

Gloucester as a criminal. He and his sons now gathered the whole force of their earldoms, and marched towards Gloucester in arms. They demanded the surrender of Count Eustace and of the other strangers who had done outrages, whether at Dover or in Herefordshire. The king called the other earls to his help; war was hindered by the mediation of Leofric, and matters were adjourned to another meeting in London. There the king appeared with an army; Godwine and his sons were arraigned as criminals, and, on refusing to appear without a safe-conduct, were outlawed. Godwine and his whole family now left the kingdom, except his daughter, the Lady Eadgyth, who was banished from court to the monastery of Wherwell. The foreign favourites of the king were now supreme.

The next year the tide turned; the feeling of the nation showed itself in favour of Godwine. When his petition for a removal of his outlawry was refused, he came back from his shelter in Flanders at the head of a fleet. In most parts of England he was welcomed; he sailed up the Thames to London; the army gathered by the king refused to fight against him; and, in a great meeting outside the walls of London, he and his family were restored to all their offices and possessions, and the archbishop and many other Normans were banished. Godwine's friend Stigand succeeded to the archbishopric. The next year Godwine was smitten with a fit at the king's table, and died three days later, April 15, 1052. His death was worked up into a fabulous tale by his Norman enemies.

The patriotism and good government of Godwine are undoubted; but it is plain that he accumulated vast wealth for himself. Sometimes, it was said, he showed little regard to the rights of the church; but in the only case where we hear both sides, that of some lands in Kent disputed between him and the Norman archbishop, it appears that he had a legal claim. It is much more certain that he was unduly bent on the promotion of his own family. His eldest son Swegen gave great and deserved offence by the seduction of Eadgifu, abbess of Leominster, and still more by the treacherous murder of his cousin Beorn. He was outlawed, but was afterwards restored to his earldom. He accompanied his father to Flanders, but did not come back, having gone on a pilgrimage to Jerusalem, on his return from which he died. Of his other sons, the second, Harold, succeeded Godwine in his earldom and Eadward in his kingdom; Tostig, Gyth, and Leofric, all earls, play a part in the later history; Wulfnoth, the youngest, was a captive of William. Of his daughters the Lady Eadgyth survived her father, husband, and brother, and lived in great honour under the Conqueror. The others were Gunhild and Ælfifu, the latter of whom appears in the story of Harold's oath to William.

See the English Chronicles and Florence of Worcester, 1035-52; the Life of Eadward, published in the Chronicles and Memorials; the *Encomium Emmae* or *Gesta Emmonis*, published by Pertz, and elsewhere; various notices in Domesday, and in the writers of the time generally. All the passages, historical and legendary, bearing on Godwine's life, are collected and examined in the appendices to Freeman's *History of the Norman Conquest*, vols. i. ii. (E. A. F.)

GODWIT, a word of unknown origin, the name commonly applied to a marsh-bird in great repute, when fattened, for the table, and formerly abundant in the fens of Norfolk, the Isle of Ely, and Lincolnshire. In Turner's days (1544) it was worth three times as much as a Snipe, and at the same period Belon said of it—"C'est vn Oyseau es delices des François." Casaubon, who Latinized its name "*Dei ingenium*" (*Ephemerides*, 19th September 1611), was told by the "*ornithotrophæus*" he visited at Wisbech that in London it fetched twenty pence. Its fame as a delicacy is perpetuated by many later writers, Ben Jonson among them, and Pennant says that in his time (1766) it sold for half-a-crown or five shillings. Under the name Godwit two perfectly distinct species of British birds were included,

but that which seems to have been especially prized is known to modern ornithologists as the Black-tailed Godwit, *Limosa egocephala*, formerly called, from its loud cry, a Yarwhelp,¹ Shrieker, or Barker, in the districts it inhabited. The practice of netting this bird in large numbers during the spring and summer, coupled with the gradual reclamation of the fens, to which it resorted, has now rendered it but a visitor; and it probably ceased from breeding regularly in England in 1824 or thereabouts, though under favourable conditions it may have occasionally laid its eggs for some thirty years later or more (Stevenson, *Birds of Norfolk*, ii. p. 250). This Godwit is a species of wide range, reaching Iceland, where it is called *Jardveika* (= earth-raker), in summer, and occurring numerous, it is said, in India in winter. Its chief breeding-quarters seem to extend from Holland eastwards to the south of Russia. The second British species is that which is known as the Bar-tailed Godwit, *L. lapponica*, and this seems to have never been more than a bird of double passage in the United Kingdom, arriving in large flocks on the south coast about the 12th of May, and, after staying a few days, proceeding to the north-eastward. It is known to breed in Lapland, but its eggs are of great rarity. Towards autumn the young visit our coasts, and a few of them remain, together with some of the other species, in favourable situations throughout the winter. One of the local names by which the Bar-tailed Godwit is known to the Norfolk gunners is Scamell, a word which, in the mouth of Caliban (*Tempest*, act ii. scene 2), has been the cause of much perplexity to Shakespearian critics.

The Godwits belong to the group *Limicolæ*, and are about as big as a tame Pigeon, but possess long legs, and a long bill with a slight upward turn. It is believed that in the genus *Limosa* the female is larger than the male. While the winter plumage is of a sober greyish-brown, the breeding-dress is marked by a predominance of bright bay or chestnut, rendering the wearer a very beautiful object. The Black-tailed Godwit, though varying a good deal in size, is constantly larger than the Bar-tailed, and especially longer in the legs. The species may be further distinguished by the former having the proximal third of the tail-quills pure white, and the distal two-thirds black, with a narrow white margin, while the latter has the same feathers barred with black and white alternately for nearly their whole length.

America possesses two species of the genus, the very large Marbled Godwit or Marlin, *L. fedoa*, easily recognized by its size and the buff colour of its axillaries, and the smaller Hudsonian Godwit, *L. hudsonica*, which has its axillaries of a deep black. This last, though less numerous than its congener, seems to range over the whole of the continent, breeding in the extreme north, while it has been obtained also in the Strait of Magellan and the Falkland Islands. The first seems not to go further southward than the Antilles and the Isthmus of Panama.

From Asia, or at least its eastern part, two species have been described. One of them, *L. melanuroides*, differs only from *L. egocephala* in its smaller size, and is believed to breed in Amurland, wintering in the islands of the Pacific, New Zealand, and Australia. The other, *L. uropygialis*, is closely allied to and often mistaken for *L. lapponica*, from which it chiefly differs by having the rump barred like the tail. This was found breeding in the extreme north of Siberia by Dr von Middendorff, and ranges to Australia, whence it was, like the last, first described by Mr Gould. (A. N.)

GOES, or TER GOES, a town of the Netherlands in the province of Zealand, on the island of South Beveland, with railway communication since 1868 with Bergen-op-Zoom, and since 1872 with Middelburg, its distances from these

¹ This name seems to have survived in Whelp Moor, near Brandon, in Suffolk.

places being respectively 12 and 15 miles. The Reformed church, called in the olden times St Mary Magdalen's, is considered the finest ecclesiastical building of Zealand, and dates from 1423. In the one half, known as the Preekkerk or preaching church, there is a splendid organ, and in the other half, known as the Wandelkerk or walking church, stands the tomb of Frans Naerebout the philanthropist. Goes further boasts of a fine old town-house, a high school, and the remains of the old castle of Ostende, which was the nucleus round which it began to form itself in the 14th century. The industries of the town are varied but not extensive, dealing with linen, dyes, chocolate, oil, flour, straw hats, wood, and cigars. Shipbuilding is also carried on, as well as a trade in wood and coals. The harbour, which is defended by a fort, is formed by a short canal communicating with the eastern Scheldt, extended and improved in 1818-19. The population of the town, which received its municipal rights in 1406, and was surrounded with a wall about 1420, numbered 4916 in 1860, 5205 in 1870, and 6063 in 1876.

GOES, HUGO VAN DER (? -1482), a painter of considerable celebrity at Ghent, was known to Vasari, as he is known to us, by a single picture in a Florentine monastery. At a period when the family of the Medici had not yet risen from the rank of a great mercantile firm to that of a reigning dynasty, it employed as an agent at the port of Bruges Tommaso Portinari, a lineal descendant, it was said, of Folco, the father of Dante's Beatrice. Tommaso, at that time patron of a chapel in the hospital of Santa Maria Nuova at Florence, ordered an altar-piece of Hugo van der Goes, and commanded him to illustrate the sacred theme of "*Quem genuit adoravit*." In the centre of a vast triptych, comprising numerous figures of life size, Hugo represented the Virgin kneeling in adoration before the new-born Christ attended by Shepherds and Angels. On the wings he portrayed Tommaso and his two sons in prayer under the protection of Saint Anthony and St Matthew, and Tommaso's wife and two daughters supported by St Margaret and St Mary Magdalen. The triptych was sent to Florence, and placed on the altar upon which it still remains. Van der Goes, like Hubert Van Eyck and Jodocus of Ghent, has bequeathed but this one picture to posterity; but it is a picture which shows that he was an artist of whom Ghent might be proud, as Bruges was proud of John Van Eyck and Brussels of Roger van der Weyden. Unhappily the triptych of Santa Maria Nuova suffered so much from decay

and restoring that the defects peculiar to the Flemings became unduly prominent as time and neglect effaced the brilliancy and harmony of the principal colours. We can only discern at the present day that the art of Van der Goes is a variety of that which characterizes Van Eyck and Van der Weyden. Less finished and less coloured than the work of the first, it is less subtle and expressive than that of the second. It lacks depth of religious feeling, and hardly rises above the common level of the school in respect of feeling or execution. It is a cold and stiff art, marked by hardness of surface, dryness of contour, angularity of drapery, overlaid ornament, and ill-balanced light and shade. Imposing because composed of figures of unusual size, the altar-piece is more remarkable for portrait character than for charms of ideal beauty. There are small pieces in public galleries which claim to have been executed by Van der Goes, but none that are certified as the work of his hands. One of these pictures in the National Gallery in London is more nearly allied to the school of Memling than the triptych of Santa Maria Nuova; another, a small and very beautiful John the Baptist, at the Pinakothek of Munich, is really by Memling; whilst numerous fragments of an altar-piece in the Belvedere at Vienna, though assigned to Hugo, are by his more gifted countryman of Bruges. Any one who visits Continental collections will see that the name of Van der Goes was given to pictures of which he could not have been the author. None of the compositions mentioned by historians have survived except the altar-piece of Florence. But Van der Goes was not habitually a painter of easel pieces. He made his reputation at Bruges by producing coloured hangings in distemper. After he settled at Ghent, and became a master of his guild in 1465, he designed cartoons for glass windows. He also made decorations for the wedding of Charles the Bold and Margaret of York in 1468, for the festivals of the Rhetoricians and papal jubilees on repeated occasions, for the solemn entry of Charles the Bold into Ghent in 1470-1, and for the funeral of Philip the Good in 1474. The labour which he expended on these occasions might well add to his fame without being the less ephemeral. About the year 1475 he retired to the monastery of Rouge Cloitre near Ghent, where he took the cowl. There, though he still clung to his profession, he seems to have taken to drinking, and at one time to have shown decided symptoms of insanity. But his superiors gradually cured him of his intemperance, and he died in the odour of sanctity in 1482.

G O E T H E

JOHANN WOLFGANG VON GOETHE (1749-1832) was born in Frankfort on August 28, 1749. His parents were citizens of that imperial town, and Wolfgang was their only son and their eldest child. His father was born on July 31, 1710, and in 1742 received the title of imperial councillor. He married on August 20, 1748, at the age of thirty-eight, Catherine Elizabeth Textor, a girl of seventeen. Her family was better than his own, and held a higher position in the town. Her father was imperial councillor, and had been schultheiss or chief magistrate. In December 1750 was born a daughter, Cornelia, who remained until her death, at the age of twenty-seven, her brother's most intimate friend. She was married in 1773 to John George Schlosser. The house in which Goethe was born is still to be seen in the Hirschgraben. Goethe has described to us how it was rebuilt, and it has since been much altered. His education was irregular; he went to no school, and his father rather stimulated than instructed him. But the atmosphere by which he was surrounded gave him, perhaps, the best education he could have received. Frankfort, a

free town of the empire, still preserved the appearance of the Middle Ages. It had lost the reality of power, but its citizens naturally grew up with a strong sense of independence, and a power of realizing the unity of Germany which was wanting in a small state. The boy from his earliest youth was accustomed to the companionship of his elders. His father was strict and formal, his mother quick and lively, inspired with no small share of the genius of her son. Goethe lived in the freest intercourse with every kind of society in the town, in which he might expect some day to be an important personage. There was no capital like London or Paris to call him away; Berlin was poor and distant, Vienna half Italian and half Spanish. Goethe must have been brought up with the ambition to take his degree at the university as doctor, to return home and become an advocate, to make a rich marriage, to go through the regular course of civil offices, to inherit his father's house, and perhaps one day to be burgomaster. His home was a cultivated one. The father was fond of art and of the German poetry

then in fashion. The influence of Lessing had scarcely made itself felt; Herder was only five years older than Goethe himself. Gellert and Gottsched were the two oracles of poetry,—Gottsched a pedantic product of the earlier French culture, Gellert old and immovable, and unable to comprehend the new spirit. The chief debt that Goethe owed to him was the improvement in his handwriting, on which Gellert laid great stress, and which he coupled with moral excellence. Goethe's father had a great respect for these rhyming poets, and he so strongly objected to the new German hexameters that Wolfgang could only read Klopstock's *Messiah* with his sister in the greatest secrecy and in terror of discovery. He did, however, read it, and learned much of it by heart. French culture gave at this time the prevailing tone to Europe. Goethe could not have escaped its influence, and he was destined to fall under it in a special manner. In the Seven Years' War, which was now raging, France took the side of the empire against Frederick the Great. Frankfort was full of French soldiers, and a certain Comte Thorane, who was quartered in Goethe's house, had an important influence on the boy. Still more strongly was he affected by the French company of actors, whom he came to know both on and off the stage. He learned to declaim in this manner passages of Racine without understanding a word of them. At a later period he knew French thoroughly well, and composed both prose and poetry in that language. His first writings were imitations of the French manner; his earliest play was the imitation of a French after-piece. We can understand how these different forces were to work upon his future life. From his father he derived the steadfastness of character which enabled him to pursue an independent career of self-culture and devotion to art in the midst of every kind of distracting influence; from his mother he inherited the joyous nature and lively sympathy, the flow of language and love of narration, without which he could not have been a poet. Before the age of sixteen he had seen every kind of life in a city particularly favourable to a richness of individual character; he was entirely free from the prejudices of a small state; and as far as he cared for Germany he cared for it as a whole. He was tinged at an early age with the influence of the clearest and most finished language in Europe, and this influence, uniting with the natural clearness of Goethe's mind, made his prose a new phenomenon in the literature of his country, unlike anything which had been seen before. Lastly, with the most passionate aspirations for freedom and independence of life, he was born into the slavery of a mechanical career of prosaic prosperity, the pressure of which was not strong enough to confine him, but was strong enough to stimulate all his efforts to break the bonds.

Goethe, if we may believe his autobiography, experienced his first love about the age of fifteen in the person of Gretchen, whom some have supposed to be the daughter of an innkeeper at Offenbach. He worshipped her as Dante worshipped Beatrice. She treated him as a child, much as Miss Chaworth treated Byron. But there is no other evidence of this first love, and it would be quite in accordance with Goethe's manner to enlarge on a very small foundation, or to concentrate on one person the feelings which were devoted to several individuals. His letters speak of a boyish love for one Charitas Meixner, a friend of his sister, two years younger than himself, the daughter of a rich merchant at Worms. He expresses his affection for her with all the fervour of French phraseology, and the passion did not leave him when he had removed to Leipsic. But Charitas was able to console herself with another engagement. She married in February 1773 a merchant of her native town, and died at the end of the following year.

In the autumn of 1765 Goethe, who had just completed

his sixteenth year, travelled to Leipsic in the company of a bookseller, Fleischer, and his wife, who were on their way to attend the fair. On the 19th of October he was admitted as a student of the Bavarian nation, one of the four into which the university was divided. For his lodging he had two neat little rooms in the Feuerkugel, the Fire Ball, looking into the long court-yard which leads from the old market to the new. When we remember that his three years at Leipsic, about which so much has been written, correspond with the last three years of an English boy at a public school, we can form some idea of the singular individuality of his character and the maturity and ripeness of his genius. He was sent to Leipsic to study law, in order that he might return to Frankfort fitted for the regular course of municipal distinction. For this purpose he carried with him a letter to Professor Böhme, who taught history and imperial law in the university, but had no other distinction to recommend him. He told Professor Böhme that he intended to devote himself not to law but to belles lettres, or, to use the word which F. A. Wolf had invented, philology. Böhme did his best to dissuade him, and in this was assisted by his wife. The effect of their advice was rather to disgust Goethe with modern German literature, to make him despise what he had already written, and to drive him into the distractions of society, which wasted both his time and his money. He did, however, attend some lectures. He heard Ernesti on Cicero's *Orator*, but he dealt rather with questions of grammar than of taste. He attended Gellert's lectures on literature, and even joined his private class. Gellert held a high position among German men of letters, which was due quite as much to his character as to his genius. He advised Goethe to desert poetry for prose, and to take to authorship only as an employment subordinate to the serious occupations of his life. Goethe tells us that in his lectures upon taste he never heard Gellert mention the names of Klopstock, Kleist, Wieland, Gessner, Gleim, or Lessing. He also attended the lectures of another literary professor, Clodius, a young man about ten years older than himself. Clodius corrected Goethe's writings with red ink, and pointed out the faults without showing the way to mend them. Goethe had written a poem of congratulation for the marriage of his uncle Textor (February 17, 1766), which, according to the fashion of the time, was full of gods and goddesses and other mythological apparatus. Clodius was unsparingly hard upon this production, and Goethe then perceived that his critic was just as faulty as himself in the use of abstractions and strange outlandish words to give weight and authority to his verse. He satirized Clodius in a poem in praise of the cakes of the confectioner Händel, and by a parody of his drama *Medon*. His position towards the professors of his university was not an enviable one. His real university education was derived from intercourse with his friends. First among these was J. G. Schlosser, who afterwards married his sister. Goethe used to dine with him at a table d'hôte kept by a wine-dealer, Schönkopf, in the Bruhl (No. 79), in a house which still exists. Schlosser, who was at this time private secretary to the duke of Würtemberg and tutor to his children, was ten years older than Goethe. He had a great influence upon him, chiefly in introducing him to a wider circle of German, French, English, and Italian poetry. At the table of Professor Ludwig, where Goethe had previously dined, the conversation had generally turned on medical and scientific subjects. Another friend of Goethe's was Behrisch, tutor to the young Count Lindenau. He was a man in middle life, and he combined originality of character and clearness of literary judgment with a dry and caustic wit, and an ever-abiding sense of humour, much in the same proportions as

were found in Merck, who exercised at a later period an important influence over Goethe's career. His friendship with Goethe was not at first of advantage to him. He was deprived of his tutorship from a suspicion that he did not always keep the most select society, and his successor was forbidden to allow his charge to associate with the young poet. This is supposed to have been caused by Goethe's disrespectful behaviour to Professor Clodius. Gellert obtained for Behrisch an educational post at the court of Dessau, and Goethe kept up a constant correspondence with him till his death in 1809. Behrisch would not allow Goethe to print his poems, but copied them out instead in a beautiful hand. He probably had a considerable effect in producing the simplicity and naturalness of Goethe's early style.

But the person who had the strongest effect on Goethe's mental development was Adam Frederick Oeser, at this time director of the academy of arts in Leipsic. Goethe took lessons from him in drawing, and, not content with this, tried his hand at etching. A little device of his for a book-plate or a bill-head is extant, in which a slab with the name C. G. Schönkopf is represented with three bottles above and a wreath of flowers below. Oeser had been a friend of Winkelmann's, and exercised great influence over his views of art. This was a source of considerable reputation to him, and Winkelmann's tragic death, the news of which reached Leipsic whilst Goethe was there, must have brought the relation between them into stronger relief. Goethe always spoke of Oeser's influence with the greatest affection and respect. He writes—"Oeser's discoveries have given me a fresh opportunity of blessing myself that I had him for my instructor. He entered into our very souls, and we must indeed have been without souls not to have derived benefit from him. His lessons will produce their effects through all the rest of my existence. He taught me that the ideal of beauty is simplicity and repose." We find Goethe at Weimar continually consulting Oeser for designs for furniture and for theatrical entertainments.

Goethe from his earliest years was never without a passion, and at Leipsic his passion was Kitty Schönkopf, the Aennchen of the autobiography, the daughter of the host at whose house he dined. She often teased him with her inconstant ways, and to this experience is due his first drama *Die Lärwe des Verliebten*, "Lovers' Quarrels," as it may be styled. It is a mere trifle, a pastoral in one act, written in alexandrines in the French style. Two happy and two unhappy lovers are contrasted. The only interest of the piece is that it is a fragment from Goethe's own life. A deeper chord is struck in *Die Mitschuldigen* (The Fellow Sinners), which forms a dismal and forbidding picture both of the time and of the experiences of the youth who wrote it. The daughter of an innkeeper has made an unhappy marriage, and is visited by a former lover who is in good circumstances. An assignation is arranged, and the interview is witnessed by the husband, who has come to steal the stranger's purse. The father comes in to read one of the stranger's letters. He is surprised, and is with his daughter suspected of the theft. The real culprit is discovered, but defends himself by accusing the stranger of his conduct to his wife. So they are all guilty. This play was first written in one act. It was afterwards enlarged to three acts, and published in 1787. The manuscript, which still exists, was given to Frederike Brion of Sesenheim. Besides these plays Goethe wrote at Leipsic twenty little songs of an erotic character, which were set to music by his young friend Breitkopf. He describes them as moral-sensuous, but they are more sensuous than moral. They have the merit of a musical easy flow of expression, various moods of passion, with a happy readiness and elegance. Only a few of them were included in his collected works, and those very much altered. They show the influence of Wieland, but by one side of

Wieland Goethe was never affected. He was never led to mingle classical ideas and emblems with the unrestrained and sensual frivolity which was disseminated from France. He never imitated Agathon or Musarion. Whatever may have been the bitterness of his experience of life, or the waywardness of his excited fancy, he conceived a true idea of the real nature of classical art. In this Winkelmann and Lessing were his teachers, and he was never untrue to the lessons which they inculcated. This was the most valuable possession he brought back from Leipsic. He had an opportunity of establishing his principles of taste during a short visit to Dresden, in which he devoted himself to the pictures and the antiques. The end of Goethe's stay at Leipsic was saddened by illness. One morning at the beginning of the summer he was awakened by a violent hemorrhage. For several days he hung between life and death, and after that his recovery was slow, although he was tended with the greatest anxiety by his friends. He finally left Leipsic far from well on August 28, 1768, his nineteenth birthday.

Goethe made an enforced stay of a year and a half in his native town. It was perhaps the least happy part of his life. He was in bad health. His cure proceeded slowly, and he had several relapses, and the weakness of the lungs, which was his first complaint, was succeeded by a weakness of the digestion, which was yet more troublesome and painful. The society of Frankfort seemed to him far less agreeable than that of Leipsic; he contrasted the cold, stiff, formal, old-fashioned life of the imperial city with the freshness, geniality, and intellectual activity of the Saxon university. His family relations were not pleasant. His grandfather Textor was struck with paralysis; his father showed but little sympathy with his aspirations for universal culture, and could imagine no career for him but that of a successful jurist. His sister had grown somewhat harsh and cold during his absence, and was possessed by a morbid self-consciousness, which she committed to the confidential pages of a secret diary. The tone of this diary, partly the result of family temperament, partly of the character of the age, throws an interesting light on the despair of Werther. Goethe's mother was always the same to him, a bright, genial, sympathetic friend. But her love could not ward off the pressure of circumstances, or supply a substitute for a wider and more unfettered life. Goethe, during his illness, received great attention from Fräulein von Klettenberg, a friend of his mother's, a pietist of the Moravian school. She initiated him into the mystical writings of those abstracted saints, and she engaged him in the study of alchemy, which served at once to prepare him for the conception of *Faust* and for the scientific researches of his later days. During his stay at Frankfort he wrote very little. It may be that the two Leipsic dramas received here their completed form. A farce in memory of his Leipsic life, a poetical letter to Frederike Oeser, the daughter of his teacher, a few songs, some of them religious, make up the tale of his productions, as far as we know them.

He arrived at Strasburg April 2, 1770. It was intended that after a sojourn in the university of that place he should visit Paris, the centre of refinement. Goethe stayed in Strasburg till August 28, 1771, his twenty-second birthday, and these sixteen months are perhaps the most important of his life. During them he came into active contact with most of those impulses of which his after life was a development. If we would understand his mental growth, we must ask who were his friends. He took his meals at the house of the Fräulein Lauth in the Krämergasse. The table was mainly filled with medical students. At the head of it sat Salzmann, a grave man of fifty years of age. His experience and his refined taste were very attractive to Goethe, who

made him his intimate friend. Goethe was soon drawn by the studies of his companions to desert his own. A notebook of this date is preserved, which gives us a full account of his studies and employments. He attended lectures on anatomy, on midwifery, and on chemistry. His own studies were chiefly devoted to the last science; and he did not forget his favourite alchemy. He had brought with him to Strasburg introductions to pietistic circles, and this made him at first somewhat staid and retired in his pleasures, and disinclined for general society. This soon wore off, and the natural cheerfulness of his genial nature returned to him. Two songs, *Blinde Kuh* and *Stirbt der Fuchs so gilt der Balg*, refer to the social life of this period. He went on picnics, he wrote French poetry, he took dancing lessons, he learnt the violoncello. The table of the Fräulein Lauth received some new guests. Among these was Jung-Stilling, the self-educated charcoal-burner, who in his memoir has left a graphic account of Goethe's striking appearance, his broad brow, his flashing eye, his mastery of the company, and his generosity of character. Another was Lerse, a frank open character who became Goethe's favourite, and whose name is immortalized in *Götz von Berlichingen*. Goethe did not desert his studies in art. He learnt from the constant study of the cathedral of Strasburg the effect of Gothic architecture, and he shuddered when he saw the reception-rooms of the youthful Marie Antoinette hung with tapestries which represented the marriage of Jason and Medea, and seemed to forebode the coming doom. His diary also shows that he spent much time in philosophical speculation. But the most important event of his Strasburg sojourn was his acquaintance with Herder. He was five years older than Goethe. Herder was then travelling as tutor to the young prince of Holstein-Eutin, but was obliged to spend the whole winter of 1770-71 in Strasburg on account of an affection of his eyes. Goethe was with him every day, often all day. Herder, who was a pupil of a more original genius, Hamann, taught him the true value of nature in art, and the principles of what we should now call the romantic school. He made *Ossian* known to him, and the wealth of popular poetry in all nations which the publication of *Ossian* revealed; he enchanted him with the idyllic simplicity of the *Vicar of Wakefield*; but, above all, he shook his sensibility to the roots by revealing to him the power of the mighty Shakespeare. He now saw how far superior Homer was to his Latin imitators, and how false were the canons of French art. Goethe's spirit was liberated from its trammels, and *Götz* and *Faust* and *Wilhelm Meister* became possible to his mind. At a later period he forged for himself fetters of a different kind.

Goethe's stay at Strasburg is generally connected still more closely with another circumstance,—his passion for Frederike Brion of Sesenheim. The village lies about twenty miles from Strasburg, and her father was pastor there. Goethe was introduced by his friend Weyland, an Alsatian, as a poor theological student. Fresh from his study of Goldsmith, he found the *Vicar of Wakefield* realized. The father was a simple worthy man, the eldest of the three daughters was married, the two younger remained,—Maria Salome, whom Goethe calls Olivia, and Frederike, to whom the poet principally devoted himself. She was tall and slight, with fair hair and blue eyes, and just sixteen years of age. Goethe gave himself up to the passion of the moment; what he felt and suffered is known to us by his songs. At least ten songs are addressed to her, and several others were written for her. During the winter of 1770, in the intervals of his conversations with Herder, Goethe often rode over to Sesenheim. Neither storm, nor cold, nor darkness kept him back. He should have been busy with his dissertation for the degree of doctor. The subject he had chosen was the duty of providing an established church.

But the attractions of Frederike were a great interruption to his labours. In the spring Herder went away. The fine weather drew him still more strongly to Sesenheim. Picnics, water parties, games, dances, illuminated by enthusiasm for literature, filled up the weeks. As his time for leaving Strasburg came nearer, he felt that this love was merely a dream, and could have no serious termination. Frederike felt the same on her side. A visit of the mother and daughters to Strasburg in July made this appear more clearly. On August 6 Goethe took his degree as doctor of law. Shortly afterwards he bade adieu to Sesenheim, and the tears stood in Frederike's eyes as he reached out his hand from horseback. From Frankfort he wrote his final farewell, and it was then, as he tells us, that he found from her answer for the first time how deeply she had loved him. The account of this love episode in the autobiography does Goethe injustice. There is nothing in the letters or the poems of the time to show that he had wantonly trifled with her affections. Eight years afterwards, on his way to Switzerland, he spent a night with the Brions at Sesenheim, and was received with the utmost kindness. He was shown the arbour where he had sat, the songs he had written, the carriage he had painted. He left them in the morning with content. Frederike lived till 1813, well known for her works of charity. She never married; the heart that Goethe had loved, she said, should never love another.

Goethe's return to Frankfort is marked by a number of songs, of which the "Wanderer's Sturmlied" is the most remarkable. He found his Frankfort existence more intolerable than before. He had outgrown many of the friends of his youth. Those with whom he felt most sympathy were the two Schlossers and his sister Cornelia. He found in her one who sympathized with all his aspirations. He cared nothing for his profession; he was more determined than ever to devote himself to letters, and not to law. He found in the neighbouring town of Darmstadt a literary circle which Frankfort did not supply. The landgravine Caroline set a good example, and had collected round her a number of kindred spirits, men and women. Among them were Wenck, and Petersen, and Caroline Flachsland, who was afterwards to marry Herder. But the soul of the literary circle was Merck, now thirty-years of age, attached to the war office. Goethe has represented him in the autobiography as a cold and unfeeling cynic, a spirit who always said no, a prototype of Mephistopheles. History represents him otherwise as a man of cultivated and chastened judgment, a represser of enthusiasm, a respecter of the rules of art, anxious to hold the balance between the old school and the new. Goethe had dominated over all his other friends; Merck dominated over him. He has left but little of his own writings. He was one of those who inspire genius in others, and whose truest picture lives in the recollections of their friends. These months were full of literary activity. To them belong an oration on Shakespeare, delivered at Frankfort, an essay on Erwin von Steinbach, the builder of the Strasburg cathedral, two theological treatises of a neologistic character on the commandments of Moses and the miraculous tongues of Pentecost, and a number of reviews written for the *Frankfurter Gelehrte Anzeiger*, which had been founded by Merck. But the work into which he threw all his genius was the dramatization of the history of the imperial knight of the Middle Ages, Gottfried or Götz von Berlichingen. The immediate cause of this enterprise was his enthusiasm for Shakespeare. After reading him he felt, he said, like a blind man who suddenly receives his sight. The unities of time and place vanished into nothing. The true form of art was seen to be that which holds the wayward impulses together by an invisible bond, just as in the life of man necessity is wedded

to free will. The study of a dry and dull biography of Götz, published in 1731, supplied the subject for his awakened powers. From this miserable sketch he conceived within his mind a complete picture of Germany in the 16th century. The chief characters of his play are creatures of his imagination representing the principal types which made up the history of the time. Every personage is made to live; they speak in short sharp sentences like the powerful lines of a great master's drawing. The first sketch of Götz was finished in six weeks, in the autumn of 1771. Cornelia was consulted at every stage in the work. Herder saw it, and gave his approval. On his return from Wetzlar in 1773 Goethe wrote the piece over again, and published it, with the help of Merck, in the form in which we now possess it. It ran like wild-fire through the whole of Germany. It was the progenitor, not only of the "Sturm und Drang" period to which it gave the tone, but of the romantic knightly literature which teemed from the German press. At a later period, in 1804, Goethe prepared another edition for the stage, which took five hours in acting. It has never been represented since.

With the manuscript of Götz in his pocket, Goethe left Frankfort in the spring of 1772 for Wetzlar, a quiet country town on the Lahn, one of the seats of government of the Holy Roman Empire. The emperors lived at Vienna; they were crowned at Frankfort; they held their parliaments at Ratisbon, and at Wetzlar their courts of justice. It was the custom for young lawyers to attend the sittings of these courts for a certain time before they could be admitted to practise on their own account. The company of these students, of the embassies from the component parts of the empire, and of various imperial officials, made the society a pleasant and lively one. Goethe soon found friends. The secretary of the Brunswick legation, Goté, formed a round table of knights,—a Ritter-tafel. The members adopted names from the age of chivalry, and apportioned among themselves the neighbouring villages as commanderies and fiefs. Goethe took the name of Götz. Deeds of prowess were performed in friendly rivalry, chiefly of eating and drinking. This masquerade at least served to keep the idea of Götz constantly before his mind. But the place has sadder associations. It is impossible to dissociate the name of Wetzlar from that of Werther. The Deutsches Haus, then the property of the knights of the Teutonic order, exists still in the main street of Wetzlar. It was occupied by one of the officials of the order, by name Buff, an honest man with a large family of children. The second daughter, Lotte, blue-eyed, fair, and just twenty years of age, was first met by Goethe shortly after his arrival at a ball at Wolpertshausen. She strongly attracted him; he became a constant visitor at the house. He found that Lotte was a second mother to her brothers and sisters, and he delighted to play games with them and tell them stories. Lotte was really though not formally engaged to Kestner, a man of two-and-thirty, secretary to the Hanoverian legation. The discovery of this relation made no difference to Goethe; he remained the devoted friend to both. He visited Lotte and her children; he walked with Kestner about the streets till midnight; they kept their common birthday together in the German house on the 28th of August; Kestner felt no jealousy; Goethe was content with Lotte's friendship; her heart was large enough for both. But the position was too critical to last. On September 10 they met in the German house for the last time. Lotte spoke of the other world, and of the possibility of returning from it. It was arranged between them that whoever died first should appear to the others. This conversation confirmed Goethe's purpose; he determined to go away. He made no adieu, but wrote a line to Kestner to say that he could not have borne to stay a moment longer. Merck had probably persuaded

him to this step. To divert his mind he took him to Ehrenbreitstein and introduced him to Sophie Roche, the friend of Wieland's youth, and to her daughter Maximiliane, with whom Goethe was charmed. The places in the neighbourhood of Coblenz were visited. Goethe returned to Frankfort by the river in a yacht. Here he was possessed with the memory of Lotte. He fastened her silhouette over his bed. Kestner came to Frankfort in September; Goethe and Schlosser went together to Wetzlar in November. Here he heard of the death of Jerusalem, a young man attached to the Brunswick legation. He had been with Goethe at the university of Leipsic, but he had seen little of him at Wetzlar. Of a moody temperament, disheartened by failure in his profession, and soured by a hopeless passion for the wife of another, he had borrowed a pair of pistols from Kestner under pretence of a journey, and had shot himself on the night of October 29.

Goethe obtained a full narrative of the circumstances from Kestner, and immediately afterwards began his *Werther*, in which the circumstances above related are all interwoven. Goethe tells us that it was written in four weeks, but this can hardly have been the case. We have notices of its slow progress during the whole of the summer of 1773. In 1774 it is far advanced enough to be shown to some intimate friends. It is not till the middle of September 1774 that two copies of the book are sent in the greatest secrecy to Sophie la Roche and Lotte Buff. In October it spread over the whole of Germany. It was enthusiastically beloved or sternly condemned. It was printed, imitated, translated into every language of Europe, criticized in every periodical, with the fullest meed of praise or scorn. It made the round of the world, and penetrated even to China. The *Werther* fever wrung the hearts of men and women with imaginary sorrows; floods of tears were shed; young men dressed in blue coats and yellow breeches shot themselves with *Werther* in their hands. It opened the floodgates of pent-up sentimentalism which had been stirred by the philosophy of the time, and which the calamities of the next generation were sternly to suppress. It may be imagined that Kestner and Lotte were not well satisfied with the liberty which Goethe had taken with them. They were married on April 4, 1773, and Goethe provided the wedding ring. Notwithstanding the coolness which the publication of *Werther* produced between them, the correspondence between Goethe and Kestner continued to the end of the century. Lotte saw Goethe in Weimar in 1816, when she was 63 years old; she was still beautiful, but her head shook with palsy. She died in 1828. The second part of *Werther* represents the agony of a jealous husband. This was inspired by Bretano, an Italian merchant resident in Leipsic, a widower with five children, who had married Maximiliane, the daughter of Sophie la Roche. Goethe loved her as an elder brother, but her husband scarcely approved of the intimacy. Merck tells us that his ideas went very little beyond his business, and that it was dispiriting to have to look for his young girl friend among barrels of herrings and piles of cheeses. "Goethe," he says, "much consoles her for the smell of oil and cheese, and for her husband's manners." *Götz* and *Werther* formed the solid foundation of Goethe's fame. They were read from one end of Germany to the other. It is difficult to imagine that the same man can have produced both works, so different are they in matter and in style. *Werther* represents the languid sentimentalism, the passionate despair, which possessed an age vexed by evils which nothing but the knife could cure, and tortured by the presence of a high ideal which revealed to it at once the depth of its misery and the hopelessness of a better lot. *Götz* was the first manly appeal to the chivalry of German spirit, which, caught up by other voices, sounded throughout the fatherland like the call of a warder's trumpet, till