dominance make their constant contributions. Not for special facts, but for a general estimate, no writer is more instructive than Salvian of Marseilles in the 5th century, whose work *De Gubernatione Dei* is full of passages contrasting the vices of the Romans with the virtues of the barbarians, especially of the Goths. In all such pictures we must allow a good deal for exaggeration both ways, but there must be a ground-work of truth. The chief virtues which the Catholic presbyter praises in the Arian Goths are their chastity, their piety according to their own creed, their tolerance towards the Catholics under their rule, and their general good treatment of their Roman subjects. He even ventures to hope that such good people may be saved, notwithstanding their heresy. All this must have had some ground-work of truth in the 5th century, but it is not very wonderful if the later West-Goths of Spain had a good deal fallen away from the doubtless somewhat ideal picture of Salvian.

Of modern writers dealing specially with Gothic history may be mentioned Manso (*Geschichte des Ost-Gothischen Reiches in Italien*, Breslau, 1824); Aschbach (*Geschichte der Westgothen*, Frankfort, 1827); Köpke (*Die Anfänge des Königsthums bei den Gothen*, Berlin, 1854; Dahn (*Die Könige der Germanen*, Munich and Würzburg, 1861–1871); Pallmann (*Geschichte der Völkerwanderung*, Gotha and Weimar, 1863–1864). It is hard to find any work in English dealing specially with Gothic history, though much may be learned from writers like Gibbon and Milman, who deal with the Goths simply as part of some larger subject. Several chapters in the third book of Milman's *History of Latin Christianity* are of special importance in this way. (E. A. F.)

Gothic Language.

By this name, which may be taken generally as denoting the idioms of the various divisions of the Gothic nation, is more particularly meant the language exhibited in certain fragments of a translation of the Bible and other minor documents, which, although preserved in manuscripts not dating farther back than perhaps the 5th century, and clearly written in Italy during the rule of the East-Goths, are commonly assumed to have originated among the West-Goths at the time when they were seated in Mœsia, and to be therefore older by at least a century than the manuscripts themselves. It is chiefly due to this assumption that the more distinctive name of *Mœsogothic language* is often used, in England and elsewhere, as well as the simpler *Gothic*. The latter name, however, seems to be more appropriate, in spite of the great probability of the assumption referred to,—since it is, for obvious reasons, utterly impossible to prove that the language of the West-Goths at that time differed from that of the East-Goths, or, even if there was any difference, to show that our manuscripts represent the original forms of the speech of their supposed West-Gothic author. Indeed, according to a fragment of a Gothic calendar preserved in one of the Milan manuscripts, which gives the name of the Gothic people as *Gut-thiuda*[1] (*thiuda*, "people"), the most correct form of the name would be *Gotic*. This spelling at least has obviously greater claims to authenticity than *Gothi*, *Gotthi*, or Γότθοι, and other similar forms most commonly (although not exclusively) used by Latin and Greek writers, whose want of familiarity with the sounds of the Gothic language is often abundantly manifest. From *Gut-thiuda* we may infer with certainty that the Goths called themselves *Gutôs*, the corresponding adjective being *gutisks*.

We have no direct evidence of the character of the Gothic language until the time of the above-mentioned manuscripts; but some conclusions regarding a more archaic state of the language may be drawn from a careful examination of the numerous words borrowed from Gothic at a much earlier period by some of the Finnish tribes originally dwelling in the interior of Russia.[2] It may be safely assumed that some at least of these words still retain forms of the Gothic language from as early a period as perhaps the 1st or 2d century B.C. By the same date the Goths, as well as the other Teutonic nations, were no doubt already in possession of the Runic alphabet, an adaptation of a particular form of the Latin characters to their special wants and uses.[3] No traces of this alphabet, however, have been left, except the already mentioned short inscription of the Bucharest ring, a list of the Gothic names of these runes, preserved in a Vienna manuscript of the 9th century,[4] and some letters in Ulfila's Gothic alphabet, which soon supplanted the less convenient Runic characters, and so helped to inaugurate the short literary period of the Gothic language so closely connected with the name of that prelate.

Ulfila, or rather Vulfila (310–380 A.D., see ULFILA), was a man of the most profound learning. He not only invented, as has been said, a new alphabet for his literary purposes, but was also able to preach and to write in Latin and Greek as well as in his native Gothic language, and he is reported to have left behind him a great number of tracts and translations in these three idioms. The principal work of his life, however, was his translation of the Bible, parts of which seem to have reached us in the famous *Codex Argenteus*, now at Upsala, and in several minor fragments at Wolfenbüttel (*Codex Carolinus*) and Milan (*Codices Ambrosiani*, including some leaves now kept at Rome and Turin). In this way we possess the greater part of the gospels, considerable portions of the epistles, and a few fragments of the Old Testament; there is also a fragment of a commentary on St John's gospel, commonly called *Skeireins* (or "explanation"), and the fragment of a calendar which has been already mentioned as containing the original form of the name of the Gothic people.[5] As to the authorship of the last two fragments nothing can be said with certainty; and certain differences in language and manner of translation make it doubtful even whether the fragments of the Old Testament can be traced to the same origin as those of the New. The bulk of the whole, however, may safely be ascribed to Ulfila, for it can hardly be assumed that the same work would have been done twice over in so short a space of time as that lying between the days of Ulfila and the date of our manuscripts. The whole character of the translation too seems to indicate a man of Ulfila's mental power and theological learning. Although it cannot be denied that several alterations of the original have been introduced into our texts at a later time, it is certain both that the author carefully interpreted the Greek text (which was of course the fundamental source of his work), and also that he consulted, and in not a few places followed, the old Latin versions where his own ideas seemed to differ from those of his Greek authorities.[6]

As a specimen of the language, and of Ulfila's mode of translation, we may insert here his version of the Lord's prayer:—

Atta unsar thu in himinam. Weihnai namo thein. Qimai thiudinassus theins. Wairthai wilja theins swe in himina jah ana

[1] The same form of the name seems to occur a second time in the Runic inscription of the Bucharest ring, *Gut-annôm hailag*, "dedicated to the Goths' treasure." *Cf.* H. F. Massmann, in Pfeiffer's *Germania* (Vienna, 1857), ii. p. 209 *sq.*; and Ludv. Wimmer, *Aarböger for nordisk Oldkyndighed og Historie* (Copenhagen, 1867), p. 45.

[2] See Dr Wilh. Thomsen, *Ueber den Einfluss der Germanischen Sprachen auf die Finnisch-Lappischen* (Halle, 1870).

[3] See especially Dr Ludv. Wimmer, *Runeskriftens Oprindelse og Udvikling i Norden*, Copenhagen, 1874.

[4] J. Zacher, *Das Gothische Alphabet Vulfilas und das Runenalphabet*, Leipsic, 1855.

[5] A few Gothic words and names occur among the subscriptions to two Latin charters, one of which is now preserved at Naples; the other, formerly kept at Arezzo, is now lost.

[6] For fuller particulars see the two principal editions of the Gothic texts by V. d. Gabelentz und Loebe (3 vols., Altenburg and Leipsic, 1843–76), and by E. Bernhardt (Halle, 1875).

airthai. Hlaif unsarana thana sinteinan gif uns himma daga. Jah aflet uns thatei skulans sijaima, swaswe jah weis afletam thaim skulam unsaraim. Jah ni briggais uns in fraistubnjai, ak lausais uns af thamma ubilin.

The Gothic language did not very long survive the times of Ulfila. From Mœsia, where it had gained its highest literary culture, it disappeared together with the Goths, when they were driven from these parts by later migrations. In the western portions of Europe, that is, in Italy, France, and Spain, whither it had been carried by the emigrants, the Gothic language seems to have died out even sooner than the Gothic nationality, giving way to the overpowering influence of Latin, and leaving behind it only a few indistinct relics in some proper names and other words that had been received into that victorious language. It was only in a remote spot of the Crimea that it continued to exist until the 16th century, when the last remains of a Gothic people were detected, and a few specimens of their language were gathered by Augerius de Busbeck, a Dutch traveller, who visited the eastern parts of Europe in the years 1554–1564.[1]

It is well known that the literary remains of Gothic are (with the exception, perhaps, of a few Runic inscriptions belonging to the Scandinavian languages) by several centuries the oldest specimens of Teutonic speech, and therefore have a particular value for the student of the history of that family of languages. Notwithstanding this fact, it would be altogether wrong to regard Gothic as the common source of the more modern stages of these idioms. Although very archaic in many of its forms and sounds, it is in these still far removed from the original features of the common language, as that was spoken before any separation of Teutonic tribes had taken place. Most nearly related to it seem to have been the Scandinavian languages, which are now generally assumed to have formed, together with Gothic, the so-called eastern branch[2] of the Teutonic family, while English, Frisian, and Low and High German belonged to a western division. The latter is chiefly marked by the introduction of a considerable number of forms and sounds of a less archaic stamp, while the eastern idioms are found to have adhered more closely to the original forms. Thus, almost the only distinct innovation in the sound-system of the eastern branch is the insertion of a *g* sound into the groups *iuw*, *auw*, *uw* in accented syllables, as in Gothic *triggws*, Old Norse *tryggr*, compared with Old High German and Old Saxon *triuwi*, Old English *treowe*, *trywe*, "true"; or Old Norse *höggva*, to hew, Old High German and Old Saxon *hauwan*, Old English *heawan*. Western Teutonic, on the other hand, is at once discernible by its doubling all single consonants ending a short root-syllable before *y* (*w*, *r*, *l*); thus Old English *theccan*, Old Saxon *thekkian*, Old High German *decken*, to cover (literally "to thatch"), but Gothic *thakjan*, Old Norse *thekja*; or Old English *sellan*, Old Saxon *sellian*, Old High German *sellen*, to sell, but Gothic *saljan*, Old Norse *selja*. As to the inflexional system, the accusative plural of nouns has in Western Teutonic been replaced by the nominative form, as in Old English *dagas*, Old Saxon *dagōs*, Old High German *tagā*, days; Gothic still has *dagōs* for the nominative, and *dagans* for the accusative, the Old Norse forms being *dagar* and *daga* respectively. The same change is found in the adjectives, as Old English and Old Saxon *blinde*, Old High German *blinte*, blind (*cæci*), corresponding to both Gothic *blindai* and *blindans*, Old Norse *blindir* and *blinda*. On the other hand, the formation of the plural of certain neutral substantives by adding an *r*, as in Old English *lombru*, lambs, Old High German *lembir* (still extant in the English plural *children*) is entirely lost in Eastern Teutonic (Gothic *lamba*, Old Norse *lömb*). Another instance of change is to be seen in the loss of the dative case of the reflective pronoun (Gothic *sis*, Old Norse *sér*) in Western Teutonic, the corresponding forms of the personal pronoun of the 3d person being used instead (Old English *him*, *hire*, &c.) Western Teutonic has also introduced the use of the genitive forms of the same personal pronoun instead of the possessive pronoun (Gothic *seins*, Old Norse *sinn*) when the possessor is denoted by a feminine or a plural (Old English has gone even farther by dropping the possessive pronoun altogether). In the verb, Western Teutonic has replaced the original form of the 2d person singular of the past indicative ending in *-t* (as in Gothic and Old Norse *wast*, *gaft*, thou wert, gavest) by the corresponding form of the subjunctive (Old English *wǣre*, *geáfe*, Old Saxon and Old High German *wāri*, *gābi*). Western Teutonic has also lost the faculty of deriving passive or intransitive verbs from active verbs or adjectives by adding the syllable *-na-* after the root-syllable, as in Gothic *fullnan*, Old Norse *fullna*, to be filled, as compared with Gothic *fulls*, Old Norse *fullr*, full; or Gothic *fulljan*, Old Norse *fylla*, to fill. Only a very few instances of this formation are left in Western Teutonic, such as Old English *wæcnan*, to awaken [intrans.], or *leornian*, German *lernen*, to learn (*cf.* Old English *weccan*, German *wecken*, to awaken [trans.], and German *lehren*, to teach). As to the vocabulary, we may mention the loss of the verb *dón*, to do, in Gothic and Scandinavian. The most conspicuous peculiarity in the syntax is the frequent use of the dative (or perhaps originally the instrumental case) instead of the accusative in Eastern Teutonic.

Among the Teutonic languages Gothic holds by far the foremost rank as regards the regularity of its sound-system and its inflexions. The vowel system is remarkable for the absence of the short *e* and *o* sounds, except in a few places where ĕ and ŏ (spelt *ai* and *au*) occur under certain consonantal influences. *Umlaut*, or assimilation of root-vowels to a following *a-*, *i-*, or *u-* sound, is not discernible in Gothic. Thus we find only five short vowels, *a*, (*ai*), *i*, (*au*), *u*; five long vowels *ā*, *ē*, *ī* (spelt *ei*), *ō*, *ū*; and three diphthongs *ai*, *au*, and *iu*. There may have been other distinctions of vowel-qualities besides those expressed in spelling, but we have no means of definitely settling this question; so much, however, can be said, that the long vowels, and especially *ē* and *ō*, probably had the close sounds, since these are often interchanged with *ei* and *u* in our manuscripts. The spelling of the consonantal system is also very simple. Besides *y*, *w*, *r*, *l* and three nasal sounds (the guttural nasal being expresssed by *g* after the Greek fashion), we find three voiceless stops, *p*, *t*, *k* (*q* being only a combination of *kw*); three voiced stops, *b*, *d*, *g*; four voiceless spirants, *f*, *s*, *th*, *h*; and only one distinct sign for a voiced spirant, *z*. This system of spelling, however, is obviously insufficient to express all the sounds of the language,—an insufficiency partly due to the fact that the transcription of the Gothic speech-sounds was chiefly an imitation of the Greek graphic system, which, at least in Ulfila's time, had become rather imperfect, inasmuch as different sounds developed out of one sound of an earlier period were still often expressed by the same sign (just as in the English orthography of the present day). It is highly probable, for instance, that the signs of *b*, *d*, *g* of the Gothic alphabet not only expressed the sounds of voiced stop consonants (*mediæ*), but also represented the sounds of voiced spirants, such as English *v* and soft *th*, or North German *g* after a vowel (these values being the only ones left to the Modern Greek signs β, γ, δ). Hence the regular change of *b*, *d* final after a vowel into *f*, *th*, as in *gaf*, I gave, from *giban*, to give; or *bath*, I bade, from *bidjan*, to bid.[3]

Great regularity prevails also in the inflexional system. In the substantival and adjectival declensions the instrumental case has become extinct by an early confusion with the dative (the case commonly called dative being, in fact, a mixture of forms of the original dative and the instrumental and local cases), while in the Western branch of Teutonic it was still in frequent use. At the same time, Gothic is the only Teutonic idiom that has still preserved, in a few cases, the vocative in a form distinct from that of the nominative (*fisks*, fish, for instance, has *fisk* in the voc.). The adjectival declension is remarkable for the retention of special forms of the *i-* and *u-* stems, which in all other Teutonic languages have been transferred to the inflexion of the *ja-* stems. In the pronominal inflexion the instrumental case has been kept distinct in a few instances, such as *thē*, *hvē* (the latter form being the same as English *why*). There are also some relics of the dual number left in the 1st and 2d personal pronouns. As for the verb, Gothic is quite unique in retaining the old formation of the passive voice by means of simple derivation (as in *bairada*, *bairanda*, he is, they are borne, Greek φέρεται, φέρονται), the dual number of the 1st and 2d persons throughout the whole active voice (*bairōs*, *bairats*, we, you two bear, in the indicative, or *bairaiva*, *bairaits* in the subjunctive, or *bēru*, *bēruts*, we, you two bore [ind.], and *bēreiva*, *bereits* [subj.] along with the plural forms *bairam*, *bairith*, &c.), and the 3d person of the imperative (as *bairadau*, *bairandau*, he, they shall bear, Greek φερέτω, φερόντων). The different verbal classes are of course the same as in the other cognate idioms; but they are kept more completely distinct in Gothic, for it is only there that the reduplication has been preserved intact in the past of the reduplicative verbs, Gothic *haihald*, I held, for instance, corresponding to such shortened forms as Old Norse *helt*, Old English *heold*, Old Saxon *held*, and Old High German *hēlt*, *healt*, *hielt*. Gothic again is the only language that seems to give us a clue to the explanation of the formation of the past in weak verbs. There we find such

[1] See his report and word-lists, reprinted by Massmann, in *Zeitschrift für Deutsches Alterthum*, i. p. 345 *seq.* The words contained in these lists are not all intelligible, and some of them are clearly of Slavonic or Iranian origin, but others are decidedly Gothic as regards their form, thus *schlipen*, to sleep; *criten*, to weep; *fyder*, four; the correct Gothic forms being *slēpan*, *grētan*, *fidvōr*.

[2] H. Zimmer, "Ostgermanen und Westgermanen," in *Zeitschrift für Deutsches Alterthum*, xix. p. 393 *sq.*

[3] See W. Weingaertner, *Die Aussprache des Gothischen* (Leipsic, 1658); F. Dietrich, *Ueber die Aussprache des Gothischen* (Marburg, 1862); H. Paul, "Zur Lautverschiebung," in *Beiträge zur Geschichte der Deutschen Sprache und Literatur*, i. 147 *sq.* (Halle, 1874).

plural forms as *hausi-dēdum*, we heard, while in Old Norse we have simple *heyr-ðum*, in Old English *hier-don*, &c. Now, this *-dēdum* would be exactly the corresponding form of the verb *dōn*, to do (lost in Gothic, as mentioned above), so that *hausi-dēdum* must once have meant "we did hear."

Notwithstanding all these instances of great antiquity we must be on our guard against the assumption that Gothic in all its features bears the same archaic stamp. In fact, it often goes farther than the other cognate idioms in dropping short final vowels. There are no traces left of the short vowels originally ending *a-* or *i-* stems in declension; thus, *dags* from *daga-*, day; *haurn* from *horna-*, horn; *gasts* from *gasti-*, guest; *hugs* from *hugi-*, mind; but there are many instances of the preservation of these vowels in the other languages, such as *dagar*, *horna*, *gastir* in Old Scandinavian Runic inscriptions, or *hyge* in Old English, or *hugi* in Old Saxon and Old High German.[1] Even the regularity of the inflexional system is often not archaic, but due to later assimilations of forms originally more distant than in Gothic. The most striking instance of this is perhaps the loss, in the verbal system, of the so-called grammatical change, that is, the transferring of a voiceless spirant into a voiced spirant after a syllable unaccented in the earliest time before the general Teutonic rule of fixing the accent on the root-syllables had come into use.[2] This change (still discernible in such English forms as *I was, we were*) was fully developed in all other cognate idioms, as for instance in Old English, *cf. ic wæs, we wǣron*, or *ceosan*, to choose, *ic ceas, we curon, gecoren*, &c., these forms standing for *wás, wēzúm*, &c. Gothic has given up the voiced sound altogether, forming simply *was, wēsum*, or *kiusan, kaus, kusum, gakusans*. It is only in some isolated words (such as *fadar* and *brōthar*, corresponding to Sanskrit *pitár* and *bhrā́tar*), and some derivatives that even traces of this fundamental rule are now to be found in the Gothic language. (E. SI.)

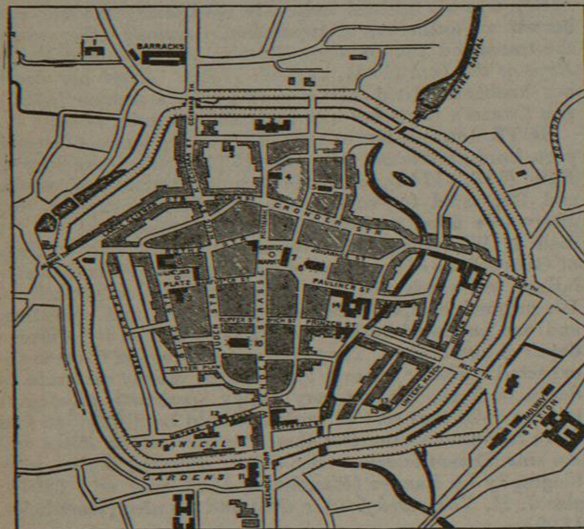
GOTTFRIED. Meister Gottfried of Strasburg, the most brilliant German poet of the Middle Ages, flourished about the end of the 12th and beginning of the 13th century. Of his life and position we have no certain information, for he has told us next to nothing about himself, and contemporary records are dubious and confusing. It would seem, however, that he was a man of good birth and position, who filled an important municipal office in his native town of Strasburg. His chief work was written about 1210, and we may confidently place his death between 1210 and 1220. We know from his writings that he was a man of high culture, but it is almost certain that he was not a priest. Of this his occasional sneers at the clergy are perhaps a better proof than the dubious morality of much of his work. Gottfried wrote one great poem, *Tristan und Isolt*. The story is of Celtic origin; it came first from Britain and Ireland, thence was carried to France, and thence to Germany. Few stories have been so often treated or have had so wide an influence upon literature. A very few words will suffice to give Gottfried's version of it. King Mark of Cornwall has a nephew named Tristan, whom he sends to woo vicariously, and bring home as queen of Cornwall, the beautiful Isolt, princess of Ireland. The young man goes on his mission, is successful, and sets out with Isolt on the homeward journey. Before they reach Cornwall, however, they unfortunately drink a love potion which Isolt's mother had intended to be given to her daughter by the king of Cornwall The consequence of the mistake is that the young people fall madly and hopelessly in love with one another. The wild force of their passion soon causes them to disregard morality and prudence alike, and the bulk of the poem is devoted to an account of the numerous complications which in time arose. Of course the king soon becomes suspicious, and at last his suspicions become certainties. Tristan withdraws to Normandy, and enters into an alliance with a princess of the land, whose very name—Isolt, the white-handed—has a strange charm for him. But he finds that he really cares nothing for this new Isolt; the memory of his old love rises powerfully in his soul; and he gives utterances to his doubts and perplexities in a soliloquy, with which the poem abruptly concludes.

Tristan is thus an unfinished work; still it is a tolerably long one, as it consists of 19,552 short rhymed lines. The style is highly finished. There is an artistic choice of fit words, a frequent use of antithesis and word-play, and a skilful management of the versification. But these are, of course, only side matters. The permanent interest of the poem consists in its representation of human passion, and in the knowledge it shows of the human heart. The plain, rude story, when told by Gottfried, takes a depth and pathos that are hardly its own. All is described, too, with such clear, bright touches, and such vivid force, that the poem seems somehow a tale of our own time. Its morality indeed is not high; but this objection did not probably occur to those who first read it. If we judge it by a purely art standard, we must pronounce it worthy of an important place in the literature of Europe. *Tristan* was not allowed to remain a fragment. Ulrich von Türheim (about 1236) and Heinrich von Freiberg (about 1270) both wrote continuations and conclusions of the work, which certainly fell far short of the original.

Of Gottfried's other writings, only some lyrics in the ordinary style of the minnesingers remain to us. Two longer poems, entitled *Lobgesang auf die Jungfrau Maria* and *Gedicht von der Armuth*, were long attributed to him, but recent criticism has conclusively proved that they are the work of others. Gottfried's influence on German literature was very great, and a proof of this is the number of poets who treated the same subject after the plan he had laid down. All these, from Hans Sachs (1494–1576) to Immermann (1796–1840), may fairly be claimed as his followers.

The chief editions of Gottfried's *Tristan* are those of Fr. Heinrich v. d. Hagen (a complete edition, with the continuations, Bresl., 1823), Groote (Berlin, 1821), Massmann (Leip., 1843), and Bechstein (containing a very able and complete introduction, 2d ed., 2 vols., Leip., 1873). See also the translations into modern German, with continuations, &c., by Herm. Kurz (Stuttg., 1844, 3d ed., 1877), and Karl Simrock (2d ed., Leip., 1875). For what is known of the life of Gottfried see Kurz's "Zum Leben Gottfried von Strassburg" (in the *Augsburg. Allgemeine Zeitung* for 1868, and *Germania*, 15 Jahrgang); and as to the sources of the story, Franck's *Tristan et Isoult* (Paris, 1865), and F. Compart, *Die Sagenüberlieferungen in den Tristan-Epen Eilharts von Oberge und Gottfrieds von Strassburg* (Güstrow, 1876).

GÖTTINGEN, the chief town of a circle of the same name in the land-drostei of Hildesheim and province of Hanover, Prussia, is pleasantly situated at the foot of the Hainberg in the fertile valley of the Leine, about 67 miles to the south of Hanover, on the Hanover and Cassel railway. It is traversed by the Leine, which separates the Altstadt from the Neustadt and Masch; and it is surrounded by ramparts which are planted with lime-trees and form an agreeable promenade. The streets in the older part of the town are for the most part crooked and narrow, but the newer portions are spaciously and regularly built. Apart from the churches and the numerous university buildings, it has few structures of any public importance. There are several thriving industries, including, besides the various branches of the publishing trade, the manufacture of woollen and cotton goods, and of physical and mathematical instruments. The university, the famous Georgia Augusta, founded by George II. in 1734, and opened in 1737, rapidly attained a leading position, and in the year 1823 its students numbered 1547. Political disturbances, in which both professors and students were implicated, lowered the attendance to 860 in 1834; and the expulsion of the famous seven professors (Albrecht, Dahlmann, Ewald, Gervinus, Weber, and the brothers Grimm) in 1837 still further reduced its prosperity. The events of 1848, on the other hand, told somewhat in its favour; and since the annexation of Hanover in 1866 it has been carefully cherished by the Prussian Government. In the winter session 1877–78, its students numbered 909, and the teaching staff 124,—its numerical strength thus entitling it to rank as the eighth on the list of German universities. The present professoriate includes, among other distinguished names, those of Benfey, Lagarde, Lotze, Ritschl, and Weber. Amongst those who have been teachers within its walls may be mentioned, besides the seven already named, Haller, Gesner, Gatterer, Sprengel, Heyne, Blumenbach, Herbart, Heeren, O. Müller, K. F. Hermann, and Eichhorn.



Plan of Göttingen.

1. Observatory.
2. Chemical Laboratory.
3. Reading Room.
4. Catholic Church.
5. University Church.
6. St John's Church.
7. Townhouse.
8. Gymnasium.
9. University.
10. St James's Church.
11. Lecture Rooms.
12. Reformed Church.
13. Synagogue.
14. Library and Museum.

Neander, Ewald, and the distinguished chemist Bunsen, it may be added, were natives of Göttingen. The university library contains upwards of 500,000 printed volumes and 5000 manuscripts. There is a good chemical laboratory, as well as adequate zoological, ethnographical, and mineralogical collections, the most remarkable being Blumenbach's famous collection of skulls. The other establishments more or less connected with the university, such as the observatory, botanical garden, and various hospitals, do not call for special notice. The Gesellschaft der Wissenschaften publishes the long-established and well known *Göttingische Gelehrte Anzeigen*. The population in 1875 numbered 17,057.

The earliest mention of a village of Goding or Gutingi occurs in documents of about 950 A.D. The place received municipal rights from the emperor Otho IV. about 1210, and from 1286 to 1463 it was the seat of the princely house of Braunschweig-Göttingen. During this period it held a high place among the towns of the Hanseatic League. In 1531 it joined the Reformation movement, and in the following century it suffered considerably by the Thirty Years' War, having been taken by Tilly in 1626, after a siege of 25 days, and recaptured by the Swedes in 1632. After a century of decay, it was anew brought into importance by the establishment of its university; and a marked increase in its industrial and commercial prosperity has again taken place in recent years.

See Schmidt, *Urkundenbuch der Stadt Göttingen* 1400–1500 (1867); Pütter, *Versuch einer akademischen Gelehrtengeschichte der Universität Göttingen* (1765–88), continued by Saalfeld (1820) and by Oesterley (1838); Unger, *Göttingen und die Georgia Augusta*, 1872.

GOTTSCHALK, or GOTESCHALCUS, surnamed FULGENTIUS, a prominent figure in one of the most important theological controversies of the 9th century, was the son of Berno, a Saxon count, and, having been devoted (oblatus) from infancy by his parents to the monastic life, was trained at the monastery of Fulda, during the abbacy of Hrabanus Maurus, and while Walafridus Strabus was a member of the fraternity. At the approach of manhood he made strenuous efforts to be released from his vows; and he actually succeeded in obtaining from a synod held at Mainz in 829 the necessary dispensation; but through the hostile influence of his abbot this was afterwards cancelled by Louis the Pious, though as a slight mitigation of the harshness of this treatment he was permitted to remove to the monastery of Orbais, in the diocese of Soissons. Here he devoted himself to ardent study of the writings of Augustine, with the result that he became an enthusiastic believer in the doctrine of absolute predestination, in one point going even beyond his master—Gottschalk believing in a predestination to condemnation as well as in a predestination to salvation, while Augustine had contented himself with a doctrine of preterition as complementary to his doctrine of election. While returning from a pilgrimage to Rome in the year 847, Gottschalk, happening to pass a night at a hospice in Friuli, came into contact with Notting, the newly elected bishop of Verona, and expounded to him his peculiar views. The bishop, apparently without saying much at the time, carried word to Hrabanus Maurus, who, meanwhile, had become archbishop of Mainz; the latter lost no time in issuing two letters, one to his informant and another to Count Eberhard of Friuli, in both which he denounced the opinions of Gottschalk with some recklessness and great violence. On the one hand, he accused his adversary of neglecting the distinction between foreknowledge and foreordination; on the other hand, he himself refused to recognize any difference between predestination to punishment and predestination to sin. At a synod held in Mainz in presence of the emperor in 848, Gottschalk presented himself with a written explanation and defence of his views; he was, however, very summarily found guilty of heresy, and handed over to his ecclesiastical superior, Hincmar of Rheims, to be dealt with as his crime might deserve. Having again assumed the defensive in an assembly at Chiersy in 849, he was once more condemned,—on this occasion not only as a heretic, but also as a despiser of authority, and as a disturber of the church's peace,—and sentenced to be whipped severely and rigorously imprisoned (durissimis verberibus castigari et secundum ecclesiasticas regulas ergastulo retrudi). The place selected for his captivity was the monastery of Hautvilliers in the diocese of Rheims, and here he languished throughout the remainder of his life, a period of twenty years, notwithstanding the efforts of influential friends and his own pitiful appeals. Prudentius of Troyes, Wenilo of Sens, and Florus of Lyons successively expressed opinions more or less in favour of his views; nor did Hincmar derive much real aid from the dialectical skill of Erigena, whom he had called in as an authority on the other side. Various synods met, reached widely discrepant opinions on the burning question, and ultimately postponed its settlement to a future council in less troubled times. The summons of Pope Nicholas I., in 863, calling Hincmar to account for his harsh conduct, unfortunately never took effect; and the result was that, after many renewed attempts at conviction and persuasion on the part of Gottschalk—he even proposed to settle the question by ordeal of fire—he was suffered to die unheeded in 868, and, by orders of his inhuman adversary, was buried in unconsecrated ground. It may be added that Gottschalk had attempted to establish a counter charge of heresy against Hincmar, on account of the latter's substitution

[1] E. Sievers, in *Beiträge zur Geschichte der Deutschen Sprache und Literatur*, v. 101 sq. (Halle, 1878).

[2] W. Braune, "Ueber den grammatischen Wechsel," in *Beiträge*, &c., i. 513 sq.; K. Verner, "Ueber eine Ausnahme der ersten Lautverschiebung," in *Zeitschrift für vergleichende Sprachwissenschaft*, xxiii. 97 sq. (Berlin, 1877).