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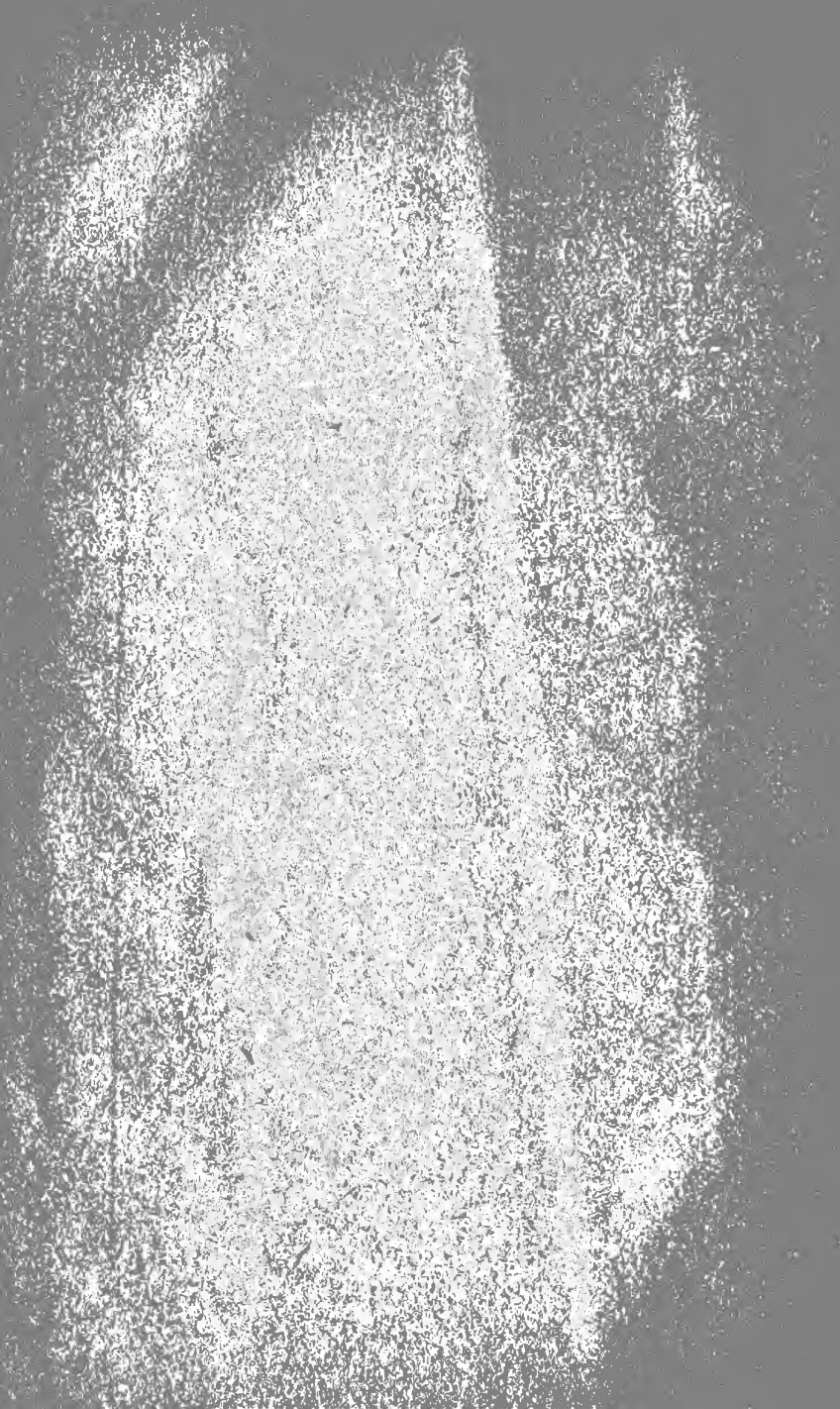
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Director Dr. Franz Heinen.

Inhalt:

- I. Abhandlung: A critical examination of the poetic genius of Ben Jonson, von Dr. Meißner.
- II. Bericht über das Schuljahr 18⁶⁶/₆₇ von dem Director.



Buchdruckerei von Hermann Boss.

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A critical examination of the poetical genius of Ben Jonson.

In representing beauty as an inhabitant of two worlds, belonging to the one by birth, to the other by adoption, Schiller justly points out a contrast in the idea of beauty, the absolute union of which is accomplished in the really beautiful. To come to the point at once, this contrast represents itself to us in the abstract idea and its material appearance. Neither of these two spheres is inferior to the other, each possessing within itself its own peculiar life and existence; art however unites both momenta, and showing forth the real and the ideal combined in one beautiful object, thus reflects the infinite in the shape of a finite natural object. For this same reason we may also call the beautiful an idea appearing in a limited form. If we consider the above contrasts as a balance, containing the two momenta in different scales, we say that, in representing the beautiful, both scales are in equilibrium; as soon however as either outweighs the other, another contrast must needs ensue, known in aesthetics as *the sublime and the ridiculous*, both deriving their origin from beauty. If for instance the abstract idea was the one to acquire superiority, thus producing a sublime of any kind, the other momentum will likewise aspire to its right, its sphere being equally privileged; this contrast, however, or rather this reaction, happens in so sudden and unexpected a manner, that the sublime is annihilated, i. e. the idea is exposed in its bare reality. This process is easily explained, as it is well known that extremes are inclined to meet, and that there is but one step from the sublime to the ridiculous; no poet can therefore be more easily ridiculed than he who indulges in pathos. Thus the ludicrous has been of old the deadly enemy of the sublime, and all the more effective for not making open assaults from without like a highwayman, but for springing from the very bosom of the victim itself. The sublime can also be indicated *as the objective power* of the beautiful, which pressing, upon the subjective power with overwhelming force, strives to prevent the subject from attaining its just claims, whilst the ridiculous, relying on the

boundless liberty of the subject, and conscious of bearing the presence of the idea within itself, is ready, wherever the sublime may show itself aspiring to objective rights, to dissolve it into its own nothingness. For bear in mind, in dissolving the sublime, the ridiculous does not create another sublime in its stead, neither does it lead to any positive result, its aim being merely to exercise its paralyzing influence upon a power which strove to exceed its lawful bounds; it is therefore in a poetic sense *the continued negation*. This preliminary definition which allows us at least a glimpse into the nature of the ridiculous, is not only confined to the ethic world we have here more especially before us, and it would undoubtedly be no uninteresting task, to trace it under this point of view in the departments of art also, such as painting, plastic, etc; all of which, although allowing but a limited sphere to the comic, yet *do* contain such elements. This inquiry, however, into the nature of that sublime which on ethic ground may be ridiculed, corresponds precisely to the one which indicates the boundary of the comic element, i. e. the sphere within which the latter is entitled to live and exist. The ideal momentum of beauty may be considered an effort, something which, in assuming the appearance of pre-eminence, strives to raise itself beyond the sphere of common life; all ideals man may set before himself being only an aspiring after some definite end. It ought not, however, at first sight to be obvious to the spectator that this one momentum has for a while gained the preponderance; he ought not to see at once that the sublime is the bearer of its own irony, but this should suddenly appear forcing itself upon the attention, thus causing the sublime to burst like a bubble. It is often not until this contrast has become apparent, that we recognize the false sublimity and the morbid exaggeration, which otherwise might have escaped us. The sudden appearance of the ridiculous, therefore, which causes this reaction, proves that this process had its origin in the sphere of beauty itself. Kant probably thought the same in pronouncing *the ridiculous to consist in our being suddenly disappointed in some highly raised expectation*. Jean Paul also seems to be of this opinion when he asserts *that the humorous is the annihilation of a purpose*. This remark leads us on, allowing us a deeper look into the nature of the sublime which may become the object of ridicule. Imagine a drunkard firmly resolved to overcome his besetting sin, and strong enough to pass by the dangerous tavern which formerly enticed him, but afterwards turning back for a hearty draught as a due recompense for his newly acquired merit, this would, I believe, furnish an appropriate example of what I have been endea-

vournig to explain. For here the ideal which the drunkard purposed, is turned into the ridiculous by a sudden reaction, thus proving at the same time that it is not the subject itself which causes us to laugh, but the manner in which it is represented. Having above pronounced the sublime a momentum of beauty, endowed with its own will and purpose, which however by exceeding its lawful bounds and estranging itself from reality becomes a prey to the ridiculous — it logically follows that it admits contradiction, not being possessed of absolute unity with itself, but in danger of being wrecked by a mere bagatelle; it, accordingly, ought to be considered a *relative* sublime. The subject matter, therefore, which forms the basis of the ridiculous, belongs to the material visible world, simply because the idea can only be produced in a limited form. This being the case, it is all the more to be wondered at, what can have induced great men, especially Theodor Vischer, to whom I own to be indebted for some of the above remarks, to draw into the circle of the ridiculous God and divine things, or any of those immortal ideas which, lying beyond the visible world, are not possessed of an *outward appearance*, the most essential momentum of beauty. It is perfectly horrifying to hear that same writer say in his aesthetics etc: „The God of Theism who does not consent to the wicked dealings in the tragedy of history and who is nevertheless unable to prevent them, must surely be little more than a nonentity; the world must be more than God, who dares not touch it, — no wonder then if the worshippers of this God fear that the creature with all its foibles may some day arise and smilingly say to its maker: Thou and I, we cannot do without each other! The God of a speculative contemplation of the world, — (the God of Pantheism in fact,) — lays claim on the ridiculous which he has no reason to fear, because he bears the very elements of laughter within himself.“ — If, accordingly, analogous to the definition of the beautiful, we are compelled to limit the ludicrous subjects to the bodily apparent world, when representing itself to us in its deformity, it only remains to be asked, in what form the comic may find its most perfect expression, and what is its æsthetic value and legitimate existence. To say it at once: it is in the Drama that the comical is most perfectly represented, for in most effectually uniting the subjective with the objective, it contains the fundamental principle of all art: in all organic development of a nation, therefore, the drama is the ripest fruit of poetical and social pursuits; for dramatic poetry combines the contrast of the epic and lyric elements to one organic whole. If it has been asserted that the epic poem represents the objective truth

of the past, — that lyric poetry on the contrary, belongs to the future, as expressing unlimited subjectiveness: the drama has its place in the midst of the present. Both kinds of poetry, however, when united to form the drama, have to undergo a decided change; for the objective substance of the drama is no longer an acting in the past, being reported by a third person as a narrator, but the persons in consideration appear as acting of their own accord with subjective spontaneousness, thus developing before our eyes an event, which by its being removed into the present is turned into action. And moreover, the persons, by their actions occasioning a change in the present, their feelings can no longer be those of the lyric poet, who depicts nothing but his own subjectiveness; but the dramatist has to endow his persons with consciousness of their actions, which appears as free-will, the vital principle of every dramatic art. This self-will must, independent of any fate, pervade the drama from beginning to end, so as to limit the intensity of the different actions, in order that a general idea may pass through the whole, giving to the visible body of action an invisible but everywhere transparent soul. It is false, therefore, when instead of the natural unravelling of a plot, the knot is cut asunder by a *Deus ex machina*, or if in a play of which earth is the sole stage and undisputed soil, expectations are raised of *future* rewards and punishments. We herein see a more forcible reason, why the drama must belong to the self-reasoning mind of the modern ideal; for in the middle-ages the subject was constantly restricted by certain bounds, its volition being governed and regulated by a certain amount of objective power, not acquired by the subject itself, but handed down to it by tradition; a power, to which it strove to assimilate itself. It was not until the right of private judgement established itself, that the mind could attain its lawful position and that the total development of a man's character and faculties was thus rendered possible. It is then evident that the ridiculous, which, as we have seen, relies on the unrestricted liberty of the subject must in this form acquire its just and proper expression. Shakespeare says in Hamlet „that the end of the drama, both at first and now, was, and is to hold, as it were, the mirror up to nature, to show virtue her own feature, scorn her own image and the very age and body of the time his form and pressure,“ which defines in a comprehensive and summary manner the effect of the drama in its principal features. This definition expresses more, than is obvious at first sight, for if the drama is to hold up the mirror to nature, this does not merely say, that it is to copy nature, but that its purpose is to prove the close

connexion of human affairs and destinies, to bring man to a clear understanding of himself, to teach him to appreciate the intrinsic value of things, though concealed under a glittering surface, and to allow him a glance into the laboratory of time, to show its good and sublime features as well as its defects and follies, thus creating before man an ideal, which, representing itself to his mind, partly in a tragical, partly in a comical form, becomes to him the cause of a clear, systematic tendency. But tragedy and comedy are only momenta of the beautiful, nothing but their union produces perfect beauty. If therefore the modern ideal has ventured to introduce comedy into tragedy, thus fulfilling the demand of Socrates in *Symposion*, that the true poet should combine the tragic and comic elements in order to represent life in all its aspects and in due form, — it has taken the way which will lead it to its highest perfection. Attempts of the same kind are found early in the annals of the English stage; in the midst of moral declamations on virtues and vices we find the devil as the principle of malignity as well as buffoonry, and the „jigs“ interrupting the most serious scenes of tragedy. Now, did these inconsistencies arise from the necessity only which the writer felt to catch the applause of the public? or was it not rather the ideal sublimity of these plays, which, though unknown, perhaps, to the dramatist of those times, suggested the necessity of a contrast which continued purifying itself, until in Shakespeare's hands it appears a systematic and organic principle of tragedy? And do we not find the same in the classic drama which flowed from the same source as the drama of the modern ideal?

After these general preliminary remarks, I will now proceed to expose to the judgement of my readers the character of Ben Jonson, whose poetical genius is to form the chief object of the present treatise. Benjamin, or rather as it is abbreviated, Ben Jonson, was born on the 11th of June in the year 1573 about a month after the death of his father, a clergyman who had been a sufferer on account of his religious opinions. The career of this poet is indeed a singular one. He was placed at a grammarschool in Westminster under the particular care of Camden, whose name has become dear to literature and for whom B. Jonson retained an extraordinary degree of respect and attachment during his whole life. His mother having married a bricklayer, however, somewhat less than two years after the death of her first husband, Jonson was taken from school by his stepfather to assist him in his humble vocation. For how long he had to continue in this miserable condition is nowhere mentioned; Wood tells us that he was released from it by Sir

Walter Raleigh, who, having heard with regret of a „lad of genius“ forced to practise such humble mechanical toil, evinced great interest in him, and sent him to the continent as a companion to his son. But this seems altogether impossible, young Raleigh not having been born at the time; neither is the name of Raleigh to be met with in any of the notes he has left behind, respecting his personal concerns, which undoubtedly would have been the case, had he rendered him so eminent a service. If there be any truth in the report of this event, it did not take place until the year 1613.*) In the same way other details that are reported from this period of his life, such as his working with a trowel in one hand, and a Horace in the other, or that of Camden's sending him back to school, rest upon very questionable authorities. It is therefore much more simple to believe, as he informs us himself, that, being exceedingly mortified at his calling which was alike repugnant to his taste and feelings, he made a desperate effort to escape from it, not by returning to school, but by entering the military service as a volunteer, to fight against the Spaniards in the Netherlands. He is said to have displayed great bravery during his brief military career and on one occasion to have killed in a single combat, in the presence of both armies, his adversary by whom he had been challenged. At the close of the campaign he relinquished the military profession, and, returning to England, resolved to devote himself exclusively to literary pursuits. But his means were soon exhausted; all that he brought from Flanders, as Gifford says, being the reputation of a brave man, a smattering of Dutch, and an empty purse. This latter circumstance seems to have induced him to leave the university, to which he had gone to finish his classical studies, and to take refuge to the stage. This was the usual way chosen by those who then cultivated the English stage; they were, in a majority of cases, men of academical education, who rushed up to the capital from their retirements, hoping to find in the stage the means of rising to a rapid glory with little or no exertion to themselves. Nearly all of them began their career, not as authors but as actors, and it is chiefly owing, we are persuaded, to this circumstance, that all plays of this period were most distinguished for what is called „stage effect“, a peculiar excellence, which they must be allowed to possess, in spite of other great deficiencies. Ben Jonson seems at first to have had but little success as an actor.

*) Compare „Heads of conservation with Drummond of Hawthorndon January 1517.“

He occupied himself with the rearrangement of old plays, and it was *not before the year 1598*, that he produced his first original comedy: „Every man in his humour,“ which gave an undoubted proof of his endeavours, to cut out a new way to comedy, specifically different from the one that had hitherto been pursued. The latter was indeed one of great defects and its influence so powerful as to affect even Shakespeare's early productions. Philip Sidney *) had in vain remonstrated against the irregularity and excessive violation of the three unities; for though all the different elements of the drama were existing, yet the secret of its true form was unrevealed, a task, which, according to Kant, is in all branches of science and art the highest degree of perfection the human mind may at all reach. The intensity of action was in a very disordered state, and in the severe scenes of tragedy, there were introduced scenes of base humour and buffoonry without any organic connexion, merely to gratify the appetite of the common people; even Marlow, the immediate predecessor of Ben Jonson could not dispense with them. Those jigs, as they were called, were first entirely removed by Shakespeare, and in those tragedies into which he has introduced them, they produce a true tragic effect, and stand in organic connexion with the whole. His plays, says Dr. Johnson, are not, in a rigorous sense, either tragedies or comedies, but an interchange of seriousness and merriment. They are indeed exhibiting the real state of sublimary nature which partakes of the good and evil, of joy and sorrow, mingled with endless variety of proportion and innumerable modes of combination, and expressing the course of the world in which the loss of the one is the gain of another; in which at the same time the reveller is hastening to his wine and the mourner to the burial of his friend; in which the malignity of the one is sometimes defeated by the frolic of another, and many benefits are effected and hindered without design.

But Jonson powerfully raised his voice against such a view of life and of the drama; he was deeply entrenched in the fortification of classical learning, and recognizing, in consequence, in the classical models the only true form of the drama, he undertook to introduce the *classic* drama in opposition to the *romantic* drama, quite mistaking the character of modern times. Jonson's tendency is therefore chiefly a negative one. It was he who endeavoured to put a stop to the national development of the English drama, and to force its free form into

*) defence of poetry, pag. 40.

the trammels of the three unities. Success accompanied his efforts in so extraordinary a degree, as to make his fame appear in the eyes of his contemporaries even superior to that of Shakespeare, a circumstance, which, as will be proved hereafter, was chiefly owing to the nature of Jonson's dramas being the true expression of the rational tendency, then prevailing among the nation. His comedy: „Every man in his humour“ has been commonly assigned to the year 1598, the same which formed the commencement of his intimacy with Shakespeare. Rowe, in his „Life of Shakespeare“ informs us in this respect as follows. „Shakespeare's acquaintance with Ben Jonson began with an act of humanity and goodnature. Mr. Jonson who was at that time altogether unknown to the world, had offered one of his plays to the players to have it acted. The persons, into whose hands it had been put, after having turned it carelessly and superciliously over, were just on the point of returning it to him, with the ill-natured answer, that it would be of no service to their company, when Shakespeare luckily cast an eye upon it and found something so well in it as to engage him first to read it through and afterwards to recommend Mr. Jonson and his writings to the public.“ The whole account is, as Gifford asserts, without any foundation in truth, and merely invented to place the ingratitude and baseness of his character into a stronger light. „That he was altogether unknown to the world,“ remarks the same author, „is a palpable untruth, as Jonson was at the time as well known as Shakespeare,“ resting his incredulity on the supposition that the comedy of Jonson was already acted in the year 1597 at the *Rose*, a fact which he endeavoured to prove by quoting a passage from Henslowe's memorandum book which runs thus:

„Maye 1597, II. It: at the comedy of Vmers.“

and by which passage he tries most earnestly to persuade us, that the word Vmers could mean nothing but Jonson's comedy „Every man in his humour.“ But with all deference for Mr. Gifford's undisputed acuteness and general accuracy we may doubt that Ben Jonson could be better known than Shakespeare, who was already for more than 11 years connected with the stage and had, at the lowest calculation, published twelve drama's, when the former offered his *Virgin* comedy. Moreover there is all reason to believe that, as an actor, Jonson had completely failed.

In the same way another circumstance of the life of Ben Jonson, for which we are indebted to the careful inquiry of Payne Collier, is apt to show the improbability of the assertion, that Jonson began his career as a dramatic writer, previous to

the year 1598, for in this very year he had a quarrel with one of Mr. Henslowe's principal actors, Gabriel Spencer in consequence of which he was „appealed to a duel“, slew his antagonist and was himself severely wounded. He was imprisoned, and, according to his own assertion, but narrowly escaped the gallows. Henslowe,*) writing to Alleyn on the subject, uses the following words: „Since you were with me, I have lost one of my company, which hurteth me greatly; that is Gabriel, for he is slain in Hoxton Fields by the hands of Benjamin Jonson, *bricklayer*.“ Now, had Ben Jonson been known as well as Shakespeare, had he already been a brother performer of the one he slew, and, moreover, author of „Every man“ etc, it is impossible to admit, that Henslowe would have styled him „bricklayer“. Ben Jonson himself states in the edition of his works that the comedy just mentioned was first acted in the year 1598. Why then are we for the sake of a mere theory of Gifford's to disbelieve the positive assertions of the author himself?

The result of this first comedy seems to have been extraordinary; it established his reputation as an author, he grew into acquaintance and friendship with the principal leaders of the stage, but could not fail to be regarded with an envious eye on the part of those men, on whom the stage, conducted by Henslowe and Alleyn, relied at this time.

Henslowe and Decker, having full cause to fear his superiority „provoked him on every stage with their petulant styles.“ Besides we are readily inclined to believe that B. J. was possessed of the usual amount of self-conceit which is rarely found wanting in self-taught scholars, and which brought him into frequent collision with his contemporaries, who loved to mortify his pride and his deviating from the course the development of the drama had hitherto pursued. It is true that he had lofty notions of himself, that he was proud even to arrogance in his defiance of censure, and that in the warmth of this own praise he was scarcely surpassed by his most zealous admirers; yet he possessed many redeeming qualities and a warmhearted humanity. He was capable of displaying the most generous friendship; indeed all the charges of malice and jealousy that he is severely accused to have entertained against Shakespeare, turn out to be without foundation. It is chiefly owing to the extraordinary efforts and the disinterested protection of a Godwin and, above all, of a Gifford, that the name of Jonson which

*) See memoirs of Edward Alleyn pag. 51.

has for more than a century been overwhelmed by a cloud of ignorance and malignity, now brightens in its full lustre in the literary world; in fact the whole Shakespearean literature has absolutely been poisoned by the malice of the commendators who believed to exalt Shakespeare's glory by heaping, with a most unsparing hand, the grossest injuries and the basest acts of ingratitude on his most intimate friend, who expressed his affection so beautifully in those exquisite verses „to the memory of my beloved master William Shakespeare, and what he has left us,“ or in the touching passage of his „discoveries“ where he says: „I loved the man and do honour his memory, on this side idolatry as much as any.“ It is very curious to remark, that none of the contemporaries of the two poets have dropped the slightest hint of a personal enmity during their lifetime, and it will be satisfactory to my readers to learn, that the general outcry of malignity and jealousy on the part of Jonson, is especially founded on the „Heads of conversation with William Drummond of Hawthornden, January 1517 *) every word of which is a libel on the man whom he made believe that he was his sincerest friend; and upon certain calumnatory passages which have crept into this book, and first appeared in Cibber's lives of the English poets, being in reality a compilation of Richard Shiel's, though published in Cibber's name. **)

Nevertheless the argumentation of Gifford has again been doubted by David Laing who republished the conversation of Ben Jonson with William Drummond. I should therefore but imperfectly discharge myself of my duty, if I did not attempt briefly to represent to my readers the present state of the matter in question. When Jonson had reached the 47th year of his age, he came to pay a visit to Drummond of Hawthornden, who lived in Scotland. Whether he was already acquainted with him, previous to this time, cannot be positively asserted, so much only is reported that he stayed with him during four weeks, and that, on his return to London on the 19th January, he sent him the Madrigal: On a lover's dust, made sand for an hour glass, with the flattering inscription:

*) Printed for the Shakespearean society London 1842.

**) see the same book p. 40.

„To the honouring respect,
 born
 to the friendship contracted with the right virtuous and learned
Mr. William Drummond
 and the perpetuating the same by all offices of love hereafter
I. Benjamin Jonson

whom he hath honoured with the leave to be called his, have
 with mine own hand, to satisfy his request,
 written this imperfect song.“

Two days previous to this being received, or more exactly on the 17th of January 1619, Drummond had written a letter to his worthy friend Mr. B. Jonson from which I would quote the following passage. „If there be any other thing in this Country (unto which my power can reach), command it: there is nothing, I wish more, than to be in the Calendar of them who love you

Your loving friend.

From another of Drummond's letters to Jonson which bears no date, but which must have been written immediately after B. Jonson had left him, I beg to quote the following passage: „Many in this country of your friends have travelled with you in their thoughts, and all in their good wishes place you well at home. What a loss were it to us, if ought should have befallen you but good. Because I doubt if these come unto you, I shall commit you to the tuition of God, and remains

Your assured, and loving friend
 William Drummond.

Jonson died in London on the 6th of August 1637, and Drummond survived to the 4th of December 1649. In 1711 an edition of Drummonds works were published at Edinburgh among which were „Heads of a conversation betwixt the famous poet B. Jonson and William Drummond of Hawthornden, January 1619,“ heaping upon B. Jonson the most disgraceful crimes, and maliciously exhibiting the most dishonourable traits of his character, a book which has been made the principal basis of the calumny against Jonson. Now I call upon any dispassionate reader to judge of the credibility of such a man, and of the value of those accounts which were given either in hypocrisy or from a principle of hateful and intentional malice. It is therefore

the more surprising to hear David Laing, the last publisher of the *Conversation of B. Jonson with Drummond* tell us pag. XXIII that he hoped that his work, in its present form, might at once serve the purpose of freeing the memory of Drummond from unjust aspersion of treachery and want of good faith, and of furnishing additional facts in the most authentic form of the life and manners of one of England's greatest dramatic writers. He promises in the preface page I. to inquire whether the imputations that have been liberally bestowed on the poet of Hawthornden are well founded or not, and the only result of his inquiry is, as he says page XIX., that no credible motive has been or can be assigned to have made Drummond feel any desire: „to blazon Jonson's vices and bequeath them to posterity.“ Well, I answer, the much more severely Drummond ought to be accused for having heaped those disgraceful calumniation on his friend, and that merely for his pleasure in malice. As to what Mr. Gifford chooses to insinuate of Drummond having bequeathed his papers, fairly engrossed and of the half — crown legacy, such insinuations, says David Laing, betray a mean and vindictive spirit, to which silent contempt is the most fitting answer. I cannot help repeating these last words and applying them to a man who undertakes to defend Drummond and his but too visible baseness.

Respecting the person of our poet, there remains indeed little or nothing to be added — and had the poetical genius of B. Jonson been explained with the same acuteness and impartiality on the part of Gifford, this our present inquiry into it would certainly be needless and in vain. The subject has, it is true, already engaged the pen of some modern critics, but whilst some were not dispassionate enough to place his merits in their true light, others have formed so superficial a judgement about him, that we feel inclined to suspect they never took the trouble of reading his plays. *) Büchner **) pronounces his merits to equal even those of Shakespeare, with this difference alone, that each of them pursued a different course. Schlegel tells us that Jonson was a dramatic writer who imitated the ancient models „in the sweat of his face,“ and with little success.

Many efforts have been made to revive his memory, and to bring him into general notice, for two of his comedies have been of late translated by Baudissin. The excellent hints

*) Shaw, outlines of Englilit. Page 38.

**) Büchner, Geschichte der englischen Poesie.

given by Ulrici *) have been faithfully made use of; though he appears to entertain some wrong notions respecting the best of Jonson's plays „the Alchemist.“ In the above remarks, I have already examined the general situation occupied by B. Jonson in the development of English literature. I have endeavoured to show how B. Jonson, persuaded that the true form of dramatic poetry was for ever established in the classic models, encountered the national form of the Engl. stage, and even strongly opposed its principal leaders. However insufficient and imperfect the details of this literary dispute may be, we have sufficient proof of its existence in spite of Gifford who takes great trouble to deny the fact, fearing, perhaps, that, by allowing it, Jonson's character might again be stained. Gifford however is surely mistaken; nor do I understand, how it can cast even the slightest shadow on a man to defend his positive convictions with respect to aesthetic subjects against any personality whatever. Besides we know from his own words, that he stood in opposition to Shakespeare, a circumstance, however, which did not in the least exclude a very intimate intercourse with the latter. We here, for the first time, find the modern drama strongly opposed by the classic, both of which, as we shall see hereafter, were represented by different stages. It would indeed be interesting to become acquainted with „the Wit-combats“ of these two great men in the celebrated club at Mermaid, a place where the greatest geniusses of the literary world at those times, such as Shakespeare, B. Jonson, Beaumont, and Fletcher used to meet. But alas! nothing, on which we might rely, has been handed down to us, and we can only learn from Fuller that he saw them like a Spanish galleon and an English man of war. Master Jonson like the former was built far higher in learning, solid but slow in his performance, Shakespeare like the latter, lesser in bulk but lighter in sailing, could turn with all sides and tack about and take advantage of all winds by the quickness of his wit and invention.

In these few words, the very keynote of the difference between the two men is distinctly heard, or I am greatly mistaken. But it appears to us more precisely in the Prologue with which B. Jonson opens his „Every man in his humour.“ This prologue, assuming a considerable degree of importance, in examining the aesthetic dispute, I can not but quote it.

*) Ulrici. Shakespeare's dramatische Kunst. 2. Aufl. 1857.

Prologue.

Though need make many poets, and some such
 As Art and Nature have not better'd much
 Yet ours, for want, hath not so lov'd the stage
 As he dare serve th'ill customes of the age,
 Or purchase your delight at such a rate,
 As, for it, he himselfe must justly hate.
 To make a child, now swadled, to proceed
 Man, and then shoote up, in one beard and weed
 Past threescore yeeres: or with three rusty swords,
 And helpe of some few foot — and half foote words,
 Fight over Yorke and Lancaster's long jarres
 And in the tyring house bring wounds to scarres
 he rather prayes, you will be pleased to see
 One such, to day, as other playes should be,
 Where neither Chorus wafts you on the seas
 Nor creaking throne comes downe, the boyes to please;
 Nor nimble spuibble is scene, to make afear'd
 The gentlewomen; nor rouled bullet heard
 To say, it thunders; nor tempestuous drumme
 Rumbles, to tell you when the storme doth come
 But deeds and language, such as men doe use:
 And persons, such as Comedy would chuse,
 When she would show an Inage of the times,
 And sporte with humane follies, not with crimes
 Except, we make the msuch by loving still
 Our popular errors when we know th' are ill.
 I meane such errors as you'll all confesse
 By laughing at them they deserve no lesse
 Which when you heartily doe, there's hope left, then,
 You, that have so grac'd monsters, may like men.

In asserting that this prologue touches with spirit as well as with humour on the defects and absurdities of the old stage, that Lyly, Kyd, and others are evidently pointed at, Gifford is surely mistaken, and every impartial reader will willingly admit that Jonson is speaking of his own times, when he says that he loved the old stage not so much as to dare serve the ill customs of the age, i. e. the age in which he lived. That this must be the case follows from the unmistakable allusion to Shakespeare's historical plays, representing the war of the roses, of which no less than four plays (Richard III. 1593, Richard II. 1594 and Henry IV. in two parts 1598) had been written and performed, when „Every man in his humour“ was acted on the stage.

»Fight over York and Lancaster's long jars

»And in the tyring house bring wounds to scars.«

We must not wonder that he, as a faithful follower of the ancients, looked upon such plays as monsters, a prejudice which has never lost its adherents up to this day. Had his criticism been more philosophical, it could not have been applied to the productions of the modern stage. He belonged to that class of men who are so deeply entrenched in some fixed idea as to ridicule all those who pursue a different course.

The exclusive tendency of Jonson went so far as to induce him to leave the Globe where his first play had been introduced through the instrumentality of Shakespeare, and to have his plays performed by the children of the Royal Chapel. These children, whose origin cannot be accurately traced, were employed, as far as we may glean from scattered information, to sing in the chapel of Queen Elizabeth, and afterwards to act comedies for the amusement of the court, until they were forbidden to do so any longer in the year 1626, in consequence of its being inconsistent with their religious duties. *)

Under the direction of B. Jonson, hostilities arose between the Royal Chapel, as it is commonly called, and the Globe; which, in opposition to the former, represented the national character. Ben Jonson repeatedly declared that he and these children were in the only right way; and such, indeed, was his influence, that for some time it became the fashion among the higher classes of society to attend his theatre more than any other, and many a poet followed his example in having his plays performed by these youthful actors. Shakespeare undoubtedly alludes to this state of affairs when he says in his Hamlet: „There is Sir, an ayry of children little eyasses that cry out on the top of question and are most tyrannically clapped for it; they are now in fashion, and so berattle the common stages, that many wearing rapiers are afraid of goose quills and dare scarce come thither.“ How long this literary dispute lasted cannot be asserted; it is however certain that B. Jonson returned to the Globe in the year 1603 with his „Sejánus“ and that even Shakespeare is named among the principal tragedians.

This is all that is known about the dispute of these two great men, which, however great may have been the contrast between the fighting parties, appears not to have caused any personal hostility. All his contemporaries, on the contrary, tell us that a friendly and literary intercourse was ever kept up between Jonson and Shakespeare.

*) See „Annals of the stage“ by Payne Collier II. 16.

In order fully to appreciate the material cause of this dispute, I will now proceed to analyze more precisely those of his plays, which have been considered the best, both by his contemporaries and his modern admirers, viz. the „Alchemist,“ the „Silent woman,“ and „Catiline“

It is very natural that the developement of dramatic poetry in England should have taken just an opposite direction to the classic, comedy being cultivated at an earlier period than tragedy; for after the drama had devolved into the hands of the people and had become one of the chief entertainments of the nation, the comic element must needs gain the preponderance. The province of the comic stands much nearer to real life than that of the tragic. When the poets strove to draw the drama from the ideal sphere of mysteries and moralities, and to introduce it into reality, when, accordingly, they began to study life and nature, it is not to be wondered at that the drama should first appear in the form of comedy, this being essentially the expression of society. The first comedians very successfully pointed out the province on which comedy most appropriately lives and moves. The first two regular English comedies Ralph Roister Doister and Gammer Gurton's needle are founded on civil life and led to character comedy. It stands to reason that, in spite of the influence classic literature had on English literature at this time, the political Comedy of antiquity should meet with no imitation, the character of the world having totally changed. In antiquity the whole life was merely political, all the interests of private life being swallowed up by the interests of the state; the ancient poet consequently had no eyes for the sphere of private life, which could be no object of importance to him. This, however, forms the proper department for comedy, which has to deal with the affectations and follies of human nature. It would destroy the character of comedy to represent passions, in which the parties concerned are forced to the extreme limits of human powers and human nature; no more would any mysterious interference with the destiny of man, suit the character of comedy. In remarking above that the ridiculous had no immediate and positive end in view in exercising its paralyzing power against a false sublime, I gave my readers to understand, that it is not its aim to create another sublime in its stead; it has indeed a positive result, but this can only be accomplished in a negative way. Comedy, properly so called, has for its object the education of the human race by correcting the imperfections of society, and by exposing them to ridicule. In extirpating the follies of mankind, comedy has an immense effect, it being impossible for a vice or foible of society which has been ridiculed in

public to maintain its predominance. Paganism having sunk so low, that the „haruspices“, in performing their religious rites, were unable to restrain their laughter, when they caught each other's eyes; this was an unmistakable sign of its approaching downfall. As it is well known, however, that rising civilization, is generally accompanied by degeneration and corruption of manners, comedy may be most certainly expected to flourish in a highly civilized and artificial state of existence, and chiefly at a time, when civilization has not advanced so far as to obliterate those strong class distinctions, which so sharply mark the professions, habits, language, and manners of mankind. The means which comedy employs in exercising its influence in opposing prevailing defects, is wit, or the ability of uniting with surprising quickness two ideas, however contrary their natures may be. To use Jean Paul's words, wit is a disguised priest who will marry any couple. The result is a contrast which produces laughter. Thus it is the negative and destructive power, quite different from humour, which includes a positive and reconstructive power. Thus we may deny altogether that humour is the primary element of comedy, i. e. of comedy, properly so called, though humour be immensely superior to wit, so that we may call it the completion of wit, the former quality necessarily implying the existence of the latter. The humorist should not be possessed of wit only, but also of love and sympathy, he will smile, when the satirist is inclined to frown, he considers the world a mixture of good and bad, he sees in it more weakness than crime, more folly than vice; he looks upon man as neither ridiculous nor detestable, but rather as deplorable; hence that pitying pathos which characterizes the humorist. The chief reason, however, which prevents humour from ever becoming the predominating element of comedy, and which most distinctly marks the difference between the humorist and the comic writer, is the circumstance, that the former, with all his moral gravity, is ever ready to descend to the class of those he is scourging, pleading guilty, as it were, of the same weaknesses, whilst the latter is a judge who stands far above the object of his raillery. We readily admit the task of the humorist to be one of difficulty, it requires a natural disposition for which neither art nor the greatest efforts can ever be appropriate substitutes. *)Schiller, who had no comic vein whatever, knew and felt this, when he said, that in tragedy *the object* is the prevailing power, whilst in comedy *the subject*

*) Ueber naive und sentimentale Dichtkunst.

must predominate, and that, whilst in the former much is done by the object, almost every thing in the latter has to be effected by the poet himself; the tragic writer being carried along by his object, while comedy has to be maintained on aesthetic heights by means of its subject. The comic poet, therefore, appeals to our reasoning faculties, to which alone justice has to be done; comedy deals with our better judgement, tragedy with our conscience. A poet who allows wit, that destructive power, to prevail, without allowing it to benefit by the purifying influence of humour, will not long be able to arrest our interest; he will soon adopt the language of a moralizing satirist, which, as we shall presently have opportunity to observe, particularly marks the character of Ben Jonson. In his cold satirizing tendency to wit, he had no idea of character comedy in the proper sense of the word, wherein humour is so apt to prevail; his powers were most developed in comedy of intrigue, which, therefore, is the proper point of view from which we may judge of Ben Jonson's poetical genius. His tendency was chiefly that of a moralizing satirist who, by the keen and polished weapon of his bitter sarcasm, dealt the deepest wounds on the follies of his time, which did indeed offer an abundant source for his purpose. A man even less observant than Jonson need not have gone very far to discover objects for his literary pursuits. He stood on the threshold of modern times, when new ideas were partly in collision with those, which had so strongly influenced the generations of the middle ages, and when, human society not being as yet refined by experience, those new ideas degenerated into either extravagance or narrowmindedness. He scourges not only the faith in devils and ghosts, in magic and witchcraft, alchemy and the miserable remnants of old customs, but also the lax manners of the court, and „the Puritan wolves in sheep's clothing," the new made knights of James I. the fanciful love of modern sentimentality; in fact, anything that attempted to exceed the sphere of common life was subject to his biting, intentional, and indeed often personal sarcasm, very different from the harmless, sportive manner of Shakespeare, who looked upon individual follies as a consequence of the universal debility, thus striking the derider together with the derided. When the point in question was to expose the defects of his age, to plunge into the common realities of life, picturing them with historical correctness and vivid faithfulness, Jonson was in his proper element, most quick-sighted for everything real, analyzing every folly with critical judgement, and tracing it with mathematical accuracy in all its different phases in human society. He appears to have had less sympathy with virtue

than contempt for vice; the exposure and detestation of any evil quality, the correction of any prevalent folly being his primary object. But in treating the real in its combination with the ideal he was destitute of all poetical profoundness, reducing the latter to an abstract allegory, of which his „Masques“ furnish a proof, showing that he was yet standing with one foot in the same middle ages, the remnants of which he was but too eager to destroy with all his satirical powers. These „Masques“ are indeed little more than the interludes, so well known in the middle ages, and, therefore, although not quite destitute of poetic beauty in an abstract form, they are of but little importance with regard to the object of our present treatise. But to get a clear idea of the value of his so much praised characters, it is necessary to hear his own opinion on the subject, which at once removes us into the inmost recesses of his poetic genius. In his prologue to „Every man out of his humour,“ Jonson calls the characters he is going to represent, humours, thus proceeding:

Why, Humour (as'tis *ens*) we thus define it,
 To be a qualitie of air, or water,
 And in it selfe holds these two properties,
 Moisture and fluxure: As for demonstration,
 Powre water on this floore, 'twile wet and runne:
 Likewise the ayre, forced through a horne or trumpet,
 Howes instantly away, and leaves beynd
 A kind of dew, and hence we doe conclude
 That whatsoe're hath fluxure and humiditie,
 As wanting power to contain it selfe,
 Is *Humour*. So in every human body,
 The choller, melancholy, flegme, and blood,
 By reason that they flow contiunally
 In some one part and are not continent
 Receive the name of Humours. Now thus farre
 It may, by *Metaphore*, apply it selfe
 Unto the generall disposition:
*As when some one peculiar qualitie
 Doth so possesse a man, that it doth draw
 All his affects, his spirits, and his powers,
 In their confuotions, all to runne one way,
 This may be truly said to be a Humour.*
 But take a rooke by wearing a pyed feather,
 The cable hat-band, or the three-pild ruffe,
 A yard of shooe-tye, or the *Switzer's* knot
 On his *French* garters, should affect a Humour
 O it is more than most ridiculous.

This prologue includes the whole mystery of his art; he does not intend to picture characters as they are found in every-day life, - but rather such as represent different shades

of human follies, or of peculiar distortions and deformities of moral physiognomy, rendered inveterate by vanity and affectation. The very circumstance, however, of his viewing every folly from one side only, proves his tendency to have been more of a philosophic than of a poetic nature; for the poet throws himself, as it were, into the character representing the whole of mankind, whilst the philosopher, by analyzing and sifting, as it were, the human character, destroys every poetic touch; his characters resemble butterflies, which some rough hand has bereft of their brilliant and varied colours; he was a poet of good sense, but sacrificed little to the Graces. It is then impossible not to recognize Ben Jonson in his characters, all of which bear the stamp of his own individual views and feelings clothed in poignant satire. In perfect accordance with this we find his opinion on the three unities, which he did not truly observe, but changed according to his fancy. Thus in his prologue to „the Fox,“ speaking of a refined comedy in which the laws of time, place and *persons* are fully observed, it is obvious from the same comedy that, by what he calls the law of persons, he means nothing but the above named humours. The greater part, therefore, of his characters in this form are comparatively insignificant with regard to the chief-humour of the play; they being reflected to us, as it were, from his mirror and becoming more or less developed and important, as he finds it necessary to act upon them, so that our estimation of their character is entirely founded on his relative conduct, through which we may correctly appreciate their strength and weakness. In this respect a parallel between Jonson and Molière, who in general cultivated the same field of literature would be most unfavorable to the former. Molière has, it is true, for a long time been accused of representing nothing but general types, instead of real men or women, but his honour has of late been restored by an excellent modern critic.*) As to the form of Jonson's plays, we should be mistaken in suspecting him to have copied the Greek tragedians or even Aristophanus; indeed, there is nothing to be found in his works of the admirable genius and exquisite taste of the Greek tragedies, nothing of the dazzling splendour of the lyric portions, so nobly contrasted by the pure, marble-like severity of the dialogue. His ideals were Plautus and Terrentius, mixed up with the satiric character of Juvenal, with whose genius the literary character of Jonson has many points of resemblance. He seems to have

*) See C. Humbert, *Abhandlungen über Molière* in *Archiv von Herrig und Viehoff*. Bd. 18.

taken great pains in his comedies to observe the laws of space and time, but it is certainly either ignorance or interested praise in Gifford, to say, that the unity of time is so well observed in most of those comedies, that the representation thereof occupied scarcely an hour more on the stage than the action would require in reality; for, as we shall see hereafter, it requires the most unnatural exertion to force the intensity of action into the space of 24 hours. If the same critic continues to exhaust himself in praising the plots of the comedies, saying that such is the rigid accuracy of his plans, that it requires a constant and almost painful attention to trace out their various bearings and dependencies: such praise will be its own judge. It is true that Jonson was of a methodical disposition; he left nothing to chance, but, before beginning to write, sat down to arrange every circumstance in his mind. We cannot, therefore, think any the worse of him for assuring us, that it was certainly not his fault but that of the public, if his plays should meet with no approbation. Certainly these plays were his own undisputed property gained by the utmost industry, of which, as Goethe says, anybody may boast.

To prove in detail the above remarks respecting Jonson's poetical genius, I shall submit to a critical examination those of his plays, which, according to the judgement of his contemporaries as well as of modern critics have been considered as deserving of undisputed praise. *Theatrum poetarum* ed. 1675 tells us that "in three of his comedies, the *Fox*, the *Alchymist* and the *Silent Woman*, Jonson may be compared in the judgement of learned men, for decorum, language, and well humouring, with the chiefs of the ancient Greek and Latin comedians as well as with the prime of modern Italians, who have been judged the best of Europe for a happy vein of comedy."

The first comedy which we shall submit to a critical examination is the *Alchemist*, which has been praised as a perfect model of comedy. We learn from Scott, *) that alchemy was one of the most prevailing pursuits of the day, and frequently became an object of speculation at the expence of credulous and superstitious people. To condemn this vice of his age is the aim of his „*Alchemist*;" he there seems to have been in his element, for there is indeed no other comedy of his, in which he expresses his indignation at these absurdities of his age in a more powerful and energetic language, none, in which more

*) Discovery of witchcraft, book XIV.

comie or rather satiric elements are displayed. His object seemingly was, to compose a drama, which was to exhibit an unusual number of characters or rather humours, taken from all classes of society, and to mix them up with as much rivalry, love, jealousy, and deceit, as possibly could be brought within the compass of five acts. Now, there is no difficulty in accumulating splendid characters and decorating them with corresponding epithets; a much harder task is that of putting all of them into due proportion, and to make all actions appear displaying one and the same tendency, so that one leading idea passes through the whole. This, indeed, forms the weakest part of his play; we are introduced to representatives of nearly all classes of society, who all apply to the Alchemist in hopes of rapidly obtaining immense wealth, by the purchase of the philosopher's stone. Thus the action of the play must needs become a lively and varied one; the attention of the spectator is constantly kept up by a number of embarrassments which are however so little connected with each other, as to make the last act appear like a narrow gate, through which a number of different characters vainly attempt to escape, which shows the epic to be prevailing in this comedy.

The centre of the whole play is the Alchemist, who cheats all the different people out of their property, but this central point is far from being a poetic one. Besides, is it a misfortune which runs through the whole play, that the author could not get rid of pedantic classical references, often without taste and discretion, a fault he had in common with many of his contemporaries; it was Shakespeare's good fortune to be in some degree without that knowledge, and therefore, if on no other account, without the defect.

Nevertheless there are several scenes of which we cannot but approve. The fable of the play, on which we are about to make some remarks, is as follows. Lovewit, a proprietor in London, was induced to take refuge in the country, in order to escape the infection of the plague, leaving the management of his affairs to his steward Face. But as soon as the latter found himself in undisputed possession of the house, he invited the Alchemist Subtle and his colleague Dol-Common, intending with their assistance to cheat a number of credulous persons, who appeared from all sides (how, and wherefrom, it is difficult to make out), by promising them the philosophers' stone. From this we see plainly that a twofold tendency prevails in the play. Jonson not only stands up against Alchemy as a mere means of deceit, but he attempts at the same time, to ridicule the folly of those who become the victims of their superstition. The lat-

ter circumstance being the chief object of the comedy, we find those who were deceived more severely punished than the Alchemist, who with his accomplices meets with no punishment save that of poetical justice, a circumstance which seems to have escaped Ulrici in his critic of the comedy. Abel Drugger, a young merchant, who hoped to get customers by the aid of the philosophers' stone and Epicure Mammon, a representative of the degenerate customs of his time, having both been sent away after paying a considerable sum of money, two Puritans make their appearance, the one called Parson Tribulation from Amsterdam with his Deacon Ananias, brought here by the same wish of obtaining the philosophers' stone for their pious brotherhood. Those who are at all acquainted with the history of the English stage must be aware, that the Puritans had always strongly objected to theatrical performances, because they considered them relics of paganism. It was therefore very natural for them to become the butt of all dramatists during the whole reign of Elizabeth, and that as soon as they acquired any power of their own, they were in a great hurry to close the theatres; temporally in the year 1642, and permanently in 1647. After having explained to the Puritans the great advantage, the possession of the philosophers' stone would yield to their cause, promising them that by the sanative virtue of the stone they should become an important party in the kingdom,

Subtle continues:

You shall not need your holy vizard, to winne widdows
 To give you legacies; or make zealous wives
 To rob their husbands, for the common cause:
 Nor take the start of bonds broke but one day,
 And say, they were forfeited. by providence.
 Nor shall you need, one night to eate huge meales,
 To celebrate your next dayes fast the better:
 The whilst the Brethren and the Sisters, humbled,
 Abate the stiffeness of the flesh. Nor cast
 Before your hungry hearers scrupulous bones,
 As whether a Christian may hawk, or hunt:
 Or whether Matrons of the holy assembly,
 May lay their haire out, or weare doublets:
 Or have that idoll Starch, about their linnen.

This is Jonson's usual way of railing at his victims, but although this be approved of by his admirers, and praised as one of his excellencies, we can only call it a weakness of his dramatic character. It can not possibly be the task of a comic poet, to cause his victims to appear, as it were, before the tribunal of his wit, heaping reproaches and abuse upon them; for

however just the sentence may in general be, such proceedings are neither fair nor poetic, for the cold prosaic gravity of criticism destroys all poetical illusion. The task of a true comedian consists in putting the object of his raillery into continued disharmony with itself, thus causing it to be its own destroyer. But this view of the comic, which must necessarily be accompanied by humour, has been altogether neglected by Jonson. The different characters having appeared on the stage without proper connexion with each other, each representing some certain humour, the real intrigue of the play begins, distinguished by the complicated intrigue and surprising disentanglement of the knot. The pious brothers being gone, Kastrill entered „to learn upon fit terms to carry a business and manage a quarrel fairly in order to go down and practise them in the country.“ Face assured him that he could not possibly meet with a better master than the Alchemist, the latter possessing „an instrument of his own making, wherewith no sooner you shall make report, of any quarrel, than he will take most instantly the height on it, and tell in what degree of safety or morality it lies in.“ Kastrill being overjoyed at this news, promised to go home for his sister Pliant, in order to see her well married by the Alchemist's advice. She appeared, and Subtle soon detected by the lines in her palm that a Spanish count would desire her hand. Surley, the Gamester, who had already been cheated by Subtle, whose deceit, however, he had found out, no sooner heard of it, when he disguised himself as a Spanish count, and repaired to Subtle's dwelling in order to unmask him. Without in the least suspecting the Spaniard to understand their language, railing remarks were constantly dropped by Subtle and his colleague, with respect to the „pale Madrid face,“ who to all abuses had no answer but his „Gratia,“ and thus a most comical scene is carried on before our eyes. Having been introduced to Dame Pliant, he withdrew with her from the company, to impart his secret to her and to discover to her as well as to all the rest, the defraudations of the Alchemist and his accomplices. Subtle, thus finding his tricks betrayed, was so startled at Surley's reappearance, as to exclaim „Murder.“ „No, Sir,“ the other answered angrily, „no, Sir, there is no such thing intended. A good cart and a clean whip shall ease you of that fear,“ which threatenings, however, were prevented from being executed by Kastrill's interference, who turned the Spaniard out of the house, having been told that Surley had intended to cheat his sister. This hardly being over, Dol. Common came rushing in with the news that Lovewit had just returned from the country, and was waiting before the locked door.

Then measures were quickly taken that Dol. Common and Subtle were to cross the Thames with the robbed money, Face proposing to join them as soon as he had settled matters with his master. But before this could be effected, a number of such as had been deceived and afterwards enlightened by the Spaniard, appeared threatening at the door, in order to have their money restored and the thieves punished. In this confusion, Face, who was aware of his master's being rather fond of roguish tricks, resolved to confess every thing that had happened during his absence. He then begged his master, to assume the disguise of a Spaniard, to court Dame Pliant's favour, and to take the whole booty as a dowry. To this Lovewit consented, praising the good sense of his steward, whilst the bustle out of doors was constantly increasing. Subtle and Dol. Common having agreed to make their escape with the robbed treasures, and to leave Face to his fate, were suddenly frightened away by the intelligence that the police was in search of them; much to their displeasure they were obliged to leave the house emptyhanded. When the constables had at last succeeded in forcing their way into the house together with the cheated crowd, Lovewit presented himself as the lawful proprietor of the estate, which the rascals had shamefully taken advantage of during his absence. They consequently had to leave the house in great disappointment, whilst Lovewit, overjoyed at finding himself in undisputed possession of the acquired treasure, which at the same time secured to him the hand and heart of Dame Pliant, was married to her on that same day, thus winding up the whole.

It is evident that this play is subject to the same defects which, more or less, mark all Ben Jonson's works, and that the observation of the three unities especially, seems more oppressing in this play than in any other; at the same time we own that there is no small dramatic talent displayed in several scenes, which, had it been well guided, might have produced chef-d'oeuvres for all times to come.

Ulrici must surely be mistaken when he says in his excellent critic, that the conclusion of the comedy quite disappointed him, on account of Face, who, instead of being punished for his villanous tricks, even rises in the esteem of his master. But he appears to have quite forgotten, that it was Ben Jonson's chief object to ridicule those foolish and credulous people, who, instead of working their way through the world by honourable endeavours, strove to get on rapidly by dishonesty and with little exertion to themselves. Had Face been forced to return the money to the people he had cheated, the latter would have

escaped the punishment which they so well deserved, by which the ethic tendency of the comedy would have been totally destroyed. The drama has an invisible judge in the conscience of the spectators, and this having condemned the Alchemist and his accomplices, the poetical justice is entirely satisfied.

A second comedy we intend to analyse is „*Epicoene, or the Silent Woman*, first acted in the year 1609, by the Children of her Majesty's Revells.“ Ben Jonson himself seems to be very confident in this comedy, for in his dedication to Sir Francis Stuart he invites him „to read and to censure, not in the name of favour, but in the name of justice, and thus to exercise the noblest and manliest of virtues.“ The fable of this play is singular; its principal character is represented by a rich, sulky nobleman with the name of Morose; he has retired from the world, society, and intercourse, these causing noise, the very thing he tries to avoid by all possible means. For the same reason he has parted with his nephew, a promising youth, and left him to his fate, thinking even of disinheriting him, because he suspects him of occasionally engaging other people to make a noise before his house. In order to be guarded against every disturbance of his retired life, he is always seen“ with a huge turband of nightcaps over his head buckled over his ears“; he has chosen a street to live in, so narrow at both ends, that it will admit neither coaches nor carts, nor anything of the common noises. The perpetuity of ringing has made him devise a room with double walls and treble ceilings; the doors and windows are kept closed, and there he lives by candlelight. We are informed by a friend of his nephew's, that he one day turned away a man for wearing a pair of creaking new shoes, and that this man was waiting on him now in „tennis-court socks soled with wool.“ In order, however, to make his time pass less slowly and tediously, he resolved to get married and therefore charged his barber, who was his chief counsellor, to look out in the whole kingdom for a dumb wife of „whatsoever form and quality she might be.“ His nephew was apparently grieved, when these news were imparted to him, but ever since four months he had been projecting how he might best turn off the blow which threatened to deprive him of his fortune. The uncle himself appears in the second act, accompanied by his servant Mute, musing to find out a more compendious method of saving his servants the labour of speech, for all discourses but his own appear to him harsh, impertinent, and irksome and the only way of answering he allows, is that of answering by signs. Whilst he is thus arguing with his servant, who often disregards this rule, a friend of his nephew's, named True-wit, sud-

denly appeared explaining to him in a long and tedious speech the disadvantages and dangers of getting married, and in case of the disregard of his remonstrances and good advice, he threatened with such shocking punishment, that poor Morose had to be brought to bed with the assistance of his barber Cutberd who had just entered the room. Scarcely, however, had he recovered his senses, when he entreated his barber to help him as soon as possible to a lady, possessed of the above qualities, as it was his positive intention to marry on that same day, in spite of his nephew, whom he considered the cause of all his troubles. In accordance with Morose's nephew, the barber introduced to him lady Epicoene, who so enchanted the old miser by her silence, that he resolved to be married to her at once. „Admirable creature“ he exclaimed, „I will trouble you no more, I will not sinne against so sweet a simplicity; let me now be bold to print on these divine lips the seal of being mine. Cutberd, I give thee lease of thy house free, thank me not but with your leg, I know what thou wouldst say. She is poor and her friends all deceased, but she has brought a wealthy dowry in her silence; go thy ways, and get me a minister presently with a soft voice to marry us.“ But the ceremony being hardly over, the lady who had hitherto been so silent, showed herself in a very different light. „Do you believe“, she exclaimed, „that you have married a statue or a motion only, one of the French puppets with the eyes turned with a wire, or some innocent out of the hospital, that would stand with their hands thus and a playse mouth and look upon you?“ On a signal given, all her former friends among which True-Wit, and his nephew appeared, causing so terrible a noise, as to bring Morose near to despair, who declared that he felt „something like an earthquake in his bowels.“ But that was not all, his avarice too had to suffer. The guests are extremely surprised „to see no ensigns of a wedding, no character of bridale, to find no skarfes and gloves for themselves,“ and they think it most astonishing that his nuptials want all marks of solemnity, especially with a man „that had sucked the milk of the court.“ This being too much for poor Morose, he hastened away and we are informed by his nephew, who had meanwhile persuaded his uncle that he had no share in the plot, that Morose had got on his whole stock of nightcaps, and had locked himself up in the top of the house as high as he could climb from the noise, in order to sleep there. Yet there was no peace for him, and he went down to make an attempt of effecting a divorce with Epicoene. But scarcely had he entered the circle of the company, who were feasting at his expence, when they sur-

rounded him, declaring him to be dangerously ill and in duty bound to lie down. They long discussed the origin of his illness till John Daw at last pretending to have found it out, assured him that in Greck the illness was called *μανία* and in Latin *furor, extasis melancholica, that is expressed, when a man ex melancholico evadit fanaticus* and the only means of being cured was that of having Seneca and Plutarch read to him, the moderns being not good for his disease. Morose who in all this saw nothing but an attempt of preventing the divorce, ordered a divine and a canonist to be sent for, in order to consult them on the measures to be taken. Both made their appearance in the persons of Cutberd and Truewit, and we are condemned to hear all cases of „*divortium legitimum, that is to say one principal case and duodecim impedimenta, all of which do not derimere contractum, but irritum reddere matrimonium.*“ But none of these cases can be applied to unhappy Morose, who after all these vain attempts resolved to die in silence. His nephew then came forward and fondly embracing him, he said: „Dear Uncle, I have been long your poore despised kinsman, and many a hard thought has strengthened you against me, and now it shall appeare, if either I love you or your peace and prefer them to all the world beside. I will not be long or grievous to you, Sir. If I free you of this unhappy match, absolutely and instantly, after all this trouble and almost in your despair, what shall I hope for, or deserve of you? Shall I have your favour perfect to me and your love hereafter?“

Morose. „That and anything beside Make thine own conditions; my whole estate is thine.“ Having settled this by means of a binding document which was handed to the nephew, the latter declares as follows: „Well, here is your release; you have married a boy, a gentleman's son, that I have brought up this half year at my great charges, and for this composition which I have now made with you. *What say you, Master Doctor? is this justum impedimentum, I hope, error personae?* „„Yes Sir, *in primo gradu.*““ was the universal reply.

This explanation of course winds up the play.

I have thus placed this comedy before the eyes of my readers for the purpose of allowing them a look into the humorous parts of Ben Jonson's works. We find in it none of that satire, so prevailing in the one previously spoken of, but plenty of humour, which it is the author's chief endeavour to display. Humour, however, seldom appears in it in an amiable form, nor does the absurdity of the fable allow it to show itself. If it was the object of the author, (a fact, which it is too late now to ascertain) to ridicule a person really existing, the play

sinks down to a mere farce, whereas, if the fable was constructed of his own materials, as Gifford assures us, he has trespassed against the chief principle of dramatic art. For it is necessary that the fable of a comedy should be more than barely possible, it must above all be probable, for what is not probable, will not delight a reasonable audience. We feel inclined to apply to him the words of Boileau:

Que la nature done soit votre étude unique
Auteurs, qui prétendez aux honneurs du comique.

I should, however, but imperfectly discharge my duty, if I only made my readers acquainted with Jonson as a comic poet, his tragedies being most important towards forming a true idea of his poetical genius. The muse of Poetry, who had sometimes been his companion in the province of the comic, entirely forsook him, when he touched the tragic chords. There are but two tragedies of Ben Jonson's extant, to familiarize us with his idea of the tragic, „Sejanus his fall, first acted in the year 1603“ and „Catiline his conspiracy, first acted in the year 1611.“ It is not at all surprising that Ben Jonson has borrowed the materials for his tragedies from antiquity, for in his times there was hardly any one possessed of so profound a knowledge of the same, as Ben Jonson. His tragedies would indeed be unrivalled, if it were the purpose of the tragic art to produce a true picture of the times which the author wishes to represent. At any rate they are excellent studies of Roman history, and, therefore, not without interest for the historian, the more so, as Ben Jonson quotes the passages from Tacitus alluding to the incidents, and gives sometimes an almost literal translation of the speeches of Cicero against Catiline. The true essence of dramatic art being thus entirely misapprehended, classical learning supplied the place of free creative genius. In short, both his tragedies are nothing but history clothed in dialogues, where not even the most trifling circumstance is omitted. In this respect, Ben Jonson indeed resembles that painter who, wishing to produce a most striking likeness, brings every little spot and wrinkle on his canvas. But can mere history be poetical? Can a mere enumeration of historical facts produce a moral impression on the human mind? Is it not the very task of the poet who undertakes to write a drama, founded on history, to lay open the invisible thread passing through the whole, to search and bring to light the poetic materials, which, like the gold, hidden in the bowels of the earth, must be sought in the depths of the human heart. There are indeed few aesthetic subjects on which more controversy has been raised than on the true idea of the historical drama. Whilst Roet-

sch, following the example of Schiller, admits poetry to possess an absolute supremacy over history, which may be disposed of just as the poet pleases, and which he may simply adopt in case of his not being able to embellish history, it has been asserted, on the other side, that a drama can not possibly be called historical, if the author only borrows from history the mere names for the persons and actions which he wishes to represent. His task being to write a historical drama, as Ulrici tells us, he is bound to follow history, the more so, because history, or rather the historical idea upon which the drama is founded, is itself poetical. It is, however, not to be denied, that it is a most difficult task for the dramatic writer, which therefore only few men of genius and of powerful mind have succeeded in accomplishing, viz. that of being in perfect accordance with history, and at the same time of revealing the true poetic idea that pervades the whole. The one principle of the historical tragedy has been conscientiously observed by Ben Jonson, so that I have but little to add with respect to the contents of his historical tragedies, as he has accurately followed the accounts of Sallust, and frequently interwoven parts of the speeches of Cicero. Yet his robberies of the ancients in both his dramas are so open, that he can hardly be called a plagiarist, but he enters like a monarch into his domains, and what would be theft in other poets, is victory in him. The scene opens with the appearance of the Ghost of Sulla, who, sent up by Pluto from Hades endeavours to stir up Catiline with bloody revenge against the Roman state, in order to induce him to commit his crime.

„Make all past, present, future ill thine owne;
 „And conquer all example, in thy one.
 „Nor let thy thought find any vacant time
 „To hate an old but still a fresher crime.
 „Drown the remembrance: let not mischief cease
 „But, while it is in punishing, increase
 „Conscience and care die in thee, and be free
 „Not heaven itselfe from thy impiety.“

We hear these shocking principles, which remove us at once into the corrupt Roman world, pronounced in the third scene in the assembly which Catiline has called together to deliberate on the measures to be taken, in order to induce the Romans to vote for his election as consul. Catiline urges the assembly in a few energetic and impressive words, to embrace the favourable opportunity presenting itself at that moment, promising them the most favourable result. „Friends,“ he exclaimed, „Think you that I would bid you graspe the wind Or call you to th'embracing of a cloud?“

Put your known valures on so deare a businesse
 And have no other second than the danger
 Nor other Gyrland than the losse? Become
 Your own assurances. And, for the meanes,
 Consider, first, the starke security
 The Common-Wealth is in now; the whole senate
 Sleepy and dreaming no such violent blow;
 Their forces all abroad.

The enthusiasm called forth by the speech of Catiline is enormous. All the conspirators promise faithfully and solemnly to follow him, and to strive with all possible means to procure him the Consulate, in order with all safety to obtain the object they had in view; viz, the total destruction of the state. But, that a villain can never be trusted, nor his most solemn oaths believed, we see in the following act, in which one of the accomplices betrays the secret of the intended conspiracy to Fulvia. The third act introduces us into the meeting of the electors who have just proclaimed Cicero and Antonio consuls for the ensuing year. The former is invested with his new office by a very long and pathetic speech of Caesar's, which puts a stop to the action of the play, so that, having in a small degree won upon our attention in the first two acts, Jonson now brings us into a state of utter listlessness.

Although the next plan of the conspirators, i. e. the election of Catiline is thus frustrated, yet they do not desist from their vile designs, and an other assembly called together in the house of Lecca, allows us one more glance into the excessive villany of their pursuits; nay, it appears, as if their base intentions had increased in violence by the obstacles they had met with.

„It likes me better, that you are not Consul.
 I would not go through open doors but break them;
 Swim to my ends, through blood; or build a bridge
 Of carcasses; make on, upon the heads
 Of men, struck downe, like piles; to reach the lives
 Of those remaine, and stand: Then is't a prey,
 When danger stops, and ruine makes the way.“

Meanwhile the conspiracy has been betrayed to Cicero by Fulvia; all particulars being known to him, he takes the most energetic measures to prevent it. In the following short scene we become acquainted with Caesar's connexion with the conspiracy. Without openly joining the criminals, he approves of their heinous plans and urges Catiline to carry them into effect as soon as possible. He tells him „that actions of depth and danger were the more dangerous and difficult to be executed, the longer they were deliberated upon and deferred.“ He acts in a cunning and crafty manner, keeping in the rear of danger,

and wishing to take his share in the victory, though not in the combat. We hear him pronounce the shocking principle, that the successful accomplishment of a base action turns it into a virtue, and that, moreover, it is proved by experience that small crimes often meet with punishment, whilst great ones are but too frequently pardoned and rewarded. Besides we know from history, that he afterwards rose in the senate, vehemently declaiming against the execution of the imprisoned conspirators, so as to become himself suspected of having entertained a secret correspondence with them. The catastrophe is effected by the disregard of Caesar's advice and the indefatigable vigilance of Cicero. The fourth and fifth act contain hardly anything but the minute recital of the proceedings of the Senate which, however instructive they may be for the historian, making him acquainted in a very learned manner with the position Rome occupied at that time, yet they are entirely undramatic. Seldom is there to be found in them a naturally tragic height, for instead of captivating our imagination by the charm of action, displayed before our eyes, Ben Jonson contents himself with reciting long speeches which would tire even the most patient listener. We frequently hear the greater part of Cicero's speeches literally translated. The only thing that is perhaps not without interest for us, is the skill, Ben Jonson displays in representing the characters of the orators by their different manner of giving vent to their feelings. Whilst Cicero in his long winded speech and select phrases displays a most fervent patriotism, we find Catiline pouring forth his fury in a most abrupt manner. Cicero commences:

„What may bee happie and auspicious still
 To Rome and hers. Honor'd and conscript fathers
 If I were silent and that all the dangers
 Threatning the State and you were yet so hid
 In night or darknesse thicker in their breasts
 That are the black contrivers! so, that no
 Beame of the light could pierce them: — yet the voice
 Of Heav'n, this morning has spoke loud enough
 T'instruct you with a feeling of the horror;
 And make you from a sleepe as starke as death.
 Doest thou not blush pernicious Catiline?
 Or has the palenesse of thy guilt drunke up
 Thy blood, and drawne thy veines, as drie of that
 As is thy heart of truth, thy brest of virtue?
 Wither at length wilt thou abuse our patience
 Still shall thy fury mock us? To what licence
 Dares thy unbridled boldnesse runne itselfe
 Doe all the nightly guards kept on the palace
 The Cities watches with the peoples feares

The concourse of all good men, this so strong
 And forlified seat here of the Senate,
 The present lookes upon thee strike thee nothing?"

The description of the catastrophe which was never permitted to take place on the ancient stage from a scruple, founded, as we are persuaded, not on a principle of taste but of religion, is here put into the mouth of Petrejus, and is certainly among the finest declamatory passages in English poetry, but too long to be quoted here.

Thus far the exposition of the material contents of the tragedy which, as the reader is aware, mostly agrees with the accounts of Sallust. Considered as a historical picture we cannot deny that it claims our interest by the number of stately speeches contained in it, and its frequent exertions to surpass the vulgar and to adopt a noble pathos; considered as a drama, however, we are obliged to allow that Jonson's *Catiline* transgresses the principal rules of tragedy, which were to him nothing more than the representation of the horrible and terrible, by which feelings are generated of a far lower order than those which are awakened by the truly tragic. For in the latter, suffering and death follow those who have violated the eternal laws of moral necessity; but when we see the heroes who have engaged our love and sympathy hastening to their own ruin, the conviction is forced upon us, that the power which destroys them, is one which is neither strange nor inimical to ourselves; our grief and compassion grow into the full persuasion that we too are under the same allgoverning superintendence, to which we are inclined to sacrifice our egotistical strivings; so that as O. Müller*) has beautifully expressed it, instead of vehement longing for the happiness of individuals, instead of the fear of dangers which threaten mankind, the heart of the spectator is led to contemplate that Eternal Power which guides the destiny of man. At the end of every act there is a chorus containing moral reflections arising from the subject, which, being but loosely attached, are most likely intended by the author to make up for having thus long trespassed on our patience; for what else could possibly be its purpose, as Ben Jonson himself disclaims all intention to imitate the chorus of the ancient stage, for which as he says, the English stage could neither afford state nor splendour.

Let us now see, how Gifford defends his favourite, as regards his tragedy. His is decidedly blind to its principal fault which we have just been pointing out, and the only thing he disapproves of, is the scholastic plan on which the whole play

*) Ottf. Müller *Eumeniden* 187 p.

is founded, the difference between the *dramatis personae* and the spectators being too wide. Had he drawn men, he says, instead of Romans, his success might have been more assured. But herein Gifford is totally mistaken, for is a dramatist to be blamed for exhibiting the character of a drama to the spectators of his days precisely as they appeared to those of their own? Is it not rather a peculiar excellence in Shakespeare to have so admirably seized the spirit, tone, and thought of the antique world, that in his different Roman plays the characters of the Romans are as distinctly delineated as the Roman people was at the periods which he is to represent? It is certain that at the time when Jonson wrote his *Catiline*, he had already had plenty of opportunity of admiring Shakespeare's historical tragedies, and this may perhaps have been the reason why he so widely deviated from the classic models which in his comedies he appears so forward to enforce. Hurd has entered into an elaborate examination of Jonson's tragedies, the object of which is to show that, as the laws of the drama confine the poet to one particular action, it is wrong to dwell on its concomitant circumstances; but his attacks are unjust and absurd, and his criticism only shows, that he has entirely mistaken the nature of the romantic drama.

I might now in the same manner submit the other tragedy of Ben Jonson to a critical examination, but as it is subject to the same deficiencies as *Catiline*, and its principal character *Sejanus* even perhaps of less interest for us, we may pass over it in silence, the more so, because my principal aim was not to analyze all the plays of Ben Jonson, but to examine his poetic genius pervading through the whole. After all that has been said, there can, I think, be no difficulty in answering the question which has been so often made, why Jonson, whose laurels at the time of Addison were yet unwithered should have fallen off in the general esteem in spite of the many attempts that have lately been made in England and Germany to call him back into life, and restore him to our love. One circumstance which has assuredly been a great obstacle in the poet's lasting popularity, is the nature of his plays as above described. He thought himself called upon as a critic to extirpate from the intercourse of real life with poignant satire what he considered a pest to society. He is therefore careful to warn his audience that it is less his aim „to make their cheeks red with laughter“ than to feast their understanding and minister to their national improvement. Besides it must be allowed that Jonson was destitute of that deep sympathy with human nature, which is the source of graceful language as well as of tender thought. This we see most clearly in his not having produced a single female character, on which we could linger with pleasure, and which could give

us an idea of any of those pure feelings of which a woman's heart is capable. His female characters only fill us with disgust, these being nearly all representations of the lowest passions. Jonson is so eager to accomplish his purpose, that he does not at all perceive that he has quite wearied his auditory, and that he continues to finger his instrument long after it has ceased to vibrate in any ear but his own.

If then we ask how it was possible that in spite of all these decidedly undramatic qualities Jonson with his school could so long maintain his position on the stage, as to stand at the head of the dramatic art, and to occupy a place even superior to that of Shakespeare, we may answer, that it was less the deeper, and as it were coyer merits of Shakespeare's genius which required a deeper sympathy and more intense study to reveal their hidden treasures, but that it was more the realistic tendency of the time which kept up such literary productions. I have just been representing the endeavours of Ben Jonson as a struggle against the traditions of the middle ages; it was a period of transition, therefore, in which Ben Jonson's writings were reflected. No wonder then that his plays should be remarkable for their harshness and roughness, which must accompany every transition period in science as well as in art and life.

Moreover every body will find himself mistaken in seeing the spirit of the drama in the dead letter; it must dwell in the mind of the spectator in long expectation, in the fear and terror which seize him, in short in all that education and moral impressions have engrafted into his soul. Jonson's endeavours, though yet in embryo, foreboded those dissolving and destructive polemics, which, in religious respects as well as in politics arrived at their pitch in the 18th century on the continent, and half a century before this in England. Jonson had cleverly succeeded in making use of this realistic tendency, and in displaying it in his comedies. The public of his time therefore took little notice of his want of poetical ideas and of his trespassing on dramatic art, which has for its chief object the improvement of human society, and applauded his pieces, because they answered the spirit of the time. But as soon as this changed, Jonson's laurels faded, and when he in his noble and generous eulogy on Shakespeare tells us „that he was not of an age but for all times“ he seized the characteristic of which the reverse may in some degree be applied to himself. Nevertheless we can perfectly understand after what has been said, that his contemporaries esteemed and honoured him, and inscribed on his monument in Westminster Abbey the true and characteristic epitaph:

O rare Ben Jonson!

Bericht über die Realschule

während des Schuljahrs 18⁵⁶/57.

I. Lehrverfassung.

Das Lehrer-Collegium bestand aus: dem Director Dr. Heinen, den Herren Classen-Ordinarien: Oberlehrer Duhr (bis Weihnachten), Oberlehrer Dr. Schauenburg, Honigsheim, Dr. Stammer, Dr. Witz und Erk; den Herren Dr. Uellner (zur Zeit evangelischem Religionslehrer) und Ezech (seit Weihnachten), dem katholischen Religionslehrer Herrn Caplan Langendorff und dessen Nachfolger seit Ostern, Herrn Caplan Fuß, und dem Zeichenlehrer und Maler Herrn Professor Conrad.

Sexta. Ordinarius: Erk.

A. Wissenschaften.

11 Stunden wöchentlich.

1. Religionslehre. a. Für die katholischen Schüler. 2 St. Biblische Geschichte des neuen Testaments nach van den Driesch von S. 1 — 50. Die einzelnen Lectionen wurden fast alle von den Schülern memorirt und daran die Erklärung der Glaubens- und Sittenlehre angeknüpft. Im Winter: Langendorff, im Sommer: Fuß.

b. Für die evangelischen Schüler. 2 St. Erläuterung der Geschichte des Alten Bundes von Sauls Erhebung bis zu Ende; dann des Neuen Bundes von Anfang bis auf die Leidensgeschichte. Auswendiglernen von Sprüchen und Kirchenliedern. Uellner.

2. Rechnen. 5 St. Die vier Grundrechnungen mit ganzen und gebrochenen Zahlen, nebst vielfachen Uebungen im schriftlichen und mündlichen Rechnen, nach Schellen's Aufgaben.

Bis Neujahr: Erk, dann Ezech.

3. Naturgeschichte. 2 St. seit Neujahr. a. Zoologie im Winter. Beschreibung und Biologie verschiedener Thiere, mit Demonstrationen.

b. Botanik im Sommer. Das Wichtigste aus der Organographie; Beschreibung und Bergliederung der gesammelten Pflanzen. Czsch.

4. Geographie. 2 St. Allgemeine Vorbegriffe. Uebersicht der Land- und Meeresräume; Topographie von Europa. Erk.

B. Sprachen.

11 Stunden wöchentlich.

1. Deutsch. 5 St. Grammatik: der einfache Satz, und in steter Verbindung damit das Wichtigste aus der Wortformenlehre; neben schriftlichen Uebungen, besonders mündlich eingeübt an geeigneten Stücken des Lesebuchs. 3 St. Wöchentliche Correctur leichter Aufsätze erzählenden Inhalts. 1 St. Leseübungen und Declamiren auswendig gelernter Gedichte. 1 St. Erk.

2. Französisch. 6 St. Aus Plösz' Elementarbuch I. Cursus wurden die Uebungsstücke bis Lection 66 schriftlich übersetzt und retrovertirt. Die deutschen wurden theils mündlich, theils schriftlich in's Französische übersetzt. Einübung von avoir und être, den vier regelmäßigen Conjugationen und den in den Lectionen vorkommenden Regeln; Memoriren von Vocabeln. Wirk.

C. Fertigkeiten.

1. Zeichnen. 3 St. Zeichnen von geraden Linien, von verschiedenen Winkeln, von geometrischen Figuren, namentlich regulären, von symmetrisch zusammengestellten Figuren, mit Benutzung des Reißzeuges. Freies Handzeichnen von geraden Linien, einfachen Blattformen, theils mit der Feder und Tusche, theils mit Bleistift ausgezeichnet, nach Vorzeichnungen auf der Schultafel. Kost.

2. Schönschreiben. 4 St. Die deutschen und englischen Schriftformen, in genetischer Folge nach den an der Schultafel vom Lehrer vorgeschriebenen und erklärten Mustern eingeübt. Erk.

3. Gesang. a. Untere Abtheilung. 1 St. Elementarlehre des Gesanges, stets mit bezüglichen praktischen Uebungen. Einübung ein- und zweistimmiger Lieder aus Erk und Greef's „Sängerhain“ I.

b. Obere Abtheilung. 2 St. Weitere Erörterung der Elementarlehre des Gesanges; die Intervalle und das Wichtigste aus der Lehre von den Accorden. (1 St. während des Winters.) Einübung vierstimmiger Gesänge aus Erk und Greef's „Sängerhain“ II. sowie aus Erk's „Frischen Liedern“ I. Erk.

Quinta. Ordinarius: Dr. Wirz.**A. Wissenschaften.**

11 Stunden wöchentlich.

1. Religionslehre. 2 St. Combinirt mit Sexta.

2. Rechnen. 5 St. Begründung der Rechnungen mit gemeinen Brüchen und Einübung der Grundrechnungen mit Dezimalbrüchen. Theilbarkeit der Zahlen. Vielfache Uebungen im schriftlichen und mündlichen Rechnen nach Schellen's Aufgaben.

Bis Neujahr: Stammer, dann Gzech.

3. Naturgeschichte. 2 St. seit Neujahr. Handbuch ist Fürnrohr's Naturgeschichte.

a. Zoologie im Winter. Systematik und Biologie der Säugethiere, mit Demonstrationen an Abbildungen und den ausgestopften Exemplaren des naturhistorischen Cabinets.

b. Botanik im Sommer. Organographie; das Linné'sche System; Beschreibung und Zergliederung der gesammelten Pflanzen. Gzech.

4. Geographie. 2 St. Erweiterung der allgemeinen Vorbegriffe; Oceanographie und Inseln aller Meere; topische Geographie der außereuropäischen Erdtheile und Wiederholung der topischen Geographie von Europa. Uebungen im Kartenzeichnen. Schauenburg.

B. Sprachen.

10 Stunden wöchentlich.

1. Deutsch. 5 St. Grammatik: die Satzlehre und in Verbindung damit die Wortformenlehre ausführlicher. Neben schriftlichen Uebungen, Analysiren geeigneter Stücke aus dem Lesebuche. Correctur wöchentlicher Aufsätze. 3 St. Erk.

Leser- und Declamirübungen, freie Vorträge (meist nach Witt's Götter- und Heldengeschichten). 2 St. Schauenburg.

2. Französisch. 6 St. Nach einer kurzen Wiederholung des V. Abschnittes in Plöz' Elementarbuch I. Cursus wurden aus dessen II. Cursus die in den ersten fünf Abschnitten enthaltenen Uebungen schriftlich übersetzt und retrovertirt. Die unregelmäßigen Zeitwörter, die Anwendung von avoir und être bei der Conjugation, die Elemente über den Gebrauch der Zeiten und Moden, Bemerkungen über die französische Wortstellung wurden eingeübt und die in den Abschnitten vorkommenden Regeln auswendig gelernt. Alle 14 Tage ein französisches Scriptum.

Wirz.

C. Fertigkeiten.

1. Zeichnen. 4 St. Freies Handzeichnen von geschmackvollen Formen und einfachen Verzierungen, welche in vergrößertem Maßstabe auf

der Schultafel vorgezeichnet wurden. — Linearzeichnen geometrischer Constructionen, architektonischer Glieder, Postamente und Gefäße nach gegebenen Maßverhältnissen, nebst Angabe der Schattenlinien, mit Feder und Tusche ausgezeichnet, nach Vorzeichnungen auf der Schultafel. Kost.

2. Schönschreiben. 3 St. Wiederholung des in Sexta Durchgenommenen. Die Geübteren schrieben deutsche und französische Denksprüche aus Hülstett und Plöck, oder aus dem Gedächtnisse, mit Benutzung der Schriftformentafel. Erk.

3. Gesang. f. Sexta.

Erk.

Quarta. Ordinarius: Dr. Stammer.

A. Wissenschaften.

15 Stunden wöchentlich.

1. Religionslehre. a. Für die katholischen Schüler. 2 St. Die Glaubenslehre; sodann die Erklärung des ersten der h. zehn Gebote.

Im Winter: Langendorff, im Sommer: Fuß.

b. Für die evangelischen Schüler. 2 St. Erklärung des Evang. sowie der Apostelgeschichte St. Lucae. Erläuterung des Katechismus bis auf die Lehre von den Sacramenten. Auswendiglernen von Bibelsprüchen und Kirchenliedern. Uellner.

2. Mathematik. 5 St. a. Geometrie. 3 St. Die Entstehung und die allgemeinen Eigenschaften der verschiedenen Raumgebilde. Vergleichung zweier geraden Linien ihrer Richtung und Größe nach. Lagebeziehung eines Kreises zu einer Geraden und zweier Kreise zu einander. Abhängigkeit der Seiten und Winkel im Dreieck und in Polygonen. Congruenz der Dreiecke. Die Eigenschaften der Parallelogramme und des Trapezes. Geometrische Dertter. Constructions-Aufgaben.

b. Algebra 2 St. Die vier Rechnungs-Operationen mit einfachen, zusammengesetzten und gebrochenen Buchstaben = Ausdrücken. Heis' Aufgaben = Sammlung §§. 1 — 26. Stammer.

3. Praktisches Rechnen. 1 St. Wiederholung und Erweiterung der Lehre von den Decimal = Brüchen, namentlich die abgekürzten Rechnungen, nebst vielfachen Anwendungen. Prozentrechnung. Zusammenge-setzte Regel de Tri. Schellen's Aufgaben I. §§. 28 — 33; II. §§. 16 — 19. Stammer.

4. Naturgeschichte 2 St. seit Neujahr. Handbuch ist Fürnrorhr's Naturgeschichte.

a. Zoologie im Winter. Systematik und Biologie der Reptilien; Anthropologie; Demonstrationen an Abbildungen und Präparaten.

b. Botanik im Sommer. Wiederholung der Organographie und

des Linne'schen Systems. Beschreibung und Zergliederung der gesammelten Pflanzen. Natürliches System und Charakteristik einiger Pflanzenfamilien. Gzech.

5. Geschichte. 3 St. Geschichte der alten Welt, insbesondere der Griechen und Römer, mit Zugrundelegung des kleinern Handbuchs von Büß. Schauenburg.

6. Geographie. 2 St. Topische und politische Geographie von Griechenland, der Türkei, Italien, Portugal, Spanien und Frankreich. Uebungen im Kartenzeichnen.

Bis Neujahr: Schauenburg, dann Stammer.

B. Sprachen.

9 Stunden wöchentlich.

1. Deutsch. 4 St. Lectüre von Musterstücken aus Büß' deutschem Lesebuche, verbunden mit Wiederholung und weiterer Ausführung des Wichtigsten aus der Satzlehre. Eine Stunde wöchentlich wurde zum Declamiren auswendig gelernter Gedichte, eine andere zu freien Vorträgen prosaischer Stücke verwandt. Die schriftlichen Arbeiten (alle 14 Tage bis 3 Wochen) bestanden meistens in Erzählungen und kleinern Schilderungen. Honigsheim.

2. Französisch. 5 St. Wiederholung des V. Abschnittes in Plöß' II. Cursus. Die Uebungsstücke bis zum VIII. wurden schriftlich übersetzt und retrovertirt. Die deutschen Uebungsstücke wurden theils mündlich, theils schriftlich übersetzt. Aus Ahn's Lesebuch II. Cursus wurden die Anekdoten, naturhistorischen Stücke, Fabeln und Erzählungen, aus dem III. Cursus mehrere Stücke schriftlich übersetzt und retrovertirt, einige cursorisch gelesen und die bezüglichen Regeln meist in französischer Sprache erklärt. Einige Gedichte wurden schriftlich übersetzt und auswendig gelernt. Alle 8 Tage ein französisches Pensum. Wirß.

C. Fertigkeiten.

1. Zeichnen. 3 St. Zeichnen von Verzierungen, Blumen, Früchten, Landschaften und von Gesichtstheilen des menschlichen Kopfes, theils mit der Feder, theils mit vollständiger Schattirung. Linearzeichnen. Die einfachen geometrischen Constructionen von Winkeln und Figuren, die Entwicklung und Auseinanderlegung der Oberflächen von Körpern in die horizontale Ebene. Kofst.

2. Schönschreiben. 1 — 2 St. Wiederholung der Schriftformen beider Currentschriftarten. Schreiben größerer Sätze aus dem Gedächtnisse oder aus Büchern, mit Benützung der Schriftformentafel. Erft.

3. Gesang, f. Sexta. Erft.

Tertia. Ordinarius: Honigsheim.**A. Wissenschaften.**

13 Stunden wöchentlich.

1. Religionslehre. 2 St., mit Quarta combinirt.

2. Mathematik. 4 St. a. Geometrie. 2 St. Die Lehre von der Gleichheit der ebenen geradlinigen Figuren in Bezug auf den Flächeninhalt. Proportionalität der Flächen und Linien. Aehnlichkeit der Dreiecke und Vielecke. Relationen der Dreiecksseiten und ihrer Quadrate, sowie die bezüglichen geometrischen Derter. Die Lehre vom Kreise. Constructions-Aufgaben.

b. Algebra. 2 St. Division von Buchstaben = Ausdrücken. Ausziehung der Quadrat- und Kubik = Wurzeln aus Zahlen und aus Buchstaben = Ausdrücken. Gleichungen des 1. Grades. Nach Heis' Aufgaben-Sammlung. Stammer.

3. Praktisches Rechnen. 1 St. Zusammengesetzte Regel de Tri. Rechnungen mit Prozenten, Zins-, Rabatt-, Disconto-, Vertheilungs-, Mischungs-, Ketten-Rechnung. Stammer.

4. Naturlehre. 1 St. Erörterung einiger der fruchtbarsten und leichtfaßlichsten Lehren aus verschiedenen Theilen der Physik. Heinen.

5. Naturgeschichte. 2 St. Handbuch: Föurnrohr. Allgemeine Mineralogie und Beschreibung der wichtigsten Mineralien, in steter Verbindung mit Demonstrationen. Bis Neujahr: Stammer, dann Gzech.

6. Geschichte. 2. St. Deutsche Geschichte (nach Kohlransch) mit besonderer Berücksichtigung der brandenburgisch-preussischen Geschichte. Honigsheim.

7. Geographie. 1 St. Topische und politische Geographie der mitteleuropäischen Staaten und Rußlands.

Bis Neujahr: Honigsheim, dann Gzech.

B. Sprachen.

11 Stunden wöchentlich.

1. Deutsch. 3 St. Wiederholung der Lehre vom einfachen und zusammengesetzten Satz, Interpunctionslehre; genauere Durchnahme und Begründung der Declination und Conjugation. Allgemeines aus der Verslehre. Lesen und Declamiren aus Büß' Lesebuch; alle 14 Tage bis 3 Wochen eine schriftliche Arbeit. Schauenburg.

2. Französisch. 4. St. Aus Plöz' II. Coursus wurden die Regeln vom VII. Abschnitte an bis zum Schlusse durchgenommen und durch mündliches und schriftliches Uebersetzen der betreffenden Uebungsstücke eingeübt. Alle 8 Tage ein Pensum.

Im Winter wurde aus Voltaire's Charl. XII. Buch 1. und II. (zur Hälfte), im Sommer aus Michaud's Histoire de la premiere

croisade chap. I. II. und IV. übersezt und zum großen Theile auch retrovertirt. Der Unterricht, besonders der grammatische, wurde vorzugsweise in französischer Sprache ertheilt. Honigsheim.

3. Englisch. 4 St. Aus Wahlert's Lesebuch wurde der größte Theil der grammatischen Vorübungen, mit Hinweisung auf die Regeln der Aussprache, schriftlich übersezt und retrovertirt; aus dem zweiten Theile wurden mehrere Stücke schriftlich übersezt, retrovertirt und theilweise memorirt. Die Trägödie „Dagobert“ wurde cursorisch gelesen.

Die Regeln aus Lloyb's Grammatik bis zu den zusammengesetzten Formen des Zeitwortes, so wie die unregelmäßigen Zeitwörter wurden auswendig gelernt, die Uebungsstücke theilweise schriftlich übersezt und corrigirt. Wirz.

C. Fertigkeiten.

1. Zeichnen. 3 Stunden. Fortsetzung der Uebungen in Quarta; Zeichnen von geometrischen Figuren mittelst Abscissen und Ordinaten, von Tangenten an gegebene Kreise, Ellipsen, Parabeln, Hyperbeln, excen-trische Curven. Conrad.

2. Schönschreiben. f. Quarta. Erf.

3. Gesang. f. Sexta. Erf.

Secunda. Ordinarius: Dr. Schauenburg.

A. Wissenschaften.

15 Stunden wöchentlich.

1. Religionslehre. a. Für die katholischen Schüler. 2 St. Wiederholung der Lehre von Gott, dem Einen und Dreipersönlichen; sodann die Lehre von Gott, dem Schöpfer, und die Lehre von Gott, dem Erlöser. — Das Wichtigste aus den beiden ersten Perioden der Kirchengeschichte wurde an geeigneter Stelle an die Glaubenslehre angeknüpft. Im Winter Langendorff, im Sommer Fuß.

b. Für die evangelischen Schüler. 2 Stunden. Aus der Dogmatik wurden erläutert die Lehre von der Dreieinigkeit; Gott als Erhalter und Regierer mit seinen Eigenschaften; Jesus als Erlöser mit seinen Eigenschaften als König, Prophet und Hoherpriester; der h. Geist als Vertreter Christi und Tröster; die Lehre von der Schöpfung der Welt und des Menschen; die Lehre von der Sünde (Erbfünde), die Lehre von den Engeln und dem Teufel, vom Orte der Seligkeit und der Hölle; endlich die Lehre von der Rechtfertigung durch den Glauben und den beiden Sacramenten. Aus dem neuen Testamente wurde das Evangelium nach Lucas gelesen und erklärt.

Aus der Geschichte der Kirche wurde zunächst im Anschluß an das vorige Jahr die Geschichte der Reformation bis auf den Augsburger

Frieden 1555, so wie der erste Theil der allgemeinen Kirchengeschichte vorgetragen. Uellner.

2. Mathematik. 4 St. a. Geometrie 1 St. Wiederholung und Erweiterung des Pensums der Tertia. Heinen.

Ebene Trigonometrie. 1 St. Stammer.

b. Algebra. 2 St. Theorie der Potenzen, Wurzeln und Logarithmen; Gebrauch der Briggs'schen Logarithmentafeln. Gleichungen des ersten Grades mit mehreren Unbekannten, und des zweiten Grades mit einer Unbekannten; Exponentialgleichungen. Arithmetische und geometrische Progressionen. Vielsache Uebungen nach Heis' Sammlung von Aufgaben. Bis Neujahr: Heinen, dann Czsch.

3. Praktisches Rechnen. 1 St. Münz-, Wechsel- und Arbitrage-Rechnung. Stammer.

4. Naturlehre. a. Physik. 2 St. Einiges über das Gleichgewicht und die Bewegung fester und flüssiger Körper. Die Luftpumpe und das Barometer. Ausführlichere Behandlung der Wärmelehre. Heinen.

b. Chemie. Anfangs 2, später 3 St. Die Metalloide und die leichten Metalle nebst ihren wichtigeren Verbindungen. Stammer.

5. Geschichte. 2 St. Geschichte des Mittelalters; die deutsche wurde ausführlich, die der andern Staaten mehr übersichtlich vorgelesen. Den Repetitionen der Schüler diente als Grundlage das Handbuch von Büß. Honigsheim.

6. Geographie. 1 St. Topische und politische Geographie von Asien, Africa und America. Uebungen im Kartenzeichnen. Schauenburg.

B. Sprachen.

10 Stunden wöchentlich.

1. Deutsch. 3 St. Lehre von den Dichtungsarten; Uebersicht der Literaturgeschichte bis zum 15. Jahrhundert, mit längerem Verweilen bei den wichtigsten Werken und Mittheilung vieler Sprachproben. Lectüre ausgewählter lyrischer und epischer Gedichte aus Mager's Lesebuch III, dann der Schiller'schen Balladen und culturhistorischen Gedichte. Uebungen im freien Vortrage; monatliche freie Ausarbeitungen s. u.

Schauenburg.

2. Französisch. 4 St. Aus der Sammlung von Noël und La Place wurde in zwei wöchentlichen Stunden ein großer Theil der prosaischen und poetischen Stücke übersetzt und immer in der folgenden Stunde frei in französischer Sprache wiedergegeben. Die beiden andern wurden auf die mündliche und schriftliche Uebersetzung aus Schultheß verwandt, wobei namentlich auf die Repetition der Hauptregeln der Grammatik Rücksicht genommen wurde. Alle 14 Tage wurde ein angemessenes Pensum aus demselben Buche gearbeitet, und vom Lehrer corrigirt. — An die Stelle der Exercitien traten häufig Extrapolationen. Uellner.

3. Englisch. 3 St. Aus Columbus von W. Irving wurden in zwei wöchentlichen Lehrstunden Cap. 12 — 22 gelesen, in englischer Sprache erklärt und in jeder folgenden Stunde von den Schülern frei wiedergegeben. Die dritte Stunde wurde zu mündlichen Uebersetzungen aus Herrig benutzt und außerdem alle 14 Tage aus eben dem Buche ein Exercitium gemacht und vom Lehrer corrigirt.

Nellner.

C. Fertigkeiten.

1. Zeichnen. 2 St. Fortsetzung der Uebungen in Tertia; Zeichnen von Cycloiden, Epicycloiden, Hypocycloiden, die ersten Elemente der Verzahnungen der Räder. Außerdem projectivisches und freies Handzeichnen. Conrad.

2. Schönschreiben. 1 St. Schreiben nach des Lehrers Vorschriften, sowie freie Uebungen bei den Geübteren. Erk.

3. Gesang. s. Sexta.

Erk.

Prima. Ordinarius: Der Director.

A. Wissenschaften.

18 Stunden wöchentlich.

1. Religionslehre. 2 St. combinirt mit Secunda.

2. Mathematik. 3 St. Kettenbrüche und Theilbruchreihen. Anwendungen auf die Auflösung der diophantischen Gleichungen, die Wurzelausziehung und Berechnung der Logarithmen. Permutationen, Combinationen, Variationen. Elemente der Wahrscheinlichkeitsrechnung nebst Anwendungen auf die Berechnung der Lebensversicherungen, der Wittwen- und Waisen-Renten. Die allgemeinen Eigenschaften der höheren Gleichungen. Entwicklung der sog. Cardan'schen Formel und der trigonometrischen Formeln für die Gleichungen des 3. Grades, sowie der Ampere'schen Formel für Gleichungen des 4. Grades. Lösung numerischer höherer Gleichungen mittelst Zerfällung des Endgliedes, Newton's Näherungs-Formel, Kettenbrüche und nach der Gräffe'schen Methode. Lage- und Größe-Beziehungen von Ebenen und geraden Linien im Raume. Orthogonale Projectionen. Kanten und Neigungswinkel der körperlichen Ecken. Regelmäßige Körper. Inhaltsbestimmung der Parallelepipeden, Prismen, Pyramiden, Obeliskten, geraden Cylinder und Regel, der Kugel, Kugelabschnitte und Kugel-Pyramiden. Oberflächenberechnung der gedachten runden Körper. Geometrischer Beweis der Guldin'schen Regel nebst Anwendungen. Die Hauptfäke der sphärischen Trigonometrie nebst einigen Anwendungen auf die mathematische Geographie. Heinen.

3. Naturlehre. 7 St. a. Physik. 4 St. Magnetismus. Electricität durch Reibung und Vertheilung. Hydroelectrische Ströme

und ihre Maßbestimmung. Thermo-Electricität nebst Anwendungen auf die strahlende Wärme. Wirkung electricischer Ströme auf einander und Inductionsercheinungen. Electro-Magnetismus (Telegraphie) und Magneto-Electricität. — Ergänzungen aus der Optik. Heinen.

b. Chemie. 3 St. Vervollständigung des Pensums der Secunda. Chemie der schweren Metalle und ihrer Verbindungen, mit besonderer Berücksichtigung der Technologie. Zum Schluß die Prinzipien der Maß-Analysen. Der Unterricht wurde zum großen Theil in französischer Sprache gegeben. Stammer.

Die praktischen Uebungen im Laboratorium wurden trotz der beschränkten Räumlichkeiten in gewohnter Weise fortgesetzt. Sämmtliche Primaner betheiligten sich daran in 2 besonderen wöchentlichen Stunden, sowie zum Theil während der Pausen. Es wurden theils Reactionen wiederholt, theils qualitative Analysen ausgeführt, theils chemische Präparate dargestellt, unter Anderem: Chlorschwefel, Phosphorsäure, Salpetersäure, Molybdänsäure, Schwefeleisen. Eisenchlorid, Kupferchlorid, fein vertheiltes Kupfer, schwefelsaures Manganoxydul, Manganchlorür, Platinchlorid, salpetersaurer Baryt, rothes Blutlaugensalz, Schießbaumwolle, Jossodium, Benzoesäure, Essigsäure, Stearinsäure, Chrysamminsäure. Stammer.

4. Naturgeschichte 1 St. seit Neujahr. Systematik und Physiologie der wirbellosen Thiere, mit Demonstrationen an Präparaten und Abbildungen. Gzech.

5. Geschichte. 2 St. Zuerst Geschichte Englands und Frankreichs in der letzten Periode des Mittelalters; dann Geschichte der neuern Zeit von der Entdeckung America's bis zur französischen Revolution. Zur Repetition bedienten sich die Schüler des Handbuchs von Büß.

Honigsheim.

6. Geographie. 1 St. Mathematisch = physische Geographie. Schauenburg.

B. Sprachen.

10 Stunden wöchentlich.

1. Deutsch. 3 St. Geschichte der deutschen Nationalliteratur bis auf Göthe und Schiller einschließlic, nebst Mittheilung vieler Proben. Gelesen und erklärt wurde im Winter Schiller's Gedicht „In die Künstler,“ und „Die Jungfrau von Orleans,“ im Sommer „Die Braut von Messina“. Monatliche freie Arbeiten s. u. Schauenburg.

2. Französisch. 4 St. Bezüglich der Lectüre wurden 2 Stunden auf Guizot, Histoire générale de la civilisation en Europe verwandt und sprachlich und historisch leçon 16 — 30 incl in französischer Sprache erklärt; die 3. Stunde auf Molière's Avare und Scribe's le verre d'eau, und endlich die 4. auf den Vortrag der fr. Nationalliteratur von ihrem Anfange bis auf die Zeit Louis XIV. verwandt. Abwechselnd wurde auch das erste Buch aus Schiller's 30jährigem Kriege in's

Französische übersezt. Alle 4 Wochen wurde eine freie französische Arbeit gemacht und vom Lehrer corrigirt. Uellner.

3. Englisch. 3 St. Es wurden auserwählte Stücke aus W. Irving's Sketchbook übersezt und in englischer Sprache wiederholt. In einer Stunde wurde zuerst Shakespeare's Julius Caesar beendigt und im Laufe des Sommers sein Macbeth begonnen und in englischer Sprache erklärt. In einer andern wöchentlichen Stunde wurde die Geschichte der engl. Nationalliteratur des 16. und 17. Jahrhunderts in englischer Sprache vorgetragen, so wie auch theilweise die Grammatik repetirt. Abwechselnd wurde auch das erste Buch aus Schiller's dreißigjährigem Kriege in's Englische übersezt. Alle 4 Wochen wurde ein Aufsaß geliefert und vom Lehrer corrigirt. Uellner.

C. Fertigkeiten.

1. Zeichnen. 2 St. Fortsetzung der Uebungen in Secunda. Projectivisches Zeichnen der verschiedenen Schrauben und Räder sowie anderer Maschinentheile mit Angabe der Schatten in Tusche. Architectonisches und freies Handzeichnen. Conrad.

2. Gesang. 1 Sexta. Erk.

Lat ein.

V. Abtheilung. 4 St.

Einübung der Formenlehre bis auf die dritte Conjugation incl., so wie Uebersetzung der entsprechenden Stücke aus Scheele, und Retrovertiren der lateinischen. Alle 14 Tage wurde ein angemessenes Pensum gemacht und corrigirt. Uellner.

IV. Abtheilung. 3 St.

Die regelmäßige Formenlehre nach Scheele I; die betreffenden Uebungsstücke wurden theils mündlich, theils schriftlich übersezt. Alle 8 Tage ein Pensum. Sonigsheim.

III. Abtheilung. 4 St.

Die Casus- und Moduslehre nach Scheele II, eingeübt durch mündliches und schriftliches Uebersetzen der betreffenden Uebungsstücke. Wöchentliche Pensa. Schauenburg.

II. Abtheilung. 4 St.

1 St. Grammatik. Repetition der Casuslehre nach Siberti, verbunden mit mündlicher und schriftlicher Uebersetzung der betreffenden Uebungsstücke aus Spieß. 1 St. Aus Ovid's Metamorphosen gelesen: VIII, 610—725 (Philemon und Baucis); VII, 183—260 (Dädalus); I, 89—345 (Die Weltalter und die Fluth). Aus ersterm wurden etwa 40 Verse auswendig gelernt. Sonigsheim.

2 St. combinirt mit Abth. I.

I. oder oberste Abtheilung. 4 St.

1 St. Grammatik. Die Lehre vom Modus nach Siberti durch-

genommen und durch die Uebersetzung der betreffenden Uebungsstücke aus Spieß eingeübt.

1 St. Lectüre. Cic. pro Roscio Amer. (beinahe ganz) gelesen und erklärt; die 3 ersten Capitel wurden auswendig gelernt.

1 St. combinirt mit Abth. II. Aus Caes. de bell. Gall. wurden Buch IV ganz, dann von Buch VII, Cap. I - XIII übersezt und zum größten Theile auch retrovertirt. Sonigshcim.

1 St. combinirt mit Abth. II. Die Anfangsgründe der Prosodie nach Siberti. Aus Virgil's Aeneide, sechstem Buche, wurden 570 Verse statarisch gelesen und die ersten 250 Verse auswendig gelernt.

Heinen.

Die Zahl der am lateinischen Unterrichte theilnehmenden Schüler betrug: 39 in V, 28 in IV, 11 in III, 20 in II und I, zusammen 98.

Gymnastische Uebungen.

An den Turnübungen nahmen, mit Ausnahme der durch Gesundheitsrücksichten abgehaltenen, sämtliche Schüler der Anstalt regelmäßig Antheil. Sie fanden in gewohnter Weise auf dem Turnplatz des Gymnasiums in 4 wöchentlichen Stunden statt, unter Leitung des Dr. Stammer und unter Mitbeaufsichtigung des Dr. Uellner und des Herrn Erk.

Themata

zu den freien schriftlichen Arbeiten.

A. Deutsch.

In Prima.

1. Gedanken während eines Gewitters. 2. Ueber die Erscheinung des schwarzen Ritters in Schiller's: „Jungfrau von Orleans“. 3. Vergleich der Gedichte „Der Zürchersee“ von Klopstock und „Auf dem See“ von Göthe. 4. Freigestelltes Thema aus der mathematisch-physischen Geographie. 5. Grundgedanken der einzelnen Abschnitte in Schiller's „Künstler.“ 6. Thautropfens Fahrten (als Gedicht behandelt). 7. Disposition der Schiller'schen Abhandlung: „Ueber den Gebrauch des Chors.“ 8. Geringes ist die Wiege des Großen. 9. Ueber den Unglücksfall im Hauensteintunnel.

In Secunda.

1. Ein Tag aus den Ferien. 2. Die Wachsfiguren (Erzählung). 3. Topische Vergleichung zwischen Südeuropa und Südafien. 4. Vergleichung der drei Uhland'schen Balladen: „Siegfrieds Schwert, Tailseser und Roland Schildträger.“ 5. Aufforderung an die Freunde zu einem wohlthätigen Beitrage. 6. Sommer und Winter (Vergleichung ihrer Freuden). 7. Der Zürcher See von Klopstock. 8. Mensch und Baum. 9. Bitte einer Nachtigall an den Räuber ihrer Jungen. 10. Welchen

Gefahren begegnete Karl Martell durch die Schlacht bei Poitiers? 11. Abmahnungsschreiben an einen leichtsinnigen Freund. 12. Welche Vortheile hat der Rhein für Düsseldorf?

B. Französisch.

In Prima.

1. L'insurrection des Saxons contre Henri IV. roi d'Allemagne. 2. Henri Poiseleur. 3. La bataille de Lutzen d'après la guerre de trente ans de Schiller. II Part. 4. Chasse à la panthère. 5. Traduction. 6. Prise de la Bastille. 7. Histoire abrégée de l'affranchissement des communes au XII. siècle. 8. Discours d'Annibal. 9. Histoire abrégée du développement de la langue française. 10. L'affranchissement de la Suisse en 1308.

C. Englisch.

In Prima.

1. The war for the succession in Spain. 2. The savage, according to the poem of Seume. 3. The battle of Lützen according to Schiller's thirty year's war. I Part. 4. Exercise. 5. The good and brave man. 6. The minstrel's curse, according to Uhland. 7. John Lackland. 8. A sketch of the development of the English Drama. 9. The life of Frederic the Great.

Die an der Anstalt gegenwärtig gebrauchten Lehrbücher sind folgende:

1. Religionslehre. a. Katholische. I. und II. Dubelman, Leitfaden. — III. und IV. Katechismus der Erzdiözese Köln. V. und VI. van den Driesch, biblische Geschichte. — b. Evangelische. I. II. III. und IV. Die heilige Schrift. — V. und VI. Zahn, biblische Geschichte. 2. Mathematik. a. Algebra. Heis, Übungsbuch. August, Logarithmentafeln.

3. Praktisches Rechnen. Schellen's Aufgaben.

4. Naturlehre. Eisenlohr, Lehrbuch der Physik. — Füllrohr, Lehrbuch der Chemie.

5. Naturgeschichte. Füllrohr, Grundzüge der Naturgeschichte.

6. Geschichte. I. Büß, Grundriß der neuern Geschichte (für die mittlern Klassen der Gymnasien,) II. Büß, Grundriß der Geschichte des Mittelalters (für die mittlern Klassen). III. Kohlrausch, deutsche Geschichte für Schule und Haus. — IV. Büß, Grundriß der Geschichte des Alterthums.

7. Geographie. Viehoff, Leitfaden für den Unterricht in der topischen, politischen und mathematischen Geographie (der letztere Theil nur in Prima.)

Deutsch. I. Ausgewählte Dramen von Schiller und Göthe. — Hermann und Dorothea.

II. Mager, deutsches Lesebuch für die obern Klassen.

III. und IV. Büß, deutsches Lesebuch für die mittlern Klassen der Gymnasien.

V. und VI. Hülfstett's Sammlung auserwählter Stücke aus den Werken deutscher Prosaiter und Dichter, 1ste und 2te Abtheilung für die beiden untern Klassen.

Französisch. I. Molière, Pavare. — Scribe, le verre d'eau. — Guizot, hist. de la civilisation générale en Europe. — Zum Uebersetzen in's Französische: Schiller's 30jähriger Krieg.

II. Chrestomathie von Noël et la Place, bearbeitet von Beckers. Zum Uebersetzen in's Französische: Schultheß' Materialien und Herrig's Aufgaben.

III. — VI. Blöß, Lehrbuch der französischen Sprache; 1. Cursus in VI. (und zum Theil in V.), von da an 2. Cursus. Zur Lectüre diente in IV. Ahn, französisches Lesebuch für mittlere Klassen; in III. Charles XII. par Voltaire und Michaud, histoire de la première croisade.

Englisch. I. Shakespeare's Jul. Caesar und Macbeth. — W. Irving's sketch-book. Zum Uebersetzen in's Englische: Schiller's 30jähriger Krieg.

II. Columbus by W. Irving. — Zum Uebersetzen: Herrig's Aufgaben.

III. Lloy'ds englische Sprachlehre und als Lectüre: Wahlert's englisches Lesebuch.

Latein. I. Siberti, Schulgrammatik. — Spieß, Übungsbuch zum Uebersetzen in's Lateinische (für die Tertia der Gymnasien). — Cicero (Reden); Virgil (Aeneis).

II. Siberti und Spieß. — Cäsar. — Ovid (Metamorphosen).

III. — V. Scheele, Vorschule zu den lateinischen Klassikern, 1. und 2. Theil.

Gesang. I. Abth. Gebrüder Erk und Greef's „Sängerhain“ 1. Heft.

II. Abth. Desselben Werkes II. Heft und der von Gebrdr. Erk unter dem Titel „Frische Lieder“ herausgegebene Anhang dazu.

II. Chronik der Schule.

Verordnungen der vorgesezten hohen Behörden.

1. Von dem K. Ministerium der geistlichen, Unterrichts- und Medicinal-Angelegenheiten — 28. April 1857, — über die geschichtlichen und geographischen Lehrbücher, welcher zufolge „das Hefeschreiben zu beseitigen

und den Schülern nur zu gestatten ist, sich einzelne, dem Lehrer nöthig scheinende Ergänzungen (oder Modificationen) des eingeführten Leitfadens zu notiren."

2. Von demselben hohen Ministerium — 28. April 1857, — betreffend die zu erzielende Uebereinstimmung in den Schulbüchern für die verschiedenen Anstalten derselben Provinz und die Aufnahme eines Verzeichnisses derselben in das Programm jeder einzelnen Lehranstalt.

3. Rescript der K. Regierung — 18. April d. J., — nach welchem auf Grund der Circular=Verfügung des hohen Ministeriums vom 3. Februar c. zum Behufe einer Revision über die an der Schule stattfindenden Ferien Bericht gefordert und zugleich die Weisung wiederholt wird, jedem Anlasse zu einem Mißbrauche des Sonntages zu Ferienreisen seitens der Schüler zu begegnen.

Das neue Schuljahr begann am 9. October mit der Anmeldung und Prüfung der aufzunehmenden Schüler. Bei der Vorseier des Geburtsfestes Sr. Majestät des Königs, welche die Schule am 14. dess. M. in der bisherigen Weise mit Rede und Gesang beging, hielt Herr Oberlehrer Dr. Schauenburg die Festrede, indem er sich verbreitete „über die vielseitigen Wirkungen, welche das Schulleben auf die Erhaltung des jugendlichen Geistes ausübt."

Das Curatorium der Schule erlitt einen schmerzlichen Verlust durch den unerwarteten, auch in weitem Kreise vielbeklagten Tod eines seiner Mitglieder, des Gemeindeverordneten und Regierungsrathes a. D. Herrn Otto, welcher der Schule viele Beweise warmer und thätiger Theilnahme gegeben hatte. Das Lehrer-Collegium begleitete die Leiche zur Gruft.

Am 21. Juni, als der Consistorialrath bei der hiesigen K. Regierung Herr Dr. Hülsmann zur Ruhe bestattet wurde, erfüllte es dieselbe traurige Pflicht, dankbar und in Behmuth eingedenk der unveränderlich wohlwollenden Gesinnung des Berewigten gegen die Anstalt und insbesondere des freundlichen Beistandes, welchen er ihr im Jahr 1850 nach dem Tode ihres evangelischen Religionslehrers durch Uebernahme von dessen Unterrichtsstunden in den oberen Klassen eine längere Zeit hindurch geleistet hatte. (S. Progr. v. J. 1850.)

Segen ihrem Andenken, Friede ihrer Asche! —

Da das seit einigen Jahren bereits öfters wiederkehrende Brust- und Halsleiden des Oberlehrers Herrn Duhr, genährt, wenn nicht hervorgerufen durch die Anstrengungen, welche das Karrengerassel*) vor dem Schulgebäude dem Lehrer verursacht, und „durch die dumpf-feuchte mephi-

*) Wie bereits im Progr. des Jahres 1855 berichtet worden ist, sind nach einer durch die K. Polizei=Direction bewirkten amtlichen Aufnahme an einem gewöhnlichen Wochentage (19. Dez. dess. J.) auf dem Basaltplaster längs der Realschule zwischen 8 und 12 Uhr nicht weniger als 8 Postwagen, 13 Droschken, 86 große Karren und 223 Hundekarren passirt!

tische Lust, mit welcher seine Räume erfüllt sind" *), sich in einer Weise gesteigert hatte, daß ihm die ärztliche Weisung gegeben war, sich einige Jahre hindurch der Lehrthätigkeit gänzlich zu enthalten, so sah er sich genöthigt, noch am Schluß des vorigen Schuljahres um einen zweijährigen Urlaub unter dem Anerbieten einer angemessenen Remuneration zur Bestreitung seiner Stellvertretung nachzusuchen. Der von dem Curatorium befürwortete Antrag fand indessen nicht die Zustimmung des Wohlwollenden Gemeinderathes, vielmehr ward von demselben dem Wunsche des Herrn Duhr Folge gegeben, falls man den nachgesuchten Urlaub nicht gewähren zu können glauben sollte, in Ruhestand versetzt zu werden. So schied denn derselbe, noch im besten Mannesalter stehend, um Weihnachten aus seinem vieljährigen Wirkungskreise. Die Anstalt hat in ihm einen Lehrer von den gründlichsten und vielseitigsten Kenntnissen und von pünktlichster, hingebungsvollster Berufstreue verloren, welcher seit ihrer Gründung dem Lehrer-Collegium in unveränderlicher Liebe angehört und ebenso segensreich durch Wort und Wandel für die religiöse und sittliche Erziehung ihrer Schüler gewirkt hat, als er unverdrossen und mit Aufbietung aller Kräfte in gesunden wie in kranken Tagen, so lange es immer anging, ihre wissenschaftliche Förderung sich hat angelegen sein lassen.

Dem anspruchlosen Manne unsern innigsten und wärmsten Dank für den Antheil auszusprechen, welchen er an dem glücklichen Aufblühen und Gedeihen der jungen Anstalt gehabt hat, ist für uns nicht blos Pflicht, es ist uns Herzensbedürfniß. Möge die entschiedene Besserung, welche in seinen Leiden, seitdem er sich den Anstrengungen seines Berufes nicht mehr zu unterziehen hat, eingetreten ist, bald eine vollkommene sein, und er dann lange noch, gestärkt durch das erhebende Bewußtsein treuer Pflichterfüllung, sich einer ungetrübten Gesundheit erfreuen!

Zur Ergänzung des Lehrer-Collegiums ward Herr Dr. Wesener aus Dülmen berufen; aber nur wenige Tage hatte er unterrichtet, als eine starke Erkältung, von welcher er bereits bei seiner Ankunft befallen war, einen Bluthusten zur Folge hatte und einen so ernsten Charakter annahm, daß er auf den Rath seines zu Hülfe hierher geeilten Bruders, des Arztes Herrn Dr. Wesener zu Dülmen, sich genöthigt sah, auf die hiesige Stelle zu verzichten, besonders „weil“, wie es in dem bezüglichen Schreiben des letzteren heißt, „die Localitäten der Realschule derartig sind; daß nur Lehrer mit den kräftigsten Lungen versehen, dort ohne Nachtheil für ihre Gesundheit unterrichten können!“ **)

Nach verschiedenen, fruchtlosen anderweitigen Bemühungen gelang es, in dem Herrn Carl Gzech aus Rauden in Oberschlesien, Hülfslehrer an

*) Worte eines ärztlichen Zeugnisses.

**) Vergl. hiermit das im Programm 1842 über den nicht wiedergenesenen Dr. Westarp Berichtete, sowie das Programm des Königl. Gymnasiums v. J. 1825.

dem Gymnasium „Mathias“ zu Breslau, zur provisorischen Besetzung der Stelle wieder eine geeignete-Lehrkraft zu gewinnen.

Die philosophische Facultät der Universität Tübingen hat unter dem 27. Juli dem Herrn Czsch auf Grund einer eingereichten Abhandlung über Pflanzenkrankheiten, welche durch Thiere erzeugt werden, und auf Grund seiner frühern, bereits im Drucke erschienenen naturwissenschaftlichen Arbeiten die Doktorwürde ertheilt.

Dem Zeichenlehrer und Architektur-Maler Herrn Conrad ward von Sr. Exc. dem Minister der geistlichen, Unterrichts- und Medicinal-Angelegenheiten, Herrn von Raumer, wegen „seiner anerkennungswerthen Leistungen“ das Prädicat „Professor“ verliehen. Da ihm wegen gestörter Gesundheit ärztlich untersagt war, während des Winter-Halbjahres zu unterrichten, so ward eine Stellvertretung mit Genehmigung der hohen Behörde angeordnet, für welche Herr Maler Knoff und, nach dessen Berufung um Weihnachten an das K. Gymnasium zu Duisburg, die Herren Maler Holtzhausen und Kost gewonnen wurden; letzterer setzte aus gedachtem Grunde nach Ostern noch den Zeichenunterricht in den drei unteren Klassen fort.

Leider haben wir die Pflicht, noch von einer Störung zu berichten, welche der Unterricht durch Erkrankung eines Lehrers in diesem Jahre erlitten hat. Der Oberlehrer Herr Dr. Schauenburg, „seit Jahren bald mehr bald weniger an einer Kehlkopfsentzündung leidend, welche durch die Beschäftigung des Kranken zumal in einem Schulgebäude, welches schlechte Luft im Innern und beständiger Lärm außerhalb, besonders für den Lehrer, zu einem höchst ungesunden Aufenthalt machen, unterhalten und verschlimmert ward,“ *) war nämlich am Schlusse des Schuljahres genöthigt, einen sechswochentlichen Urlaub zur Benützung einer Badekur in Weilbach anzutreten. Seine Unterrichtsstunden wurden unter freundlicher Unterstützung des Herrn Jenner, Erziehers bei Sr. Durchlaucht dem Prinzen zu Solms-Braunfels und des Lehrers für das Gymnasium zu Dortmund, zum großen Theile von den Collegen der Anstalt fortgesetzt. Sie alle zu vertreten, ging nicht an. Auch andere Lehrer der Anstalt und unter ihnen der Berichterstatter selbst sind in diesem Jahre, wenn sie auch — Gott sei Dank! — nur auf kürzere Zeit vom Unterrichten abgehalten waren, von Unwohlsein, namentlich von krankhaften Affectionen der Athmungs- und Sprachorgane, nicht unversehrt geblieben, und wäre es überhaupt zulässig gewesen, ihre Dienstbereitschaft weiter noch in Anspruch zu nehmen, so mußte davon in einem Gebäude Abstand genommen werden, dessen nachtheiligen Einfluß auf die Gesundheit in unsern Berichten zu erwähnen, wir leider! nur zu oft schon in die schmerzliche Nothwendigkeit versetzt waren. Hoffen wir, daß es zum letzten Male geschehen sei!

Herr Pastor Krafft, in gleicher Eigenschaft nach Elberfeld berufen,

*) Worte des bezüglichen ärztlichen Zeugnisses.

legte mit dem Anfang des Schuljahres seine Stelle als evangelischer Religionslehrer der Anstalt nieder, welche er fünf Jahre lang mit gewissenhafter Treue und lebendigem Berufseifer verwaltet hatte. Seine Functionen an der Schule übernahm zeitweilig mit Genehmigung der hohen Behörde Herr Dr. Uellner.

Ostern verlor die Schule auch ihren bisherigen katholischen Religionslehrer, den als Pfarrer nach Remscheid beförderten Herrn Kaplan Langendorff, nachdem derselbe acht Jahre hindurch in liebevollstem Vereine mit seinen Collegen und auf's segensreichste an ihr gewirkt hatte. An seine Stelle trat mit Genehmigung der hohen erzbischöflichen Behörde der Kaplan an der Max-Pfarre Herr Fuß, welcher bereits früher vor seiner Berufung nach Düsseldorf an der Lehranstalt (Petit Seminaire) zu Mollduc in einem ähnlichen Wirkungskreise gestanden hatte.

Den in der Anstalt stattfindenden Vorbereitungsunterricht für die jüngern katholischen Schüler zum ersten Empfange der h. Communion ertheilte bis kurz vor Ostern Herr Pastor Langendorff, und von da an Herr Kaplan Fuß. Ihrer 7 an der Zahl begingen in Gemeinschaft mit ihren katholischen Lehrern und ältern Mitschülern am 10. Mai d. J. die h. Handlung.

Am 25. August fand unter dem Vorfize des Commissars der Königl. Regierung Herrn Geistlichen und Schulrathes Sebastiani und im Beisein des Commissars des Curatoriums Herrn Dechanten und Geistlichen Rathes Joesten das mündliche Abiturienten-Examen statt, zu welchem sich 4 Schüler der Prima gemeldet hatten. Alle erhielten das Zeugniß der Reife, nämlich:

1. Gustav Nering Bögel, aus Iffelburg bei Emmerich, evangelisch, 20 Jahr alt, 3 Jahr auf der Schule, 2 Jahr in Prima, mit dem Prädicate: Recht gut.

2. Lambert Krings, aus Bilk, katholisch, 21 Jahr alt, 6 Jahr auf der Schule, 3 Jahr in Prima, mit dem Prädicate: Gut.

3. Alfred Siebel, aus Elberfeld, evangelisch, 18 Jahr alt, 6 Jahr auf der Schule, 2 Jahr in Prima, mit dem Prädicate: Recht gut.

4. August Stein, aus Düsseldorf, evangelisch, 15 $\frac{3}{4}$ Jahr alt, 5 Jahr auf der Schule, 2 Jahr in Prima, mit dem Prädicate: Sehr gut.

Nering Bögel und Siebel widmen sich dem Berg- und Hüttenfache, Stein dem Kaufmannsstande, Krings dem Maschinenbau.

Während des Sommers wurden, so oft die Witterung es gestattete, mit den einzelnen Klassen botanische Excursionen unter Leitung des Herrn Gzech vorgenommen.

Das Silentium für die drei untern Klassen ward von mehr als 50 Schülern besucht.

Als Ordner haben folgende Schüler einer lobenden Erwähnung sich würdig gemacht: Siebel in I, Johnen, Engels und Steeg in II, Müller in III, von Posed und Kremer in IV, Schmiß in V, Geikowiß in VI.

Ein hoffnungsvoller Schüler, der Tertianer Heinrich Cramer, ward uns durch den Tod entzissen.

Eine Sammlung zum Besten der Schülerbibliothek ergab in I. 4 Thlr. 1 Egr. 6 Pf., in II. 6 Thlr. 1 Egr. 7 Pf., in III. 5 Thlr. 15 Egr., in IV. 3 Thlr. 2 Egr. 6 Pf., im Ganzen 18 Thlr. 20 Egr. 7 Pf. Hierzu kam der Kassenbestand am Ende des Jahres 1855 mit 1 Thlr. 10 Egr. 4 Pf.; ferner die von abgehenden Schülern (Gellamm, Berger und Sohl) geschenkten Beiträge von zusammen 6 Thlr.; endlich noch 21 Egr. als Ueberreste von zu andern Zwecken in III. und V. veranstalteten Sammlungen. Die Gesamtsumme betrug demnach 26 Thlr. 21 Egr. und 11 Pf.; die aus dieser Summe gemachten Anschaffungen werden weiter unten ihre Erwähnung finden; die Rechnungsablage dagegen kann erst im Programme des nächsten Jahres erfolgen.

III. Statistische Nachrichten.

Die Schülerzahl betrug im verfloffenen Schuljahr im Ganzen 204; von ihnen gehörten 12 der Prima, 39 der Secunda, 29 der Tertia, 37 der Quarta, 40 der Quinta und 47 der Sexta an; ferner waren 115 evangelischer, 85 katholischer Confession und 4 israelitischen Glaubens; endlich 108 über 14 Jahr alt und 25 auswärtige. Aufgenommen wurden im Wintersemester 51, im Sommersemester 10.

IV. Lehrmittel.

Es sind hinzugekommen:

1. Für Physik.

A. Durch Schenkung:

Die diesjährigen Schüler der Tertia übergaben dem Berichterstatter für das physikalische Cabinet ein Geschenk von 11 Thlr. 18 Egr., ferner der ausgeschiedene Primaner Wilhelm Richard 3 Thlr., die Secundaner C. Mühlingshaus 5 Thlr. 20 Egr., H. Knecht 4 Thlr., Zunderstorff 11 Thlr. 10 Egr. Der Betrag der im vorigen Programm angeführten, noch zu verwendenden Geldgeschenke war im Ganzen 14 Thlr. 7½ Egr. Aus diesen Mitteln wurde der Schule statt des bisherigen Ampere'schen Apparates für electrische Ströme ein neuer und vollständiger von Fessel in Cöln gegen 16 Thlr. geliefert. Die für den Rest, zusammen 33 Thlr. 25 Egr., bestellten Apparate sind noch nicht eingegangen. Einige Schüler, Krings (I), Scheuren (II), Engels (II) und Hübner (II) fertigten für das physikalische Cabinet Zeichnungen an.

B. Durch Ankauf aus den etatsmäßigen Schulmitteln:

Eine Sammlung von Crystallen für den Mellonischen Apparat. Verschiedene Stollgläser und Glasröhren.

2. Für Chemie.

A. Durch Schenkung:

Ein Glasblasetisch und einige kleinere Gegenstände von Dr. Stammer, für die Benutzung des Laboratoriums zu den öffentlichen Vorträgen über Chemie.

B. Durch Ankauf:

Eine Anzahl Retorten, Kolben, Woulf'sche Flaschen, Reagenzflaschen, Glasröhren, vier Büretten, ein Ripp'scher Apparat zur Entwicklung von Schwefelwasserstoff, u. A.

3. Für Naturgeschichte.

Da das im vorigen Programm erwähnte, angeblich Oberhäuser'sche Mikroskop den Erwartungen nicht entsprechend befunden wurde, so ward von dessen Anschaffung Abstand genommen, dagegen durch freundliche Vermittlung des hiesigen Kaufmanns Herrn Alb. Jung bei Hartnack, Nachfolger von Oberhäuser in Paris, ein für den Unterricht eigens eingerichtetes Mikroskop bestellt, welches vortrefflich ausgefallen ist. Zugleich machte Herr Jung der Anstalt ein Geschenk von 35 Thlr. 12 Sgr., durch welches mehr als ein Drittel der Kosten gedeckt werden konnte.

Als Zubehör zu diesem Mikroskop wurde ferner angekauft: Ein Glasmikrometer für Hunderttheile eines Millimeters, von J. Bourgogne in Paris, ferner 28 Stück mikroskopische Präparate erster Qualität, von demselben.

Für die zoologische Sammlung schenkte Herr Czsch eine Anzahl gehörig bestimmter Mikrokokleoptern nebst zwei Glaskasten zur Aufbewahrung von Insekten.

4. Zum Zeichenapparate.

Eine Sammlung von Druckmustern aus der Fabrik von Lupp & Söhne als Geschenk.

5. Zur Schulbibliothek.

A. Durch Schenkung.

Von einem hohen Königl. Ministerium der geistlichen, Unterrichts- und Medicinal-Angelegenheiten Genera plantarum florae Germanicae (opus a Nees ab Esenbeck inchoatum &c. &c.) fasc. XXIX. — Plinius' Naturgeschichte, übersetzt von Strack, Bremen 1855, 3 Bände. — Schweigger, Geschichte des Electro-Magnetismus. — Von der Verlags-Handlung von Duncker & Humblot in Berlin: Dietz, Grundriß der Weltgeschichte für Gymnasien und Realschulen, 12. Aufl. — Bischoff, Leitfaden zur Geschichte der deutschen Literatur, 11. Aufl. — Von dem Berichterstatter seine Schrift: Ueber Rotationsapparate, in's Besondere den Fessel'schen. Braunschweig (bei Vieweg) 1857. — Von Herrn Fulda: Histoire de Guillaume-le-Conquérant (tirée de l'histoire de la conquête de l'Angleterre par A. Thierry), arrangée à l'usage des écoles par Fulda, Duisbourg 1857. — Von dem Assessor beim hiesigen Königl. Landgerichte, Herrn Bauer: Kästner, Mathematische Anfangsgründe,

9 Bände, Göttingen 1769 u. fgd. — Kästner, Mathematische Geographie, Göttingen 1795. — Kästner, Astronomische Abhandlungen, Göttingen 1774. — Egen, Untersuchungen über den Effect der in Rheinland = Westphalen bestehenden Wasserwerke; Berlin 1831. — Grunert, Statik fester Körper; Halle 1826. — Meier Hirsch, algebraische und geometrische Aufgaben; 2 Bände, u. m. A.

B. Durch Ankauf:

Lübke und Caspar, Atlas zur Kunstgeschichte von Rugler, 4 Hefte; Stuttgart 1854. — Becquerel, traité d'électricité et de magnétisme, tome I—III. — Engel und Schellbach, Darstellende Optik mit Atlas. — Heis, Geometrie. — Ohm, Compendium der Physik. — Dunker, Geschichte des Alterthums, 3 Bde.; Berlin 1855 u. 1856. — Michaud, histoire de la première croisade; Münster 1856. — Muschacke, Preuß. Schulkalender auf das Jahr 1857. — Hocker, die Stammsagen der Hohenzollern und Welfen; Düsseldorf 1857. —

Als Fortsetzungen: Schlosser, Weltgeschichte, 18. und 19. Band (letzterer Namen- und Sachregister). — Krönig, Fortschritte der Physik im Jahre 1853, so wie im Jahre 1854, VIII. und IX. Band; Berlin 1856 und 1857. —

Aus dem Leseverein der Schule: Magazin für die Literatur des Auslandes, 1856. — Herrig, Archiv für die neueren Sprachen, 1856. — Boggendorf's Annalen der Physik und Chemie, 1856. — Grunert's Archiv der Mathematik und Physik, 1856. — Neumann, Zeitschrift für allgemeine Erdkunde, neue Folge, Band 1 und 2, 1856 und 1857. — Allgemeine Schulzeitung 1856.

6. Zur Schülerbibliothek.

A. Durch Schenkung:

Vom Berichterstatter: Büch, Lehrbuch der vergleichenden Erdbeschreibung, Freiburg 1854. — Vom Quartaner Kirchorf: Alexander Menzikoff, Erzählung von Nieriz. Streich, Onkel Tom's Hütte, für die Jugend bearbeitet. — Vom Quartaner Hoch: Fr. Hoffmann, Prüfungen, eine Erzählung.

B. Durch Ankauf:

Klopp, Geschichtsbibliothek für Leser aller Stände, 2 Bde.; Hannover 1856. — Kiesel, Weltgeschichte, Band III; Freiburg 1856. — Körner, illustrierte geographische Bilder aus Preußen, 1. Band; Leipzig 1856. — Stahl, Wunder der Wasserwelt; Leipzig 1857. — Arenz, die Entdeckungsreisen in Nord- und Mittel-Afrika; Leipzig 1857. — Das Buch der Wunder, Band II; Leipzig 1856. — Berndt, Illustriertes Soldatenbuch; Leipzig 1854. — Das Buch der Thierwelt, Bd. II; Leipzig 1854. — Das Buch der Welt, von Fr. Hoffmann, Jahrg. 1847. — Besser, der heilige Columban; Leipzig 1857. — Theodor, eine Erzählung für die Jugend, von Peregrin. — Aurelius und Casonia, eine Erzählung aus der Zeit der Christenverfolgung, von Lehmann; Augsburg 1857. —

Amalie Corfni, oder Gott schützt die Unschuld, Erzählung von Anna Brug; Augsburg 1857. — Charles Ball, der Negerclave; Wittenberg 1857. — Die Stiefbrüder, oder wie der Same, so die Frucht, Erzählung von Franz Maria Brug; Augsburg 1857. — Heliand, bearbeitet von Simrock. — Müller, Kosmische Physik (3. Theil des Lehrbuches der Physik und Meteorologie). —

7. Für Geographie.

Wandkarte von Palästina, von Kiepert; Berlin 1857. — Ein Inductionsglobus.

8. Münzsammlung.

Dieselbe hat weitere Bereicherungen erfahren durch Geschenke von Seiten des Herrn Dampfsschiff-Conducteurs Overlack, der die Anstalt schon im vorigen Jahre durch ähnliche Geschenke zu Dank verpflichtet hatte. Dies Mal sind es nicht weniger als 20, zum Theil seltene und werthvolle Münzen, die zur Sammlung hinzugekommen sind.

Für alle oben erwähnten Geschenke sprechen wir hiermit nochmals im Namen der Anstalt unsern aufrichtigsten Dank aus.

V. Unterricht für Handwerker.

Der unentgeltliche Unterricht für Gesellen und Lehrlinge aus dem Handwerkerstande fand in folgender Weise statt:

1. Sonntags, von 9 — 12 Uhr, Zeichnen in drei getrennten Classen. Lehrer: die Herren Professor Conrad, Maler Holthausen und Maler Kost. Schülerzahl bei Herrn Conrad im Winter-Semester 64, im Sommer-Semester 50; bei Herrn Holthausen 58 im Winter, 47 im Sommer; bei Herrn Kost 77 im Winter, 60 im Sommer.

2. An Wochentagen und zwar:

a. Im Winter in drei getrennten Classen, jede mit 4 Stunden wöchentlich, Abends von 6 — 8 Uhr.

In der I. Klasse — mit 19 Schülern — wurden Geschäftsaufsätze, praktisches Rechnen und die Anfangsgründe der Geometrie und Algebra von Herrn Adolf vorgenommen; in der II. Klasse — 29 Schüler — kleinere Geschäftsaufsätze, Rechnen und Lesen mit Rücksicht auf Inhalt und Form, von Herrn Dyé; in der III. Klasse — 37 Schüler — Lesen, Schreiben und Rechnen von Herrn Adolf.

b. Im Sommer, Montags von 6 — 8 Uhr, in zwei getrennten Classen. In der obern — 14 Schüler — setzte Herr Dyé, in der untern — 27 Schüler — Herr Adolf den Unterricht fort.

Uebersicht der öffentlichen Prüfung im Zeichenjaale der Realschule.

Mittwoch den 2. September:

Vormittags von 8 — 12 Uhr.

V. Abtheilung im Lateinischen. Uellner.

Sexta	Rechnen. Czech. Geographie. Erk.	Quinta	Deutsch. Erk. Naturgeschichte. Czech. Französisch. Wirg
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Nachmittags von 3 — 6 Uhr.

Quarta	Mathematik. Stammer. Französisch. Wirg.	Tertia	Mathematik. Stammer. Geschichte. Sonigsheim. Mineralogie. Czech.
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Donnerstag den 3. September:

Vormittags von 8 — 12 Uhr.

I. und II. Abtheilung im Lateinischen Sonigsheim.

Secunda	Chemie Stammer. Englisch. Uellner.	Prima	Physik. Heinen. Französisch. Uellner. Geschichte Sonigsheim.
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Die Probefchriften und Zeichnungen der Realschüler liegen an beiden Tagen zur Einsicht offen.

Nachmittags um 3 Uhr.

Redeübung.

Gesang: Nachklang und Sehnsucht, nach C. Kreuzer vierstimmig von L. Erk.

Schierwagen, VI. Die Hirtenknaben, von Crisalin.

Ravensburg, V. Graf Eberhard im Bart, von W. Zimmermann.

Schotel, IV. Est! Est! von Wilh. Müller.

Brewer, III. Bertram de Born, von Uhlant.

Engels, II. Le meunier de Sans-Souci, par Andrieux.

Gesang: Wanderschaft, nach C. Böllner vierstimmig von L. Erk

Fluß, VI. Die traurige Geschichte vom dummen Hänschen, von Löwenstein.

Rauhausen, IV. L'aveugle et le paralytique, par Florian.

Müller, III. Die Gottesmauer, von Brentano.

Kremer, IV. Froben's Aufopferung, von Minding.

Stein, I. Rede: On the character of Brutus in Shakespeare's tragedy Julius Caesar. (Eigene Arbeit.)

Gesang: Geistliches Lied, nach einem altdeutschen Gedicht aus dem 12. Jahrh., Musik von Fr. Ed. Wilking.

Boode, VI. Das Erkennen, von Vogl.

Mock, V. Der Schmied von Solingen, von Simrock.

Jung, III. Péliisson dans les fers, par Delille.

Kirdorf, IV. Des fremden Kindes heiliger Christ, von Rückert.

Delbermann, II. Die Straßburger Tanne, von Rückert.

Gesang: Wanderers Nachtlied, Musik von B. Klein.

Geikowiz, VI. Ehre Vater und Mutter, von Jung-Stilling.

Schlieper, II. Burial of Sir John Moore, by Wolfe.

Abschiedsrede des Abiturienten Siebel über Göthe's Spruch:

Sag' ich, wie ich es denke, so scheint durchaus mir, es bildet
Nur das Leben den Mann und wenig bedeuten die Worte.

Entlassung der Abiturienten.

Gesang: Abschied, Melodie von Silcher, vierstimmig von E. Erk.

Nach dem Schlußgeänge versammeln sich die Schüler in ihren Classen, um ihre Zeugnisse zu empfangen und über ihre Befähigung zu höheren Classen das Nähere zu vernehmen.

Mittwoch den 7. October, Morgens zwischen 8 und 10 Uhr, im Gebäude der Realschule Anmeldung, und von 10 Uhr an Prüfung der neu aufzunehmenden Schüler, welche sich, mit Zeugnissen versehen, und wo möglich in Begleitung von ihren Eltern oder deren Stellvertretern dort einzufinden haben.

Donnerstag den 8. October, von Morgens 8 Uhr an, Befähigungsprüfung.

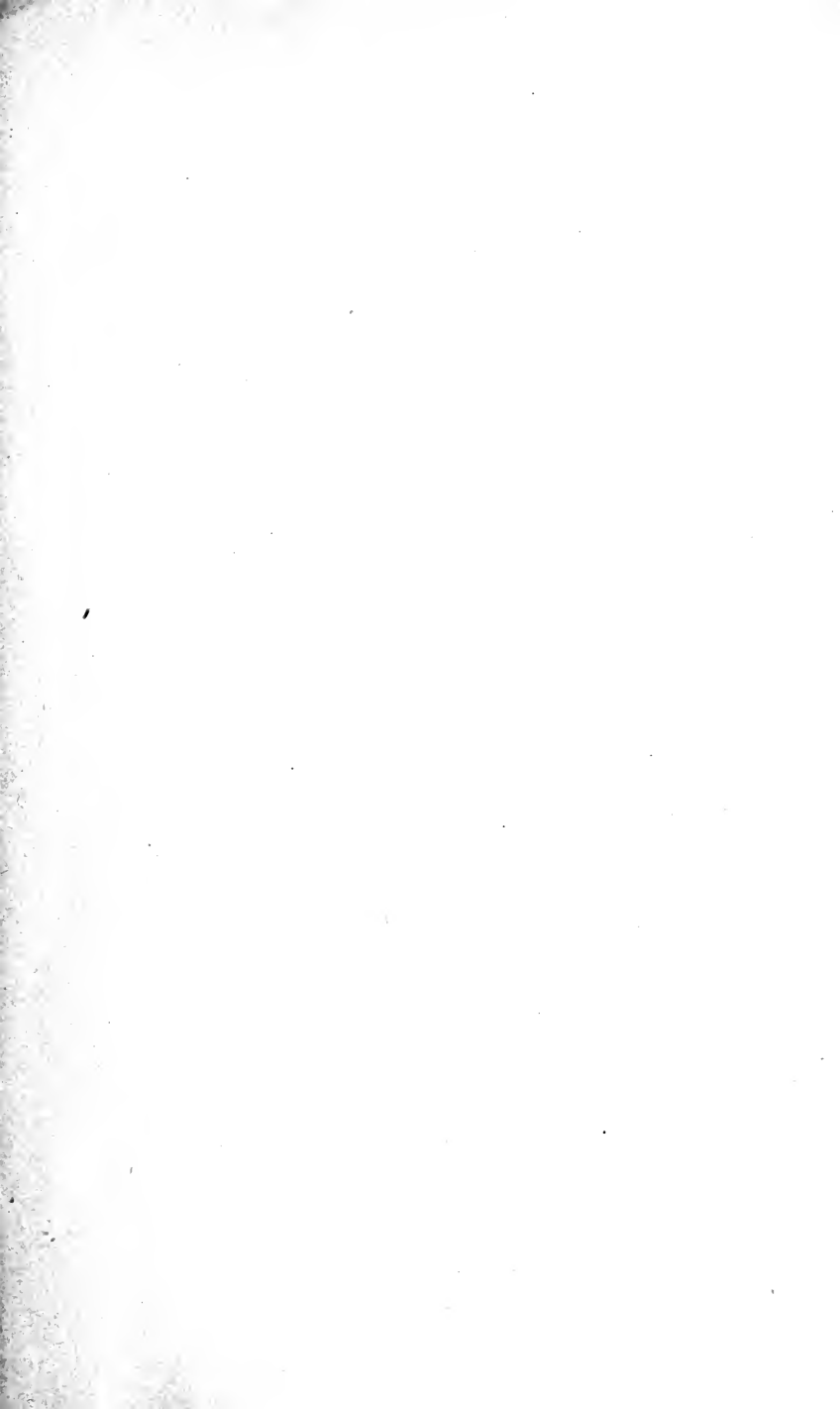
Freitag den 9. October, Morgens 8 Uhr, Anfang des Unterrichts.

Der Director:

Dr. Heinen.











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