

advocated an original Mark as the groundwork of the synoptists; together with a "Gospel of Peter" as the basis for the parts common to Matthew and Luke. Ritschl (1851), recanting his former opposition, and Meyer (1853) became converted to the belief in an "original Mark." Volkmar (1857) and a number of other theologians took the same view; Weiss (1861) advocated a parity of originality, or rather a common original source, from which Matthew and Mark borrowed equally, while occasionally Matthew borrowed from Mark itself. But the work which most approximates to a proof of the originality of the tradition contained in Mark is Holtzmann's *Die Synoptischen Evangelien*, &c., 1863, from whose summary of the criticism of the first three Gospels (Schenkel's *Bibel-Lexicon*, "Evangelien") these statements are mainly drawn. The author of *Jesus of Nazara*, Dr Keim, of whom, for the sake of that interesting work, we would speak with all respect, was almost alone in defying, in his last work (p. vii. *Aus dem Urchristenthum*, 1878), the "mane-shaking of the Mark lion;" but even he, with qualification (*ib.* p. 30).

The work of Dr Holtzmann last referred to is of great value; and so are Dr Weiss's *Marcusevangelium* (1872) and *Matthäusevangelium* (1876); but it is truly lamentable that nearly a century has passed in the accomplishment of so little. The reason is perhaps to be looked for (1) in the amount of personality which has been introduced into discussions of this kind; (2) in the haste with which theories have been erected upon the basis of single causes; (3) in the general absence of attempt to classify and concentrate evidence; (4) in the failure to recognize the distinction between probabilities and certainties, and the amount of labour necessary to attain certainty; (5) most of all, in the absence of mechanical helps. It is probable that the publication of Bruder's *Concordance* in the middle of this century has done more than all the rest of the hypothesis inventors, from Augustine to Hitzig, to forward the scientific study of the synoptic Gospels; nor could Dr Holtzmann's valuable work have been written but for the humble assistance of Bruder. It is lamentable to think how much industry, ink, and paper, and occasionally intellect as well, might have been saved if there had been in common circulation from the beginning of this century, along with Bruder, a harmony of the Gospels, printed after the manner suggested above (p. 790), from which any one, almost without knowing Greek at all, could have seen at a glance that the "pedissequus" theory of Mark was not for a moment tenable, and that Mark contains—by no means, necessarily, is—the original tradition from which, at least in some places, Matthew and Luke independently borrowed.

There are signs that a similar waste of industry is to be apprehended in the further discussion of the question whether the common tradition is derived from oral or documentary sources. When, for example, we find so able a critic as Dr Holtzmann (Schenkel, "Evangelien," p. 210) laying stress on the irregular form ἀπεκατέστη occurring in the same place in all the three synoptists (Mat. xii. 13; Mk. iii. 5; Lu. vi. 10) as a convincing proof that the copying of documents (and not oral tradition) can alone explain so strange a similarity, we naturally suppose that this irregularity is nowhere else found in the Old or New Testament. But so far is this from being the case that the irregular form may be with greater truth said to be the only form current in the Old and New Testament, occurring not only in the three passages above, but also in Mk. viii. 25 (ἀπεκατέστη); in Jerem. xxiii. 8; in Exod. iv. 7; in var. interpret. Gen. xxiii. 16 [Trommius quotes 3 (1) Esdr. i. 36 (133), but Tischendorf reads ἀπέστησεν]; and the only passage in which the regular form is found, Gen. xl. 21, contains a var. lect. ἀπεκατέστησεν, which, no doubt, ought to be inserted in the text. This may serve as an example to show how ultimately circuitous the path must be through these attempted short cuts to certainty. The truth is that the question of oral or documentary sources is not to be settled without a great deal more of labour and of judgment than the subject has hitherto received. For a statement of the oral hypothesis, which is generally adopted by English scholars, the reader is referred to Westcott's *Introduction to the Gospels*, pp. 161-208. It has been pointed out, however, by Dr Sanday (*Academy*, Sept. 21, 1878) that there has been of late an increasing tendency in the three theories—the Tübingen or adaptation theory, the documentary Mark theory, the oral tradition theory—to approximate to each other; so that the tendency theory has given less weight to dogmatic tendencies and more weight to literary considerations. The documentary Mark theory allows the previous influence of tradition, only stipulating for some lost documentary links between the oral tradition and our Mark; while the oral theory approaches to the documentary Mark theory in assuming that the oral Gospel is represented most nearly by our present Mark. Nevertheless, says Dr Sanday, between the two last theories (for the Tübingen theory may be left out of account) "the struggle has yet to come. The division between these is almost national. In Germany no one of any significance as a critic holds the oral theory. In England none of our prominent writers hold anything else. France is divided. Godet ranges himself on the side most popular in England. Réville was an early supporter of a view similar to that which is gaining the ascendancy in Germany; and the same is substantially adopted by M. Renan."

It is greatly to be desired that, in this "struggle," the disputants may illustrate the subject in a somewhat ampler manner than has been hitherto common. Different versions of the same original—tales, histories, ballads—transmitted through documentary and oral sources should be compared together; and more especially the phenomena of the ante-Jerome versions of the New Testament should receive the most careful study, before even the ablest commentator should allow himself to use the dogmatic tone which unfortunately characterizes Dr Weiss's *Matthäusevangelium* in deciding against the oral theory. But this is a natural characteristic of an author who sees in a single ἱεροσολίμια convincing proof of an Aramaic original (see p. 805 above), and to whom a καὶ ἰδοὺ settles all critical disputes. With this dogmatism the tone of Canon Westcott's remarks on the oral Gospel contrasts advantageously. Nevertheless, it will probably be hereafter found that the phenomena of our present synoptists are due not to one, but to all, of the causes advocated by the various disputants of the 18th century. Tradition, documents, theological tendencies, literary modifications, misunderstanding of metaphorical parable, misunderstanding of eucharistic language, misunderstanding of spiritual language—all these causes will be found to have contributed to produce the present synoptic result; and it will not improbably be found, as Dr Sanday shrewdly suggests, that early documents have been much more modified, and early oral traditions much less modified, than modern associations might have led us to suppose. Future investigations will receive a considerable stimulus and help, as soon as a harmony of the synoptists showing the Triple Tradition as well as the double traditions (pp. 795-800 above) becomes a recognized text-book for all students of the Gospels. It will also be a useful check, if no demonstration of different documents (in Luke, for example) be recognized as sound until it has been tested by application to other authors. For example, the proof from καὶ, δέ, τε, εἶπε, λέγει, λαλεῖ, ἱεροσολίμια, κύριος, ἐνάπιον, εὐθεία, καὶ ἰδοὺ, is by no means to be despised; but it requires expression in a clear picturesque way by the well-known means of curves; and no proof of this kind ought to be accepted until it (or corresponding proof) has been applied,—first (a) negatively, to several passages recognized as genuine productions of the same author (Plato, for example), and then (b), positively, to several passages, some of which are recognized as genuine, others as spurious. In the first case (a) the curves will exhibit no fluctuations; in the second (b) the curves will exhibit fluctuations corresponding to the fluctuations in Luke; and this will be a strong and clearly intelligible proof (even to those who know no Greek—for the same illustrative proof might be deduced from the application of the test to *Titus Andronicus* and to *Hamlet*) that the fluctuations of the curves are caused in each case by the incoming of different documentary strata. But perhaps, to do this thoroughly, it would be necessary to do it four or five times over for each of the four or five principal ancient MSS. (nor ought, perhaps, even varieties of spelling, and certainly not varieties of form, such as ἡλαθαι, &c., to be neglected, as possibly pointing to the incoming of different documents); and the labour is so great that, even with the avoidance of all broaching of hasty theories and all personalities, a single worker could hardly accomplish it with the devotion of a life,—at least that is the conclusion to which the present writer has been forced after devoting some years to this labour. Yet, in any case, one signal advantage will result from our keeping before ourselves a high standard of demonstration, viz., that, although we may bring forward theories for discussion, we shall draw a very distinct line between what is proved and not proved, and shall shrink with a just horror from short cuts to knowledge.

The Criticism of the Fourth Gospel.—No criticism of a systematic kind, says Dr Holtzmann (Schenkel's *Bibel-Lexicon*), began till the publication of Bretschneider's *Probabilia* (1820), which provoked so much opposition that the author retracted it. The apostolic authorship was supported by Schleiermacher, and by Credner (1836), even while admitting that the Gospel could not be regarded as a purely objective work. Similarly De Wette, after some doubt and hesitation (1837), and Reuss (1840-64) decided for the Johannine authorship,—the former being influenced by a comparison of the Fourth Gospel with the other works of the 2d century. The attack of Strauss, in his *Life of Jesus*, being passed over (as indicating no attempt, or possibly ability, to appreciate the depth of the spiritual doctrine in the Fourth Gospel, in spite of the suggestiveness and occasional accuracy of his method), we come to Baur (1847), who pronounced the Gospel to be a religious ideal poem, composed in the 2d century. A great number of writers accepted this theory; among them, Zeller and Hilgenfeld, and Schenkel and Keim in their lives of Christ, together with Réville (1864) and Scholten. In the meantime an hypothesis of "partial authorship" had been suggested, some (Weisse in 1838, and Freytag in 1861) believing that the discourses, others, as Renan (1863), believing that the historical narratives, were genuine; while some wished to detach the Judean from the Galilean portion of the Gospel, as being distinct in authorship and origin. Lücke, Ewald, Brückner, and Wittichen, adopting in various forms the view of a divided authorship, recognized in the Gospel a framework of historical fact, but noted also the promi-

gence of the ideal, the want of historical development, and the subjective colouring given by the author to the discourses of Christ—views which find a full expression in Weizsäcker's *Untersuchungen über die evangelische Geschichte* (1864). Canon Westcott, in his *Introduction to the Gospels* (5th ed., 1875), maintains apostolic authorship, which is also in a special treatise (*Authorship and Historical Character of the Fourth Gospel*, 1872) maintained by Dr Sanday. The latter work lays perhaps somewhat too much emphasis on the geographical expressions which are used to prove that the author was a Jew of Palestine. Many of these would appear natural for an Alexandrian Jew who had spent two or three passages at Jerusalem, and had travelled through the country. Still more doubtful is the canon assumed throughout the treatise, that graphic details, particularities of name, place, &c., imply an eye-witness—the contrary being suggested by the phenomena of the apocryphal Gospels. Nor does Dr Sanday make any attempt to illustrate the Fourth Gospel (except in respect of the Logos doctrine) by the teaching of Philo. Nevertheless the book is eminently candid, and there is no other book in English to compare with it for the light it throws, not only on the Fourth Gospel itself, but also on the history of its criticism. Dr Sanday also recognizes, even more fully than Canon Westcott, the subjective nature of the Gospel, at least so far as to

GOSPORT, a fortified seaport and market town of Hampshire, England, on the western side of Portsmouth harbour, near its mouth, directly opposite and about a mile from Portsmouth, with which it is connected by a floating bridge moved by a steam engine working on two fixed chains. The old fortifications built at the end of last century are now obsolete, and a line of new forts has been erected about two miles from the town, extending from the Solent to the upper part of Portsmouth harbour, with accommodation for two regiments of infantry and a brigade of artillery. Near the town is the royal St Clarence victualling yard, with brewery, cooperage, powder-magazines, biscuit-baking establishment, and storehouses for various kinds of provisions for the royal navy. Adjoining this yard there are large Government powder magazines and a laboratory for making fuses and rockets. Within the old fortifications a fine new barracks has been erected with accommodation for 1100 men, and another barracks with accommodation for 1600 men adjoining it. The principal other buildings are the town-hall and market-place, the church of Holy Trinity, erected in the time of William III., and the magnificent Haslar naval hospital, capable of containing 2000 patients. Gosport has an extensive establishment for the manufacture of anchors and chain cables, and it is also celebrated for its yacht-building and sail-making establishments. The coasting trade is considerable. The town is said to have received its name, Gosport or God's Port, from Bishop Henry de Blois, who put in here for shelter during a severe storm in 1158. It was then only a small fishing village. According to another supposition its original name was Gorse Port, and it was so called from the gorse and furze with which the commons in the neighbourhood were thickly covered. The population in 1871 was 7366.

GOSART, JAN, born at Maubeuge towards the close of the 15th century, is better known to Englishmen by the name of Mabuse than by that of Jenni Gossart, with which he signed some of his pictures, or that of Jennyn van Hennegouwe (Hainault), under which he matriculated in the guild of St Luke, at Antwerp, in 1503. We know nothing of his life before he attained to manhood; but his works at least tell us that he stood in his first period under the influence of artists to whom plastic models were familiar; and this leads to the belief that he spent his youth on the French border rather than on the banks of the Scheldt. In no seat of artistic culture is this feature more conspicuous than at Tournai, Douai, or Valenciennes, and it may be that in one of these cities Mabuse learnt to commingle the study of architecture with the gaudy system of

make this admission, that the words of Jesus himself and the words of the evangelist are, in more than one instance, so inextricably intermingled that it is impossible to tell where the former end and the latter begin. In the *Introduction to the Gospel of St John*, published (1879) in the *Speaker's Commentary*, Canon Westcott has greatly amplified the valuable remarks on the Fourth Gospel contained in his *Introduction to the Study of the Gospels*, and states most forcibly the views of those who see in the multiplicity of detail in the Fourth Gospel one among many proofs that the Gospel was composed by an eye-witness of the events which it records. For the doctrine of the Logos Canon Westcott gives the following list:—Gfroerer, *Philo u. d. Jud.-Alex. Theosophie*, 1835; Dachne, *Jud.-Alex. Religions-Philosophie*, 1834; Dornier, *Person of Christ* (Eng. trans.); Jowett's "St Paul and Philo" (*Epistles of St Paul*, § 363 ff.); Heinze, *Philo's Lehre v. Logos in Griech. Philosophie*, 1872; Siegfried, *Philo von Alexandria*, 1875. Grossmann (*Questiones Philonae*, 1829) gives a complete summary of the use of the word in Philo. An account of the Logos literature up to 1870 is given by Dr Abbot in his appendix to the article on "The Word" in the American edition of the *Dictionary of the Bible*, and Soulier includes several later works in *La doctrine du Logos chez Philon d'Alexandrie*, Turin, 1876. (E. A. A.)

colouring familiar to tints of stone. Without the subtlety or power of Van der Weyden, he had this much in common with the great master of Tournai and Brussels, that his compositions were usually framed in architectural backgrounds; and this marked characteristic is strongly displayed in the pictures which he executed in the first years of the 16th century. But whilst Mabuse thus early betrays his dependence on the masters of the French frontier, he also confesses admiration for the great painters who first gave lustre to Antwerp; and in the large altar-pieces of Castle Howard and Scawby, he combines in a quaint and not unskilful medley the sentiment of Memling, the bright and decided contrasts of pigment peculiar to coloured reliefs, the cornered and packed drapery familiar to Van der Weyden, and the bold but Socratic cast of face remarkable in the works of Quentin Matsys. At Scawby he illustrates the legend of the count of Toulouse, who parted with his worldly goods to assume the frock of a hermit. At Castle Howard he represents the Adoration of the Kings, and throws together some thirty figures on an architectural background, varied in detail, massive in shape, and fanciful in ornament. He surprises us by pompous costume and glaring contrasts of tone. His figures, like pieces on a chess-board, are often rigid and conventional. The landscape which shows through the colonnades is adorned with towers and steeples in the minute fashion of Van der Weyden. After a residence of a few years at Antwerp, Mabuse took service with Philip, bastard of Philip the Good, at that time Lord of Somerdyk and admiral of Zeeland. One of his pictures had already become celebrated—a Descent from the Cross (50 figures) on the high altar of the monastery of St Michael of Tongerlo. Philip of Burgundy ordered Mabuse to execute a replica for the church of Middleburg; and the value which was then set on the picture is apparent from the fact that Dürer came expressly to Middleburg (1521) to see it. In 1568 the altar-piece perished by fire. But its principal features were preserved in a large arras hanging, recently exhibited at the Archaeological Museum of Brussels. In 1508 Margaret of Austria sent Philip of Burgundy to Italy to negotiate for the treaty of Cambrai. On this mission he was accompanied by Mabuse; and by this accident an important revolution was effected in the art of the Netherlands. Mabuse appears to have chiefly studied in Italy the cold and polished works of the Leonardesques. He not only brought home a new style, but he also introduced the fashion of travelling to Italy; and from that time till the age of Rubens and Van Dyck it was considered proper that all Flemish painters should visit the peninsula. The Flemings grafted Italian mannerisms

on their own stock; and the cross turned out so unfortunately that for a century Flemish art lost all trace of originality.

In the summer of 1509 Philip returned to the Netherlands, and, retiring to his seat of Suytburg in Zeeland, surrendered himself to the pleasures of planning decorations for his castle and ordering pictures of Mabuse and Jacob of Barbari. Being in constant communication with the court of Margaret of Austria at Malines, he gave the artists in his employ fair chances of promotion. Barbari was made court painter to the regent, whilst Mabuse received less important commissions. Records prove that Mabuse painted a portrait of Leonora of Portugal, and other small pieces, for Charles V. in 1516. But the only signed pictures of this period are the Neptune and Amphitrite of 1516 at Berlin, and the Madonna, with a portrait of Jean Carondelet, of 1517, at the Louvre, in both of which we clearly discern that Vasari only spoke by hearsay of the progress made by Mabuse in "the true method of producing pictures full of nude figures and poesies." It is difficult to find anything more coarse or misshapen than the Amphitrite, unless we except the grotesque and ungainly drayman who figures for Neptune. In later forms of the same subject—the Adam and Eve at Hampton Court, or its feebler replica at Berlin—we observe more nudity, combined with realism of the commonest type. Happily Mabuse was capable of higher efforts. His St Luke painting the portrait of the Virgin in Sanct Veit at Prague, a variety of the same subject in the Belvedere at Vienna, the Madonna of the Baring collection in London, or the numerous repetitions of Christ and the Scoffers (Ghent and Antwerp), all prove that travel had left many of Gossart's fundamental peculiarities unaltered. His figures still retain the character of stone; his architecture is as rich and varied, his tones are as strong as ever. But bright contrasts of gaudy tints are replaced by soberer greys; and a cold haze, the "sfumato" of the Milanese, pervades the surfaces. It is but seldom that these features fail to obtrude. When they least show, the master displays a brilliant palette combined with smooth surface and incisive outlines. In this form the Madonnas of Munich and Vienna (1527), the likeness of a girl weighing gold pieces (Berlin), and the portraits of the children of the king of Denmark at Hampton Court, are fair specimens of his skill.

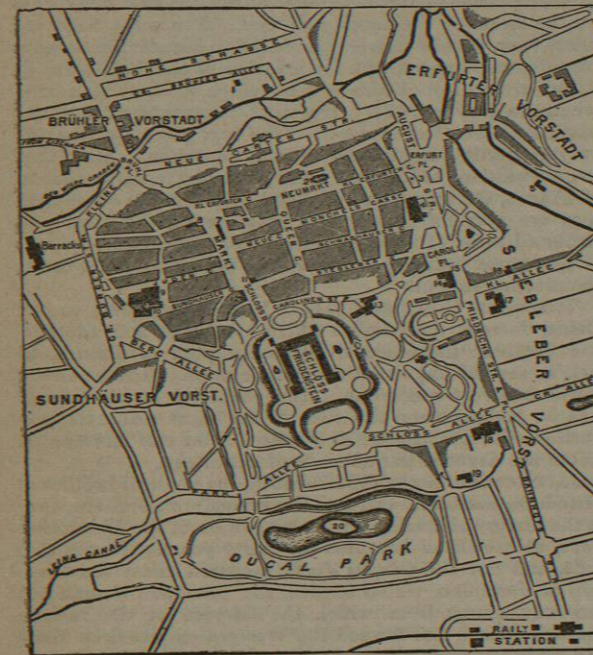
Philip of Burgundy had been deputed in Italy (1515) to escort Charles V.'s sister, Isabella, to Denmark. She was the affianced bride of Christian II., whose subsequent attempt to unite Denmark and Sweden ended so fatally. Here a favourable opportunity was afforded for introducing Mabuse to the Danish court; and it is possible that the opportunity was not neglected. Yet Mabuse may have become acquainted with the Danish king at a later period. As early as 1523, when Christian came to Belgium, he asked Mabuse to paint the likenesses of his dwarfs. In 1528 he requested the artist to furnish to Jean de Hare the design for Isabella's tomb in the abbey of St Pierre near Ghent. It was no doubt at this time that Mabuse completed the portraits of John, Dorothy, and Christine, children of Christian II., which came into the collection of Henry VIII. No doubt, also, these portraits are identical with those of three children at Hampton Court, which were long known and often copied as likenesses of Prince Arthur, Prince Henry, and Princess Margaret of England. One of the copies at Wilton, inscribed with the forged name of "Hans Holbein, ye father," and the false date of 1495, has often been cited as a proof that Mabuse came to England in the reign of Henry VII.; but the statement, it is clear, rests on no foundation whatever. At the period when these portraits were executed Mabuse lived at Middleburg. But he dwelt at intervals elsewhere. When Philip of Burgundy

became bishop of Utrecht, and settled at Duerstede, near Wyck, in 1517, he was accompanied by Mabuse, who helped to decorate the new palace of his master. At Philip's death, in 1524, Mabuse designed and erected his tomb in the church of Wyck. He finally retired to Middleburg, where he took service with Philip's brother, Adolph, lord of Vereen. Van Mander's biography accuses Gossart of habitual drunkenness; yet it describes the splendid appearance of the artist as, dressed in gold brocade, he accompanied Lucas of Leyden on a pleasure trip to Ghent, Malines, and Antwerp in 1527. The works of Mabuse are those of a hardworking and patient artist; the number of his still extant pictures practically demonstrates that he was not a debauchee. The marriage of his daughter with the painter Henry Van der Heyden of Louvain proves that he had a home, and did not live habitually in taverns, as Van Mander suggests. His death at Antwerp, on the 1st of October 1532, is recorded in the portrait engraved by Jerome Cock. (J. A. C.)

GOSELIES, a town of Belgium, in the arrondissement of Charleroi and province of Hennegau, is picturesquely situated on the Piéton and on the Brussels and Charleroi canal, 8 miles N.W. from Charleroi. There are extensive coal-mines in the neighbourhood, and the town possesses breweries, tanneries, bleachworks, and manufactories of hats, knives, and nails. Here the French gained a victory over the Austrians, 26th June 1794. The population is about 7000.

GOTHA (originally *Gotegewe*, or *Gotawe*, and later *Gotaha*, or *Gothau*), a town of Germany, formerly capital of the old duchy of Gotha, and now, alternately with Coburg, the residence of the duke of Saxe-Coburg. Gotha is situated on a canal of the Leina, and on the Thuringian railway, about 6 miles north of the Thuringian Forest. It consists of the town proper and four suburbs, which are grouped in the shape of a half-moon to the north, west, and east of the hill on which, at the height of 1086 feet, stands the castle of Friedenstein. With the exception of those in the older portion of the town, the streets are handsome and spacious, and the beautiful gardens and promenades between the suburbs and the castle add greatly to the town's attractiveness. On the other side of the castle there is an extensive and finely adorned park. To the north-west of the town the Gulberg hill,—on which there is a public pleasure garden,—and to the south-west the Leeburg hill, rise to a height of over 1300 feet, and afford extensive views of a beautiful panorama. The castle, begun by Ernest the Pious in 1643 and completed in 1654, occupies the site of the old fortress of Grimmenstein. It is a huge square building flanked with two wings, having towers rising to the height of about 140 feet. It contains the ducal coin cabinet, and the ducal library of nearly 200,000 volumes, among which are several rare editions, and about 6900 manuscripts. The picture gallery, the cabinet of engravings, the natural history museum, the Chinese museum, and the cabinet of art, which includes a collection of Egyptian, Etruscan, Roman, and German antiquities, are now included in a new building, completed in 1878, which stands on the southern terrace of the castle. The principal other public buildings are the Margaret church,—with a beautiful portal and a lofty tower,—founded in the 12th century, twice burnt down, and rebuilt in its present form in 1652; the Augustines or Cloister church, with an altar-piece by the painter Jacobs; the theatre; the fire insurance bank and the life insurance bank; the ducal palace, in the Italian villa style, with a winter garden and picture gallery; the buildings of the legislature of the duchy; the hospital; the old town-house, dating from the 11th century; the old dwelling-house of the painter Lucas Cranach, now used as a girls' school; the ducal stable; and the Friedrichsthal

palace. The educational establishments include excellent city schools, a gymnasium (founded in 1524, one of the most famous in Germany), a ladies' school of the first order, a training school for teachers and another for female teachers, a free school, a trade school; and a commercial school. Among the other institutions are a lying-in hospital, a surgical and eye hospital, a private lunatic asylum, an orphanage, a reformatory, a magdalen institute, and a school for the board and education of destitute girls. The observatory, erected by Duke Ernest II. in 1787, was in 1857 transferred to a new site in the neighbourhood of the park. Formerly the town obtained its water supply



Plan of Gotha.

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| 1. Catholic Chapel. | 9. Gymnasium (with Luffler's Monument). | 14. Ducal Palace. |
| 2. St. Margaret's Church. | 10. Cloister Church. | 15. Telegraph Office. |
| 3. Arnold's Monument. | 11. Töchtereschule (Lucas Cranach's House). | 16. Perthes's Publishing House. |
| 4. Theatre. | 12. House of the States of the Duchy. | 17. Friedrichsthal Palace. |
| 5. Lunatic Asylum. | 13. Minn. | 18. Ducal Stables. |
| 6. Cathedral. | | 19. Observatory. |
| 7. Town-Hall. | | 20. Ducal Burying-Place. |
| 8. Post-Office. | | |

by means of the Leina canal, which was excavated in 1369, but water for drinking purposes has since 1874 been obtained from the Thuringian Forest. Gotha is one of the most active commercial towns of Thuringia, its manufactures including sausages, for which it has a great reputation, porcelain, tobacco, sugar, machinery, mechanical and surgical instruments, musical instruments, shoes, lamps, and toys. There are also a number of nurseries and market gardens. The book trade is represented by about a dozen firms, including that of the great geographical house of Perthes. Population (1875), 22,928.

Gotha existed as a village in the time of Charlemagne. In 930 the Abbot Gotthard of Hersfeld surrounded it with walls. It was known as a town as early as 1109, about which time it came into the possession of the landgraves of Thuringia. On the extinction of that line Gotha came into the possession of the electors of Saxony, and on the division of their estates between Frederick the Sober and William, it fell to the share of the latter, after whose death it was inherited by the Ernestine line of dukes. After the battle of Mühlberg in 1547, the castle of Grimmenstein was partly destroyed, but it was again restored in 1554. In 1566 the town was taken from Duke John Frederick by August of Saxony. After the death without issue of John Frederick's two sons, it came

into the possession of Duke Ernest the Pious, the fourth of the line of the dukes of Gotha; and on the extinction of this line it was, in 1826, united, along with the dukedom, to Coburg. See *Gotha und seine Umgebung*, Gotha, 1851; Kühne, *Beiträge zur Geschichte der Entwicklung der sozialen Zustände der Stadt und des Herzogthums Gotha*, Gotha, 1862; Humbert, *Les villes de la Thuringe*, Paris, 1869; and Beck, *Geschichte der Stadt Gotha*, Gotha, 1870.

GOTHENBURG (Swedish, *Göteborg*), the second city and chief commercial town of Sweden, and the capital of a "län" of the same name, is situated in a low valley surrounded by bare hills, on the south bank and $1\frac{2}{3}$ miles from the mouth of the Götha river, 282 miles W.S.W. of Stockholm by rail (by the Götha Canal 370 miles). Gothenburg is well and regularly built, mostly of stone or brick, with wide and well-paved streets, and in its general appearance much resembles an English town. It consists of two main portions, the town proper and its suburbs,—together $5\frac{1}{4}$ square miles in extent. The first may be described as a semicircle extending south-eastward over a marshy flat from the bank of the Götha as its diameter. This semicircle is crossed by the East and West Harbour Canals and from east to west by the Great Harbour Canal, which divides the town proper into two parts, a north and a south. The canals are enclosed with hewn stone, lined with trees, and crossed by 24 iron bridges. The finest streets of Gothenburg are the North and South Harbour Streets. Gustavus Adolphus's *Torg* (market-place), with a bronze statue of Gustavus Adolphus by Fogelberg, occupies the centre of the town, while the principal market-place is now (since 1849) *Kungstorget* (the king's market-place). The favourite promenades are the Horticultural Society's Park, the King's Park, with Molin's group (the Beltbucklers) and the *Nya Alléen* (new alleys), situated on the south outskirts. Gothenburg has seven Lutheran churches, of which the finest are the cathedral (*Gustavii Domkyrka*), called after Gustavus Adolphus, founded 1633, rebuilt after fires in 1742 and 1815, now a cruciform structure 173 feet high and 194 feet long by 75 feet broad, Haga church, erected in 1856, and the German church, rebuilt 1747–1798; an English Episcopal church (1855); a Catholic chapel; and a synagogue (1855). The other chief buildings are the exchange, in Italian style (1844), with marble statues of Odin by Fogelberg (1855), and of Oscar I. by Molin (1855); the residence house, built by Torstenson after the Thirty Years' War; the town-house, founded 1670, enlarged 1814; the old *kronhus*, where the diet of 1660 was held; the new custom-house (1866); the artillery barracks (1806) for 750 men; the prison (1854); the railway station (1858); the arsenal (1860); the new theatre (1856–59) seated for 1030; and the Sahlgren new hospital (1848–55). Gothenburg is the seat of a bishop and of a provincial governor. It has 34 schools of various kinds, including two Latin schools, a school-teachers' seminary, an extensive *Elementär-läroverk*, founded 1630, rebuilt 1859, with a library of 15,000 vols., a trade institute, the Chalmers' technical school (1869), another technical school (1848), a "real-gymnasium" (1844), and a navigation-school (1862). The museum, founded in 1833, contains collections for natural history, entomology, anatomy, botany, archæology, and ethnography, a picture and sculpture gallery, and a collection of 6900 coins and medals. Gothenburg has numerous benevolent and charitable institutions, mainly supported by the munificence of private citizens. The industries are ship-building (carried on in four docks), linen and cotton weaving, brewing, and the manufacture of furniture, machinery, lucifer-matches, paper, sugar, and tobacco. In 1877, 2213 ships of 532,127 tons (Swedish, 1221 of 270,900 tons; British, 267 of 130,219 tons) entered at the port, while 1781 ships of 526,352 tons (British, 264 of 118,236 tons) cleared. The mercantile fleet be-

longing to Gothenburg consisted on January 1, 1878, of 65 steamships of 21,215 tons, and 156 sailing vessels of 63,913 tons. The exports in 1877 amounted in value to £2,437,200. These included 8,107,326 cubic feet of deals, boards, and battens (6,021,546 cubic feet to England); 6,065,408 cubic feet of pit-props and other timber, besides 7,246,056 pieces of oak and other staves, and laths and carpenters' work valued at £80,083; 90,460 tons of iron and steel (62,480 tons to England); 333,194 quarters of grain, chiefly oats (265,655 quarters to England); also beans and pease, lucifer matches, 2667 head of cattle, and 38,578 cwts. of butter. The imports in the same year amounted to £3,865,000, chiefly made up of cotton (14,540,996 lb) and cotton yarn (3,608,355 lb), wool and woollen yarn (3,397,757 lb), raw sugar (17,289,777 lb), refined sugar (6,512,919 lb), coffee (8,239,346 lb), molasses (4,883,021 lb), rice (3,246,247 lb), olive oil (2,443,804 lb), salt (796,208 cubic feet), coal and coke (246,205 tons), iron rails (32,059 tons), petroleum (13,243,408 lb), hides (2,346,577 lb), and paper (712,538 lb). Under the peculiar licensing system initiated in Gothenburg October 1, 1865, the town authorities contract for three years with a limited company, which takes the whole number of licences for selling *brändin*, and hands over to the town treasury the net proceeds of its trade. These amounted to £40,103 in the year ending October 1, 1876, when the company sold 383,561 gallons of spirits, 178,133 gallons of which were consumed on the public-house premises, and realized a gross profit of £52,850. The licences issued have been reduced from 119 in 1865 to 56 in 1876. All "bars" are closed from 6 P.M. on Saturday to 8 A.M. on Monday, and in the period 1866-76 apprehensions for drunkenness have on the average decreased 22 per cent., though since 1870 there has been a slight increase (in 1876, 2357 persons were fined), usually attributed to the higher rate of wages and the greater efficiency of the police. The population of Gothenburg, including suburbs, was 71,707 in 1877.

Founded by Gustavus Adolphus in 1619, Gothenburg was from the first designed to be fortified, a town of the same name founded on Hisingen (an island 44 square miles in area between the two arms of the Gotha river) having been destroyed by the Danes during the Calmar war. From 1621, when it was first chartered, it steadily increased, though it suffered greatly in the Danish wars of the last half of the 17th and the beginning of the 18th centuries, and from several extensive conflagrations (the last in 1813), which have destroyed important records of its history. The great development of its herring fishery in the latter part of the 18th century gave a new impulse to the city's trade, which was kept up by the influence of the "Continental System," under which Gothenburg became a *dépôt* for the colonial merchandise of England. After the fall of Napoleon it began to decline, but since its closer connexion with the interior of the country by the Götha Canal (opened 1832) and Western Railway it has rapidly advanced both in population and trade. It is expected that the great line now in course of construction through the mining districts will very greatly increase the importance of Gothenburg. Since the demolition of its fortifications in 1807, it has been defended only by the two redoubts of Billingen and Rya Rabba. Gothenburg was the birthplace of the poet Bengt Lidner, and of two of Sweden's greatest sculptors, Fogelberg and Molin. After the French Revolution Gothenburg was for a time the residence of the Bourbon family.

See Octavia Curlién, *Göteborg: Beskrifning öfver staden och dess närmaste omgifningar* (Stockholm, 1869), and the works therein cited; also J. Hellstenius, *Nygre blad ur Göteborgs historia* (ib. 1870); Axelsson and Fabst, *Sveriges industriella etablissementer* (ib. 1870, et seq.); W. Malm, *Beskrifning öfver segelsteden från Stockholms kanarvagnar till Göteborg* (ib. 1873), *Bidrag till kännedom om Göteborg och Bohuslänns fornamnen och historia*, published by the Economic Society of the *län* (Gothenb. and Stockh., 1874 et seq.), and *Göteborgs Kalender*, a yearly publication.

GOTHIC LANGUAGE. See under **GOTHS**, p. 852.

GOTHOFFRED or **GODEFROY**, the name of a noble French family, of which many members attained distinction as jurists or historians.

The first whose name is associated with the active study of jurisprudence, at the close of the 16th century, was **DENIS GODEFROY** (1549-1621). He was born at Paris, and

studied law at the universities of Louvain, Cologne, and Heidelberg. Having embraced the Reformed religion, he found Geneva a safer abode than Paris, and became professor of law there. Some years afterwards he obtained a public appointment in one of the districts in the Jura, but was driven from his home by the troops of the duke of Savoy and retired to Basel. Thence he was induced by the offer of a chair of Roman law to go to Strasburg, but soon changed his appointment for one at Altorf, which then possessed a university celebrated for its late professor of law, Donneau. In 1600 the elector palatine appointed him professor of Roman law in Heidelberg, where he spent the greater portion of the remainder of his life, and was placed at the head of the faculty of law. The most flattering offers from several universities failed to induce him to leave his adopted country, but the invasion of the Palatinate by Tilly's troops forced him to take refuge again at Strasburg, where he died in 1621. His most important work is his edition of the *Corpus Juris*. The text given by him was very generally adopted and used in quotation. More than twenty editions of the work were published in various towns of France, Germany, and Holland. Godefroy's other writings are very numerous; but they are for the most part either editions of classical authors or compilations which display great industry and learning, but are of little use to the modern student.

THEODORE GODEFROY (1580-1649), the eldest son of Denis, forsook the religion which his father had adopted, and obtained the office of historiographer of France, as well as several important diplomatic posts. His historical works are very numerous. The character of his labours will be judged from the title of his most elaborate production—*Le Cérémonial de France*. Many of his smaller works are devoted to questions of genealogy.

JACQUES GODEFROY (1587-1652), the younger brother of Theodore, has a real claim to the remembrance of students of the history of Roman law, in his edition of the *Theodosian Code*, at which he laboured for thirty years. It was this code, and not the *Corpus Juris* prepared under the direction of Justinian, which formed the principal, though not the only source from which the lawyers of the various countries which had formed the Western empire drew their knowledge of Roman law, at all events until the revival of the study of law in the 11th century at Bologna. Hence Godefroy's edition was of real value. Jacques Godefroy also completed the difficult and useful task of collecting and arranging those fragments of the *Twelve Tables* which can be discovered, and so an important step was taken towards representing the Roman law in its first definite form. His other works are very numerous, and are principally devoted to the discussion of various points of Roman law. He died in 1652, having served the republic of Geneva both as its principal magistrate and in undertaking important missions to the court of France.

A list of the works of the various members of the family of Godefroy, whose activity extends over a period of nearly 200 years, may be found in the *Biographie Générale*, and fuller particulars of its history in Moreri's *Dictionnaire historique*.

GOTHS. The historical position of the Gothic nation needs to be marked out with special care, both on account of various lax popular uses of the Gothic name, and also on account of much legendary history and many rash ethnological speculations, ancient and modern, which have gathered round the true history of the Gothic people. An ignorant age used the words *Goth* and *Gothic* as vague names of contempt for anything that was thought rude and barbarous. A hardly less ignorant but better disposed age used the word *Gothic* in an equally vague way, but without the same feeling of contempt, for anything which was thought to be mediæval or "romantic," as opposed to

"classical." The name came also to be used as a philological or ethnological term; we heard of "Gothic nations," "Gothic languages," &c., meaning "Teutonic" in the widest sense. The name was also, first scornfully, then respectfully, applied to a style of architecture which has some claim to be called Teutonic as opposed to Greek or Roman, but which has nothing whatever to do with the Goths as a nation. Long before this, two European sovereigns who had nothing whatever to do with the national Goths, took the title of King of the Goths out of a mere accidental likeness of names. All these uses of the Gothic name must be carefully distinguished from the history of the true national Goths who play so great a part in Europe from the 3d to the 8th century of our era. The Goths may on many grounds claim the foremost place among the Teutonic nations which had a share in the break-up of the Roman power. They were among the earliest, if not quite the earliest, of the Teutonic nations to establish themselves within the empire, as distinguished from merely ravaging its frontiers. Their history too is closely connected with the geography of the whole empire. Their first historical appearance was in the East; their great historical settlements were made in the West. No Teutonic people fills so great a place in the political and military history of the 4th, 5th, and 6th centuries, and no Teutonic people has left behind it such early remains of a written native literature. The real greatness of the Goths quite accounts for the many vague uses of the Gothic name. Alike in scorn and in honour, the Goths have been, not unreasonably, taken as the representatives of the whole Teutonic race. The wonderful thing is that a people who played so great a part for several ages should have wholly passed away. The Goths have not for many ages existed anywhere as a distinct nation, nor have they given an abiding name to any part of Europe. Franks, Angles, Saxons, Burgundians, Frisians, Thuringians, Lombards, Bavarians, perhaps Vandals, are all visible in the modern map. So several parts of Europe have at different times been known as *Gothia*; but the name was never borne by any large country, and it has nowhere lasted down to modern times.

The chief ancient authority for the early history of the Goths is their national historian Jordanis, who chiefly followed the Gothic history of Cassiodorus the minister of Theodoric, and the lost history of Ablavius. (On the value of Jordanis's writings see Pallmann, *Geschichte der Völkerwanderung*, i. 23.) But he is careless and uncritical, and, like other national historians, is full of mythical elements in the early part. He has to be tested throughout by the contemporary Roman and Greek writers from the 3d century to the 6th. Among these, perhaps the first place is due to Ammianus in the 4th century and to Procopius in the 6th.

The first certain historical appearance of the Goths is in the lands north of the lower Danube in the 3d century of our era. For any earlier account of them we have to go either to mythical stories or to ingenious guesses and inferences. There are a remarkable number of national and legendary names which have more or less of likeness to the name *Goth*; and this likeness has naturally led to an unusual number of theories. The Goths first appear in history in the ancient land of the *Getæ*; and this geographical fact, combined with the likeness of the names, has naturally caused *Getæ* and *Goths* to be looked on as the same people. The identification is as old as our first historical mention of the Goths (*Ælius Spartianus, Ant. Car.*, 10). Claudian always speaks of the Goths as *Getæ*. So does the national historian Jordanis (*cap. v.*). The identity is mentioned doubtfully by Procopius (*Bell. Vand.*, i. 2; *cf. Bell. Goth.*, v. 4). It is strongly maintained by Jacob Grimm (*Geschichte der Deutschen Sprache*, *capp. ix.*, xviii.), but is rejected by

nearly all later writers. A more famous legend, which has derived its chief currency from Jordanis, brings the Goths first of all from Scandinavia. (see Gibbon, c. x.; Geijer's *History of Sweden*, c. x.). There is a so-called East and West Gothland in Sweden, but the connexion of these lands with the Goths of Roman history is more than doubtful. Ptolemy (*ii. 11, 35*) places the *Goïra* in Scandia, and Procopius (*Bell. Goth.*, ii. 15) knew the *Tavro* among the inhabitants of Thoule; but he clearly did not look on them as Goths (see Zeuss, *Die Deutschen*, 500, 511; Grimm, p. 312). Then there is the god *Geat* (see Kemble's *Saxons in England*, i. 370), and the *Geatas*, who figure in Beowulf, and elsewhere in Old-English writings. The Traveller's Song (34, 115, 177) distinctly distinguishes *Goths* and *Geatas*, and couples the latter with the Swedes. Pliny (*Nat. Hist.*, iv. 11) places *Getæ* and *Gaudæ* together on the lower Danube. His *Gaudæ* may possibly be Goths; if so, they are distinguished from the *Getæ*. Then there are the *Jutes* of Old-English history, the *Guttones*, *Gothones*, *Gothini* (see Latham, *Germania*, Epilegomena xxxviii. et seq.). Pytheas, according to Pliny (*Nat. Hist.*, xxxvii. 7; *cf. iv. 14*) placed the *Guttones* on the south coast of the Baltic (that seems to be his meaning), and rules them to be a German people. This carries the name back to the time of Alexander. Ptolemy also (*iii. 5, 20*) has *Γόθωνες* in Sarmatia on the Vistula. Tacitus (*Germania*, 43) distinguishes the German *Gothones* in the same region from the Celtic *Gothini*, whom he places seemingly nearer to the Carpathians. Tacitus moreover not only speaks of the *Gothones* or *Gotones* as a people, but mentions (*Ann.*, ii. 62) a particular man of the nation, *Catualda* by name, as having restored the independence of his people after it had been overthrown by Maroboduus. With this hint, it is perhaps not too much to infer with Aschbach (*Westgothen*, 2d ed.) and Zeuss (136) that for *Boïroves* in Strabo (*vii. 1*), who are mentioned among the nations subject to Maroboduus, we should read *Γόθροves*. And there is no doubt that names like *Getæ*, *Gethæ*, *Gudæ*, even *Gothi*, lived on almost to modern times, first as national names, then as names of contempt, in Poland, Lithuania, and Prussia (see Latham, and Zeuss, 672). Latham asserts the identity of the names *Getæ*, *Gothi*, and *Gothones*, but he holds (see especially p. 42 of his Epilegomena) that both *Gothones* and *Getæ* were Lithuanian, and that the Teutonic Goths took the name of the people whom they had conquered. They would, on this view, be Goths only in the sense in which Englishmen are Britons.

On the whole, it seems that there is no trustworthy evidence for a migration of the Goths from Scandinavia, and that the idea was suggested only by the likeness of name between the true Goths and the *Gauts* or *Geatas* of Swedish history. The application of the name *Gothland* to the island *Gotland*, as well as to the continental *Gauthiod*, is a further mistake. Nor does there seem to be any reason for making *Goths* and *Getæ* the same. But the identification of the Goths with the *Gothones*, *Γόθροves*, *Guttones*, on the south coast of the Baltic (which is accepted by Pallmann and Dahn) has much more to be said for it. *Gothi* and *Gothones* are strictly the same name; the double form is usual in the Latin shapes of Teutonic names. But the whole history of the Goths in their northern seats is summed up in the personal history of *Catualda*, who, after delivering his people from Maroboduus, was himself overthrown by the *Hermunduri*. The continuous and certain history of the Gothic nation begins in the Roman Dacia.

The question now comes, Which of the nations which are historically connected with the Goths had any closer connexion with them than that of common Teutonic origin? Setting aside *Getæ* and other doubtful theories, the real