs, as stated above, but the informer is not mentioned, nor is the point insisted upon, that the courier refuses to be driven away, in quite the impudent fashion of the original. It might have been explained in the former case as between equals; but in the Schwank, the rascal's inferior position is more sharply defined, and the plain narrative frame-work of the Schwank does not leave much room for such alternations to and fro. The informer is omitted for the good reason that the situation explains itself; the tell-tale is probably not necessary in the original; cf. *Steinhw.* p. 559, l. 36.

§ **102. Agreement in Fact.**—The play preserves the main incidents of the original story faithfully; the servant presenting himself, being accepted on his promise of reformation, the double robbery at the inn, and the turning of the tables upon the unfortunate master by the interposition of the peasants. There are no long scenes supplied, as in No. 53, § 89, there being here no necessity for them. The action is quite sufficient in itself; and where the play differs from the tale, it agrees with the Schwank in every important detail.

§ **103. Additions.**—The additions are as follows: the long soliloquy of Klas Schellentaus, ll. 19–78, giving a curious account of fifteen games at cards, and showing his character as an

irreclaimable gambler and blackleg. The declaration, l. 65: "*Spil ist mein höchste freud auf ert*," prepares us for his knavery at the inn. For similar reasons, the landlord is introduced as complaining of the hard times, before the arrival of the travellers. Sachs has done this elsewhere; cf. No. 51, ll. 65–86, particularly l. 65 and No. 81, l. 120. The peasants are merely mentioned in the source; here they are given rhyming names and have a short scene to themselves, l. 305–320, to prepare us for the entrance of Klas and Engelhart. The moralizing epilogue spoken by the fleeced squire is Sachs' own, as might be expected. The very lively dialogue, l. 337 ff. has no counterpart in the Schwank or in the Decameron, except the hint, *Steinhw.* p. 561, l. 15 f.: "*Desselben geleichen auch Angoliere sprache; Abe seine wort vmb sünst vnd nicht verhöret worden.*" The tantalizing situation of an honest man in the position of a knave, and unable to right himself; the righteous anger of the peasant, ll. 345–350, and the malicious joy of the successful rogue, l. 374, are well depicted and true to life.

§ **104. Further Changes.**—The minor improvements in the dialogue and the turning of phrases are so numerous, that only the most important can be noticed. The Italian names are made German. Angoliere is "Juncker Engelhart," Forteringo is "Klas Schellentaus" (Deuce-o'-Diamonds), and the landlord is "Kunez Tragauff"; cf. Hen. IV., I. 2.—"and spent with crying *bring in.*" Even the peasants are made less abstractions by having comic names (Flegel and Kegel) given to them. The reason for the squire's journey is probably more intelligible to a German audience, viz., going to fetch a rich bride, ll. 3–7, than that of wishing to mend his fortunes as a courtier in a church dignitary's retinue. Deuce-o'-Diamonds employs the weak scamp's usual arguments in a very clever way, on his detection at the inn, l. 272 ff.:

> "Ach, lieber junckher, wie mügt ir sein
> So unparmherzig? thuet euch erparmen
> Veber mich verspileten armen."

This appeal for sympathy is made to the man he has robbed of all his money, and whom he had intended to rob of his very clothes. Another highly humorous passage is l. 284 ff.:

" Mein junckher, was thuet ir mich schmehen ?
Wer ist der sich gar nie vergas ?
Lieber junckher, verzeicht mir das ?
Wen ich mer spil, so last mich fahen,
Vnd last pein hoden mich auf hahen !
Ist das nicht dewer gung verschworn ?"

It would be hard to find six lines from any author equalling these in comic power. The expression of injured innocence, the universal argument of the second line, the appeal for pardon upon such grounds, the dire penalty he proposes for the next offence, and the climax of pathetic supplication are irresistibly funny.

§ **105. Agreement in Dialogue.**—The correspondence in dialogue is as follows :

Steinhw. p. 559, l. 9.
Nun wolan seytmal du das thon wilt als du geschworn hast so pin ich wol zemute daz du komest.

No. 81, l. 102 ff.
Wen dw mir den wolst dinen recht,
Wolst spils vnd sawffens müessig gan,
So wolt ich dich gleich nemen on.

The resemblance here is not close, but the sense is the same, and Sachs is the more energetic of the two.

Steinhw. p. 559, l. 34.
Ach lieber peyt noch ein wenig ! Es komet iczund her der hat mein ioppen vmb fünff und dreissig schilling zu pfant die er mir gern vmb dreyssig wider geyt beczale wir in iczund !

No. 81, l. 256 ff.
Ja, juncker, es felet nicht vil
Durch das spil stet all mein gewant
Vmb dreissig schilling mir zv pfant,
Das mir doch wollen gebn die pösen
Vmb zwainczig schilling wider zlösen,
Mein lieber junckher, die leycht mir,
Das ich mein gwant nit gar verlir,

ib. p. 560, l. 2.
zu Fortaringo sprach er wer ein pube schalcke vnd loter, vnd schonet er seines selbes nicht er machet in an ein galgen hencken.

Keller 9, p. 472, l. 14 f.
Du schalck, heb dich von mir an galgen
Vnd lass die raben mit dir palgen

No. 84, l. 279 f.
Fetsch dich, ich mag nicht mit dir palgen,
Dw prechst mich pald mit dir an galgen.

These last quotations illustrate Sachs' way of developing an idea : the passage in the play is an improvement on that in the Schwank, though the expression of anger in the former is quite as natural as the disgust contained in the latter. Occasionally

Sachs reverts to the original, and passes over the Schwank; for instance, there is nothing corresponding to the following, in the Schwank:

Steinhw. p. 561, l. 8.	*No. 81, l. 331 f.*
Ich weyss nitt wie ich mich des enthalt	Ich wais nit, wer da haltet mich
das ich dir nit den halse abe stiche.	Das ich das meser nicht stich in dich.

§ **106. Stage-setting.**—The mise-en-scène is important in this play, illustrating as it does Sachs' method of converting a story into a play, § 38. The action, it must be confessed, lags somewhat at first, but this is more than compensated afterwards by a rapid succession of lively scenes. Engelhart enters, states the reason for his journey, and mentions that he lacks a servant; exit. Then, l. 19, "*Klas Schellentaus der rewter get ein, tregt wuerffel vnd karten, &c.*" These emblems of his profession may be a reminiscence of the morality or miracle play, in which each character was represented by dress, tool, &c. After the long monologue, § 77, the squire enters and engages him. In order to make this transaction life-like, Sachs has the squire handsel his servant, l. 105: "*vmb ain lon nach gemainem prawch;*" l. 108: "*Junckher Engelhart geit im gelt in die hant;*" l. 113: "*Klas Schellendaws gelobt an, nembt das gelt.*" This introduction of a well-known custom gives naturalness and definiteness to the scene. In the scene at the inn, beginning l. 131, Schellentaus has been drinking on the sly, so he enters wiping his mouth: "*Klas Schellentaus get ein wischt das mawl.*" When he has gambled away his dress, he appears in his shirt, l. 169: "*Knecht Schellendaus kumbt in aim hembd, kraczt sich im kopff vnd ret mit im selb;*" cf. Keller, 9, p. 471, l. 24. After robbing his master, which takes place on the stage, he goes out again. Then enter the host, and to him Engelhart, who has been asleep, l. 145 f.; to indicate what has transpired behind the scenes, the squire comes on in a drowsy state, l. 199: "*Der junckher get hinein, dent sich, reibt die augen vnd spricht. Wie wol hat mir der schlaff gethan.*" He then sends the landlord out to order Klas to saddle, l. 204: "*Der wirt get hinaus vnd schreidt.* Klas! Klas! Klas! l. 205. *Er get wider ein vnd spricht.* "*Ich hab lang geschriren Klas! Klas!*" cf. also l. 321: "*Klas schreit hinden nach.*" Sachs

shows that he knows when the actor's voice is to be raised, cf. No. 84, l. 162, stage-direction. The shouting is done into the wings. Then comes the reckoning, l. 211: "*Der wirt schaut an die duffel.*" When Engelhart finds out that he has been robbed, he hales the landlord off to the Judge. Then Klas enters "*ins wamas, hembt;*" his master returns, and from his servant's condition, l. 250, and his admission that he has been gaming, l. 256, he guesses who has robbed him, l. 267. From l. 290 the action is very lively. Engelhart threatens to make a "sword-sheath" of him, l. 292, and l. 293: "*Er zuckt das schwert, Der knecht legt sein hent zam.*" Engelhart turns to the host, and tells him to keep the other horse in pawn, l. 297, and pays no further attention to Klas. L. 301: "*Der junckher get ab. Der Knecht reibt sich an in. Er stöst in von im; gent also mit einander aus. Der wirt schawt in nach.*" This fawning behaviour was shown before; l. 79: "*Junckherr Engelhart kumpt. Klas naigt sich, thuet sein huet ab.*" Now this drawing of the sword does not occur in the source, but is supplied by Sachs' love of contrasts (§ 24). When the tables are turned, the servant girds on the very sword with which he has been threatened, l. 367: "*Klas Schellendaws zeucht die klaider an, gurt das schwert vmb sich.*" There may be a thought of the lordship conveyed in wearing it. Cf. No. 28, l. 274, l 281 stage-direction. When the peasants come on, "*stent vnd horchen,*" l. 305. Engelhart rushes on the stage, followed by Klas: "*Die zwen kumen geloffen.*" There is a scuffle, l. 323: "*Fricz Kegel felt den junckherrn an,*" and a second one l. 358, when they strip him: "*Sie fallen in an vnd zihen in ab.*" Then follows Klas' investiture with his master's clothes, and the philosophical epilogue.

§ **107. General Criticism.**—Many other passages call for comment, such as ll. 324–332, where Klas pays him back for the abuse he has received before, l. 374: "*All de mein junckherr, zürnt ir noch?*" (§§ 16, 26.) The foregoing discussion, however, will go far to show that the farce is carefully and consistently put together. The stage effect is excellent, the dialogue sparkling at times, and the action bustling and varied. The moral is the obvious one, l, 394: "*Wan art die selten lest von art.*"

§ **108. The Rogue.**—There is really only one character which may be said to be elaborated. He is such an impudent and thoroughly unscrupulous scoundrel, so successful withal, that he challenges our admiration. He appears first as the confessed trickster, then the cringing applicant for favour. He makes a promise, and breaks it at the first opportunity; he robs his master, and on his detection cringes and fawns again, and finally overwhelms us with his stupendous impudence, which finally turns his defeat into victory. Engelhart is the easy-going, rich, young man: the host and peasants are types of their respective classes merely: still there are traces of individuality; cf. landlord's speech, ll. 301–4, and Flegel's outburst of stupid indignation, ll. 345–50.

XIII.

§ **109. Source of No. 84, Dec. IX. 1.**—No. 84. *Francisca kom zwayer pueler ab*, dated Oct. 21st, 1560. Vol. 63/64, xiii. Gœtze says: "*Als Schwank hat er den Stoff den er aus Boccaccios Decameron 9. 1, (Steinhöwels Uebersetzung, Keller, S. 545) schöpfte, schon am 1. September, 1558, behandelt.*"

§ **110. Synopsis of Dec. IX. 1.**—The account in Steinhöwel is as follows: an honourable widow called Francisca, in the town of Pistoia, was beset by the unwelcome attentions of two lovers, Rinuczo and Alexander. A man of good family, but bad character, called Stanadio, had died, and been buried in a vault. Francisca sends her man-servant first to Alexander, with the message that, if he is to win her love, he must take Stanadio's place in the grave at midnight, with the understanding that he would be brought to her house at the proper time. Rinuczo is told that if he is to succeed in his wooing, he must fetch his love the dead body of Stanadio that night. Each is warned that if he fail in this test, he need not hope for any favour henceforth. They both readily promise to do what is required of them. Alexander goes first to the vault, and, after much hesitation, lays himself in the grave. At the proper time Rinuczo comes, drags the supposed dead man out, with scant ceremony, and

carries him off to Francisca's house. But the city watchmen, who were waiting to catch a criminal, see Rinuczo with his burden, and give chase. Rinuczo throws Alexander down and runs; Alexander also seeks safety in flight. The watchmen cannot overtake them. Presently Rinuczo returns for the body, and searches for it without success. The widow, who has been watching at her window, enjoys their discomfiture, and refuses to have anything more to do with either of them, because they have not fulfilled her commands.

§ 111. **Changes in the Schwank.**—The first working-over of the material is the Schwank called "*die jung erbar witfraw Francisca*," which is printed in Bib. Litt. Ver. Sachs ed. Keller, vol. 9, pp. 424–429. The main outlines of the story are closely followed, but the following changes are introduced: the message is divided into two, and is delivered by a waiting-maid instead of a man-servant. Francisca sees the rout of the lovers from her window in the moonshine, instead of by the help of the watches lantern. There are minor changes which serve mainly to emphasize the comic situations, *e. g.*, Alexander is thrown down "like a meal-bag."

§ 112. **Analysis of No. 84.**—From this source and from hints in the Schwank, the play is constructed, in the following manner. The old machinery of the herald is again set in motion, in order to give the audience some idea of the preceding events: he hints at the upshot of the play, and takes his leave. Francisca is given the next speech, which still further defines the situation. Her husband is dead, and she has two lovers, but neither of them please her. During the night she has thought of a plan which she now intends to put into operation. Her maid, Hulda, enters with news of fresh advances on the part of Alexander. Her mistress makes her go back immediately with the first message, as in the Schwank and the novel, namely, that he is to take Stanadio's place in the vault. The rest of the "actus" is taken up with the interview between Hulda and Alexander. The latter gives the maid money for her welcome news, and after her exit, expresses his joy in a short speech. The second "actus" begins with the entrance of the widow;

she expresses her impatience to learn the result of the maid's first errand. Hulda enters, assures her that all is well, and is then given her second message, to Rinuczo. It is at this point that the widow's stratagem first becomes plain to the maid and the audience. Then Rinuczo enters, declaring his love in a soliloquy, just as Alexander had done: Hulda comes and gives him the message. He expresses his readiness to comply with the widow's demands, and rewards the go-between. Both go out. Francisca, who has hardly expected success, now enters discussing the matter with Hulda. The lovers, she says, are not to be admitted, even if they come. The plot is now complete, and the train laid. The third "actus" opens with Alexander's entrance. His first speech shows fear, struggling with his resolution to please his lady, and finally he braces himself to the disagreeable task. After his departure, Rinuczo comes, and makes a speech of similar import. On his exit, the two watchmen appear; from their conversation we learn that they have come to arrest a murderer, whose crime they discuss in detail. Rinuczo comes on, carrying Alexander, and is mistaken by the watchmen for the culprit. They then try to stop him, but he throws Alexander down, and runs off, closely followed by the ministers of justice. Alexander makes his escape, unnoticed. Rinuczo returns for the body, having distanced his pursuers; on not finding it, he prudently resolves to go home and say nothing about the whole affair. Francisca and her maid appear, and make merry over the discomfited wooers. The play is closed by the herald in a long epilogue, in which the obvious morals are drawn.*

§ **113. The Mise-en-Scène.**—This play is remarkable for its being divided into three "actus," and for its very effective stage-setting. The action is most delicately shaded. It would seem from this play, however, that Sachs' stage had one rather serious limitation. It had not the platform at the back of the stage which has such on important place in the earliest English

*Note.—The verbal resemblance are not close enough in this play to require special reference.

drama. The stage of the Spielhaus must have been on the flat. For although both in Boccaccio and in the Schwank (Keller 9, p. 427, l. 10,) Francisca observes the movements of the rivals and the watch from her window, there is no attempt to represent this in the play. Francisca and her maid come upon the stage to talk the matter over. Even with this draw-back, the *mise-en-scène* is excellent. Francisca comes on in a costume, becoming her character, l. 26: "*Francisca die jung witfraw, get ein in aim schwarzen clagkleid, &c.*" Sachs makes the play natural by the introduction of slight realistic circumstances with the manifest design of producing a life-like illusion; l. 122: "*Er geit ir die krona, Die maid peut im du hant get ab,*" cf. l. 218. The actors are to express emotion: l. 128: "*Alexander get frolich ab;*" l. 290: "*Rinuczo der ander jüngling, kumbt auch verzagt.*" This shows what Alexander's conduct had been. Indecision is shown by Alexander, when he has almost made up his mind to forego the adventure, l. 279: "*Er kert sich wider vmb, &c.*" Francisca testifies her impatience by the tone of her voice; l. 162: "*Die maid get ab. Die fraw schreit nach.*" Sachs wisely represents the taking of the dead man from his grave as happening off the stage. His lack of properties no doubt precluded the introduction of such a scene. The scene with the watch is felt to be very comic, so the directions are plain and full; l. 321: "*Die zwen wechter kumen mit schweinspiesen vnd fausthemern, &c.*" This differs from the account in the Decameron, p. 550, l. 9: "*Ire spiesse lanczen vnd tarschen zu den henden namen,*" and occurs first in the Schwank, cf, Keller 9, p. 429, l. 26. Sachs is here reproducing, probably, the armament of the Nuremberg city watch. The body is actually carried on the scene: l. 362: "*Rinuczo dreyt den doten daher, &c.*" The summons to stand is disregarded; l. 367: "*Rinuczo wirft den doten von im vnd fleucht, die wechter laufen im nach. Kraczhans schreit.*" But his command has as little effect upon the fugitive as his mate's; l. 370: "*Sie werfen mit fausthemern nach im laufen im nach hinaus.*" These are supposed to have taken effect; cf. l. 380: "Vnd mich hart gworfen in mein lent, Mit iren hemern ——." After they have made their exit, l. 370: "*Alexander der dot*

stet auf, &c.;" after his speech, l. 378: "*Er lauft in doten claid ab;*" cf. *Steinhw.* p. 550 ll. 12 f.: "*Rinuczo kümbt wider vnd suechet den doten, &c.;*" l. 391: "*Er suecht hin vnd her, &c.*" This threefold repetition of "*dot*" is Sachs' private indulgence in his own humour.

§ **114. Influence of the Schwank.**—Gœtze says, vol. 63/64, xiii. of this play: "*Viele Verse stimmen in beiden Behandlungen genau überein.*" As in other instances, noticeably in No. 26, § 30, Sachs transfers connected passages, with very few variations, from the first handling to the second; cf. prologue to No. 84, ll. 1–17, with Keller 9, p. 424, l. 1 ff. This, as well as the epilogue, was probably added after the completion of the play. For, as stated above, § 112, Francisca's speech repeats some of the information contained in the herald's speech, and could serve, by itself, as a sufficient introduction to the play. The epilogue, ll. 427–468, is taken line by line from the *Schwank beschlusz*, Keller 9, p. 428, with such necessary changes as "Aus *disem Schwank* nimbt zwo ler" to "Aus *der comedi* nembt zwo ler." The herald is retained, as he is in the English drama, but he is entirely distinct from the play, and no longer part and parcel of it as in the pre-Sachsian Fastnachtspiel.

§ **115. Changes and Improvements.**—The actual additions to the material afforded by the Decameron are the prologue, ll. 1–25, and epilogue, ll. 427–468, and Francisca's first speech, ll. 26–43. The two scenes between the maid, Hulda, and the wooers ll. 77–259, are constructed from the hint *Steinhw.* p. 548, l. 9: "*also der gute knecht zu in peyden ginge iglicher besunder der frawen meinung ze wissen thet.*" In the Schwank there were two distinct errands, but in the play they were still further differentiated by the characters of the men to whom the maid is sent and the nature of the message in each case. The improvement is marked. There are no hints in Boccaccio for the interspersed speeches of Francisca in these scenes. They are of Sachs' own inventing. Pure addition, also, is the first part of the conversation between the watchmen, ll. 321–361, though the facts are contained *Steinhw.* p. 550. ll. 5–7. This passage may also be considered as a developed hint. The scene

between Francisca and Hulda, ll. 400–426, has no parallel in the source; it forms a very natural conclusion.

§ **116. General Remarks.**—The omissions are slight, and belong properly under the rubric of general criticism. Francisca, in giving directions to her servant, omits the long preamble *Steinhw.* p. 547, ll. 7–16. It is not necessary to explain the state of the case to her confidential maid; it is much more natural that she should dash *in medias*, l. 51. Instead of a long explanation, Sachs invents an instance of the wooer's persecuting attention, tidings of which are brought by the maid, l. 49. Again, here, as is his usual custom, Sachs carefully avoids all dubious allusions. In *Steinhw.* p. 547, l. 31, the servant is to tell the lover: "*vnnd also die ganczen nacht mit ir dein freüde haben macht.*" Alexander is made to say in the play, when he requests an interview, l. 50: "*Doch das allein in zuecht vnd eren;*" cf. l. 71. Throughout Alexander's speech, ll. 78–90, his intentions are made to appear strictly honourable; cf. l. 204. Apparently Sachs thought the casual light of the lantern not sufficient for the scene, so in both the Schwank and the play he makes it moonlight; cf. *Steinhw.* p. 550, l. 14 f. No. 84, l. 353.

§ **117. The "Motivierung."**—The "motivierung" of the play is delicately done throughout. Francisca's plan is no sudden thought; l. 38 ff.:

> "Derhalb hab ich dem nach getracht
> Die nacht vnd hab ain list erdacht."

The opportunity for carrying out her plan is given by Alexander's request for an interview. It makes the play much more consistent with itself that everything should spring from this first action of Alexander's. Francisca becomes assured that the first part of her plan will be carried out before she imparts the second message to her servant. It is a realistic touch that she hardly expects success, l. 130 f.:

> "Was mir für ain selzam antwort
> Mein maid wirt von dem jungling pringen."

The widow's plan becomes clear only by degrees, and so the interest is skilfully kept alive. In spite of Hulda's assertion, l. 75, she does not fully understand the situation; she is mystified as well as the audience, cf. l. 156. In fact she does not understand her mistress till l. 238, for just before she asks if the lovers are to be admitted to the house, l. 237: "*Solt ichs wie lassen in das haus?*" and is told that she must not. In the interviews, the maid repeats her mistress' directions almost word for word, but variety is given by the difference in the speeches of Rinuczo and Alexander, cf. l. 113, where Alexander says: "*Het sie mich geschaft in die hel zu gen* ——," and l. 211 f., where Rinuczo says: "*Vnd hies sie mich den doten tragen An galgen, ich künt irs nit versagen.*" When the watchmen are introduced, they are made, very properly, to discuss the crime of the man for whom they are lying in wait. The details, ll. 331–341, are all such as might be expected. Their conversation indicates the lapse of time (§ 77) while they have been talking. Rinuczo has had time to bring the dead man from the grave. Besides, it makes their interference less abrupt; they are waiting for a murderer, and they mistake the lover for the criminal carrying off his spoil.

§ 118. Character-drawing. Franciscа, Alexander, Rinuczo.— Besides this consistent working-out of the plot, this Fastnachtspiel displays Sachs' power of delineating character; in this case, as we have already seen in No. 43, § § 66, 67, he goes far beyond the limits of his original. Because it suited his purpose he has created Hulda, the typical servant, and Hirnschrot and Kraczhans, the typical watchmen. With the principal characters it is different; they are drawn more at full length. Franciscа is represented as young, beautiful and modest, quick of wit and fond of a good jest. Her eager flutterings of impatience and curiosity, l. 129 ff., l. 259, l. f. are thoroughly lifelike and womanlike. In the case of the two lovers, Sachs paints in outlines which had been already sketched: for Boccaccio has differentiated them in the novel. Alexander is given a long speech at the grave; *Steinhw.* p. 548, l. 19—p. 549, l. 4. His thoughts when he is actually in the grave are described, but he says nothing in his own person. Rinuczo is said to have much the same feelings;

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; Rinuczo 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 Franciscа, l. 280. Rinuczo 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 Franciscа is made to say, l. 400: "Huelda wie gfelt dir die fasnacht?"

CONCLUSION.

§ 118. **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

do not represent a steady progress, but a fluctuating degree of excellence, Throughout we have found certain constant forces and pervading tendencies.

I. His material has been made thoroughly his own. The plot of the novel has been first assimilated and has then taken a new shape. The fact that the same material is so often used for a schwank or mastersong before being made into a Fastnachtspiel proves this. He has made the freest use of his material. In some instances he has adhered closely to his source; again, he adds and omits largely, cuts and concentrates, or rounds out and expands his material.

II. The moral tendency is strong. This is seen most plainly in the epilogues, but is found also in certain situations and speeches, and in his consistent omission of the obscene.

III. The tendencies of these thirteen plays are dramatic. The plots selected are those with plenty of action; the "motivierung" is careful; often in his more serious plays, a character is strongly sketched, and the directions to the actors show him to be a practised stage-manager. The result is, for the age, an unusual degree of excellence.

LIFE.*

THE writer was born June 21st, 1862, in Berlin, Province of Ontario, Dominion of Canada, and received his preliminary education at the Picton Public and High Schools, and later at the Hamilton Collegiate Institute. In 1880 he matriculated at the University of Toronto, where he was graduated in 1884, with Honours in Modern Languages. For the next six months he held the position of Second Assistant at the Brockville High School, and was then appointed Modern Language Master at the Galt Collegiate Institute. In 1886 he resigned the latter position in order to attend the Johns Hopkins University, where for the past three years he has pursued advanced courses in German, English and Old Norse. In January, 1887, he received the Scholarship in German, and, in the following June, was awarded a Fellowship in the same department. He takes this opportunity of thanking Dr. Wood, Dr. Bright and Dr. Browne for their help, counsel and encouragement throughout his course; especially Dr. Wood, whose unvarying kindness has laid him under the deepest obligations, and whose broad and thorough scholarship has furnished him with a standard of possible attainment.

* In accordance with the university regulations.