

literary spirit, the "Hainbund,"¹ having been founded in its midst. During the last third of the eighteenth century the University of Göttingen launched into existence the methodical treatment of classical, historical, theological, legal, and economic studies in such a way that in all these five branches the great teachers of Göttingen became the founders of definite schools which gradually spread over the whole of Germany and of the German-speaking countries. Criticism which before that, and in other countries, had frequently degenerated into scepticism or wasted itself in polemics, lowering itself not infrequently to personal invective, became in the hands of the great Göttingen professors and their pupils an academic method and an instrument of

Gervinus and Hettner, give full information on this subject. The migration of the centre of German literature, as distinguished from science and learning, from Göttingen to Weimar, was followed by independent growth on both sides. The literary and poetical genius of the nation liberated itself from the oppressive influence which academic learning or scientific ideas have frequently exerted in other literatures. On the other side, science and criticism were for a considerable period thrown upon their own resources, which led to much original work of the highest order, but also to a deterioration of style and a greater estrangement from polite literature than has been the case either in this country or in France. To mention, however, one instance in which the Göttingen school made a lasting impression on German literature, we need only refer to J. H. Voss, who, much influenced by Heyne's teaching, betook himself to the translation of Homer. His work

has become a classic, much more than translations in any other country, and has domiciled the hexameter as a form of poetic diction in Germany. Voss's 'Luise' and Goethe's 'Hermann and Dorothea' are other examples.

¹ Founded 1777 by Boie. The term "Hain"—the forest, copse, or grove—plays a great part in German mythology, and in the Germanising school, of which Klopstock in the later part of his life became a centre. This term, as expressive of the religious and poetical cult of the Ancient Teutons, was opposed to Parnassus as the home of the Greek Muses, and was chosen as the name of the school of German poetry which originally exalted Klopstock and opposed the Franco-classical style represented by Wieland. On the occasion of their early gatherings they decorated Klopstock's portrait and works with laurels, while they burnt and otherwise defaced the writings of Wieland.