

Werk

Titel: IX. Die Clifton Shakespeare-Society

Ort: Weimar

Jahr: 1887

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sich ergehenden Reimereien haben wir diesen Verlust keineswegs zu bedauern; für die Beliebtheit des Stoffes jedoch ist die Notiz nicht ohne Werth.

Schließlich sei bemerkt, daß die älteste deutsche Uebersetzung der Novelle von Mauritius Brandt (Goedeke² 2, 575) sich in zwei Exemplaren vorgefunden hat: die Ausgabe Danzig 1595 besitzt die fürstliche Bibliothek in Rudolstadt, die 1601 in Magdeburg bei Joh. Frank erschienene, wie mir Herr Dr. Reinhold Köhler freundlichst mittheilte, die Großherzogliche Bibliothek zu Weimar. Die Jahreszahlen bei Goedeke sind danach zu berichtigen.

Berlin.

Johannes Bolte.

VIII. Shakespeare or Burton.

Eine kleine Einsendung von H. S. Ashbee, den 'Notes and Queries' entnommen, möge hier ihren Platz finden und für sich selbst sprechen:

Shakespeare or Burton? — Controversy as to the authorship of those great plays which the majority of Englishmen are simple-minded enough to believe the work of William Shakespeare, has never ceased, not even in N. & Q. The following advertisement, which appeared recently in the *Times*, may, consequently, not be out of place in your columns, through which it may, perhaps, receive that explanation which to the uninitiated like myself it certainly needs:

'Notice. — Burton — Shakspeare. — Robert Burton, having been in all probability the author of the writings known as Shakspeare's, all books etc. used by him will have a peculiar value, and should be carefully preserved. — Multum in Parvo.'

IX. Die Clifton Shakespeare-Society.

Um unsern Lesern zu zeigen, wie verbreitet der Shakespeare-Kultus in England ist, wie eifrig und ernst das Werk betrieben wird, geben wir unten das Programm der Sitzungen im 11. und 12. Jahrgang, Oktober 1885 bis Oktober 1887. Wir sehen daraus, wie eine kleine Shakespeare-Gemeinde (in der Nähe von Bristol) an dem Stoffe arbeitet, der uns Alle beschäftigt und begeistert.

Richard III. Oktober 24, 1885.

1. The Quartos of *Richard III* were pirated copies of Shakspeare's text which appears in the 1623 Folio.
2. There is no justification for the disregard of historic truth in *Richard III*.
3. The continuity of the character of Richard in 3 *Henry VI* and *Richard III* proves that the two plays were by the same author.

Campaspe. November 28, 1885.

1. Lyly's work is marred by the way in which he used his superficial learning to curry favour with Queen and Court.
2. Dramatic literature is indebted to Lyly for the introduction of vivacious prose-dialogue.
3. The songs in *Campaspe* are better than anything of the kind ever written by Shakspeare.

Romeo and Juliet. December 19, 1885.

1. Internal evidence proves that the original draft of *Romeo and Juliet* was written as early as 1591.
2. It is a weighty testimony to the massive healthiness of Shakspeare's character, that, among the heroes of his plays, Romeo alone falls a victim to love.
3. The nurse in *Romeo and Juliet* has her original in Marlowe's *Dido*.

Lochrine. January 23, 1886.

1. The 'dumb-show' of *Lochrine* fixes the date of its production.
2. *Lochrine* was written by Peele as a mock-heroic travesty in ridicule of Greene's work.
3. The comic scenes in *Lochrine* are undeniably Shakspeare's.

Richard II. February 27, 1886.

1. *Richard II* was written by Shakspeare in two parts, the first of which was the play seen by Dr. Simon Forman.
2. Shakspeare wrote *Richard II* as a warning against the Court-Party favoured by Elizabeth.
3. *Richard II* is the most admirable of the purely historical plays.

Faustus. March 27, 1886.

1. Marlowe took the plot of *Faustus* from Spies' *Historia* brought from Germany by one of the English actors.
2. Of the additions to *Faustus* by Dekker, Bird, and Rowley, those by Dekker are indistinguishable from Marlowe's own writing.
3. *Faustus* is a dramatic failure.

John. April 17, 1886.

1. For the outline of *John*, Shakspeare was solely indebted to the *Troublesome Raigne*, to the author of which belongs the great merit of presenting an intelligent dramatic record of that period.
2. In *John*, Shakspeare altered history to make the play a protest against foreign intervention in the political troubles of England in his own day.
3. James Gurney's character is a striking instance of Shakspeare's power in very small matters.

Edward II. May 22, 1886.

1. *Edward II*, at the time of its production, was the masterpiece of history-plays.
2. The attacks made by Nash and Greene upon Marlowe show that his influence upon dramatic verse is commonly over-estimated.
3. The death-scene of Edward II moves pity and terror beyond any scene ancient or modern.

The Merchant of Venice. October 23, 1886.

1. The influence of Marlowe's *Jew of Malta* is clearly seen in *The Merchant of Venice*.
2. Shakspeare was induced to take up the Story of *The Merchant of Venice* by his own money-lending habits.
3. The sympathy which is aroused on behalf of Shylock is merely adventitious.

King David. November 27, 1886.

1. Peele's early work was over-praised by Nash, who thereby hoped to depreciate Marlowe.
2. *King David*, with nothing to recommend it but harmonious versification, strikingly displays Peele's lack of power of invention.
3. Peele's writings largely influenced Milton.

1 Henry IV. December 18, 1886.

1. In 1 *Henry IV* Shakspeare introduces the wild pastime only to show out more clearly the virtue of serious business.
2. 1 *Henry IV* is Shakspeare's finest play so far as characterisation is concerned.
3. In the representation of the Prince in 1 *Henry IV* Shakspeare meant to describe himself.

Friar Bacon. January 28, 1887.

1. Of the Elizabethan dramatists Greene alone had the literary characteristics of Shakspeare.
2. Margaret in *Friar Bacon* is the finest delineation of woman-character in the pre-Shaksperian drama.
3. Greene's references to Shakspeare show no more than a protest against the admission of an uneducated man amongst University playwrights.

2 Henry IV. February 26, 1887.

1. Shakspeare wrote 2 *Henry IV* to show that state-hypocrisy and plebeian cheating, being one and the same thing, are equally disastrous in their results.
2. Animosity against the Commons is the inspiring thought of 2 *Henry IV*.
3. The changes made in connection with the names of Oldcastle and Falstaff prove that Shakspeare's sympathies were with the Protestant party.

The London Prodigal. March 26, 1887.

1. As it can be shown that *Faire Em* is by Shakspeare, *The London Prodigal* must also be ascribed to him.
2. The plot of *The London Prodigal* tells the story of a rivalry between Peele, Marlowe, and Greene for the office of poet to the Queen's theatre.