

plural forms as *hausi-dēdum*, we heard, while in Old Norse we have simple *heyr-Jum*, 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, *days* from *daga-*, day; *hauru* from *horn-a-*, 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*, *horn*, *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 was, we wæron*, or *ceosan*, to choose, *ic ceas, we ceuron*, *gecoren*, &c., these forms standing for *was, wærum*, &c. Gothic has given up the voiced sound altogether, forming simply *was, wæsum*, or *kisun, kaus, kusum, gakusans*. It is only in some isolated words (such as *fadar* and *brōthar*, corresponding to Sanskrit *pitar* and *bhṛātṛ*), and some derivatives that even traces of this fundamental rule are now to be found in the Gothic language. (E. SL.)

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 Isolte*. 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 Isolte, princess of Ireland. The young man goes on his mission, is successful, and sets out with Isolte on the homeward journey. Before they reach Cornwall, however, they unfortunately drink a love potion which Isolte'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—Isolte, the white-handed—has a strange charm for him. But he finds that he really cares

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*, xliii. 97 sq. (Berlin, 1877).

nothing for this new Isolte; 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.

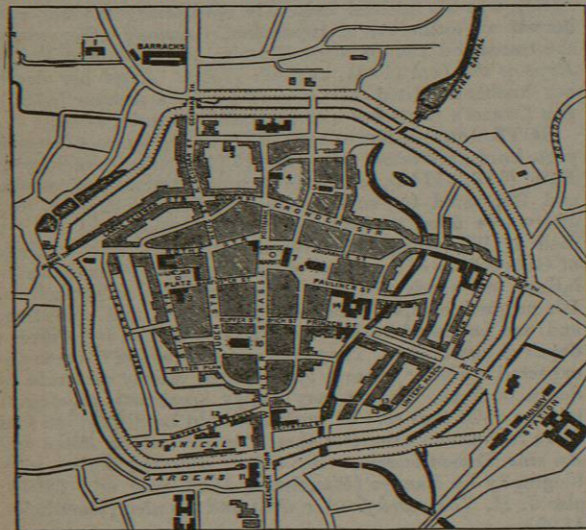
Tristan is thus an unfinished work; still it is a tolerably long one, as it consists of 19,552 short rhymed lines. The style is highly finished. There is an artistic choice of fit words, a frequent use of antithesis and word-play, and a skilful management of the versification. But these are, of course, 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), Grotte (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 Isolte* (Paris, 1865), and F. Compert, *Die Sagenüberlieferungen in den Tristan-Epen Eilharth von Oberg 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 spacious 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, Dahmann, 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.

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

of "Sancta Deitas" for "Trina Deitas" in a current hymn. This was thought to savour of Sabellianism; but the orthodox archbishop succeeded at once in purging himself from such an imputation of heretical pravity.

The story of Gottschalk has been told with great fulness by Neander and Gieseler. See also Gfrörer's *Untersuchung über Alter, Ursprung, und Zweck der Dekretalen des falschen Isidorus*, 1848.

GOTTSCHED, JOHANN CHRISTOPH (1700-1766), a German author and critic of considerable influence in his own time, was born, 2d February 1700, at Judithenkirch, near Königsberg. He studied philosophy and literature at Königsberg, was appointed professor, first of poetry (1730), afterwards of logic and metaphysics (1734), at Leipsic, filled various other important offices in connexion with the university, and died 12th December 1766. His chief works were a tragedy entitled *Der sterbende Cato* (Leipsic, 1732) — poor enough rubbish, though it had great but short-lived popularity; *Deutsche Schaubühne* (1740-45), a collection of plays, some of which were written by himself, his wife, J. C. Schlegel, and their friends, whilst others were translated from the French classical dramatists; *Nöthiger Vorrath zur Gesichte der deutschen dramatischen Dichtkunst* (1757-1765), intended to contain an account of all previous German plays. Though not complete, the last is a very valuable and important work. Besides these, Gottsched wrote a number of educational works, and edited several journals devoted to literary criticism. He was a pedant, but there is no doubt that he did good and lasting service to German literature. When he began to write, the stage was occupied by plays in which extravagant rant did duty for eloquence, coarse vulgarity for wit, and the wildest improbabilities for inventive incident. In the writings of the second Silesian school the utmost extent of absurdity was reached. Gottsched set his face against such productions. He enunciated rules by which the playwright must be bound; he insisted on the observance of the dramatic unities, and pointed to the French drama as the best possible model for the German stage; moreover,

his criticism did much to regulate and purify the German language. Unfortunately he went too far. He placed himself in opposition to the Swiss writers Bodmer and Breitinger, who were bringing before the German public several of the great English writers, more especially Milton; he refused to recognize the rising genius of Klopstock and Lessing, and still went on enunciating rules when the time for that was past, and praising mediocre writers as if they had been great geniuses. So it came to pass that his influence speedily declined, and that before his death his name became almost proverbial for pedantic folly. Of all lots his was the hardest, for he outlived his own reputation. His wife, Luise Adelgunde Victorie Kulmus (1713-1762), was his faithful helper in his literary labours, and herself an authoress of reputation. Among other works she translated the *Spectator* (9 vols., 1739-43) and Pope's *Rape of the Lock* (1744, new ed. 1772). After her death her husband edited her *Gedichte*, with a memoir (1763). See Danzel's *Gottsched und seine Zeit*, Leipsic, 1848.

GÖTZ, JOHANN NIKOLAUS (1721-1781), a minor German poet, born at Worms, 9th July 1721, studied theology at Halle (1739-1742), where he became intimate with Gleim and Uz, acted for some years as military chaplain, and afterwards filled various other ecclesiastical offices. He died at Winterberg, 4th November 1781. The writings of Götz consist of a number of short lyrics and several translations, of which the best is a rendering of Anacreon. His original compositions are light, lively, and sparkling, and are animated rather by French wit than by German depth of sentiment. They give easy expression to some unexpected whim or conceit, and, though utterly destitute of depth or force, are yet very pretty specimens of elegant trifling. Of that sort of work it would be difficult to find more favourable examples than *Thamire an die Rosen* and *An eine Romansleserin*. See Götz's collected works, with biography by Ramler (Mannheim, 1785, new ed., 1807); also J. H. Voss, *Briefe über Götz und Ramler* (Mannheim, 1809).



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