

PROGRAMM

des

Stadtgymnasiums zu Stettin.

Ostern 1873.

INHALT:

1. On the Character of Lady Macbeth. Von Dr. Emil Pfundheller.
2. Schulnachrichten. Vom Director.

Stettin, 1873.

Druck von Herreke & Lebeling.

PHOENIX

OF THE

THE

THE

THE

ON THE CHARACTER

OF

LADY MACBETH

BY

DR. EMIL PFUNDHELLER.

OF THE CHARACTER

LADY MARGARET

BY THE AUTHOR

On the Character of Lady Macbeth.

The common-place idea of Lady Macbeth, handed down to us by the representations of the ablest actresses, on the English as well as our stages, is that of a monster of ambition, pride, and cruelty, a Clytemnestra in wickedness and savage unscrupulousness, doubly and trebly dyed in guilt and blood, exciting still more our fear than our hatred.

This opinion is confirmed by many of Shakspeare's commentators, both in England and Germany, who agree in looking on the character of Lady Macbeth as one of the most wicked and terrifying which Shakspeare has ever created. Johnson says: „Lady Macbeth is merely detested“; Cumberland calls her „naturally cruel“; others assert that Shakspeare has represented in Lady Macbeth a woman „invariably savage“, or endued „with pure demoniac firmness“. Her undaunted spirit and determinedly-wicked resolution seem to be so clearly set forth by the poet that Steevens¹⁾ may perhaps be right in saying that „Shakspeare has supported the character of Lady Macbeth by repeated efforts, and never omits any opportunity of adding a trait of ferocity, or a mark of the want of human feeling to this monster of his own creation“. Goethe²⁾, too, whom we cannot but regard as a competent judge of Shakspeare, considering the wonderful delineation of Hamlet's character in his „Wilhelm Meister“, suggests Lady Macbeth to be a kind of female fury, and blames Tieck for having depicted her as a loving wife. Ulrici³⁾, in his important work „Shakspeare's dramatische Kunst“, asserts her to be an heroic woman without female affection or love. The love which she seems to entertain for her husband,

1) The Plays of William Shakspeare accurately printed from the Text of Mr. Steeven's Last Edition, with a Selection of the most important Notes. Leipsick 1806.

2) Goethe's Werke, vol. XXIX. „Englisches Schauspiel in Paris.“

3) Shakspeare's dramatische Kunst. Geschichte und Charakteristik des Shakspeareschen Dramas. Von Dr. Hermann Ulrici.

is no love at all. Believing herself entitled to govern by her superiority of intelligence, firmness, and resolution, nothing but ambition and thirst of ruling lives in her heart. As she cannot attain her aim but by her husband's assistance, she treats him with kindness; but as soon as she has gained her end and led her noble-minded husband to guilt and crime, and implicated him so deeply by her demouiac instigations that retreat has become impossible: she insults him and shows no compassion for his unfortunate condition, of which she has been the real cause.

Far from underrating the opinions of such competent judges of Shaksperian poetry, we must confess that there are strong arguments for considering Lady Macbeth's character in this point of view. The cruel Scotch Queen rises before our amazed eyes like a spectre from the air, and nothing indicates whence she has taken her dreadful origin. Nothing has been done by the poet to soften the awe which must thrill our hearts at seeing a wife at once determined in her wicked purpose, destitute of every female, nay human feeling, her heart bent on one murderous object. It is not a character drawn from real and common life which the poet, as it were, flings upon the scene to spread dismay and terror. Shakspeare gives us no opportunity of seeing the mighty struggle which must have raged in a female breast, before so hideous a resolution could spring from the mind of one of that sex to which we are accustomed to ascribe softer feelings, and more tender affections. Like Pallas Athena, springing completely armed from the head of Jove, she stands before us in her dreadful array; we hear nothing of the scruples which must have shaken her tender frame, nothing of a combat, which must have been fought out in her soul with terrible weapons. Like a meteor from an unknown world, flashing in the air, and bursting instantly on our sight, with which we have nothing in common, and the destroying path of which we watch in ignorant affright and amazement, Lady Macbeth's appearance dazzles our eyes and does not suffer us to remember her sex naturally kind and soft. And if the perfect command over her own feelings, the complete self-possession, necessary in her extraordinary situation, her superhuman strength of nerve, her inexorable determination of purpose, must excite our admiration: yet the magnitude and atrocity of her crime, the determined wickedness of her soul, make us shrink from her, as from an evil genius, thrilling our hearts with fear as well as hatred.

A slight allusion in her husband's letter suffices to make her form murderous schemes of butchering an old venerable king, who has entered her house as a friend and kinsman, as the recent benefactor of her husband. Regardless of the most sacred claims of kindred and hospitality, she makes up her mind for a crime, considered as the most odious even among uncivilised nations. Nor does the poet anywhere soften the deep impression which her horrid deeds are to produce on the reader's mind. All that can render misery heart-breaking, is assembled round the

poor harmless monarch. Macbeth himself, in his soliloquy, speaks of the old monarch in the kindest terms:

Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking off:

(Macbeth Act I, scene 1.)

The poet gives us a charming picture of holy quietness, after having described the „hurly-burly“ of a battle-field, when King Duncan is entering the castle of his kinsman and, without any foreboding of the dreadful events which are to come, praises the pleasant seat of the castle, and Banquo remarks that „the heaven’s breath smells woingly there“. With kind words the noble king greets the Lady who was already determined that he should never leave the house alive. With amiable humility the treacherous woman answers his benevolent address and heaps dissimulation on dissimulation by showing the deepest gratitude for the great honours „with which the King loads her house; for those of old, and the late dignities heap’d up to them, we rest your hermits“. And without betraying the dark resolution fixed in her mind, by any token of surprise or embarrassment, she leads the unsuspecting guest to the inhospitable house, over which the dark angel of death is flapping his wings.

We cannot but admire her masculine selfcommand, the strong power over herself, her firmness of purpose, and yet we shudder at the abyss of depravity and ferocity into which a female heart has sunk. The rough soldier, just returned from battle and blood, appears like an innocent babe in comparison with that hateful fury. Whereas Macbeth, though instigated to bloody schemes by preternatural powers, shrinks from the perpetration of the deed of horror, the resolution of his wife is at once settled, and, by the most skilful persuasion, she prevails on her husband’s more kindly nature to violate the sacred laws of loyalty and hospitality by a crime quite unnatural and villainous. Her unmatched firmness of resolution appears best in those few words spoken by her to Macbeth, which indicate a series of misery and distress:

Macb. My dearest love,
Duncan comes here to-night.
Lady Macb. And when goes hence?
Macb. To-morrow, — as he purposes.
Lady Macb. O, never
Shall sun that morrow see!

(Macb. Act I, scene 5.)

And after having declared her dreadful design by so many words, she continues quiet and undisturbed, and, with a calm countenance, bids her husband hide

his emotion and look like the innocent flower, but be the serpent under it¹⁾. We are seized with terror when we hear the horrid deed which makes our hair stand on end, spoken of in so indifferent and butcherlike a manner:

„He that's coming
Must be provided for“,

and a deep disgust at this woman's unwomanly behaviour comes into our heart.

Again, when she bears down with fervid eloquence the relenting and reluctant spirit of her husband, when she, in a sarcastic manner, blames his want of decision, when she, truly knowing his manly character, reproaches him with cowardice, and most skilfully removes all obstacles, silences all remonstrances, overpowers all scruples: she seems a devil incarnate, and still more so, if we let the horrid but masterly style work on us, which Shakspeare's poetical genius adapts to the dreadful deeds which he describes, when he makes her answer Macbeth's reluctant words:

„I dare do all that may become a man;
Who dares do more, is none“

by those awful accents:

What beast was't then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time, nor place,
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn, as you
Have done to this.“
(Macbeth, Act I, scene 7.)

After having rendered, by this means, his mind prone to perpetrate the crime, she does not suffer her husband to reflect upon it any more; but, with that energy necessary to so cruel a deed, lays before him a minute description of all that is to be done, which, when done in the proposed manner, will rid them of all suspicion. This energy of purpose, this undaunted circumspection, this utter

¹⁾ Mach. Act I, scene 5:

Your face, my Thane, is as a book, where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't.

indifference to blood and death in a woman's breast, startle that heroical Scotch Thane who has grown old in battles and, as Bellona's bridegroom, delights in blood and slaughter, into the exclamation:

„Bring forth men-children only!
For thy undaunted mettle should compose
Nothing but males!

He who dares do all that may become a man, who „like valour's minion, disdainful fortune, with his brandished steel which smoked with bloody execution, carved out his passage“, he recoils from that bloody deed upon which his wife reflects in cold blood, knowing well that „these deeds must not be thought after these ways; so, it will make us mad“. So, after having made all preparations for the execution of the murderous project in so circumspective a manner as to put off the thought of failure, she supports her part so well that no suspicion of her having done the deed of horror can arise. She drugs the „grooms“, lays their daggers ready, is going to strike the fatal blow — when, the sleeping monarch bearing resemblance to her father, she cannot accomplish her masculine part, and must leave the very execution of a deed requiring more than a man's strength, to her husband.

This trait of returning womanhood, in Lady Macbeth, seems to be the only one to be found in the whole poem, as it were, to show that female nature never can be so wholly subdued but it will appear at least sometimes. „Though ambition had subdued in her“, says Warburton¹⁾, „all the sentiments of nature towards present objects, yet the likeness of one past, which she had been accustomed to regard with reverence, made her unnatural passions, for a moment, give way to the sentiments of instinct and humanity“. But as soon as the approaching danger of discovery makes her thoughts return to her purpose, she recovers her firmness and indifference, her precaution and intrepidity, and appears to us again as that terrible being in whose breast there seems to be no room for remorse or any human feeling.

So this monster of Shakspeare's „own creation“ cannot but inspire the utmost disgust and dismay. Lady Macbeth seems to be so far removed from humanity as to be cast beyond the pale of any sympathies and compassion. Disgust she excites, and terror, but there rises no compassion in the reader's mind when beholding that accumulation of wickedness, treachery, disloyalty, and the want of all softer feelings becoming a loving wife.

But why are we not spared by the poet this disgusting aspect? Why did he bring before us „this monster of his own creation“, unable to excite our sympathies and compassion, filling us only with hatred and fear? If we are to consider Shakspeare a really great poet, we must be at a loss how to find in him a motive for

¹⁾ See The Plays of William Shakspeare accurately printed from the Text of Mr. Steeven's Last Edition, with a Selection of the most important Notes. Leipsick 1806.

representing a character like that of Lady Macbeth, in a tragedy. As complete ugliness, exciting disgust, is no object for a painter, so mere wickedness, mere depravity does not seem to be worthy of poetical delineation.

Lessing, that eminent critic and competent judge of poetry, when comparing Shakspeare as a tragedian with the most celebrated French tragedians, as Corneille and Racine, is not at all doubtful to which to assign the palm. And so he does, though being rather severe in what he thinks necessary to a true tragedy. But although judging by the examples left us by the ancients, he, notwithstanding, thinks Shakspeare to be a much greater tragedian than Corneille, „obgleich¹⁾ dieser die Alten sehr wohl und jener fast gar nicht gekannt hat. Corneille kommt ihnen in der mechanischen Einrichtung und Shakespeare in dem Wesentlichen näher. Der Engländer erreicht den Zweck der Tragödie fast immer, so sonderbare und ihm eigene Wege er auch wählt; und der Franzose erreicht ihn fast niemals, ob er gleich die gebahnten Wege der Alten betritt.“

If so competent a judge speaks in this manner of Shakspeare and his poetry, we may be sure to find in that tragedy which is looked upon as the most touching and powerful, the common rules regarding the composition of a tragedy, strictly observed.

Now in his „Hamburg. Dramaturgie, Stück 73“ criticising „Richard III by Weiss“, Lessing regrets that it should have too late occurred to the poet's recollection, that there existed Shakspeare's Richard the Third. „Wäre mir indeß eben das begegnet, he says, so würde ich Shakespeare's Werk wenigstens nachher als einen Spiegel genutzt haben, um meinem Werke alle die Flecken abzuwaschen, die mein Auge unmittelbar darin zu erkennen nicht vermögend gewesen wäre.“ It is particularly the character of Richard the Third that Weiss does not seem to have drawn in a satisfying manner, which to prove Lessing quotes Aristotle, not so much depending on Aristotle's authority as on his reasons which cannot be denied. Now Aristotle²⁾ says that, a tragedy being to excite compassion and terror, the hero must be neither a man quite virtuous nor a complete villain, as, under these circumstances, the intended aim cannot be gained³⁾. Then, to justify his opinion of the poem by Weiss not being a

¹⁾ Lessing, Aus den Briefen, die neueste Literatur betreffend. XVII. Brief.

²⁾ Aristotle's *περὶ ποιητικῆς*, Chapt. XIII: τὸ μὲν γὰρ φίλανθρωπον ἔχει ἂν ἡ τοιαύτη σύστασις, ἀλλ' οὔτε ἔλεον οὔτε φόβον ὁ μὲν γὰρ περὶ τὸν ἀναξίων ἐστὶ δυστυχόντα, ὁ δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἔλεεινὸν οὔτε φοβερὸν ἐστὶ τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἐστὶ δὲ τοιοῦτος ὁ μήτε ἀρετῆ διαφέρων καὶ δικαιούσης, μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλον εἰς τὴν δυστυχίαν ἀλλὰ δι' ἀμαρτίαν τινά.

³⁾ Lessing. Hamburg. Dramaturgie. Stück 74. „Die Tragödie, nimmt er (Aristoteles) an, soll Mitleid und Schrecken erregen, und daraus folgert er, daß der Held derselben weder ein ganz tugendhafter Mann, noch ein völliger Bösewicht sein müsse. Denn weder mit des einen noch mit des andern Unglücke lasse sich jener Zweck erreichen.“

real tragedy, he explains the meaning of Aristotle's definition of a tragedy, supporting the truth of it by his own arguments. A tragedy is to excite compassion and fear, he says; this fear is not that terror which seizes us at seeing the hero of a play plunging into a sudden misfortune not at all caused by himself, but it is that fear which springs from the resemblance we bear to the suffering person; that fear that those misfortunes which we see inflicted upon that person, should befall ourselves; the fear that we ourselves should become the object to be pitied. So fear and compassion are not to be separated as two distinct feelings, which a tragedy is to excite in the reader's mind, but the tragical fear is the compassion referred to ourselves. All excites our fear, says Aristotle, that, when happening to another, would raise our compassion¹⁾, and we think all that to be worthy of our pity, which we should fear, were it impending over ourselves. Therefore, to raise our compassion, there must be a possibility of the misery inflicted upon the hero of the tragedy, in consequence of his actions, befalling us likewise. „Diese Möglichkeit aber finde ich alsdann, und könne zu einer großen Wahrscheinlichkeit erwachsen, wenn ihn der Dichter nicht schlimmer mache, als wir gemeinlich zu sein pflegen, wenn er ihn vollkommen so denken und handeln lasse, als wir in seinen Umständen würden gedacht und gehandelt haben, oder wenigstens glauben, daß wir hätten denken und handeln müssen: kurz, wenn er ihn mit uns von gleichem Schrot und Korne schildere. Aus dieser Gleichheit entstehe die

Räume ich dieses ein: so ist Richard der Dritte (von Weiß) eine Tragödie, die ihres Zweckes verfehlt. Räume ich es nicht ein, so weiß ich gar nicht mehr, was eine Tragödie ist.

Denn Richard der Dritte, so wie ihn Herr Weiß geschildert hat, ist unstreitig das größte, abscheulichste Ungeheuer, das jemals die Bühne getragen. Ich sage, die Bühne; daß es die Erde wirklich getragen habe, daran zweifle ich.

Was für Mitleid kann der Untergang dieses Ungeheuers erwecken? Doch, das soll er auch nicht; der Dichter hat es darauf nicht angelegt; und es sind ganz andere Personen in seinem Werke, die er zu Gegenständen unsers Mitleids gemacht hat. Aber Schreden? — Sollte dieser Bösewicht, der die Kunst, die sich zwischen ihm und dem Thron befanden, mit lauter Leichen gefüllt, mit den Leichen derer, die ihm das Liebste in der Welt hätten sein müssen, sollte dieser blutdürstige, seines Blutdurstes sich rühmende, über sein Verbrechen sich litzende Teufel, nicht Schreden in vollem Maaße erwecken?

Wohl erweckt er Schreden: wenn unter Schreden das Erstaunen über unbegreifliche Mißthaten, das Entsetzen über Bosheiten, die unsern Begriff übersteigen, wenn darunter der Schauer zu verstehen ist, der uns bei Erblickung vorsätzlicher Greuel, die mit Lust begangen werden, überfällt. Von diesem Schreden hat mich Richard der Dritte (von Weiß) mein gutes Theil empfinden lassen.

Aber dieses Schreden ist so wenig eine von den Absichten des Trauerspiels, daß es vielmehr die alten Dichter auf alle Weise zu mildern suchten, wenn ihre Personen irgend ein großes Verbrechen begehen mußten. Sie schoben öfters lieber die Schuld auf das Schicksal, machten das Verbrechen lieber zu einem Verhängnisse einer rächenden Gottheit, verwandelten lieber den freien Menschen in eine Maschine, ehe sie uns bei der gräßlichen Idee wollten verweilen lassen, daß der Mensch von Natur einer solchen Verderbniß fähig sei.

¹⁾ Aristotle's *τέχνης ἡρωικῆς* B. V. 25: *Ὡς δ' ἀπλῶς εἰπεῖν, φοβερά ἐστίν, ὅσα ἐφ' ἐτέρον γινόμενα, ἢ μέλλοντα ἐλευνά ἐστίν.*

Furcht, daß unser Schicksal gar leicht dem seinigen eben so ähnlich werden könne, als wir ihm zu sein uns selbst fühlen, und diese Furcht sei es, welche das Mitleid gleichsam zur Reife bringe.“

Now, if we must consider Shakspeare as the greatest tragedian of all times, must we not find in his tragedies those rules attended to, which truly observed, constitute a tragedy? And are we, therefore, in considering the characters of his poems, not right in looking for such traits as are able to excite in us those feelings which will commonly be raised by a tragedy, viz. fear and compassion, by which to purify our passions? And so I think Mrs. Jameson¹⁾ to be quite right in saying: „Those who can feel and estimate the magnificent conception and poetical development of the character, have overlooked the grand moral lesson it conveys; they forget that the crime of Lady Macbeth terrifies us in proportion as we sympathize with her; and that this sympathy is in proportion to the degree of pride, passion, and intellect, we may ourselves possess. It is good to behold and to tremble at the possible result of the noblest faculties uncontrolled or perverted. True it is, that the ambitious women of these civilised times do not murder sleeping kings: but are there, therefore, no Lady Macbeths in the world? no women who, under the influence of a diseased or excited appetite for power or distinction, would sacrifice the happiness of a daughter, the fortunes of a husband, the principles of a son, and peril their own souls?“

In this point of view the best commentators of Shakspeare have found in the character of Lady Macbeth something more than mere savage cruelty and monstrosity, thinking the representation of a mere monster not to be worthy of such a genius as Shakspeare, nor consistent with true poetry. Such a character would deprive us of any pleasure to be found in a poetical composition, be it ever so sublime, and give us nothing but a disgust at that „μαρόν“, inspiring the very feeling which a poem ought not to excite.

It is, therefore, but justice to the great poet to inquire whether there are to be found in Lady Macbeth any traits of humanity and womanhood, of which Shakspeare would not represent her as entirely destitute. And there are a great many, urging themselves on the reader's mind, when looking on the development of the characters of the play. To find them, it is necessary to trace the origin whence the deed of horror has proceeded.

When Macbeth, returning from the battle - field, where he has rescued his country from slavery and disgrace, has heard the strange words of the Weird Sisters, he is at once struck with the idea suggested by them, and pondering on their words and anxious to hear more says:

'Would they had stay'd!

¹⁾ Characteristics of Women. Moral, Poetical and Historical. By Mrs. Jameson.

Again, after having got the thaneship of Cawdor, he offers us an insight into his inmost thoughts and wishes by his words:

„Glamis and Thane of Cawdor,
The greatest is behind!“

and after the discreet warning of Banquo:

„Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. —
This supernatural soliciting
Cannot be ill; cannot be good: — if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smother'd in surmise, and nothing is,
But what is not.

Macb. Act I, scene 3.

So his thoughts are stained by the „horrid suggestion“, to which he yields before his wife's influence can work upon him. His deep desire, his intention to carry out his point, appear as well in the letter he sends to his wife, as in the words he speaks, after Duncan has made his elder son Prince of Cumberland,

„as it were thereby to appoint him his successor in the kingdom, immediately after his decease.“¹⁾)

That is a step,
On which I must fall down, or else o'er leap,
For in my way it lies. Stars, hide your fires!
Let not light see my black and deep desires:
The eye wink at the hand! yet let that be,
Which the eye fears, when it is done, to see.

Act I, scene 4.

in which words he clearly alludes to the dreadful murder which he is going to commit.

And in his letter: „I have learned by the perfectest report, they (the Weird Sisters) have more in them than mortal knowledge. This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the

¹⁾ Holinshed's History of Scotland.

dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart and farewell."

Act I, scene 5.

So seeing how the first design of murdering his sovereign springs within his own mind, before there was any opportunity of conferring with his wife, we are spared the more revolting idea that so unnatural a crime originated within a female breast. Knowing her husband's ambition, Lady Macbeth is aware of his unquenchable desire of „reaching the golden round“, and feels with womanly instinct that there will be no rest in his mind, before he has gained his end. At the same time she is not at all ignorant of his wavering and undeterminate character; and so, seeing no possibility of his ardent desire being satisfied by his own exertions, she is at once resolved to employ all means possible for making her beloved husband easy and happy. She, therefore, is ambitious less for herself than for him; the selfish part of this ambition is kept out of sight.

Glamis thou art and Cawdor, and shalt be
What thou art promis'd.

He shall get that place which becomes his royal qualities; to promote him to the throne which his manly virtue deserves, she gives up her womanly reserve, flings away all female frailty, and assumes that energy which was necessary to the perpetration of the cruel deed. Feeling that her womanly nature is not at all able to accomplish a crime from which Macbeth recoils, saying: „I dare do all that may become a man; who dares do more, is none“; and, notwithstanding, resolved to fulfil the deep desire of her husband, she gives up her womanhood and does violence to her own nature. For this purpose, she calls upon the hellish spirits to unsex her, to fill her, from the crown to the toe, topful of direst cruelty, to make thick her blood, to stop up the access and passage to remorse; that no compunctious visitings of nature shake her fell purpose, nor keep peace between the effect and it. „If Lady Macbeth“, says Mrs. Jameson, „had been naturally cruel, she needed not so solemnly to have abjured all pity, and called on the spirits that wait on mortal thoughts, to unsex her.“ This very trait of ferocity, which at first sight fills us with horror, cannot be rightly understood, unless we think her still linked to her sex, and possessed of female weakness. The desire of making her husband a king, makes her rush headlong into that abyss of crime and guilt.

Nor must we forget that the poet himself gives us a great many instances from which to conclude that King Duncan, though a noble-hearted, benevolent man, was not at all fitted for the royal charge, in those early times of violence and perturbation. This contrast between one worthy of the throne by all qualities becoming a king of those times, and one in possession of it by birth, without those royal endowments, is clearly set forth in the chronicle from which Shakspeare has drawn both the outline and the particulars of his tragedy. Holinshed, the author of the

History of Scotland, beginning with characterising the king and his cousin Macbeth, says: „One Makbeth, a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might have been thought most woorthie the government of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to have beene so tempered and interchangeably bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might have reigned by indifferent partition in them both, so should Duncane have proved a woorthie King, and Makbeth an excellent capteine.“

Duncan's throne is menaced by continual rebellions, which he is not able to suppress. Macbeth shelters his throne from the attacks made upon it; he braves blood and slaughter, whereas he whose government was threatened, does not take any part in defending the crown. Now Lady Macbeth, having no children on whom to bestow that fulness of love, growing in a woman's breast, pours forth all her affection towards her heroic husband, whose royal qualities she admires, whose dependent condition she cannot bear. She knows him to be worthy of reigning — she will give him the crown which his manliness deserves; knowing her energy of purpose, she is sure of success.

Now, if we endeavour to clear Lady Macbeth from the charge of the most odious cruelty and wickedness, we must not go so far as to represent her as a common-place housewife, finding her highest pleasure in housekeeping and managing the affairs of the family. Doing so, we should rightly incur the blame of Goethe making merry of those of our romantic poets who term her a „liebende Hausfrau“, and make her a hero in domestic virtue. She is an heroic wife, loving her husband, and, being so, she longs for glory and majesty; she is conscious of her energy and superiority of intelligence; therefore she is full of hope and convinced of her success, whereas her husband is wavering; „she feels the future in the instant“, and need not „screw her courage to the sticking place“. We must bear well in mind that she is of an heroic character, but not forget that she is a wife relying on a man's taking the initiative. So we have seen the idea of murdering the poor old King arising in her husband. She would never have taken this terrible resolution of her own accord; but, seeing Macbeth prone to it and perceiving him to be afraid of committing the murder, not so much on account of its cruelty as of its being discovered or failing, she prompts her husband to the execution of his project, suppressing all female feelings, and assuming a kind of savage ferocity in order to remove all that would „impede him from the golden round“. Nor must we forget that for a woman, by nature prone to believe in superstitious events, and living in those barbarous times, there was a strong motive for accomplishing the murderous deed, in the prophecies uttered by the Weird Sisters, thought to be influenced by preternatural agency.

Hie thee hither,
 That I may pour my spirits in thine ear,
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 Which fate and metaphysical aid doth seem
 To have thee crowned withal. Act I, scene 5.

Again, in the night of murder, we are impressed by touches of womanhood, not to be understood in a monster of cruelty and wickedness. Going to commit the horrid deed she says:

That which has made them drunk, hath made me bold:
 What has quench'd them, hath given me fire.

Act II, scene 2.

to which words Thomas Davies in his „Dramatic Miscellanies“¹⁾ observes: „By the lines put in the mouth of Lady Macbeth, Shakspeare seems unwilling to suppose that one of the tender sex could be wrought up to become an associate in murder, without some preparation for it, by a degree of intoxication“. If these remarks seem to be too rude, and not to become the tragical gravity and solemnity, yet we must bear in mind that the poet, by these words, will have us think of Lady Macbeth's womanly nature needing to be subdued by external influence.

But, notwithstanding the courage arising from that which made the „grooms“ drunk, she cannot restrain her feelings excited by the awful scene around her. Hearing a noise she cries „Hark! — Peace!“ And perceiving the noise having proceeded from the shriek of an owl, she says:

It was the owl that shriek'd, the fatal bellman,
 Which gives the stern'st good night.

indicating by these words her belief in omens likewise as in Act I, scene 5:

The raven himself is hoarse
 That croaks the fatal entrance of Duncan
 Under my battlements.

„And lastly,“ says Mrs. Jameson, „in the moment of extremest horror comes that unexpected touch of feeling, so startling, yet so wonderfully true to nature —

Had he not resembled
 My father as he slept, I had done it!

Thus in one of Weber's or Beethoven's grand symphonies, some unexpected soft minor chord or passage will steal on the ear, heard amid the magnificent crash of harmony, making the blood pause, and filling the eyes with unbidden tears.“

It is a wonderful mark of Shakspeare's poetical genius that, even in repre-

¹⁾ Dramatic Miscellanies. Consisting of Critical Observations on Several Plays of Shakspeare by Thomas Davies.

senting Lady Macbeth as forming monstrous schemes, and full of guilt and crime, he never goes so far as to deprive her of those softer feelings which constitute womanhood. The deed of horror is not accomplished by female hands; the murders following the first in direful consequence, are done by a man. Lady Macbeth is nowhere brought before us in immediate connexion with those horrid actions to which the first crime leads Macbeth, putting us in mind of our poet's wonderful lines:

Das ist der Fluch der bösen That,
Dasz sie fortzeugend böses musz gebären.

Lady Macbeth, indeed, appears as a loving wife, supporting the weakness and sustaining the fortitude of her husband, endeavouring to cheer him in his utmost misery and distress, and sparing no means to take from him the dreadful impression the murdering scene has produced.

Consider it not so deeply.
These deeds must not be thought
After these ways; so, it will make us mad.

And when Macbeth, in his agony of remorse and despair, imagines to hear those direful accents:

Glamis has murder'd sleep; and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more

she calms his agitation by continuing quiet and asking in a tranquil manner:

Who was it, that thus cried? Why, worthy Thane,
You do unbend your noble strength, to think
So brainsickly of things.

Act II, scene 2.

If she had been that ambitious woman, „burning in unquenchable desire to beare the name of a queene“ (Holinshed), the poet ought to have represented her satisfaction after having reached her purpose. But we nowhere hear her exulting in being a queen, or rejoicing in the golden round she has got. She lives only for her husband; so after having raised him to the place becoming his qualities, she is nowhere represented as urging him on to those additional cruelties, the assassination of Banquo, the destruction of Macduff's family, into which Macbeth is hurried by his mental cowardice.

And should not her womanly behaviour, during and after the supper scene, keep the strongest hold upon our sympathies and compassion? Whereas she, the guests being present, does not spare any reproach or rebuke, by which to recall Macbeth to himself, not being afraid of attacking his very manhood

Are you a man?

and

O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger, which you said
Led you to Duncan . . .

Act III, scene 4.

Yet, when the guests are dismissed, and they are left alone, she says no more, and not a syllable of reproach escapes her: a few words in submissive reply to his questions, and an entreaty to seek repose, are all she permits herself to utter.

After this scene she recedes from our view. She does not take any part in the despotism by which Macbeth, with obdurate cruelty, vainly endeavours to support his shaken throne. So deprived of the excitement which the aspiration to a great purpose never fails to produce, she is given up to those solitary thoughts and reflections which the headlong temerity of her husband must raise in her mind. She who would have poured out her very heart-blood to see her hero-husband happy, cannot but be subject to agonies of disappointment and remorse, on seeing that all the accumulation of blood and terror, the violation of the most sacred duties, all sorts of crime and treachery, have not been able to realise the splendid hopes which conceit dazzled her proud mind. Nothing of all that her excited ambition dreamt of, has been fulfilled; those words spoken by her in that exulting state of mind before the perpetration of the paricide:

And you shall put
This night's great business into my despatch,
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Act I, scene 5.

those words stand in a sad contrast to the disturbed temper and unsatisfied mind to which the poet directs our attention in the words:

Naught's had, all's spent,
Where our desire is got without content:
T'is safer to be that which we destroy,
Than, by destruction, dwell in doubtful joy.

Act III, scene 2.

Instead of luxuriating and revelling in majesty and sovereignty, as she had, hoped to do, she broods over her ill fate; instead of seeing her husband happy, she finds him moody and conscience-stricken. That is more than womanly frame and nerve can afford to bear; her strength declines, her energy decays. Had she seen Macbeth a happy and wise monarch, loved by his subjects, dreaded by his enemies, she would have strongly resisted all stings of conscience, all dreadful imaginings; leaning against the royal oak she would have stood the rage of wind and tempest; but seeing the oak shaking, she sinks never to rise again. Grief and disappointment, like ravenous vultures, gnaw her comfortless heart and melt its iron chains. Solitude works powerfully on her. She had once, in right knowledge of herself, advised her husband not to yield to solitary thoughts:

How now, my lord? Why do you keep alone
 Of sorriest fancies your companions making,
 Using those thoughts, which should indeed have died
 With them they think on? Things without remedy,
 Should be without regard; what's done, is done.

Act III, scene 2.

She knows the deadly power of loneliness, she knows that giving sorrow words, is taking it away, and that the grief that does not speak, whispers to the over-fraught heart, and bids it break. She has not quite lost her energetic self-possession; in the day-time she keeps her sorrow locked up in her own bosom, but at night, „lacking the season of all natures, sleep“, her infected mind discharges its secret to the deaf pillows.

The heart-appalling words of Macbeth:

Still

It cried, Sleep no more! to all the house:
 Glamis hath murdered sleep, and therefore Cawdor
 Shall sleep no more, Macbeth shall sleep no more!

are realized in the direful state of his wife. She once thought „a little water would clear her of this deed“, now she cannot get rid of that little spot neither by washing nor rubbing; all the perfumes of Arabia will not sweeten her little hand stained with the smell of the blood on them.

How wonderfully does the poet satisfy poetical justice! She who had rather die than betray her thoughts by mien or words, lets out the dreadful secret, after having lost the self-command which once made her look like the innocent flower and be the serpent under it.

Justice is to be done. Remorse creates despair, despair ends in death.

„We shudder and are satisfied“, says Mrs. Jameson, „yet our human sympathies are again touched: we rather sigh over the ruin than exult in it; and after watching her through this wonderful scene with a sort of fascination, we dismiss the unconscious, helpless, despair-stricken murderess, with a feeling which Lady Macbeth, in her waking strength, with all her awe-commanding powers about her, could never have excited.“

Jahresbericht

über

das Schuljahr von Ostern 1872 bis Ostern 1873.

A. Allgemeine Lehrverfassung.

Die Vertheilung der Pensen auf die einzelnen Classen war im wesentlichen dieselbe, wie im vorigen Jahrescursum. Gelesen wurde in Secunda Livius XXIII und I; Cic. Verr. act. II, 4; de imp. Cn. Pomp.; Herod. Auswahl aus I—III. Lysias adv. Agor.; Hom. Od. V.—VIII.

B. Chronik.

Zu Ostern v. J. wurde die überfüllte Sexta getheilt. Zu derselben Zeit verliess uns der Schulamtscandidate Kröcher, um in eine ordentliche Lehrstelle an der hiesigen Reallehranstalt einzutreten, und ging der Schulamtscandidate Lauer vom Marienstiftsgymnasium ans Stadtgymnasium über, um die zweite Hälfte seines Probejahres hier zu absolvieren und zugleich die fehlende Lehrkraft zu vertreten. Ebenso trat der Schulamtscandidate Dr. Hoffmann ein, um sein Probejahr zu beginnen. Ihm wurden die französischen und geographischen Stunden in der Quinta und die geographischen und deutschen in der Ober-Sexta zugewiesen, aber schon zu Michaelis ging derselbe ab, um eine Hauslehrerstelle in Rom zu übernehmen.

Zu Pfingsten gestattete das Königl. Provinzial-Schul-Collegium die versuchsweise Einrichtung des fünfständigen Vormittagsunterrichts, wodurch es möglich wurde, alle wissenschaftlichen obligatorischen Stunden vom Nachmittage zu entfernen. Da die für unsere Stadt neue Einrichtung sich bewährte, so wurde sie zu Michaelis bis auf Weiteres genehmigt und hat sich auch im Winter vortrefflich bewährt.

Zu Johannis verliess uns der ordentliche Lehrer Dr. Meyer, der zum Rector der höheren Bürgerschule in Wollin ernannt war. Der Unterzeichnete sagt ihm für seine lebendige und erfolgreiche Wirksamkeit an unserer Schule aufrichtigsten Dank. Das Ausscheiden desselben mitten im Semester wurde dadurch ermöglicht, dass Dr. Pfundheller, dessen Urlaub bis zu Michaelis reichte, schon zu Johannis wieder eintrat.

Zu Michaelis trat der ordentliche Lehrer Dr. Blümcke vom Rendsburger Gymnasium in das Collegium ein. Zu derselben Zeit übernahm auch wieder der Maler Kugelmann seine Functionen an der Schule und wurde definitiv als Zeichenlehrer angestellt. Seine Vereidigung geschah am 15. Januar.

1872

!
Wollin
Blümcke

In der ersten Woche des December besuchte zuerst der Herr Generalsuperintendent Dr. Jaspis die Religionsstunden; und gleich darauf fand eine Revision der ganzen Schule durch den Herrn Provinzialschulrath Dr. Wehrmann statt.

Gegen Ende des Winters wurde wieder eine musikalisch-declamatorische Aufführung in der Aula veranstaltet.

Die Rede zur Feier des Geburtstages Sr. Majestät des Kaisers hielt Dr. Eckert.

C. Statistische Nachrichten.

a. Schüler.

Im Sommersemester betrug die Schülerzahl im Gymnasium 257						
II.	IIIa.	IIIb.	IV.	V.	VIa.	VIb.
31	23	33	42	53	34	41
in der Vorschule 89						
	I.	II.	III.			
	31	40	18			
Gegenwärtig im Gymnasium 299						
II.	IIIa.	IIIb.	IV.	V.	VIa.	VIb.
42	31	32	49	66	45	34
in der Vorschule 106						
	I.	II.	III.			
	32	53	21			

b. Lehrapparat. *)

Für die Bibliothek wurden angeschafft: 1. Horatii opera ed. Bentley. — 2. Horatii opera ed. Fea. — 3. Ramshorn, lat. Synonymik. — 4. Cicero de finibus, de legibus ed. Goerenz. — 5. Terentius ed. Bentley. — 6. Euripidis Phoenissae, Hippolytus ed. Valckenaer. — 7. Euripidis Bacchae ed. Elmsley. — 8. Euripidis Andromache ed. Pflugk. — 9. Euripidis Iphigenia in Aulide, in Tauris, Supplices ed. Markland. — 10. Euripidis tragoediae rec. G. Hermann. — 11. Homeri hymni et epigrammata ed. G. Hermann. — 12. Lexicon Xenophontium. — 13. Senecae tragoediae rec. Bothe. — 14. Bernhardt, Griechische Syntax. — 15. Photii lexicon ed. Porson. — 16. Harpocrationis lexicon. — 17. Porson adversaria. — 18. Menander et Philemon ed. Meineke. — 19. Hermann elementa doctrinae metricae. — 20. Sophoclis Philoctetes ed. Buttmann. — 21. Sophoclis Ajax ed. Lobeck. — 22. Lobeck, Paralipomena. — 23. Lobeck Phrynichus. — 24. Lobeck Pathologiae sermonis graeci. — 25. Hartung, Griechische Partikeln. — 26. Meier und Schömann, der attische Process. — 27. Boeckh, Staatshaushaltung der Athener und Urkunden über das Seewesen. — 28. Teuffel, Geschichte der römischen Literatur. — 29. Bergk, Geschichte der griechischen Literatur. — 30. Ellendt, Lexicon Sophocleum. — 31. Buttmann, Lexilogus. — 32. Berger, lateinische Stilistik. — 33. Buttmann, ausführliche griechische Grammatik. — 34. Nicolai, Materialien. — 35. Tacitus ed. Bekker. — 36. Sophocles ed. Wunder. — 37. Sophocles ed. Brunck. — 38. Sophocles ed. Nevius. — 39. Vigerus de idiotismis. — 40. Theocritus ed. Kiessling. — 41. Xenophontis Anabasis ed. Krüger. — 42. Propertii carmina. — 43. Valerii Flacci Argonautica. — 44. Sophoclis Oedipus Coloneus ed. Elmsley. — 45. Theophrasti characteres. — 46. Aristoteles de

*) Die wohlthätigen städtischen Behörden bewilligten zur Herstellung des Lehrapparats ausser dem laufenden Etat die Summe von 1500 Thalern.

- partibus animalium. — 47. Pindari epinicia ed. Boeckh. — 48. Plato ed. Stallbaum, vol. 1, 2, 3, 9—12. — 49. Plato ed. Ast, vol. 1—8. — 50. Sophoclis Oedipus tyrannus ed. Emsley. — 51. Theophrasti op. ed. Wimmer. — 52. Menge, Repetitorium. — 53. Imm. Bekker, Homerische Blätter. — Pauly, Real-Encyclopädie des classischen Alterthums. — 55. Hand, Tursellinus vol. 1, 2, 3. — 56. Krebs, Antibarbarus. — 57. Ast, Lexicon Platonicum. — 58. Rose, Aristoteles pseudepigraphus. — 59. Böttiger, Sabina. — 60. Pollux, onomasticon. — 61. A. Stahr, Aristotelia. — 62. Sophoclis Oedipus Coloneus ed. Reisig. — 63. Reisig, commentationes criticae in Oedipum Coloneum. — 64. Reisig, commentarii in Oedipum Coloneum. — 65. Th. Vatke, Parmenides. — 66. Nägelsbach, lateinische Stilistik. — 67. Scipio Aquilianus Pisanus de placitis philosophorum. — 68. Jacobi Bruckeri historia critica philosophiae. — 69. Brandis, varietas lectionis Aristotelicae. — 70. Szostakofsky, Parmenides. — 71. Bonitz, Aristotelische Studien. — 72. Apelt, Parmenides et Empedocles. — Wegener, de unitate apud Graecorum phisosophos. — 74. Ritter, Geschichte der Philosophie. — 75. Balthazar Gracian von Schopenhauer. — 76. Ueberweg, Grundriss der Geschichte der Philosophie. — 77. Dühring, kritische Geschichte der Philosophie. — 78. Dühring, natürliche Dialectik. — 79. v. Kirchmann, Bibliothek philosophischer Schriften, so viel bis jetzt erschienen. — 80. Breier, Anaxagoras. — 81. Boeckh, Philolaos. — 82. Wellmann, Zenos Beweise. — 83. Röth, Geschichte der abendländischen Philosophie. — 84. Trendelenburg, logische Untersuchungen. — 85. Trendelenburg, historische Beiträge. — 86. Niebuhr, Römische Geschichte. — 87. Peter, historicorum Romanorum reliquiae. — 88. Schäfer, Demosthenes und seine Zeit. — 89. Maurer, Geschichte der deutschen Städteverfassungen. — 90. Rittweger, französisch-deutscher Krieg. — 91. Der deutsch-französische Krieg, Generalstabswerk. — 92. Fontane, Wanderungen durch die Mark Brandenburg. — 93. Förster, Preussens Helden. — 94. L. Tieck's Werke. — 95. A. W. von Schlegel's Werke. — 96. A. von Arnim's Werke. — 97. Koberstein's Grundriss von Bartsch. — 98. Laas, deutscher Unterricht. — 99. Gaedeke, Geschichte der deutschen Dichtung. — 100. Gaedeke, elf Bücher deutscher Dichtung. — 101. Spazier, Jean Paul Fr. Richter. — 102. Boas, Xenienkampf. — 103. Hölderlin's Werke. — 104. v. Raumer, deutsche Universitäten. — 105. Hildebrandt, Geschichte der deutschen Literatur. — 106. Hoffmann von Fallersleben, Geschichte des Kirchenliedes. — 107. Danzel, Lessing's Leben. — 108. Lavater, Physiognomik. — 109. Gelzer, neuere deutsche Literatur. — 110. Uhland, altdeutsche Volkslieder. — 111. Jacob Grimm, kleine Schriften, Auswahl. — 112. Hiecke, deutscher Unterricht. — 113. Golz, Hans Sachs. — 114. Rabener, Satiren. — 115. v. Haller, Tagebuch. — 116. Zimmermann, v. Haller's Leben. — 117. v. Haller, schweizerische Gedichte. — 118. Kosegarten, Dichtungen. — 119. Schmidt, Geschichte der Romantik. — 120. Bodmer, die Noachide. — 121. Schwarz, Lessing als Theologe. — 122. Barthel, neuere deutsche Literatur. — 123. Müllenhof, deutsche Alterthumskunde. — 124. J. H. Voss, sämtliche poetische Werke. — 125. Paul Flemming, deutsche Poemata. — 126. Brockes Werke. — 127. Martini Opitii opera. — 128. Cervantes Werke. — 129. Diez, etymologisches Wörterbuch. — 130. Diez, Grammatik der romanischen Sprachen. — 131. Arnd, Geschichte der französischen Nationalliteratur. — 132. Tischendorf, de evangeliorum apocryphorum origine. — 133. Tischendorf, evangelia apocrypha. — 739. Weiss, Marcusevangelium. — 135. Baur, Paulus. — 136. Pädagogische Bibliothek, so viel bis jetzt erschienen. — 137. Lübke, Geschichte der Architectur. — 138. Dienger, Variationsrechnung. — 139. Riemann, partielle Differentialgleichungen. — 140. Meyer, bestimmte Integrale. — 141. Schlömilch, Compendium der höheren Analysis. — 142. Catalan, théorèmes et problèmes. — 142a. Lecoite, 300 problèmes. — 143. Durège, elliptische Punctionen. — Durège, Functionen einer complexen Veränderlichen. — 145. Puiseux, algebraische Functionen. — 146. Briot und Bouquet, doppelt periodische Functionen. — 147. Joachimsthal, krumme Flächen und Linien doppelter Krümmung. — 148. Meier Hirsch, geometrische Aufgaben. — 149. Egen, allgemeine Arithmetik. — 150. Salmon, Algebra der linearen Transformationen. — 151. Leslie, geometrische Analysis. — 152. Lambert, Beiträge zum Gebrauche der Mathematik. — 153. Fourcy, leçons d'algèbre. — 154. Longchamps, recueil de problèmes. — 155. Résal, traité de mécanique céleste. — 156. Résal, cinématique pure. — 157. Chelini meccanica rationale. — 158. Briot, mechanische Wärmetheorie. — 159. Ritter, technische Mechanik. — 160. Whewell,

Geschichte der inductiven Wissenschaften. — 161. Wüllner, Experimentalphysik, Band 3 und 4. — 162. Müller-Pouillet, Lehrbuch der Physik. — 163. Müller, Grundriss der Physik nebst dem mathematischen Supplementband. — 164. Zöllner, Natur der Cometen. — 165. Häckel, natürliche Schöpfungsgeschichte. — 166. Hann, Hochstetter, Pokorey, allgemeine Erdkunde. — 167. Quenstedt, Vorträge über Geologie. — 168. Tyndall, die Wärme. — 169 Tyndall, der Schall. — 170. Tyndall, die Alpen. — 171. Liebig, chemische Briefe. — 172. Prowe, Abhandlungen über Copernicus. — 173. Fortschritte der Naturwissenschaft in Biographien. — 174. Dühring, Principien der Mechanik. — 175. Klein, Principien der Mechanik. — 176. Aragos Werke, Band 1 und 2. — 177. Hirzel und Gretschel, Jahrbuch. — 178. De la Bèche, Geognosie. — 179. Troschel und Ruthe, Zoologie. — 180. Burmeister, zoonomische Briefe. — 181. Délaunay, cours élémentaire d'astronomie. — 182. Benthin, Sternkunde. — 183. Geronio et Bourget annales, 1871. — 184. Zarncke, literarisches Centralblatt, 1872. — 185. Bonitz, Zeitschrift für Gymnasialwesen, 1872. — 186. Langbein, Archiv, 1872. — 187. Centralblatt der preussischen Unterrichtsverwaltung, 1872.

An Geschenken sind eingegangen:

Vom Königlichen Provinzial-Schul-Collegium: Verhandlungen der vierten Versammlung der Directoren der Gymnasien und Realschulen erster Ordnung in Pommern, zwei Exemplare.

Der Hochlöbliche Magistrat überwies dem Stadtgymnasium die Bibliothek des Jageteufelschen Collegiums, bestehend in 160 Bänden, vornehmlich in theologischen, philosophischen und historischen Inhalts.

Von Herrn Stadt-Schulrath Balsam: 1. Apollonius von Pergae Kegelschnitte, deutsch von H. Balsam. — 2. Balsam, Mittheilungen über die Thätigkeit der physikalischen Gesellschaft zu Stettin.

Von Herrn Fr. Frommann Verlagshandlung zu Jena: 1. H. O. Lenz, Technologie. — 2. Krics, Lehrbuch der reinen Mathematik.

Von Herrn Balcke, Hauptmann im Ingenieurcorps: 1. Platon's Werke, griechisch und deutsch, 10 Bände. — 2. Weisbach, Lehrbuch der Ingenieur- und Maschinenmechanik, 4 Bände. — 3. Miles Bland, algebraische Gleichungen. — 4. Werther, die unorganische Chemie. — 5. Wicke, Anleitung zur chemischen Analyse. — 6. Robolsky, englische Grammatik. — 7. Runge, Bildungstrieb der Stoffe.

Von Herrn Professor Dr. F. G. Müller zu Berlin: 1. Europa, Chronik der gebildeten Welt, 1844, 4 Bände. — 2. Hadriani Relandi Palaestina. — 3. v. Rotteck, allgemeine Weltgeschichte, vier Bände. — 4. Saalfeld, allgemeine Geschichte der neuesten Zeit, Band 3, Abtheilung 2. — 5. Baumgarten, allgemeine Welthistorie, 22 Bände. — 6. K. F. Klöden, die Mark Brandenburg unter Karl IV., 4 Bände.

Von Herrn Gymnasiallehrer Haag: E. v. Leutsch, philosophischer Anzeiger, 1870, 71, 72.

Von Herrn Rector Dr. Meyer zu Wollin: Meyer, de Brunone I, archiepiscopo Coloniensi.

Von Herrn Stud. Pietschmann: 1. Mylius, vermischte Schriften. — 2. Lavater, Poesien und vermischte Gedichte, 2 Bände. — 3. Hartmanns, Professors zu Mitau, hinterlassene Schriften. — 4. Selmar, Gedichte, 2 Bände. — 5. Withof, academische Gedichte. — 6. Lutheri scholia in primam Johannis epistolam. — 7. Sleidanus, commentarii de statu religionis. — 8. Tristram Shandy, 3 Bände. — 9. Baltische Studien, Jahrgang 5. — 10. Kosegarten, pommersche und rügensche Geschichtsdenkmal, Band 1.

Für diese Geschenke sagt der Unterzeichnete im Namen des Gymnasiums seinen aufrichtigen Dank.

An physikalischen Apparaten wurden angeschafft: 1. Eine Luftpumpe mit Nebenapparaten. — 2. Eine Atwoodsche Fallmaschine. — 3. Apparate für Hebel und Kräfteparallelogramm, Rollen und

Flaschenzüge. — 4. Ein Haldatscher Apparat. — 5. Eine optische Bank mit Zubehör. — 6. Ein Mikroskop. — 7. Verschiedene magnetische Apparate. — 8. Eine Electrisirmaschine. — 9. Eine electriche Batterie. — 10. Mehrere Grove'sche Elemente. — 11. Ein Flaschenelement. — 12. Eine Inductionsrolle. — 13. Ein Ruhmkorff'scher Apparat. — 14. Geissler'sche Röhren. — 15. Ein Spectralapparat. — 16. Eine Holtz'sche Maschine. — 17. Zwei Hohlspiegel von Messing.

Für den naturhistorischen Unterricht wurden eine grössere Anzahl ausgestopfter einheimischer Säugethiere nebst Schädeln und eine Anzahl Mineralien und Gesteinsarten nebst den wichtigsten Krystallmodellen angeschafft.

Der Vorstand des hiesigen Pommerschen Museums schenkte dreissig Exemplare ausgestopfter Vögel, wofür demselben unser besonderer Dank gebührt.

D. Vertheilung der Lehrstunden im Wintersemester 1872/73.

	Ordina- riat.	Gymnasium.						Vorschule.				
		II.	III a.	III b.	IV.	V.	VI a.	VI b.	I.	II.		III.
Director Kern.	II.	6Griech. 2 Dtsch.				1 Lat.	1 Lat.	2 Lat.				12
Oberl. Dr. Junghans.		4 Math. 1 Phys.	3 Math. 1 Natg.	3 Math. 1 Natg.	3 Math.	2 Natg.	2 Natg.	2 Natg.				22
Ord. Lehrer Dr. Jonas.	III a.	2 Rel. 2 Vergil 2 Hebr.	8 Lat. 2 Rel. 2 Dtsch.	2 Rel.								20
Ord. Lehrer Dr. Calebow.	III b.	8 Lat. 3 Gesch.		10 Lat.								21
Ord. Lehrer Dr. Pfund- heller.	IV.	2 Franz	2 Franz.	2 Franz.	10 Lat. 2 Rel. 2 Franz.							20
Ord. Lehrer Dr. Eckert.	V.		6Griech. 2 Ovid.			3 Rel. 9 Lat. 2 Dtsch.						22
Ord. Lehrer Haag.	VI b.			6Griech.	3 Gesch.			8 Lat. 3 Rel. 2 Dtsch.				22
Ord. Lehrer Dr. Blümcke.			4 Gesch.	4 Gesch. 2 Dtsch.	6Griech.	2 Geogr.	2 Geogr.	2 Geogr.				22
Hilfslehrer Lauer.	VI a.				2 Dtsch.	3 Franz. 3 Rechn.	9 Lat. 3 Rel. 2 Dtsch.					22
Musikdirector Dr. Lorenz.					1 Singen	1 Singen						2, dazu 2 Chor- stunden
Maler Kugelmann.					2 Zehn.	2 Zehn.	2 Zehn.	2 Zehn.				8, dazu 2 facult. Stunden
Elementarlehrer Brust.						2 Schrb.	4 Rechn. 3 Schrb.		3 Rel. 5 Rechn. 8 Lesen u. Schrb. 1 Geogr.			26
Elementarlehrer Ganske.						1 Singen	4 Rechn. 3 Schrb. 1 Singen	1 Singen	3 Rel. 5 Rechn. 8 Lesen			26
Elementarlehrer Treu.								4 Schrb.	4 Schrb.	3 Rel. 10 Lesen u. Schrb. 5 Rechn.		26

Stettin, 2. April 1873.

Professor **F. Kern**,
Director des Stadtgymnasiums.

