*l’École Allemande,* Paris, 1856 ; Ormos, *Peter von Cornelius, &c.,* Berlin, 1866; Ranzoni, *Malerei in Wien,* Vienna, 1873 ; Riegel, *Gesch. der deutschen Kunst,* Hanover, 1876 ; Wustmann, *Gesch. der Malerei in Leipzig,* Leipsic, 1879 ; Schasler, *Die Wandgemälde von Kaulbachs,* Berlin, 1854 ; Pecht, *Deutsche Künstler,* Nördlingen, 1877-81 ; Leixner, *Die moderne Kunst,* Berlin, 1878; Rosenberg, *Gesch. der mod. Kunst,* Leipsic, 1882. Spanish School.—Head, *Handbook of Painting* (Spanish), London, 1847 ; Stirling, *Annals of the Artists of Spain,* London, 1848, and *Velasquez and his Works,* 1855 ; O'Neil, *Dictionary of Spanish Painters,* London, 1833 ; Montecuccoli, *Storia della Pittura in Ispagna,* Modena, 1841 ; Cumberland, *Eminent Painters in Spain,* London, 17S2 ; Laforge, *Des Arts en Espagne,* Lyons, 1859; W. B. Scott, *Murillo and the Spanish School,* London, 1872; Curtis, *Murillo and Velasquez,* London, 1883; Davies, *Life of Murillo,* London, 1819 ; Viardot1 *Les Principaux Peintres de l'Espagne,* Paris, 1839; Eusebi, *Las diferentes Escudos de Pintura,* Madrid, 1823; Malpica, *El Arte de la Pintura,* Madrid, 1874; Bermudez, *Dicionario de las Bellas Artes en España,* Madrid, 1800 ; Robinson, *Early Portuguese Painting,* Bungay, 1866 ; Davillier, *Mariano Fortuny, sa Vie, &c.,* Paris, 1875. French School.—Mrs M. Pattison, *Renaissance of Art in France,* 1879 ; La Chavignerie, *Dictionnaire de l'École Française,* Paris, 1883 ; Béraud, *Annales de l'École Française,* Paris, 1827 ; Berger, *L'École Française,* Paris, 1879 ; Dufour, *Peintres Parisiens aux XIV et XV Siècles,* Paris, 1879; Parrocel, *Annales de la Peinture,* Paris, 1862 ; De Saint-Germain, *Trois Siècles de la Peinture en France,* Paris, 1808 ; Laborde, *Renaissance des Arts à la Cour de France,* Paris, 1850-55; Concourt, *L'Art dans le XVIIIme Siècle,* Paris, 1880-84. Modern French Schooi— Chesneau, *La Peinture Française au XIXme Siècle,* Paris, 1862; Claretie, *L'Art Français Contemporain,* Paris, 1876 ; Pesquidoux, *L'Art au XIXme Siècle,* Paris, 1881 ; Jourdan, Les Peintres *Français,* Paris, 1859 ; Laforge, *La Peinture en France,* Paris, 1856; Inurent-Piehat, *L’Art en France,* 1859 ; Leclercq, *L'École Française,* Paris, 1881 ; Merson, *La Peinture en France,* 1861 ; Meyer, *Gesch. der mod. französischen Malerei,* Leipsic, 1867 ; Rosenberg, *Gesch. der mod. Kunst,* Leipsic, 1884; Wurzbach, *Die französischen Maler,* Stuttgart, 1879. British School.—Graves, *Dictionary of British Artists from 1760 to 1880,* London, 1881 ; Redgrave, *Painters of the English School,* London, 1866,

and *Dictionary of Artists* (English), 1878 ; W. B. Scott, Our *British Landscape Painters,* London, 1872; Shepherd, *British School of Painting,* London, 1880; Walpole, *Anecdotes of Painting in England,* London, 1861; Woddersρoon, *J. Crome and his Works,* Norwich, 1858; Chesneau, *La Peinture Anglaise,* Paris, 1882 ; Clayton, *English Female Artists,* London, 1876 ; Cunningham, *Lives of British Painters,* ed. Mrs Heaton, 1879; Dallaway, *Painting in England,* London, 1849 ; Hannay and others, *Works* *of Hogarth,* London, 1860 ; Hoare, *Academic Annals of Painting,* London, 1805-9; Dumas, *Modern Artists,* Paris, 1882; Ruskin, *Modern Painters,* London, 1851-60; *Our Living Painters* (anon.), London, 1859 ; Monkhouse, *Masterpieces of English Art,* London, 1868 ; Britton, *Fine Arts of the English School,* London, 1812 ; Brock-Arnold, *Gainsborough and Reynolds,* London, 1881 ; Leslie and Taylor, *Life and Times of Reynolds,* London, 1865 ; Conway, *Reynolds and Gainsborough,* London, 1886. Early Treatises on Painting.—Theophilus, *Diversarum Artium Schedula,* trans., London, 1847 ; Cennino Cennini, *Trattato della Pittura,* trans., together with other early docu­ments on painting by Mrs Merrifield, *Treatises on Painting,* London, 1848 ; Eastlake, *Materials for History of Oil Painting,* 1847-69 ; the *Commentary of* Lorenzo Ghiberti, containing a short history of Florentine art, has been pub­lished (in French) by Perkins, *Ghiberti et son École,* Paris, 1836; Filarete, *Trattato dell’ Architettura, &c.,* written at Florence, 1464, *Pretiosa Margarita,* edited by Aldus, Venice, 1546 ; Da Vinci, *Trattato della Pittura,* Bologna, 1786, and selections from forty-two autograph MSS. at Milan, edited by Richter, London, 1883; Lomazzo, *Trattato d. Pittura,* Milan, 1584; Vasari, *Vite dei Pittori,* first complete edition, Florence, 1568, best edition by Milanesi, Flor­ence, 187S-82 ; Morelli, *Notizia d'Opere di Disegno . . . scritta da un Anonimo* (a work of the 16th century) ; Bassano, 1800, best edition by Frizzoni, Bologna, 1884 ; Bellori, *Vite dei Pittori,* Rome, 1672; *Ridolfi, Maraviglie dell’ Arte, Venice,* 1648; Baldinucci, *Professori del Disegno,* Florence, 1681-88; Du Fresnoy, *Art of Painting,* London, 1695 ; Van Lairesse, *Art of Painting,* trans., London, 1738 ; Piles, *Divers Ouvrages sur la Peinture,* Paris, 1755. For the bibliography of painting, see Weigel, *Kunstcatalog,* Leipsic, 1833 and following years; and Reumont, *Notizie bibliografiche dei Lavori publ. in Germania trait, d. Belle Arti,* Florence, 1847-63. (J. H. M.)

SCHOPENHAUER, Arthur (1788-1860), was born in Dantzic (117 Heiligen-Geist Strasse) on 22d February 1788. Doomed for the first thirty years of his career to find his works ignored with galling silence, he came, from the year 1845 onwards, to be looked up to by a scanty but devoted following as, what he himself claimed to be, the founder of the first true philosophy. Historical criticism has done much to dispel his pretensions to originality, and logical examination has demonstrated the incongruities lurking in his system. But the fact of his dominant influ­ence on contemporary thought remains undiminished after every such disparaging analysis. He consoled himself for the neglect of his own generation by the assurance that his would be the philosophy of the future. His ideas, recommended by the mastery of language and brilliance of illustration which entitle him to a first class in literature, have become the burden of much of our current speculation, and have leavened to an unusual extent the view of life and of the universe which animates the average educated world and finds expression in literary art.

His father, Heinrich Floris Schopenhauer, the youngest of a family to which the mother had brought the germs of mental malady, was a man of strong will and originality, vehement and resolute in the extreme, and so proud of the independence of his native town that when Dantzic in 1793 surrendered to the Prussians he and his whole establishment withdrew to Hamburg. The mother of the future philosopher was Johanna Henriette Trosiener. Both parents belonged to the mercantile aristocracy, the bankers and traders, of Dantzic. Johanna, who at the age of twenty accepted a husband of forty, was as yet undeveloped in character ; and perhaps he hoped that her want of love, which she did not conceal, might be com­pensated by the community of tastes and interests which, under his guidance, would grow up between them. But the radical rift in the wedded heart could not be stopped up by a merely intellectual cement. The two children of the marriage, Arthur born in 1788 and Adele in 1796, bore (according to the theory of the former @@ 1) the penalty of their parents’ incompatibilities. While they inherited from their mother a high degree of intelligence and literary style, they were burdened by an abnormal urgency of desire and capacity for suffering, which no doubt took different phases in the man and the woman, but linked them together in a common susceptibility to ideal pain.

In the summer of 1787, a year after the marriage, the

elder Schopenhauer, whom commercial experiences had made a cosmopolitan in heart, took his young wife on a tour to western Europe. It had been his plan that the expected child should see the light in England, but the intention was frustrated by the state of his wife’s health, and they had to beat a hasty retreat homewards in early winter. The name of Arthur, given to the child in St Mary’s at Dantzic, was chosen because it remains the same in English, French, and German. The first five years of his life Arthur spent under the care of his mother, chiefly in their country house at Oliva, about 4 miles west of Dantzic. There, at the foot of the prettily wooded sand­hills which look out upon the dim Baltic, the young mother enjoyed a life of leisure, dissipating the long solitary hours with her horses, the gondola on the pond, the foun­tains, and the lambs, or with the French novels her husband put amply at her disposal. It was only on Saturday and Sunday that he would quit his office in town and come down, generally in company with a friend or two, to get a glimpse of his wife and son. The latter was often taken on a visit for weeks to the manor-house, between Dantzic and the sea-coast, where his maternal grandparents lived. After 1793 the father never set foot in his old home; but Johanna was allowed every four years to revisit the scenes of her youth.

During the twelve years they had their home at Ham­burg (1793-1805) the Schopenhauers made frequent ex­cursions. The year after his sister’s birth Arthur was taken by his father to France, and left for two years (1797-99) as a boarder with M. Gregoire, a merchant of Havre, and friend of the Hamburg house. The boy formed a fast friendship with his host’s son, Anthime, and grew so familiar with French that by the end of his sojourn he had almost forgotten his mother-tongue. The youthful friends lost sight of each other for long years ; and when the Frenchman sought to renew their corre­spondence in the evening of life they found that they had drifted far asunder ; and unworthy suspicions led Schopen­hauer to dismiss his old comrade in abrupt silence. Arthur returned alone by sea to Hamburg, and for the next four years had but indifferent training. When he reached the age of fifteen the scholarly and literary instincts began to awaken, and he became anxious to be initiated into the fraternity of the liberal arts and sciences. But his father, steeped in that old pride of caste which looks down upon the artist and the writer of books as mere means or instru­ments to decorate and diversify the life of business, was unwilling a son of his should worship knowledge and truth

@@@1 Die Welt als Wille, ii. c. 43.