

Ob 1900



KÖNIGLICHES PROGymNASIUM ZU BERENT.

PROGRAMM

für

das Schuljahr 1889/90,

womit zu den

am Freitag, den 28. März dieses Jahres

im Progymnasialgebäude stattfindenden

öffentlichen Prüfungen

ergebenst einladet

Der Progymnasial-Rektor H. Neermann.

Inhalt: 1. Δ Critical Analysis of Edward Young's Night Thoughts, vom ordentlichen Lehrer Richard Thiel.
2. Schulnachrichten.

I.

Berent 1890.

Gedruckt in der Buchdruckerei von A. Schueler.

KSIĄZNICA MIEJSKA
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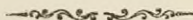
A Critical Analysis

of

Edward Young's Night Thoughts.

Vom

ord. Lehrer Richard Thiel.



Berent.

Druck von A. Schueler.

1890.

For our purpose we have used an edition, which shows the following inscription:

NIGHT THOUGHTS

on

Life, Death and Immortality.

By the Rev. EDWARD YOUNG, L. L. D.
Sometime Rector of Welwyn, Herts.

London: William Tegg. 1868.

Character

of literature in the first half of the eighteenth century.

Under the reign of Queen Anne (1702—1714), in English literature a spirit had become predominant, whose tendency was to exhibit an elegant and refined language. If we cast a glance back upon the literary productions of this period, we shall seek in vain for any poetical enthusiasm or lively imagination.

The poetry of this time did not proceed from the inner feelings, but, on the contrary, instead of deep and warm feelings, a cool intelligence reigned, to which an elegant, external form was given.

The chief marks of the English poetry of this age, were the French „esprit“, and the rules which had been given by Boileau. Satiric, comic and didactic poetry, and a moralizing description of nature, were the favourite dominion of poetical productions.

All the poetry of this time was destitute of every higher value, and being incapable of satisfying the mind, it strove to dazzle the eyes by elegant and correct forms.*)

In all this space of time we seek in vain for the expression of deeper feelings, for an original composition.

How far, however, French manners had intruded upon the English character, yet in general they had not been able to efface the national manners.

England, ruling over all seas, strove more and more against every kind of dependence upon France. By degrees the poets deliberated how they might free themselves from the severe regularity of French poetry; Nature was accepted as leader in the affairs of taste, and following her example, a wider scope was granted to the imagination, a certain irregularity was acknowledged and considered as the mark of true genius.

In an almost imperceptible manner, sentimentality**) stepped to the foreground and this sentimental principle took either a serious turn or, joined to humour, produced a remarkable style of poetry peculiar to the English spirit.

Such is the character of literature in the first half of the eighteenth century, in which Edward Young began his literary career, he who was the connecting link

*) As the principal representative of this tendency, Alexander Pope (1688—1744) may be mentioned.

**) That sentimentality was at first cultivated by the domestic novels of Richardson (1689—1761) and soon afterwards, Sterne gained the same reputation by his humorous and sentimental novels, which had one thing in common, namely, they all had their origin in, and remained faithful to, Nature and natural feelings.

between two literary tendencies. He joined didactic poetry with the poetry founded upon nature and imagination, the gayness of life of the former period with the sentimental seriousness of the following time.

Our poet made a trial in the different branches of literature; he partly followed in the footsteps of Pope and Swift, but by degrees he took a new direction, not accommodating himself any longer to the literature then in vogue, on the contrary he was the originator of a new species of poetry.

Young, it is true, was not able to acquire very high reputation among his contemporaries by his religious „Poem on the Last Day“, or by his Satires.

A poem, through which his renown has been handed down to posterity, was not to appear till he was struck with deep affliction at the death of his beloved wife and children.

Young's wife had two children by her former husband, a son and a daughter, whose amiable qualities so entirely engaged Young's affections, that he loved them with all a father's fondness, and as she had also brought him a son, his domestic felicity seemed complete. But in the year 1741, it was suddenly and irretrievably interrupted by the death of his wife, and her son and daughter, who were all taken from him within a short time of each other. This was an affliction which called for every consolation that reason and religion could inspire, and how deeply he was affected by his loss and what painful struggles he underwent, before he could regain any tolerable tranquillity of mind, is evident from his „Night Thoughts“, the idea of which was first suggested by this severe domestic calamity.

No sooner had his sad and gloomy „Night Thoughts“, in which he gave expression to his melancholy frame of mind, appeared, than they called forth the full sympathy of all his contemporaries, from whom they met with the warmest reception.

At a time, however, when the critic tendency of intellect so generally maintained the ascendancy, such contemplations, issuing from the heart's core, formed, in some measure, dissonances in comparison with the disposition of mind then in vogue in England; but it was this very contrast that caused the „Night Thoughts“ to be favourably received.

But before examining the „Night Thoughts“ in a critical spirit, which we have proposed to do, it will be necessary to display before the eyes of the reader, a short analysis of this gloomy poem.

Analysis.

It is divided into nine parts, called „Nights“, which appeared separately during the period from 1741 till 1748.

The poet assures us that he has „ruminated“ upon the contents of this poem during nine nights, the days being too short to allow him to give expression to his mental anguish. The darkest night seems to him to be less sad than his fate, less gloomy and dark than his soul, overshadowed by the deepest sorrow.

The first „Night“ begins with the highly poetical words:

„Tired Nature's sweet restorer, balmy Sleep!“

Sleep only follows the smile of fortune, and so does the world also. The poet, awak-

ing from his restless slumber, calls the dead happy, supposing that, in the grave, no dreams disturb their repose, for dreams are dreadful.

In the following lines: „J wake, emerging from a sea of dreams“ the poet reveals to us a very striking and deeply felt idea. He compares his thoughts to a ship, that drives at random upon the sea of dreams, without her helm of reason. He, therefore, tries to rescue the desperate soul from its horrible visions, and to restore her to reason. But he has only exchanged his former dreams, for still more fearful ones, for the darkest night is sunshine, in comparison with the colour of his fate.

Every reader must own, that the beginning of the „First Night“ is highly poetical, and full of profound imagination. The thoughts are most sublime and the comparisons very striking.

The poet now describes, in a poetical manner, the dark night in its rayless majesty, its profound silence and the sleep of the whole creation. Night seems to him to prophesy the end of the world, and he hopes that this prophesy may soon be fulfilled. In the following passages our poet invokes Silence and Darkness, the twin-sisters of Night, to favour him and to give him strength to carry out his resolution, for which he will thank them in the grave. And now he turns in a very pathetic manner to Him, who drove away primordial Silence, and who „struck from darkness the Sun, that celestial spark“, to God, who may bestow wisdom on his soul and lead him the right way, through the various changes of life and death.

Whilst in the preceding lines the poet has shown us the whole flight of his imagination, and the vigour of his thoughts, he now turns to a feeble description of „Time“.

We cannot conceive, how it was possible for our poet to speak thus suddenly of „Time“, without any logical transition. He hears the clock striking one, and this fact reminds him of the tide of time, and of eternity. He who is limited to the bounty of an hour, asks, if eternity may belong to **him**, who is but the weak son of dust, helpless and yet immortal, who considers himself to be sometimes a worm, sometimes a God. At these contemplations of the double nature of man, he trembles, and his reason begins to fail. Even Sleep reminds him of this double nature of man. While the limbs are embraced by sleep, the soul, unfettered, ranges about in higher, unknown spheres. The very stillness of night proclaims the immortality of the soul, and its eternal light.

Why do we lament the loss of those that are not lost, who lead a life of glory and look down upon us with heavenly compassion? For it is exactly this earth which is a desert and a solitude; this is Creation's melancholy vault, „the vale funereal“. All, all on earth is shadow, all beyond is substance, and only fools believe the contrary. This life on earth is only the commencement of being, the dawn of our days; the real scene of life does not open to us till Death, the great master of the universe, appears, and sets us free from the fetters of our earthly existence. Fools, however, bury their heavenly hopes, and remain prisoners on earth. In former times, as our poet tells us, he himself had also been such a fool, who had indulged in the sweet dream of eternal, earthly bliss. Then death, knocking at his door also, aroused him from his slumbers and cut the thin thread, which ties man to the happiness of earth.

Hereupon the poet indulges in a description of the ever lasting duration of

heavenly happiness, and continues to complain of the cruelty of death that, not content with one victim, has demanded three at once. He, in a most striking manner, compares death with an insatiate archer; and, on the whole, the apostrophe to death sounds very pathetic and high-flown.

His busy thoughts recur to the joyful past, and he cannot forbear being filled with mourning. But why mourn, he asks, since dying is the common lot of all, and since the world abounds in misery and despair?

Sorrow is so general on earth, that neither prudence nor virtue can defend us from it. Even „man's caution“ often exposes him to danger, and thus, the wall of protection, which he has raised for himself, falls and crushes him to death.*)

The poet explains to us that, however smooth the course of human life may be, yet it will never be wholly free from pain. The most faithful friends, through error, disturb our rest and wound our feelings. He calls this earth a „true map of man“, and uses a language that deserves our highest admiration.

After having described the calamities which fall to the lot of men on earth, he turns to him, whoever he may be, whose heart exults, and asks him, whether he would wish to be congratulated upon his fate. But he prefers giving him salutary council and apostrophizes him in the following manner: „Thou happy wretch! by blindness thou art blest; by dotage dandled to perpetual smiles; know, smiler! at thy peril art thou pleased; thy pleasure is the promise of thy pain.“

Now our poet turns to Lorenzo**) and warns him not to trust to earthly happiness; he only wishes to secure him from harm by referring him to the imperishable joys of Heaven. In the following passages which are highly poetical, and full of deep thought, he meditates upon the fate of Philander, the step-son of our poet, who, arrived at the climax of his dearest hopes, falls a victim to Death. Hopes, he continues, only too often prove themselves to be fallacious, yet man does not think that his life can suddenly come to an end, till Death sweeps him away and leads him through immortality to eternity. Therefore let us be constantly prepared for our end, which is in reality, only the brink of our true birth.

We cannot but add, that the language of the last lines (p. 13) is thoroughly poetical, and the images are well chosen. We draw the attention of the reader to those excellent lines: „The sprightly lark's shrill matin wakes the morn.“

In the beginning of the second Night, the poet tells us that „Human life“ is a perpetual struggle, an eternal war against misfortune. He then addresses Lorenzo, in order to give him good precepts, which he has taken from the remembrance of Philander's death. He wishes these admonitions to move the heart of Lorenzo, who ought to be sparing of his time; for he, as well as all mankind, must give an account of every moment.

Now follows a long and tedious description of the value of time, and by degrees

*) This thought, true to life as it is, reminds us of a passage in Schiller's „Braut von Messina“: „Noch Niemand entfloh dem verhängten Geschick, und wer sich vermisst es klüglich zu wenden, der muss es selber erbauend vollenden.“

**) The profligate character of Lorenzo, which pervades the whole poem, has been supposed by some men of letters to indicate Young's own son, who caused him much mental affliction. But Lorenzo is more probably a mere fancy sketch, the representative of frivolous life, a contrast to the poet's brooding melancholy. Like Byron's Childe Harold, this character afforded our poet scope for dark and powerful painting.

the poet addresses his friend Philander. His having been on terms of friendship with Philander, gives him an opportunity of speaking about the advantage of friendship. How valuable the possession of friendship is, can best be seen from the fact, that Wisdom and Pleasure are acquired through it.

True friendship is crowned after death with sweet repose, heavenly bliss and soft delight.

While the two first Nights contained sad complainings about the death of his dear friend, Philander, in the third Night the poet pours out his heart in sorrowful meditations about the death of his beloved daughter, Narcissa. After having first praised her excellent virtues, he compares her to the goddess of the moon. He sorely regrets her early death, and compares her to a flourishing tree in full bloom, which has been cast down by a vernal storm, and he begs us to pity him in his mourning for the loss of an angel. But instead of grieving for a long time at the loss of his dear daughter, he seeks for the fruits which the death of a beloved one may call forth. The thought of so great a loss drives away thoughtlessness, pride, and fear; it „damps“ the ardour of passion and the glare of life, which too often dazzles the wise, and it destroys that uniformity which wearies us even in the beauties of nature.

The wish always to live here, is an offence against our future life, which ought to be considered as the end, while our earthly life is only a means. The body only is entombed by death, the soul is life. Death is victory, and the crown of life, therefore its dreaded harbingers „old Age and Disease“ must be welcome to us.

Towards the end of this Night, the poet becomes very enthusiastic, and nothing can make a more powerful impression on the reader, than his panegyric on Death.

The fourth Night treats of the Christian triumph. The fear of death has struck its roots deeply into the heart of man. The poet attempts, therefore, to cure us of this fear. But, pursues the poet, suppose death were something to be dreaded, why should „old Age“ fear death? Old Age in comparison to youth becomes a stranger to this world.

He then sets before our eyes the fact that, even for the happiest, there will come a time, when life can yield them nothing more that is of value, but will at the most afford them a pleasing recollection of past happiness. Ambition and its pangs, our wishes, and endeavours are vain, and the worst of all employments; it is only in the grave that they find repose.

In the following lines our poet, after having thanked the divine Providence for having laid his heart beneath a humble „shed“, indulges in contemplations upon the fact, that great numbers have perished who were „firmer in health and greener in their age“, and therefore he finds no reason for being attached to life; if one trusts in Christ, one must be willing to die. Death expiates our guilt, as the death of Christ on the cross has atoned for the guilt of all men. We should never lose sight of these serious thoughts. We see in the life of Christ the path to immortality, in His death the value of the same, and in his glorious resurrection and ascension the proof thereof, and these reflections ought to raise our devotion.

Young here extols a very poetical song to the praise of God, at the same time confessing himself to be incapable of the task, particularly since the whole of the universe, and the choirs of angels are too feeble to sing a song, which would be

perfectly worthy of being offered to the Divine Majesty. Warmth and enthusiasm have seized our poet, and he now turns to those who, with a smile of indifference, turn away or treat this subject with philosophical reasonings. Whoever regards death as he (the poet) himself does, rejoices at it: and looks upon it as the triumph of the Christian.

While in the fourth Night the poet has freed himself from the sad thoughts of Narcissa, in the fifth Night he relapses into his affliction, into his complaints. His muse is not intended to court praise and glory; she does not wish to embellish what is vile and immoral, by painting it in glittering colours. Fondness of fame, says the poet, is grasping after air, that is to say, he who snatches at fame and glory, simply seizes empty air, which he cannot retain.

The poet then turns to Lorenzo, and directs his attention to the undeniable fact, that here no pastime is to be found, but precepts of Eternity and thoughts which visit man in his last hour, thoughts which midnight, with its black pencil, paints still more darkly, and he tells us that this is to be the theme of his song. He then implores God the Father and God the Son, to assist him in carrying out his undertaking. The Muse is to turn away from the day, which through its light, its motion and its bad examples, averts the Soul from truth, she is to indulge in thoughts of night, which is day for the mind, and its brightest hour, which, with its sublime images, strikes the thoughts inwardly and leads to truth and to God. Here on earth, in the crowd of this world, the tender nature of virtue suffers. The world is contagious, and only few are found as pure at the close of their lives, as they were at the beginning, and therefore „From Nature's birth, hence, Wisdom has been smit with sweet recess, and languished for the shade.“

Night has been, from time immemorial, the friend of virtue. The moon has shone, from time immemorial, on the path of wisdom, and her purifying rays have fallen upon the eye of deep contemplation. By night, spontaneous thoughts arise, blooming in shade, but fading away in broad day-light and dying under the ardent beams of the sun, who like a „rude drunkard! rising rosy from the main, disturbs man's nobler intellectual beam.“ The poet then asks, whether the alluring voice of weak nature calls him alone to double pains or whether all children of the earth are smitten with an equally afflicting lot; after which he proceeds to affirm the latter point.

„How wretched is the man who never mourned.“ It is in mourning that wisdom is hidden. When poor mortals weep, wisdom smiles through these tears; when pain tears the breast, wisdom sows the heavenly seed. This being the case, the poet rejoices at his own relapse into pain and suffering; and tells us that the subjects of his song are to be the following: firstly, the importance of contemplating death, and why men fear it, secondly, the sinfulness of suicide; thirdly, the different kinds of pain, of tears shed at the death of another, sometimes being a proof of true compassion, sometimes being a mere outward show. On the other hand, the poet will sing of the infirmities of age, and of the dreadful character of death. The contemplation of the tomb drives away all delusions and evil passions, showing us the genuine value of things. It is only the thought of death which destroys the fear of it. Neither youth, nor cheerfulness, nor happiness protect from it, on the contrary they too often hasten its approach.

The poet regards that man as happy, who takes his walk beneath the gloomy shades of death, after which he calls upon Lorenzo to read with him the morals, contained in the inscription on the grave-stone of Narcissa, Young's deceased step-daughter.

In the beginning of the sixth Night, the poet recalls to memory his beloved and deceased wife. He remembers the smile which played about her lips, when she was already dead. The remembrance of this sad hour, is more dreadful to him than the thought of that day, when he was standing on the verge of an abyss, hovering between life and death. Death has nothing dreadful in it, however dreadful the soul may be inclined to paint it. For nobody has seen death; never has „the tyrant sat;“ the image which we conjure up, bears only a slight resemblance to death in its reality. Man's contemplation ought to be absorbed in quite other images, such as destroy the horrible tortures of death. These are contained in the only great triumphant thought, that of our immortality. Therefore the poet wishes to display the essence, proof and value of immortality, which is a life interwoven with threads stronger, and of brighter colour than this mortal life.

Immortality is a blessing common to all men, making all equal. As to the proof of immortality, it is already given by nature, consisting in eternal revolution and change, but never dying, where day follows night, and spring follows winter. In nature death is nowhere to be found.

We will here remark that Young in this passage, where he argues in favour of the immortality of man from the analogies of nature, shows us, with what exquisite taste and melody, he knew how to characterize the changes and varied appearances of creation. In this theory, it is true, our poet only repeats what was known already throughout antiquity. And although from the circumstance of there being an eternal change in nature, the individual immortality of man cannot be proved, nevertheless we have little hesitation in owning, that the arguments the poet brings forward from Nature for proving the immortality of man, are, in a flowing and striking style, very clearly and pointedly set before us. And since Nature herself is immortal, pursues the poet, would it then be possible for the mind to cease to be? No, by no means. —

In the seventh Night, Young gives further proofs of Man's immortality. If Nature proves too weakly the immortality of man, we may, however, read it in man himself.

The feeling of immortality lies hidden in him, and becomes visible in the „displeasure“, that all men on earth are capable of feeling, and further in their passions and their strength. For the latter, he tells us, there is a worthier aim than to spend it in toiling after the trifles of this life; a further proof of immortality is to be seen in man's reason, which gradually develops itself, but never comes to perfection, while, on the contrary, the brute beast quickly attains its highest aims.

Another proof which the poet gives us, is hope, which forsakes no man, and virtue, which leads men to higher aims and finds no satisfaction on earth. Ambition, avarice and pleasure which teach us to doubt of immortality, are in reality the best proofs of it; for it is an inherent quality of man to hunt after glory, fortune and pleasure; but as to true glory, true happiness and true joy, they are not to be found on earth. The poet feels that there is a grandeur in the passions, which speaks their high and

glorious descent, and shows them to be „rays of an eternal fire“. The doctrine of Stoicism which teaches us to endure death with courage and insensibility, unconsciously rests upon the feeling of immortality. Thought, reason, virtue, in short, all blessings would become tortures to us, if we did not believe in immortality; for in this case, we should live und die as animals, and be still more unhappy than they. If there were no such thing as immortality, there would be no God, whereas, from Heaven, as well as from earth, resounds the cry: „Man is immortal.“ The freethinker is confined to parts, and does not send his soul through all the provinces of the human mind; he thinks he sees only fragments in the great universe; free, properly speaking, is only he, who „looks on truth unbroken, and entire“, who calmly surveys the whole. Therefore we have no cause to fear the future, which the infidel alone need fear. But exactly this fear of the infidel is another proof of immortality, and thus infidelity and hypocrisy lead to belief. Believing in God leads to the belief in immortality. God is a wonder, it is true, and the greatest wonder that we know of, but man is also a wonder as his whole life. „Deny thou art, then doubt if thou shalt be.“ Therefore believe and be virtuous, then hope will give you the refreshing cordial repose.

The eighth Night pleads the cause of virtue. The poet, after having, in the preceding Night, attempted to prove man's immortality, now commences by asking whether the mere knowledge of our immortality can suffice us, and he himself answers this question in the negative, and assures us that it is our duty to defend this doctrine to the utmost of our power. But the man of the world is opposed to this good design, he who is possessed by love of the world, ambition and pleasure, is proud of his mind and his wisdom. After having very pointedly set before our eyes the deceitfulness of life up to the last moment, and shewn us how perishable all earthly joy is, how vain all human pride, he repudiates the doctrine of Machiavel, which is founded upon self-interest, not upon virtue. — Only that joy, which has its source in virtue, is able to afford life and health, and leads to bliss even in this world, whilst every other pleasure turns to vice. The true source of virtue is the fear of God, and upon this the love of man depends.

In the ninth Night our poet once more summons „Night“ to favour and inspire him. He wishes to lift up his feeble voice once more, in order to celebrate in song the nothingness of all the glories of the world, and even of the universe itself. Death, the great deliverer from all evil, harbours all that is mortal, until the end of time arrives and Eternity appears, at the approach of which all men must hear the sentence of God. It is now that Heaven becomes Heaven and Hell becomes Hell. True happiness is allotted only to him who has suffered the miseries of earth, and has placed his confidence and hope in God.

To this thought our poet is led by the contemplation of Night, which appears to him clothed in splendour. The poet concludes his contemplations by admonishing us to preserve a true love of life and resignation to the will of God in the hour of death. He who does this, will be led through the night of the grave to the light of Eternity.

Critic.

If we cast a glance back upon this striking and original poem, the so called „Nights“ of which, we have just meditated upon and analysed, and now make the attempt, to consider the whole as one connected work of art, we shall hardly succeed in this endeavour; for exactly two principal features, which, according to our opinion, are necessary in every poem, viz. simplicity and connexion, are completely wanting in „Night Thoughts“.

We miss, in them, all complication of plot, and therefore there is no unbroken interest. Each of the nine „Nights“ is, as we have already mentioned, entirely independent of all the others.

We have seen from the analysis, what subject the poet treats in each particular „Night“, and how slight is the connexion between the contents of the same. It is true, the poet, in one Night, sometimes pursues more fully a thought, which he has already introduced in the previous „Night“. However, we cannot possibly regard this fact as a connexion of ideas, or consecutiveness of thought; nor does the poet in this manner increase, or even keep up, the interest of the reader; for, upon closer observation, we see that he herein does nothing more than thoroughly repeat what he has already said. This, for instance, occurs in the second „Night“.

In the first he had already spoken of „Time“, in the second, he dwells upon the same thought to such an extent, that the reader finds it very difficult not to lose his patience. In fact, — it may here be remarked — the reading of the second „Night“ affords us little or no pleasure. The poet simply meditates and moralizes, in a dry and tedious manner, upon time and friendship. It must be regarded as one of the principal faults, not only of the second Night, but also of the whole poem, that the poet, having once laid hold of an illustration, pursues it beyond all expectation. With regard to simplicity, in the second place, we seek it in vain in Young's work. Seldom has the deity bestowed upon a poet, so little of the gift of simplicity, as upon the author of the „Night Thoughts“.

The poem is not free from extravagant ideas and exaggerations. One thought alone, it is true, pervades the whole poem, yet this thought is divided into a multiplicity of ideas. We hear the poet moralize in an exaggerated manner upon the vanity and frailty of human life, upon death, as the bridge which leads us to immortality, upon the Christian faith, our consolation in suffering, and our deliverance from all that is sensual. Exactly this moralizing feature, which we so often find expressed in the „Night Thoughts“, is what disturbs and wearies the reader of our day, although we are far from denying that this ingredient produced, by no means, an unfavourable impression upon the contemporaries of Young; on the contrary, it assuredly served as a recommendation for the author. It is a well known fact that the most recognized masters of art and connoisseurs of that time were of opinion that all poetry must strive to be intuitive and edifying. Besides this moralizing feature, another fault presents itself to the eye of the reader; a fault which expresses itself in that brooding melancholy, which is spread over the whole poem. It is this same brooding melancholy which makes the poet exclaim in his „Satire Centaur not Fabulous“, „that this uni-

verse may perhaps appear to fools as a Paradise, but must, on the contrary, be regarded by the wise, as nothing more than a general hospital.“*)

In short, the poet paints, in anything but a simple manner, the dark sides of this earthly life, or if we wished to be still more concise, we might say that it is Death which the poet here celebrates, from the birth of man till his final departure from this world; and we can easily imagine that it might become a favourite book with those who, convinced by painful experience of the vanity and frailty of earthly things, take pleasure in meditating upon death, in order that they might be able to paint the portal to the life beyond, as beautiful as possible.

For those, therefore, who have done with all here below, and who, in a kind of monastic retirement, wish to acquire a foretaste of the joys to come, this poem seems to us to be specially adapted.

But to him who clings to this life, the poem must appear monotonous, and on account of its protracted length and repetition of thoughts, he must also regard it as tedious. There is too much sentiment and contemplation in *Night Thoughts*; the poet has too often been attracted towards the shadowy world: and we do not anywhere find the slightest touch of dramatic life.

Young has also left us the proof, that he could sometimes be extremely obscure and unintelligible; there are abundance of passages, in which the reader is often more dazzled than enlightened, and is kept constantly on the rack, in order to keep pace with the poet.

After what has already been said, the reader may feel inclined to ask in astonishment whether it is the intention of the writer of this essay, to see no good whatever in the author of *Night Thoughts*. We will give him the following answer: Such is far from our intention, but we considered it to be our duty, first to mention the faults of this great work, in order that the writer of the same might afterwards shine the more brilliantly in the splendour which appertains to him.

We are fully conscious of the fact that Young, by his *Night Thoughts*, has handed down his reputation, as a poet, to posterity, that he has inflamed the hearts of thousands upon thousands, by the thoughts which are therein revealed, thoughts which flowed from the depths of his heart and enkindled afresh the glimmering spark of enthusiasm for all that is noble and good, which the empty, artificial refinement, and dry, mental theories in vogue in the poetry of that time, had in vain attempted to stir up.

Not only in England, but also in Germany, France and Italy, to which countries these *Night Thoughts* had penetrated, did people feel themselves refreshed by the profound sentiments of the heart, and the thoughts which flowed from the inmost soul. And we also, by the perusal of *Night Thoughts*, have experienced this heart-elevating impression. And the more carefully we have studied and meditated upon this poem, the more magnificent does the whole appear.

The fertility of the poet's imagination, added to his knowledge of human life, his striking and felicitous combinations are, indeed, remarkable and cannot be sufficiently admired.

We can by no means subscribe to what Samuel Johnson, in his „*Lives of the Most Eminent English Poets*“, says, viz., that Young only plays on the surface of life;

*) cf. Hettner, *Literaturgesch.* I. p. 543.

he never penetrates the recesses of the mind, and therefore the whole power of his poetry is exhausted by a single perusal. We, on the contrary, feel compelled to admit that the impression which this original poem makes upon us, becomes deeper, the oftener we peruse the same, and the more we endeavour to penetrate into the poet's meaning. We then feel ourselves elevated by the beautiful and majestic world which the author has presented before our eyes. There are, indeed, numerous passages in *Night Thoughts*, which deserve our highest admiration, and we cannot abstain from quoting, a little later, some of those which have made the most powerful impression upon our mind.

We will in the first place speak of the fertility of the imagination of our poet. What mighty powers of the same were peculiar to him, is evident from the fact, that he has woven into his *Night Thoughts* a multitude of striking and plastically intuitive images. Young is undoubtedly a great and imaginative poet, otherwise he would not have been able to have written in such figurative language. Upon closer observation, we see that, with him, this imagery in his style is not mere ornament, but that it flows, so to speak, as an inner necessity from the inexhaustible source of his genius. In *Night Thoughts* there are so many beautiful illustrations, that we must confine ourselves to quoting only the most striking and most beautiful.

Young uses with predilection two kinds of imagery, comparison and metaphor, besides which a few hyperboles can be pointed out. One splendid hyperbole we remark in the fourth „*Night*“, in which the poet glorifies our Saviour and Redeemer, and with praise, which has its source in his heart, he exclaims:

Praise ardent, cordial, constant to high heaven,
More fragrant than Arabia sacrificed,
And all her spicy mountains in a flame.“

As far as comparison is concerned, we may say that Young, by the frequent employment of the same, has contributed not a little to the enrichment of our understanding.

Since it would obviously require too much space to cite here all those beautiful comparisons, with which Young's original work is interwoven, we are obliged to confine ourselves to those which we regard as the most important. We will first point out the fact that the poet shows a special predilection for choosing his comparisons from real life, and, in this particular, he reminds us very vividly of Shakespeare's manner of using illustrations. He compares, for instance, misfortune to a severe creditor who raises his demands, if a man wishes to put off misfortune.

In the seventh „*Night*“, the poet discloses to our view a very plastically formed image, and exactly in that passage, in which he tries to convince Lorenzo of the immortality of the soul, by using the words:

..... could it be that fate,
Just when the lineaments began to shine,
And dawn, the Deity should snatch the draught,
With night eternal blot it out, and give
The skies alarm, lest angels too might die?“

We cannot forbear mentioning another striking kind of illustration, through which we are very forcibly reminded of Homer and Goethe. A beautiful comparison, which we find in the sixth *Night*, may serve here as an example. It is as follows:

„A celebrated wretch when J behold,
When J behold a genius bright and base,
Of towering talents, and terrestrial aims,

Methinks I see, as thrown from her high sphere,
The glorious fragments of a soul immortal,
With rubbish mix'd, and glittering in the dust."

We see with what prodigality of art Young, besides painting poetically, has understood how to make use of that antithetical figure of speech, about which we will speak more particularly a little later. Through this artistic amalgamation of contrasts, the whole passage obviously gains much in beauty of language and pathetic expression.

This comparison of the glorious, yet at the same time reprobate mind, with the ruins of a soul, furnishes us with a striking proof that the poet understood how to paint an original picture, which possesses for the reader, a particular charm of its own. The poet tells us, in a thoroughly epic style, that the „soul“ is destined to immortality, but that she has been cast down from her eminence, and now, although covered with rubbish, and lying in the dust, she still sheds a ray of brightness around her. Just such an epic comparison, which may perhaps be still more clear, we find at the commencement of the ninth and longest Night, which must in fact be called, in point of language, the most perfect and most poetic of all, a proof that the poet, in the progress of his great work, had not become wearied, but, had, on the contrary, found new material and acquired fresh strength.

The ninth Night commences with the beautiful comparison:

„As when a traveller, a long day past
In painful search of what he cannot find,
At night's approach, content with the next cot,
There ruminates awhile, his labour lost;
Then cheers his heart with what his fate affords
And chants his sonnet to deceive the time
Till the due season calls him to repose, so“

We see here how the poet paints details with almost Homeric minuteness, and dwells with pleasure upon accessory trifles.

A comparison which is executed in just as epic a manner, we find in the same Night p. 243, which runs as follows:

„As when o'er laboured and inclined to breathe
A panting traveller, some rising ground, some small
Ascent has gained, he turns him round
And measures with his eye the various vales,
The fields, woods, meads, and rivers he has passed.“

Here we are captivated by the poetical description of the particular, natural scenery. There appear before our eyes valleys, fields, forests, meadows and rivers, and while lost in contemplation of the same, we almost forget the panting wanderer.

A glorious picture of nature of the same kind, is shown to us by the poet in the fourth Night p. 69, which completely reminds us of the epic style of composing, which we find in Homer and Goethe. It consists of the following lines:

„As when a wretch from thick polluted air,
Darkness, and stench, and suffocating damps,
And dungeon horrors, by kind fate discharged,
Climbs some fair eminence, where ether pure
Surrounds him, and Elysian prospects rise.
His heart exults, his spirits cast their load,
So joys the soul“

In order to come to a conclusion, let us still mention a beautiful picture from the fourth Night, one which we must also call very striking.

The poet gives a well-chosen illustration of this world, comparing it to a stately vessel, drifting upon a dangerous ocean, and tells us that we may look at it

with pleasure, but can only embark in it with peril. He regards himself as thrown safely ashore on a single plank, observing the roaring waves of the tremendous ocean, and meditates upon quiet scenes like a shepherd, playing on his flute or leaning on his staff.

But not alone through the employment of striking comparisons has the poet given full scope to his powerful imagination, but also through splendid metaphors, about which we will allow ourselves to speak more fully.

Young's metaphors are often original, natural and beautiful, but frequently too bold, and he sometimes pursues them too far; yet in spite of this fact, it is this very employment of metaphors which imparts to the poem that pathetic effect, which shakes the soul of the reader to its profoundest depths. It is principally upon the correct employment of metaphors that the gracefulness, power and splendour of Young's language depends.

No poet knew, like him, how to make an effective use of that poetical image *kat'écxochén*, the metaphor.

And it must be said with particular appreciation, that he knew how to use this pathetic image so artistically and, at the same time, so naturally, that it appears to us, not as an empty embellishment of his poetical expression, but rather as an intrinsic necessity of the same.

Our poet wanted to make effect: carried away, as he was, by his brooding melancholy, and the mental pangs which afflicted him, he felt the inner necessity of pouring forth his feelings and experiences of life in fantastic and powerful language. But he could only attain this purpose, by making use of high-soaring images and figures, which proceeded from a sublime fancy, and he therefore availed himself of the metaphor, that true flower of poetical expression, which we must regard as the necessary and beautiful point of culmination of every poetical development.

Let us now set before our eyes some instances, which may serve us as illustrations:

In the first „Night“, where he turns to God and in a very pathetic manner thus addresses Him:

„O thou, whose word from solid darkness struck that spark, the sun, strike wisdom from my soul.“

Whoever reads this passage, cannot but be struck with astonishment both at the boldness and, at the same time, at the pregnancy of such a metaphor. In the same manner deserving of our highest admiration is the metaphor in the passage in which he speaks of those small parts of the earth, which are allotted to mankind; and then almost immediately he bursts out into these metaphorical words:

„So bounded are its haughty lords
To woe's wide empire, where deep troubles toss
Loud sorrows howl, envenom'd passions bite,
Ravenous calamities our vitals seize
And threaten'g Fate wide opens to devour.“

We cannot avoid quoting one metaphor, with which the poet addresses the lilies; it seems to us surprisingly and exquisitely well drawn. Does there in fact, exist anything more beautiful than this?

„Queen lilies! and ye painted populace?
Who dwell in fields, and lead ambrosial lives!
In morning and evening dew your beauties bathe,
And drink the sun which gives your cheeks to glow.“

One metaphor which seems to us a little too bold, and bears a great resemblance to the diction of Milton, we find in the fourth Night, in which the poet depicts the crucifixion of Christ: and in those lines in which he enumerates the incidents which accompanied our Lord's passion on the cross, he bursts out into those metaphorical words:

„Hell howl'd, and Heav'n that hour let fall a tear,
Heav'n wept“

We will now draw to a conclusion by quoting one more metaphor in the fifth book, in which the poet addresses the sun as „a rude drunkard“.

It is a little bold, it is true, but we can conceive what the poet meant by it, and it must be admitted, that it is quite an appropriate term for Young to use in his mental condition, for he considers Night as his friend, and therefore the rising sun seems to him to be, in some measure, a drunkard, who, having rioted the whole night, now troubles him by encroaching upon his contemplations and reflections.

We have, in the preceding pages, quoted some examples, and it is with reluctance that we abstain from mentioning others, which are at least equally striking and interesting, but which, if we were to cite them all, would make our essay much too voluminous.

If we have just considered Young's poem in the light of imaginative painting, we will now attempt to regard it from the rhetorical point of view.

Young has understood better than any other poet, how to apply all those means which are capable of imparting to his imaginative language, the necessary, rhetorical pathos. He shows a particular preference for antitheses, and we cannot lay sufficient stress upon the fact, that the poet understood how to make use of this special figure of rhetoric (the antithesis) with much ability and effect; for it is exactly the employment of antitheses, which belongs so strictly to the language of passion, by setting powerful contrasts before our eyes.

In the frequent use of antitheses, the poet reminds us vividly of our Schiller, who was also extremely partial to this style of language. Exactly as with Schiller's works, there also passes through Young's original poem, what we may call a galvanic chain of flashing contrasts, and upon them the electrifying effect of the language of our poet principally depends.

Let it here be permitted to us to cite some of the most forcible antitheses, which seem to us so thoroughly to animate the poetical expression of the poem, and show us plainly how the poet has endeavoured, by powerful contrasts, to impress his thoughts upon us as forcibly and vividly as possible.

Let us examine the contrasts in p. 62, in which the poet says:

„A pardon bought with blood! with blood divine!
With blood of him J made my foe!
Persisted to provoke! though woo'd and aw'd,
Blest and chastised! a flagrant rebel still;
A rebel midst the thunders of his throne,
Nor J alone! a rebel universe!
My species up in arms! not one exempt.

Or let us recall that passage in which the poet addresses the lost souls with words surely capable of producing an effect:

“Ye fall'n from the wings of reason, and of hope!
Erect in stature, prone in appetite!
Patrons of pleasure, posting into pain,
Lovers of argument, averse to sense!
Boasters of liberty, fast bound in chains!
Most highly favoured, most profoundly lost.”

One striking antithesis we find in the first Night, on the occasion of the description of man:

“How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
A beam ethereal, sullied and absorb'd!
Though sullied and dishonoured, still divine!
Dim miniature of greatness absolute.
An heir of glory! a frail child of dust!
Helpless immortal! insect infinite!
A worm! a god!”

We cannot desist from mentioning another figure of speech, which the poet uses with much ability and effect. We mean the so-called “Anaphora”.

In the ninth Night (p. 294) the poet says:

“Father of all that is or heard, or hears!
Father of all that is or seen, or sees!
Father of all that is, or shall arise!
Father of this immeasurable mass!”

In the third Night the poet depicts death to us, and in order to heighten the effect, he makes use of the following anaphora, by which he puts animation into his language:

“Death, the deliverer, who . . .
Death, the rewarder who . . .
Death, that absolves my birth . . .”

Unquestionably the poet speaks with the greatest effect in the fourth Night, and here he displays to our admiration a very sublime passage, in which he speaks as though from inspiration, with the voice of one crying in the wilderness:

“And did he rise?
Hear, O ye nations! hear it, O ye dead!
He rose, he rose! he burst the bars of death.
Lift up your heads, ye everlasting gates,
And give the King of Glory to come in.
Who is the King of Glory? He who left
His throne of glory for the pang of death.
Lift up your heads, ye everlasting gates,
And give the King of Glory to come in.
Who is the King of Glory? He who slew
The rav'nous foe that gorged all human race.
The King of Glory he, whose glory filled
Heav'n with amazement at his love to man.”

The poet frequently adopts another figure of speech, viz. the so called “climax”. He, for instance, says in the ninth Night:

“ in great, he seizes man;
Seizes, and elevates, and wraps, and fills
With new inquiries, design'd
Vast concave! ample dome! vast thou
A meet apartment for the Deity? —”

We often find the climax cleverly connected with the anaphora; for instance in the eighth Night:

“A Deity believed, is joy begun;
A Deity adored, is joy advanced
A Deity beloved, is joy matured,”

and in the ninth Night:

“One wonderful, enough for man to know
One infinite, enough for man to range!
One firmament, enough for man to read!”

Of incomparable effect upon the mind of the reader is that passage in the fourth Night, in which the poet describes to us the death of Christ on Mount Calvary. In the said passage the utmost has been performed, which is possible for the imagination and understanding of a poet. Here we find all those means of art which an orator uses, in order to clothe the images of his fancy in a language, which should be able to shake the soul to its foundations.

Here we find comparison, metaphor, anaphora, climax, antithesis, exclamation, and rhetorical questions, in short, the passage is so powerful that we feel ourselves compelled to quote it:

“He weeps! the falling drop puts out the sun,
He sighs! the sigh earth's deep foundation shakes.
If in his love so terrible, what then
His wrath inflamed? His tenderness on fire?
Like soft smooth oil, outblazing other fires?
Can pray'r, can praise avert it? Thou my all!
My theme! my inspiration! and my crown!
My strength in age! my rise in low estate!
My soul's ambition, pleasure, wealth! my world!
My light in darkness! and my life in death!
My boast through time! bliss through eternity!
Eternity, too short to speak thy praise,
Or fathom thy profound of love to man!
To man of men the meanest, e'en to me;
My sacrifice! my God!”

Young's verse.

In conclusion, with regard to Young's verse, we may say, that it is, on the whole, simple and exhibits little variety. The Night Thoughts contain 11243 lines of blank verse, of five feet, for the most part.

The ninth Night is the only one which shows any variety in the style of verse.

However, this variation is totally different from that which we find in Milton. All the variation of Young's verse consists in the fact that, wherever the iambic measure is quitted, a trochee supplies its place, and, even this only happens at the commencement of the verse.

We will not reproach Young for not having written his verses in the style of rhyme, for we, like Samuel Johnson, are of opinion that, in this original poem, blank

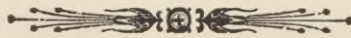
verse could not have been exchanged for rhyme without disadvantage. There is no doubt that the wild diffusion of the sentiments, and the digressive sallies of imagination, would have been compressed and restrained by confinement to rhyme.

If we once more glance back upon what we have here explained, we must at any rate admit that Young's important work, in spite of all its faults, nevertheless deserves to be called a work of art.

It is, as we have shown and illustrated by examples, endowed with rich and imaginative painting and interwoven with all those rhetorical means that are calculated to captivate the reader's interest and to shake his soul to its foundations, and although the interest of the reader is very often interrupted and fatigued by the poet's inclination of following a forcible and brilliant thought to its debility and its death, and though there is not to be found the slightest touch of dramatic life, nevertheless we must call it a great work, both in respect to the newness of our poet's idea, to have poured forth in verse the deep thoughts of christian philosophy,*) and particularly on account of its powerful and forcible poetical language.

Besides that, when we consider the historical circumstances under which the Night Thoughts appeared, we cannot wonder, that they, at the time of their first appearance, should have produced so powerful an impression, and one which has had a most extensive influence upon the literature, not only of England, but also of other countries, particularly of Germany. „After a long period of literary torpor, which we may liken to a dreary winter, says Hettner l. c., they might be regarded as the first refreshing day of spring. In the poetry of Young's time, there predominated a mere artificial style and naked dryness. Young's complaints, on the contrary, flowed from out of the depths of his own afflicted soul: at a time when other writers were satisfied with mere imitations, Young alone dared to be original and self-creative.“

*) cf. Taine, Histoire de la littérature anglaise.



Errata.

Page	3	line	21	read:	example	instead	of	exemple.
"	4	"	23	"	Night Thoughts	"	"	Night Thought.
"	8	"	34	"	wisdom	"	"	wisedom.
"	9	"	1	"	beneath	"	"	bencath.
"	10	"	6	"	whereas	"	"	wheras.
"	11	"	34	"	Thoughts	"	"	Thougts.
"	13	"	12	"	and	"	"	und.
"	14	"	27	"	paints	"	"	paint.
"	16	"	11	"	be	"	"	by.
"	18	"	35	"	In conclusion	"	"	Iu conclusion.

Schulnachrichten

über das Schuljahr 1889-90.

I. Allgemeine Lehrverfassung.

1. Uebersicht über die einzelnen Lehrgegenstände und die für jeden derselben bestimmte Stundenzahl.

No.	Gegenstände.	II	III	IV	V	VI	Ssa.
1	Religionslehre { evangelische	2	2	2	2	2	6
		2	2	2	2	2	6
2*	Deutsch	2	2	2	2	3	11
3	Latein	8	9	9	9	9	44
4	Griechisch	7	7 (u. 7)	—	—	—	21
5	Französisch	2	2	5	4	—	13
6	Englisch (facultativ)	2	—	—	—	—	2
7	Hebräisch (facultativ)	2	—	—	—	—	2
8	Geschichte und Geographie	3	3	4	3	3	17
9	Rechnen und Mathematik	4	3 (u. 3)	4	4	4	22
10	Naturbeschreibung	—	2	2	2	2	6
11	Physik	2	—	—	—	—	2
12	Schreiben	—	—	—	2	2	2
13	Zeichnen	—	—	—	2	2	2
14	Singen	1		1			3
15	Turnen	2 2		2 2 2			4

Ober- und Untertertia sind in den griechischen und mathematischen Stunden vollständig getrennt. Im Wintersemester waren ausserdem die beiden Secunden und die beiden Tertien in den Stunden für lateinische Grammatik getrennt, auch traten zwei Zeichenstunden hinzu, indem die Sexta für sich allein, die Quinta und Quarta vereinigt in je 2 Stunden unterrichtet wurden.

2. Verteilung der Stunden unter die einzelnen Lehrer im Schuljahre 1889—90.

No.	Lehrer.	Ordinariat.	IIa	IIb	IIIa	IIIb	IV	V	VI	Ssa.
1	Rektor Neermann	SS. WS.	6 Latein 2 Latein 2 Latein	7 Griech. 7 Griech.	—	—	—	—	—	SS. 13 WS. 15
2	Oberlehrer SS. vacat, Vertreter wissenschaftl. Hülflehrer Trzoska WS. Oberlehrer Dr. Tappe		4 Mathematik 2 Physik	3 Math. 3 Math. 2 Naturkunde.	—	4 Math. 2 Naturk.	2 Naturbeschreib.	—	—	22
3	Ordtl. Lehrer Grossmann	SS. WS.	7 Griechisch 2 Latein 7 Griechisch 2 Latein	9 Latein 2 Deutsch 3 Latein 3 Latein 6 Latein 2 Deutsch	—	—	—	—	1 Gesch.	SS. 21 WS. 23
4	Ordtl. Lehrer Dr. Stoewer		2 evang. Religion 3 Gesch. u. Geogr.	2 evang. Religion 3 Geogr. und Gesch. — 7 Griech.	—	2 evang. Religion 4 Gesch. u. Geogr.	2 evang. Religion	—	—	23
5	Ordtl. Lehrer Keup		2 Deutsch	2 Französisch	2 Französisch	9 Latein	9 Latein	1 Gesch.	WS. 22 WS. 23	
6	Ordtl. Lehrer Thiel		2 Französisch (2 Englisch)	5 Franz. 1 Gesch.	2 Deutsch 3 Deutsch	2 Deutsch 2 Geogr. 4 Rechn.	4 Franz. 9 Latein	2 Schreiben 2 Zeichnen	—	23 SS. 26 und 4 Turn- stunden. WS. 28 und 4 Turn- stunden.
7	Komm. Elementar-Lehrer Labunski		1 Singen	1 Chorgesang	2 Turnen	2 kath. Religion (2 Hebräisch)	2 mos. Religion	2 kath. Religion	—	8
8	Vikar Lipski		1 mos. Religion	2 mos. Religion	2 mos. Religion	2 mos. Religion	2 mos. Religion	—	—	5

3. Übersicht über die während des abgelaufenen Schuljahres absolvierten Pensen.

Secunda.

Ordinarius: Rektor Neermann.

1. Religionslehre. a) Evangelische. Im Sommer: Darstellung des Reiches Gottes im Alten Testamente mit besonderer Berücksichtigung der messianischen Stellen und der Psalmen. Im Winter: Das Leben und Wirken Christi und des Apostels Paulus, nebst einer vergleichenden Inhaltsangabe der vier Evangelien. — Wichtige Abschnitte der Kirchengeschichte, mehrere Kirchenlieder und der Katechismus wurden repetiert. Im Urtext gelesen wurde der Brief an die Galater und ausgewählte Kapitel aus den Evangelien des Johannes und des Lucas. 2 St. Dr. Stoewer. — b) Katholische. Die göttliche Offenbarung. Erkenntnisquellen der göttlichen Offenbarung. Von Gott dem Einen und Dreipersönlichen. Von den Werken Gottes. Von der hl. Schrift nach Dr. Dubelmanns „Leitfaden für den katholischen Religionsunterricht“. Kirchengeschichte bis zum Ausgang des christlichen Mittelalters nach Drehers „Abriss der Kirchengeschichte“. 2 St. Lipski.

2. Deutsch. Gelesen in der Klasse: Goethes Hermann und Dorothea, Schillers Maria Stuart, Jungfrau von Orleans und Wallenstein. Gelernt: 4 Gedichte von Schiller und einzelne Stellen aus den behandelten Dramen. Aufsätze: 1. Die Frauen in Schillers Wilhelm Tell. 2. Hermann (in Goethes Hermann und Dorothea). 3. Wodurch verschlimmert Sir Paulet Marias Haft? (Klassenaufsatz) 4. Ob Schillers Maria Stuart Beweise dafür enthält, dass der Dichter einen Hang zur Grausamkeit gehabt hat? 5. Die sittlichen Wirkungen des Ackerbaus. 6. Woraus hervorzugehen scheint, dass Alexander sich wirklich den Achill zum Vorbild genommen, und welche wunderbare Ähnlichkeit sogar ihre Lebensverhältnisse und Schicksale zeigen? 7. Schuld und Sühne der Jungfrau von Orleans. 8. Der Tell und die Jungfrau von Orleans (eine Vergleichung der Hauptteile beider Dramen). 9. Was treibt Wallenstein zum Verrat? (Klassenaufsatz) 10. Für seinen König muss das Volk sich opfern, das ist das Schicksal und Gesetz der Welt. 2 St. Keup.

3. Latein. Gelesen: a) Verg. Aen. lib. VI und VII. Hervorragende Stellen wurden auswendig gelernt. 2 St. Grossmann. — b) Livius V (XXI und XXII waren im vorigen Jahre gelesen). Sallust de conjuratione Catilinae. Cicero Catilinaria I. 3 St. Neermann. — Grammatik: Wiederholung der Casus-, Tempus- und Moduslehre; Fragesätze; Oratio obliqua; das Verbum infinitum. Für O.II Stilistisches bei Gelegenheit der Rückgabe der Aufsätze. — Themata: 1. De annulo Polycratis. 2. Arminius Germaniam in libertatem vindicat. 3. Camillus alter conditor Romae. Schriftliche Arbeiten wöchentlich, Exercitia und Extemporalia abwechselnd. Ellendt-Seyffert, Lateinische Schulgrammatik. Süpffe, Aufgaben zu lateinischen Stilübungen. 3 St., und zwar im Sommer combinirt, im Winter 1 combinirt, je 2 für O.II und U.II. Neermann.

4. Griechisch. Grammatik: Wiederholung des Verbuns und der Casuslehre. Moduslehre nach Seyfferts Hauptregeln der griechischen Syntax. Übungen im Übersetzen ins Griechische nach Seyfferts Übungsbuch. Alle zwei Wochen abwechselnd

ein Extemporale und Exercitium. 2 St. — Gelesen: Xenoph. Anab. II und III, Memorab. I und II mit Auswahl. 3 St. — Homer Odys. V, VI, VII, IX, XVI. Hervorragende Stellen wurden auswendig gelernt. 2 St. Grossmann.

5. **Französisch.** Lectüre: Thiers Ägyptische Expedition der Franzosen, Kap. I bis VIII incl. und Jules Sandeau, Mademoiselle de la Seiglière, Act I und II. 1 St. Grammatik nach Ploetz, Lect. 29—65 mit Auswahl. Ausführlicher wurde Subjonctif und Participe passé behandelt, ausserdem das Wichtigste über das Fürwort. Alle zwei Wochen ein Extemporale und Exercitium abwechselnd, zuweilen ein Diktat. 1 St. Thiel.

6. **Hebräisch.** (facult.) Die Elemente, das regelmässige Verbum, Verba gutturalia, die drei ersten Klassen vom schwachen Verb. und Nomen nach Vosen, Kurze Anleitung zum Erlernen der hebr. Sprache. Übersetzt und erklärt wurden die 7 ersten Abschnitte von demselben Verfasser. 2 St. Lipski.

7. **Englisch.** (facult.) Nach Dr. F. W. Gesenius, Elementarbuch der englischen Sprache Cap. I—XX. Aus dem angehängten Lesebuch gelesen: The Story of Macbeth (Scott). 2 St. Thiel.

8. **Geschichte.** Römische Geschichte bis zur Kaiserzeit nach dem Lehrbuche von Pütz. Repetiert wurde die griechische und deutsche Geschichte. 2 St. Dr. Stoewer.

9. **Geographie.** Als Pensum wurde einiges aus der mathematischen und allgemeinen physischen Geographie und die Geographie von Deutschland durchgenommen. Die aussereuropäischen Erdteile wurden kurz repetiert nach Daniels Leitfaden. 1 St. Dr. Stoewer.

10. **Mathematik.** a) Das Wichtigste aus der Potenz- und Wurzellehre, Logarithmen, quadratische Gleichungen mit einer und leichtere mit 2 Unbekannten, arithmetische und geometrische Reihen, Zinseszinsrechnung [Kambly]; b) Proportionalität der Linien, Ähnlichkeit der Figuren, Kreisrechnung; geometrische Analysis [Kambly]. c) Trigonometrie bis zur Berechnung rechtwinkliger Dreiecke incl. [Greve, Logarithmen]. Alle 4 Wochen eine häusliche und eine Klassenarbeit. 4 St. S. Trzoska und Schulz, W. Dr. Tappe.

11. **Physik.** Die allgemeinen Körpereigenschaften; die Erscheinungen flüssiger und luftförmiger Körper: Das Wichtigste aus der Wärmelehre. 2 St. S. Trzoska und Schultz, W. Dr. Tappe.

Tertia.

Ordinarius: G.-L. Grossmann.

1. **Religionslehre.** a) Evangelische. Gelesen: Im Sommer das Evangelium des Lucas; im Winter die Psalmen. Das erste, zweite, vierte und fünfte Hauptstück des lutherschen Katechismus wurden repetiert, das dritte neugelernt und eingehend erklärt. Repetition des Kirchenjahres und der biblischen Bücher. Fünf Kirchenlieder wurden gelernt. 2 St. Dr. Stoewer. — b) Katholische. Erstes Hauptstück nach Deharbe: Grosser Katechismus, die biblischen Geschichten von Moses, den Richtern, David, Salomon und vom Leben Jesu von der Taufe im Jordan bis zur Aussendung nach Schuster; Geographie von Palästina. 2 St. Lipski.

2. **Deutsch.** Lesen und Erklären von Prosastücken und Gedichten aus Hopf und Paulsicks Lesebuch (ausserdem Schiller'sche Balladen). 12 Gedichte wurden auswendig gelernt. Grammatik: Satzlehre, Tempora und Modi nach Lattmanns Grundzügen der deutschen Grammatik. Alle 3 Wochen ein Aufsatz. Dispositionsübungen. 2 St. Grossmann.

3. **Latein.** Gelesen: Caesar d. bell. gall. lib. I, IV und ausgewählte Abschnitte aus VII. Ovid, ausgewählte Stücke aus Met. I, II, III. Hervorragende Stellen wurden auswendig gelernt. Das Wichtigste aus der Verslehre. Grammatik (I. Halbjahr combinirt, II. Halbjahr getrennt): U.III: Tempora, der abhängige Coniunctiv (ut, ne, quoniam, quominus; temporale, concessive und comparative Coniunctionen), Fragesätze, Infinitiv und Participium nebst Gerundivum. — O.III: Ergänzung des Pensums von U.III, quod, einfache Bedingungssätze, Relativsätze, Imperativ, unabhängiger Indicativ und Coniunctiv. Wöchentlich abwechselnd 1 Extemporale oder 1 Exercitium. Ellendt-Seyffert, lat. Schulgrammatik, Warschauers Übungsbuch. 9 St. Grossmann.

4. **Griechisch.** a) O.III. Gelesen: Xen. Anab. I. II. Repetition und Erweiterung des Pensums von U.III. Verba auf mi und unregelmässige Verba. Gelegentliches aus der Rektions-, Tempus- und Moduslehre. Wöchentlich ein Exercitium oder Extemporale. Franke - v. Bamberg, Griechische Formenlehre. Gotschik. 7 St. Neermann. — b) U.III: Formenlehre bis zu den Verbis auf mi nach der Grammatik von Franke - v. Bamberg, § 1—77. Vokabeln wurden systematisch nach dem Elementarbucho von Wesener gelernt. Aus demselben Buche wurde zur Einübung der Formenlehre übersetzt. Häusliche und Klassenarbeiten wechselten wöchentlich ab. 7 St. Dr. Stoewer.

5. **Französisch.** Gelesen: Charles XII. par Voltaire, 2. Buch. Grammatik nach Ploetz, Lection 1—29. Alle 14 Tage häusliche abwechselnd mit Klassenarbeiten. 2 St. Keup.

6. **Geschichte.** Geschichte des Mittelalters bis 1648 nach dem Hilfsbuche von Erkertz. Repetirt wurde besonders die griechische Geschichte. 2 St. Dr. Stoewer.

7. **Geographie.** Die Alpen und die Geographie von Deutschland und Oesterreich nach Daniels Leitfaden. 1 St. Dr. Stoewer.

8. **Mathematik.** I. Ober-Tertia: Erweiternde Wiederholung der Pensen der Unter-Tertia. Die merkwürdigen Punkte des Dreiecks; das Vieleck; Gleichheit und Ausmessung, Verwandlung und Teilung der Figuren; geometrische Konstruktionsaufgaben. Die Lehre von den Proportionen, Quadratwurzeln, Gleichungen ersten Grades mit einer und mehreren Unbekannten. Alle 4 Wochen eine häusliche und eine Klassenarbeit [Kambly]. 3 St. S. Trzoska und Schultz, W. Dr. Tappe. — II. Unter-Tertia: Erweiternde Wiederholung des Quarta-Pensums, Parallelogramme, Kreis, Gleichheit der Figuren nebst einschlägigen Aufgaben. Alle 3 Wochen eine häusliche und eine Klassenarbeit. 3 St. S. Trzoska und Schultz, W. Dr. Tappe.

9. **Naturgeschichte.** IIIa und IIIb: Im Sommer Botanik, im Winter die niederen Tiere, die Typen und wichtigsten Klassen des natürlichen Systems [Bail II]. 2 St. S. Trzoska und Schultz, W. Dr. Tappe.

Quarta.

Ordinarius: G.-L. Dr. Stoewer.

1. **Religionslehre.** a) Evangelische: kombiniert mit Tertia. b) katholische: kombiniert mit Tertia.

2. **Deutsch.** Lesen und Erklären prosaischer und poetischer Stücke aus dem „Lesebuch für Quarta“ von Hopf und Paulsiek. Der zusammengesetzte Satz. Interpunktion. Orthographie nach: Grundzüge der deutschen Grammatik von Dr. J. Lattmann. Zweiwöchentlich schriftliche Arbeiten (Aufsätze und Diktate), 8 Gedichte. 2 St. Labunski.

3. **Latein.** Wiederholung der unregelmässigen Verben, Kasuslehre nach Ellendt-Seyfferts Grammatik. Übersetzung entsprechender Stücke aus Warschauer's Übungsbuch für IV. Wöchentlich ein Exerцитum oder Extemporale. 5 St. Cornelius Nepos: Miltiades, Themistocles, Aristides, Pausanias, Cimon, Lysander, Conon, Epaminondas, Hannibal. Gelernt: Epaminondas 3, 1—5 und 4, Hannibal 2, 3—6. 4 St. Keup.

4. **Französisch.** Ploetz, Elementarbuch IV. Abschnitt (lect. 60) bis zu Ende. Die vier regelmässigen Konjugationen absolviert, pronoms, article partitif, verbes pronominaux, Veränderung des participe passé und die gebräuchlichsten unregelmässigen Verben, einige Stücke aus dem angehängten Lesebuch. Schriftliche Arbeiten wöchentlich. Exerцитia, Extemporalien und Diktate abwechselnd. 5 St. Thiel.

5. **Geschichte.** Nach dem Lehrbuche der Weltgeschichte von Welter, Geschichte der Griechen und Römer. 2 St. Dr. Stoewer.

6. **Geographie.** Nach dem Leitfaden von Daniel, einiges aus der mathematischen und allgemeinen physischen Geographie und die Geographie der aussereuropäischen Erdteile. 2 St. Dr. Stoewer.

7. **Mathematik und Rechnen.** Wiederholung der Decimalbrüche und abgekürzte Decimalbruchrechnung, die wichtigsten bürgerlichen Rechnungsarten [Böhme]. Die Lehre von den Winkeln, den parallelen Linien und vom Dreieck bis zur Congruenz incl., die einfachen Constructionsaufgaben [Kambly]. Alle 14 Tage eine häusliche und eine Klassenarbeit. 4 St. S. Trzoska und Schultz, W. Dr. Tappe.

8. **Naturkunde.** Im Sommer Botanik, im Winter Zoologie [Bail I]. 2 St. S. Trzoska und Schultz, W. Dr. Tappe.

9. **Zeichnen.** Methodische Anleitung zum Freihandzeichnen von H. Weishaupt, Heft III und IV, nach Vorzeichnungen an der Tafel (kombiniert mit Quinta). 2 St. Labunski.

10. **Singen.** Theorie der Musik und des Gesanges. Treffübungen nach „Gesanglehre“ von Kothe. Vorübung für den gemischten Chorgesang. 1 St. 1 St. (comb. mit allen Klassen) gem. Chorgesang. „Sängerhain“ von Erk. Labunski.

Quinta.

Ordinarius: G.-L. Keup.

1. **Religionslehre.** a) Evangelische. Das alte Testament nach den biblischen Historien von Preuss. Das erste und zweite Hauptstück des lutherschen Katechismus. 5 Kirchenlieder und das Kirchenjahr. 2 St. Dr. Stoewer. — c) Katholische:

Zweites Hauptstück des Diöcesankatechismus, die biblischen Geschichten vom ägyptischen Joseph, vom Leiden Jesu und ausserdem 10 ausgewählte aus dem Neuen Testamente nach Schuster. Repetition des vorjährigen Pensum. 2 St. Lipski.

2. **Deutsch.** Lesen und Erklären prosaischer und poetischer Stücke aus dem Lesebuch für Quinta von Hopf und Paulsiek. Der einfache Satz und das Wichtigste vom zusammengesetzten Satze nach „Grundzüge der deutschen Grammatik“ von Dr. J. Lattmann. Wöchentliche Diktate, im Wintersemester 3 kleine Aufsätze, 8 Gedichte. 2 St. Labunski.

3. **Latein.** Wiederholung und Erweiterung des Pensums der Sexta. Die unregelmässigen Verba. Übersetzungsübungen dazu nach Ostermann. Wöchentlich ein Extemporale oder Exercitium. 9 St. Keup.

4. **Französisch.** Ploetz, Elementarbuch Lect. 1—69. Aussprache, avoir und être, 1. und 2. Konjugation, Zahlen, Pronoms. Wöchentlich ein Extemporale oder Exercitium oder Diktat. 4 St. Thiel.

5. **Geschichte.** Biographische Erzählungen aus der deutschen Sagenzeit und der deutschen und preussisch-brandenburgischen Geschichte. 1 St. Thiel.

6. **Geographie.** Das Wichtigste aus der mathematischen und physischen Geographie, Europa, speciell Deutschland. Leitfaden für den Unterricht in der Geographie von Daniel §§ 1—35, §§ 85—101. 2 St. Labunski.

7. **Naturgeschichte.** Im Sommer Botanik, im Winter Zoologie [Bail I]. 2 St. S. Trzoska und Schultz, W. Dr. Tappe.

8. **Rechnen.** Der gewöhnliche und der Decimalbruch, Böhme Heft IV. Wöchentliche schriftliche Arbeiten (abwechselnd Klassen- und häusliche Arbeiten). Im Winter 1 St. Zeichnen von geometrischen Figuren. 4 St. Labunski.

9. **Zeichnen.** Anleitung zum Freihandzeichnen von H. Weishaupt, Heft I und II. nach Vorzeichnungen an der Tafel. 2 St. (comb. mit Quarta.) Labunski.

10. **Schreiben.** Deutsche und lateinische Schrift. Neue Berliner Schreibschule von H. C. Otto, Heft 5, 6, und 10 (comb. mit Sexta). 2 St. Labunski.

11. **Singen.** Das Wichtigste aus der Musiklehre. Stimm- und Treffübungen im Tonumfange der Octave nach Gesanglehre von Kothe, Vorübungen für den gemischten Chor. 1 St. 1 St. gemischten Chor, comb. mit sämtlichen Klassen. „Sängerhain“ von Erk. Labunski.

Sexta.

Ordinarius: G.-L. Thiel.

Religionslehre. a) Evangelische, combinirt mit Quinta. b) Katholische, combinirt mit Quinta.

2. **Deutsch.** Lesen und Erklären prosaischer und poetischer Stücke aus dem Lesebuch für Sexta von Hopf und Paulsiek. Übungen in freier Wiedergabe — mündlich und schriftlich — von Gedichten und Prosastücken. Formenlehre und der einfache Satz nach Grundzüge der deutschen Grammatik von Dr. J. Lattmann. Wöchentliche Diktate, 8 Gedichte. 3 St. Labunski.

3. **Latein.** Regelmässige Deklination und Konjugation incl. Depon. Die haupt-

sächlichsten Pronomina, Card., Ordin., regelmässige Komparation. Hauptgenusregeln. Lectüre und Übersetzungsübungen nach Ostermann, im Anschluss daran Vokabellernen. Wöchentlich ein Extemporale oder Exercitium. 9 St. Thiel.

4. **Geschichte.** Nach dem Leitfaden von Greve, I. Teil. Biographische Erzählungen aus der griechischen und römischen Mythologie und der alten Geschichte. 1 St. S. Grossmann, W. Keup.

5. **Geographie.** Im Sommer: Allgemeine Grundbegriffe, Europa. Im Winter: Die aussereuropäischen Länder nach Leitfaden für den ersten Unterricht in der Geographie von Dr. Krosta. 2 St. Labunski.

6. **Naturgeschichte.** Im Sommer Botanik, im Winter Zoologie [Bail I], comb. mit Quinta. 2 St. S. Trzoska und Schultz, W. Dr. Tappe.

7. **Rechnen.** Die 4 Spezies in ganzen benannten und unbenannten Zahlen nach Böhme, Heft II und III. Wöchentliche schriftliche Arbeiten (abwechselnd Klassen- und häusliche Arbeiten) 4 St. Labunski.

8. **Zeichnen.** Freihandzeichnen von gerad- und krummlinigen Figuren nach Vorzeichnungen an der Tafel. 2 St. Labunski.

9. **Schreiben.** Deutsche und lateinische Schrift. Neue Berliner Schreibschule von H. C. Otto, Heft 1, 2, 3, 7 und 8. 2 St., comb. mit Quinta. Labunski.

10. **Singen.** Das Wichtigste aus der Musiklehre. Stimm- und Treffübungen nach Gesanglehre von Kothe. Vorübungen für den gemischten Chorgesang. 1 St. 1 St. (kombiniert mit allen Klassen) gemischten Chorgesang. „Sängerhain“ von Erk. Labunski.

Jüdischer Religionsunterricht.

Der jüdische Religionsunterricht wird in 3 Abteilungen erteilt. Die erste Abteilung bilden Sexta und Quinta, die zweite Quarta und Tertia, die dritte Sekunda. Lehrgegenstände: Abteilung I. 1 St. Biblische Geschichte: Von der Erschaffung der Welt bis zu Israels Knechtschaft in Ägypten. Abteilung II. 1 St. Bibl. Geschichte: Von Moses Tod bis zum babylonischen Exil. Abteilung III. 1 St. Jüdische Geschichte: Die wichtigsten Ereignisse aus der nachbiblischen Geschichte bis auf die neuere Zeit. In Abteilung I und II wurden noch die wichtigsten Gebetstücke durchgenommen und übersetzt. Je 1 St. Rabbiner Dr. Münz.

Technischer Unterricht.

a) Turnen. Abteilung I: Sekunda und Tertia, dispensiert im Winter 2 Schüler. 2 St. Abteilung II: Quarta, Quinta und Sexta, dispensiert im Sommer 2, im Winter 1 Schüler. 2 St. Labunski. — b) Gesang: siehe die einzelnen Klassen. 3 St. Labunski. — c) Zur Teilnahme an fakultativen Zeichnen für Tertia und Sekunda hatte sich kein Schüler gemeldet.

II. Verfügungen der vorgesetzten Behörden.

P. S. C. 18. IV. 89. Besetzung der Lehrerstellen.

P. S. C. 20. IV. 89. Zinn Rendanten der Kgl. Progymnasialkasse wird der ordentliche Gymnasiallehrer Grossmann ernannt.

P. S. C. 12. V. 89. Dem Rektor wird für das laufende Jahr die Verwaltung der Bibliotheken übertragen.

P. S. C. 19. V. 89. Für den Unterricht im Englischen wird die Einführung des Elementarbuches von Gesenius gestattet.

P. S. C. 21. V. 89. Vikar Lipski wird mit der Erteilung des hebräischen Unterrichts betraut; die Einführung des Lehrbuches von Vosen für diesen Unterricht wird genehmigt.

P. S. C. 13. VIII. 89. Der Oberlehrer Dr. Tappe wird von Neumark an das hiesige Progymnasium versetzt,

P. S. C. 13. I. 90. Die Ferien des Jahres 1890 werden derart bestimmt, dass der Unterricht:

zu Ostern	am 29. März	schliesst und am	14. April	wieder beginnt,
zu Pfingsten	„ 23. Mai	„ „ „	29. Mai	„ „
im Sommer	„ 5. Juli	„ „ „	4. August	„ „
im Winter	„ 27. September	„ „ „	13. Oktober	„ „
zu Weihnachten	20. Dezember	„ „ „	5. Januar 1891	„ „

P. S. C. 3. II. 90. Die weitere Verwaltung der Bibliotheken wird dem ordentlichen Gymnasiallehrer Keup übertragen.

Min.-Verf. 12. II. 90. Der Anstalt werden 1000 M. als ausserordentlicher Zuschuss zur Erweiterung der Lehrmittelsammlungen überwiesen.

III. Chronik.

Vom 1. April 1889 ab ging die bisher von Kreis und Stadt Berent unterhaltene paritätische Progymnasialschule in die Verwaltung des Staates über, nachdem sie 13½ Jahre als kommunale Anstalt bestanden hatte. *)

Am 26. April fand die offizielle Übernahme durch Herrn Ober-Regierungsrat Fink statt im Beisein des Kreis Ausschusses des Kreises Berent und des Bürgermeisters der Stadt Berent.

Bei der gleich darauf folgenden Einführung des Unterzeichneten als Rektor und der neu angestellten Lehrer sprach zunächst der Herr Geheime Regierungs- und Pro-

*) Es besteht die Absicht, die Geschichte dieser 13½ Jahre später in grösserer Ausführlichkeit zu geben, als es hier der Raum gestattet. Für jetzt nur ein paar kurze Notizen: Ins Leben gerufen ward die Anstalt durch einen privaten „Schulverein“, an dessen Spitze der noch heute in frischer Rüstigkeit unter uns lebende Herr Sanitätsrath Dr. Rummel stand. Sie ward Michaelis 1875 eröffnet mit fast 50 Schülern in 3 Klassen, der Vorschule, der Sexta und der Quinta. Im Sommer 1880 finden wir, nachdem Ostern 1879 die Schule vom Kreise übernommen war, schon über 100 Schüler und eine verhältnismässig gut besetzte Sekunda. Die Leiter der Anstalt waren die Herren: Hüber von Michaelis 1875 bis Ostern 1878, Clausius bis Michaelis 1883, Dr. Kummrow bis Ostern 1889. Das jetzige Progymnasialgebäude ist Michaelis 1882 bezogen worden.

vincial-Schulrat Dr. Kruse denjenigen Männern herzlichen Dank aus, die trotz vieler Schwierigkeiten und trotz mancher pekuniären Opfer treu und unentwegt an dem Plane festgehalten hätten, dass in Berent eine höhere Lehranstalt, wenn auch zunächst nur ein Progymnasium, gegründet und für immer erhalten bliebe. Er sprach sodann von den hohen praktischen und sittlichen Aufgaben der höheren Schulen heutiger Zeit, verteidigte das Gymnasium gegen die modernen Angriffe und übergab schliesslich dem Unterzeichneten im Namen der Regierung die Leitung der Anstalt.

Darauf gab namens des bisherigen Curatoriums der Schule der Geheime Regierungs- und Landrat Engler der Freude lebhaften Ausdruck, dass das lange angestrebte Ziel dank dem Entgegenkommen der hohen Regierung nunmehr erreicht und die Hoffnung vorhanden sei, dass die Anstalt guten Bestand haben werde zu Ehr' und Segen für Stadt und Kreis und Staat. Die neu eingetretenen Mitglieder des Lehrerkollegiums begrüßte er mit herzlichen Worten in der neuen Heimat.

Nach einer kurzen Ansprache des Rektors, die mit einem freudig aufgenommenen Hoch auf Se. Majestät schloss, endete die Feier, zu der sich viele Damen und Herren aus Stadt und Kreis eingefunden hatten, mit einem vom Schülerchor vorgetragenen patriotischen Liede.

Ein von der Stadt Berent freundlichst gebotenes Festessen, bei dem manches ernste und heitere Wort gehört wurde, vereinigte am Nachmittage noch einmal eine grosse Anzahl von Freunden der Anstalt.

Das Lehrerkollegium setzte sich folgendermassen zusammen: 1. Rektor Neermann, 2. Oberlehrer vacat, vertreten durch den auch früher als Lehrer hier thätigen Herrn Trzoska, 3. Ordtl. Lehrer Grossmann, 4. Ordtl. Lehrer Dr. Stoewer, 5. Ordtl. Lehrer Keup, 6. Ordtl. Lehrer Thiel, 7. Elementarlehrer Labunski. Den Unterricht in katholischer Religionslehre und im Hebräischen erteilte Herr Vikar Lipski, in jüdischer Religionslehre Herr Rabbiner Dr. Münz. Zu Michaelis trat die Änderung ein, dass infolge der Besetzung der Oberlehrerstelle durch Herrn Oberlehrer Dr. Tappe aus Neumark W.-Pr. College Trzoska uns verliess, um am Königlichen Realprogymnasium in Culm a. W. zunächst die Verwaltung einer ordentlichen Lehrerstelle kommissarisch zu übernehmen, bald darauf als ordentlicher Lehrer angestellt zu werden. Zu Ostern 1890 verlässt uns auch Herr Labunski, der dies Jahr hindurch die Elementarlehrerstelle verwaltet hatte. Heil und Segen erblühe beiden in ihrem neuen Wirkungskreise!

Es mögen hier die kurzen Lebensskizzen der im zweiten Halbjahre als Mitglieder des Collegiums angestellten Lehrer folgen:

Rektor Karl Neermann, geboren am 13. November 1849 zu Hannover, besuchte die Gymnasien zu Celle, Lüneburg und Osnabrück (Ratsgymnasium), studierte seit Ostern 1870 sieben Semester klassische und deutsche Philologie, Philosophie, Archäologie, Geschichte und Geographie und legte während seiner einjährigen Militärdienstzeit im Januar 1874 die Staatsprüfung ab. Michaelis 1874 übernahm er als cand. prob. die Verwaltung einer ordentlichen Lehrerstelle am Gymnasium zu Kiel und ward daselbst Michaelis 1875 als ordentlicher Lehrer angestellt. Michaelis 1880 an das Gymnasium zu Plön in Holstein versetzt, verblieb er in dieser Stellung bis zu seiner Versetzung an das Gymnasium zu Culm W.-Pr., Michaelis 1886. Januar 1889 ward ihm der Oberlehrertitel verliehen und zu Ostern 1886 das Rektorat des König-

lichen Progymnasiums zu Berent übertragen. — Winter 1876/77 nahm er teil an dem Cursus der Central-Turnanstalt zu Berlin. Im Druck erschien als Programm von Plön 1882 seine Abhandlung „Über ungeschickte Verwendung Homerischer Motive in der Aeneis.“

Oberlehrer Dr. Wilhelm Tappe, geboren den 28. November 1842 zu Dinslaken, Kreis Duisburg (Rheinprovinz), besuchte bis Herbst 1862 das Gymnasium zu Wesel, studierte in Bonn Mathematik und Naturwissenschaften, bestand am 17. November 1866 das Examen pro facultate docendi, leistete von Anfang Januar 1867 bis zu demselben Zeitpunkte 1868 sein Probejahr an der Realschule I. O. zu Mülheim a. d. Ruhr ab, promovierte am 19. März 1868 zu Bonn, war nach Beendigung des Probejahres Hilfslehrer am Königlichen Gymnasium zu Essen und an dem städtischen, seit April 1887 Königlichen Progymnasium zu Neumark W.-Pr., wurde an letzterer Anstalt Ostern 1873 definitiv angestellt, durch Rescript d. d. 24. XII. 1886 zum Oberlehrer prädicirt und zum 1. October 1889 als etatsmässiger Oberlehrer an das hiesige Königliche Progymnasium versetzt. Im Drucke ist von ihm ausser der Doctordissertation „Die einheimischen Eidechsen“ die Abhandlung „Einige Lacertiden“ [Programm des Progymnasiums Neumark W.-Pr.] erschienen.

Ordentlicher Gymnasiallehrer Adolf Grossmann, geboren zu Jastrow (Kreis Dt. Crone) am 17. Januar 1854, machte das Gymnasium zu Konitz durch und bezog dann die Universität Königsberg, um klassische Philologie zu studieren. Am 8. März 1870 bestand er das Examen pro facultate docendi. Nachdem er schon vorher einige Zeit am Progymnasium zu Schwetz unterrichtet hatte, kam er Ostern 1879 als Probekandidat an das Progymnasium in Neumark und wurde an demselben Ostern 1880 angestellt. Ostern 1889 wurde er an das hiesige Progymnasium versetzt. Gedruckt sind von ihm mehrere wissenschaftliche und pädagogische Aufsätze in Zeitschriften und ein Programm „Über die philosophischen Probleme in Platos Protagoras“, Neumark 1883.

Ordentlicher Gymnasiallehrer Dr. Rudolf Stoewer, geboren am 16. Oktober 1858 zu Pyritz in der Provinz Pommern, besuchte das Königliche Gymnasium zu Stargard i. Pomm. und erhielt von dieser Anstalt das Zeugnis der Reife zu Ostern 1878. Er studierte Philologie, Geschichte und Geographie auf den Universitäten Jena, Berlin, Heidelberg und Greifswald, wurde am 13. März 1882 bei der philosophischen Fakultät letztgenannter Hochschule zum doctor philosophiae promoviert und bestand das Examen pro facultate docendi daselbst am 29. Juli 1882. Das Probejahr leistete er am Königlichen Gymnasium zu Colberg ab und wurde Michaelis 1883 ordentlicher Lehrer am Königlichen Progymnasium zu Schwetz a. d. Weichsel. Vom 6. Oktober 1884 bis zum März 1885 wurde er in der Königl. Turnlehrer-Bildungsanstalt zu Berlin als Turn- und Schwimmlehrer ausgebildet und am 1. April 1889 als ordentlicher Lehrer an das Königliche Progymnasium zu Berent berufen. Im Druck erschienen von ihm sind: „Albrecht der Beherzte von Sachsen als Reichsfeldherr gegen Mathias Corvinus von Ungarn 1487“, Greifswald bei Abel, 1882. „Die Freiübungen,“ Programm des Königlichen Progymnasiums zu Schwetz 1886. „Peter von Argon,“ eine Augsburger Stadtgeschichte aus dem 15. Jahrhundert, Augsburg 1888. Abhandlungen in der Zeitschrift für das Gymnasialwesen, in den Blättern für höheres Schulwesen und in der deutschen Turnzeitung u. a.

Ordentlicher Gymnasiallehrer Wilhelm Keup, geboren am 7. November 1851 zu Robe, Kreis Greifenberg, erwarb sich das Reifezeugnis auf dem Gymnasium zu Treptow a. R. am 16. August 1870, studierte nach Teilnahme am Feldzuge 1870/71 vom Herbst 1871 bis Herbst 1872 in Berlin, von da bis Herbst 1874 in Greifswald. Sodann als Haus- und Privatlehrer beschäftigt, war er seit Ostern 1880 am Progymnasium zu Berent tätig und machte das Staatsexamen den 11. März 1882. Das Probejahr beendete er im Herbst 1882.

Ordentlicher Gymnasiallehrer Richard Thiel, geboren am 7. Juni 1857 zu Königsberg i. Pr., absolvierte das Realprogymnasium zu Pillau und das Königliche Realgymnasium auf der Burg zu Königsberg i. Pr., bezog Ostern 1877 die Königliche Albertus-Universität ebendasselbst, um bis zum August 1882 (mit einjähriger Unterbrechung) dem Studium der neueren Sprachen obzuliegen. Im Juli 1884 bestand er das Examen pro facultate docendi und verwaltete seit Michaelis desselben Jahres am hiesigen Progymnasium, zunächst als cand. prob., eine volle Lehrerstelle. Ostern 1889 wurde er am Königlichen Progymnasium in Berent definitiv angestellt. Im Druck erschien von ihm die vorstehende wissenschaftliche Abhandlung „A Critical Analysis of Edward Young's Night Thoughts“.

Komm. Elementarlehrer Anton Labunski, geboren am 19. Januar 1861 zu Straszewo, Kreis Stuhm, besuchte vom Herbst 1869—1878 die Königlichen Gymnasien zu Konitz und Braunsberg bis Obersecunda. Nachdem er dann vom Herbst 1878 bis zum Sommer 1881 das Königliche Lehrerseminar zu Berent frequentiert und im Herbst 1881 in Tuchel das Lehrerexamen bestanden hatte, übernahm er die Verwaltung der Lehrerstelle in Reetz W.-Pr. und war von Ostern 1883 bis Ostern 1884 Lehrer an der Vorschule des Königlichen Gymnasiums zu Pr. Stargard, von wo er Ostern 1884 als Elementarlehrer an das hiesige Progymnasium berufen wurde. Im Herbst 1884 legte er seine Wiederholungsprüfung ab und absolvierte im Wintersemester 1886—87 den Turnkursus an der Turnlehrer-Bildungsanstalt in Berlin.

Der Gesundheitszustand war bei Lehrern und Schülern im allgemeinen ein zufriedenstellender. Selbst während der Zeit, dass die Influenza in der Stadt herrschte, brauchte der Unterricht nicht unterbrochen zu werden. Dagegen verlor die Anstalt am 30. Juni 1889 einen braven Schüler, den Quintaner Alois Block, durch den Tod. Gott schenke ihm die ewige Ruhe und den schwer heimgesuchten Eltern Trost!

Beurlaubt waren: Coll. Labunski vom 24. Juni bis 6. Juli (militärische Übung), ausserdem zwei Tage, vertreten durch die Collegen. — Coll. Trzoska vom 24. Mai bis zu den grossen Ferien, vertreten durch den Schulamtskandidaten Herrn Ernst Schultz aus Danzig. — Coll. Keup vom 14. bis 19. Oktober, vertreten durch die Collegen.

Erkrankt: Coll. Keup 1 Tag, Coll. Labunski 4 Tage.

Am 12., 13. und 14. Juni nahm der Rektor teil an der Direktoren-Versammlung für Ost- und Westpreussen in Danzig.

Eine gemeinsame Turnfahrt aller Lehrer und Schüler nach den Schöneberger Bergen fand bei herrlichem Wetter am 21. Juni statt.

Am 13. September beehrte der Herr Bischof von Culm die Anstalt mit seinem Besuche und inspizierte den katholischen Religionsunterricht.

Die ersten patriotischen Gedenktage wurden durch Choralgesang und Gedächtnisreden, der Sedantag und der Geburtstag Sr. Majestät des Kaisers und Königs durch Gesang, Deklamation und Festrede gefeiert.

Der Nachmittag des 2. September ward zu einem gemeinsamen Spaziergange in unserem schönen Walde benutzt. Die Königsgeburtstagsfeier war eine öffentliche; die Festrede hielt der Rektor; abends war das Schulgebäude illuminiert.

Eine grosse Freude ward dem Lehrerkollegium dadurch bereitet, dass durch Verfügung vom 12. Februar d. J. Se. Excellenz der Herr Minister der geistlichen, Unterrichts- und Medicinal-Angelegenheiten der Anstalt einen ausserordentlichen Zuschuss von 1000 Mark zur Erweiterung der Lehrmittelsammlungen überwies.

Zu der Reifeprüfung am diesjährigen Ostertermin meldeten sich die drei Obersekundaner.

IV. Statistische Mitteilungen.

1. Frequenztafel für das Schuljahr 1889—90.

	O.II	U.II	O.III	U.III	IV	V	VI	Ssa.
1. Bestand am 1. Februar 1889	2	5	7	9	11	16	12	62
2. Abgang bis zum Schlusse des Schuljahrs 1888/89	2	1	—	—	2	—	1	6
3a. Zugang durch Versetzung zu Ostern 1889	3	5	6	7	10	6	—	37
3b. Zugang durch Aufnahme zu Ostern 1889	—	—	1	2	3	1	21	28
4. Frequenz am Anfange des Schuljahrs 1889/90	3	6	9	12	15	13	26	84
5. Zugang im Sommersemester	—	—	—	—	—	—	1	1
6. Abgang im Sommersemester	—	1	—	2	1	2	3	9
7a. Zugang durch Versetzung zu Michaelis	—	—	1	—	—	—	—	1
7b. Zugang durch Aufnahme zu Michaelis	—	—	—	—	2	—	2	4
8. Frequenz am Anfange des Wintersemesters	3	5	10	10	15	11	26	81
9. Zugang im Wintersemester	—	—	—	—	—	—	—	—
10. Abgang im Wintersemester	—	—	—	—	1	—	2	3
11. Frequenz am 1. Februar 1890	3	5	10	10	15 ^{*)}	11	24	78
12. Durchschnittsalter am 1. Februar 1890	16,7	17,3	15,1	12,5	13,5	13,2	11,5	

*) Nach dem 1. Februar trat noch 1 Schüler in IV ein.

2. Übersicht über die Religions- und Heimatsverhältnisse der Schüler.

	Evg.	Kath.	Diss.	Jud.	Einh.	Ausw.	Ausl.
1. Am Anfange des Sommersemesters	39	27	—	18	59	25	—
3. Am Anfange des Wintersemesters	37	25	—	19	54	27	—
3. Am 1. Februar 1890	35	24	—	19	53	25	—

V. Sammlungen von Lehrmitteln.

A. Die Lehrerbibliothek, für dies Jahr verwaltet vom Rektor, hatte bisher nur geringe Mittel zur Verfügung gehabt, jetzt ist sie nach Massgabe des Etats erweitert worden. An Zeitschriften wurden gehalten ausser dem Centralblatt für die gesamte Unterrichtsverwaltung in Preussen: Humboldt, Monatsschrift für die gesamten Naturwissenschaften (Danmer). — Jahrbücher für classische Philologie (Fleckeisen und Masius). — Literaturblatt für germanische und romanische Philologie (Behaghel und Neumann). — Zeitschrift für das Gymnasialwesen (Hirschfelder, Hofmann und Kern).

Weiter sind dann angekauft, zum teil antiquarisch: Homers Odyssee ed. Düntzer. — Bonitz, Über den Ursprung der Homerischen Gedichte. — P. Ovidius Naso. Die Metamorphosen, ed. Müller und Korn. — Vergilius Aeneide ed. Gebhardi. — C. Sallustii Crispi de conj. Cat. et de b. Jug. ed. Jacobs. — Menge, Repetitorium der griechischen Syntax. — Passow, Handwörterbuch der griechischen Sprache. — Seiler, Griechisch-deutsches Wörterbuch zu Homer. — Brambach, Hilfsbüchlein für lateinische Rechtschreibung. — Menge, Lateinische Synonymik. — Menge, Repetitorium der lateinischen Syntax und Stilistik. — v. Jân, Übungen zur Erlernung und Repetition der lateinischen Syntax. — Menge, Materialien zur Repetition der lateinischen Grammatik. — Lübker, Reallexikon des klassischen Altertums (2 Exemplare). — Düntzer, Wilhelm Tell. Jungfrau von Orleans. Maria Stuart. — Bandow, Übungsaufgaben zu Prof. Dr. Willmanns' deutscher Schulgrammatik. — Cholevius, Dispositionen und Materialien zu deutschen Aufsätzen. — Frauer, Neuhochdeutsche Grammatik. — Hoffmann, Neuhochdeutsche Elementargrammatik. — Wilmanns, Deutsche Schulgrammatik. — Götzinger, Deutsche Dichter. — Barante, Histoire de Jeanne Darc ed. Hummel. — Bossuet, Oraisons funèbres ed. Pfundheller. — Corneille, Le Cid ed. Strehlke. — Florian, Don Quichotte de la Manche, ed. Kühne. — Lanfrey, Histoire de Napoléon Ier ed. Ramsler. — Michaud, Histoire de la première croisade ed. Lamprecht. — Michaud, Histoire de la troisième croisade ed. Vockeradt. — Ségur, Histoire de Napoléon et de la grande armée ed. Lambeck. — Diez, Etymologisches Wörterbuch der romanischen Sprachen. — Grube, Geographische Charakterbilder. — Helmholtz, Vorträge und

Reden. — Schellbach, Neue Elemente der Mechanik. — Wüllner, Compendium der Physik. — Claus, Lehrbuch der Zoologie. — Luerssen, Grundzüge der Botanik. — Cremer, Biblisch - theologisches Wörterbuch. — Holtzmann, Hand - Commentar zum Neuen Testamente, Bd. I. — Heidemann, Die Reformation in der Mark Brandenburg. — Runze, Religion und Sprache. — Mushacke, Statistisches Jahrbuch für 1889. — Raydt, Ein gesunder Geist in einem gesunden Körper. — Wiese-Kübler, Verordnungen und Gesetze für die höheren Schulen in Preussen.

2. Als Geschenke sind eingegangen: Vom Königlichen Provinzial-Schulkollegium: Weck, Unsere Toten. — Clotilde von Schwartzkoppen, Karl von François. — 2 Exemplare Verhandlungen der Direktoren-Versammlungen von Ost- und Westpreussen 1889. — Vom Verfasser: Trzoska, Katechismus der Gesundheitslehre für die Schule. — Von Herrn Gymnasiallehrer Grossmann: Homers Odyssee und kleinere Gedichte ed. Fr. A. Wolff.

Ausserdem wurden der Lehrerbibliothek einige von den betr. Verlagshandlungen eingesandte Schulbücher einverleibt.

B. Die Schülerbibliothek, neu geordnet und verwaltet vom Rektor, ward vermehrt durch den Ankauf von 50 Bänden: Ferdinand Schmidt, 18 Bände Jugendschriften zur brandenburgisch-preussischen Geschichte. — 29 Bände der Universalbibliothek für die Jugend (Gebr. Kröner). — Müller, Rübezahl der Herr des Riesengebirges. — Chr. v. Schmid, Goldene Früchte. — Ferd. Schmidt, Im Rosengärtchen.

C. Physik. Ein Mikroskop (schon gebraucht).

D. Zoologie. 21 ausgestopfte Vögel.

Infolge der ausserordentlichen Zuwendung von 1000 M. werden wir im nächsten Programm eine bedeutende Vermehrung unserer Sammlungen anzeigen können.

VI Stiftungen und Unterstützungen der Schüler.

Über Stiftungen ist leider gar nichts zu berichten, da der Anstalt noch keine zur Verfügung stehen.

Die einzigen Unterstützungen, welche gewährt werden konnten, waren die etatsmässigen ganzen oder halben Freistellen. **Bezüglich dieser wird an dieser Stelle ausdrücklich darauf aufmerksam gemacht, dass dieselben immer nur auf ein Halbjahr verliehen werden, daher jedesmal zu Ostern und Michaelis neu verdient und erbeten werden müssen.** Ein anderes Anrecht auf Freistellen, als Würdigkeit und Bedürftigkeit der Schüler, giebt es nicht.

VII. Mitteilungen.

Die öffentlichen Prüfungen sämtlicher Klassen werden Freitag den 28. März, vormittags von 9—12 Uhr in der Sekunda abgehalten.

Der Unterricht im neuen Schuljahre beginnt am Dienstag den 15. April morgens 8 Uhr. Am Tage vorher, Montag den 14. April, von morgens 9 Uhr ab findet die Prüfung sämtlicher neu aufzunehmender Schüler statt. Dieselben haben ihren Geburts- und Impfschein, resp. einen Schein über zweite Impfung, vorzulegen; solche, die schon einer anderen höheren Schule angehört haben, ausserdem ein Abgangszeugnis. **Auswärtige Schüler haben bei der Wahl der Pensionen die Genehmigung des Rektors einzuholen.**

Zum Schluss mache ich noch besonders auf § 58 der Instruktion für Direktoren und Direktoren höherer Lehranstalten in Ost- und Westpreussen aufmerksam: „Der Direktor (Rektor) hat mit Entschiedenheit darauf zu achten, dass die Eltern ihre Söhne der Schulordnung unbedingt unterwerfen. Namentlich hat er Urlaubsgesuche nur in ausserordentlichen Fällen zu bewilligen und der etwanigen Neigung, die gesetzliche Ferienzeit nicht einzuhalten, mit Nachdruck zu begegnen.“

Berent, Mitte März 1890.

Neermann,
Rektor.