

## 6. French School.

René, king of Anjou, 1408-80, learned painting in Italy, and is said to have practised the art in France.  
 Jean Fouquet, b. between 1415 and 1420, belongs also to the Italian school.  
 Jean Clouet of Tours, fl. 1480; his son Jean Clouet the younger, c. 1485-1545, and grandson François Clouet (Janet), Jean de Gourmont, d. 1557.  
 Jean Cousin, c. 1500-c. 1580.  
 Ambroise Dubois, 1543-1615.  
 Antoine le Nain, and his brother Louis, fl. 1622-77.  
 Simon Vouet, 1590-1649.  
 François Perrier, 1590-1656.  
 Nicolas Poussin, 1594-1665.  
 Jacques Stella, 1596-1657.  
 Jacques Blanchard, 1600-38.  
 Valentin de Boullongne, 1600-34.  
 Claude Gellée (Lorrain), 1600-82.  
 Charles Antoine Dufresnoy, 1611-65.  
 Pierre Mignard (Le Romain), 1612-95.  
 Gaspar Dughet (called Poussin after his brother-in-law Nicolas), 1613-75.  
 Eustache le Sueur, 1616-55.  
 Sébastien Bourdon, 1616-71.  
 Charles de Brantôme, 1619-92.  
 Jacques Courtois (Le Bourguignon), 1621-76.  
 Jean Jouvenet, 1644-1717.  
 Jean Baptiste Santerre, 1651-1717.  
 In the 17th and 18th centuries were the Boullongne (father and two sons), Nicolas de Largillière, Hyacinthe Rigaud, Nicolas Lancret, Pierre Subleyras, Carl van Loo, Claude Vernet, and Madame le Brun.  
 Antoine Watteau, 1684-1721.  
 Jean Baptiste Pater, 1699-1736.  
 François Boucher, 1704-70.  
 Jean Baptiste Greuze, 1725-1805.  
 Jean Honoré Fragonard, 1732-1806.  
 Jacques Louis David, 1748-1825. He carried to its highest point the dull pseudo-classic style inaugurated by Joseph-Marie Vien, 1716-1809.  
 Many other painters of fourth-rate talent worked and obtained much popularity throughout the 18th century.  
 Pierre Paul Prud'homme, 1758-1823.  
 François Marinus Granet, 1775-1849.  
 Jean Augustin Ingres, 1780-1867.  
 Horace Vernet, 1789-1863.  
 Théodore Géricault, 1791-1824.  
 Léopold Robert, 1794-1855.  
 Ary Scheffer, 1795-1858.  
 Paul Delarochette, 1797-1856.  
 Eugène Delacroix, 1798-1863.  
 Alexandre Gabriel Decamps, 1803-60.  
 Théodore Rousseau, 1812-67.  
 Jean François Millet, 1814-75.  
 Henri Regnault, 1818-71.

## 7. British School.

Nicholas Hilliard, 1547-1619 (miniaturist).  
 Isaac Oliver, 1555-1617 (miniaturist).  
 George Jamesone, 1586-1644, pupil of Rubens (portraits).  
 Peter Oliver, 1601-60 (miniaturist).  
 Robert Walker, d. c. 1650 (portraits).  
 Samuel Cooper, 1600-72 (portraits).  
 John Hoskins, d. 1664 (portraits).  
 William Dobson, 1610-46, follower of Vandyck.  
 Isaac Fuller, d. 1672 (portraits).  
 Henry Stone, 1616-58 (portraits).  
 Robert Streater, 1624-80 (portraits).  
 Henry Auderton, 1630 to after 1665 (portraits).  
 John Riley, 1646-91 (portraits).  
 Sir Peter Lely, came to England in 1641.  
 Sir Godfrey Kneller, 1646-1723 (portraits).  
 John Greenhill, 1649-76 (portraits).  
 John Michael Wright, c. 1655-1700.  
 Jonathan Richardson, 1665-1745 (portraits).  
 Charles Jervas, 1675-1739 (portraits).  
 Sir James Thornhill, 1676-1734 (wall decoration).  
 William Alkman, 1682-1731.  
 William Hogarth, 1697-1764 (satirist).  
 S. Scott, d. 1772.  
 Francesco Zuccarelli, 1701-88 (landscape).  
 Thomas Hudson, 1701-79, Reynolds's master.  
 James Wootton, d. 1765 (animals).  
 Three brothers Smith of Chichester, 1707-66 (landscape).  
 Francis Hayman, 1708-66.  
 Allan Ramsay, 1709-84.  
 Richard Wilson, 1713-82, founder of the English school of landscape.  
 Sir Joshua Reynolds, 1723-92 (portraits).  
 George Stubbs, 1724-1806 (animals).  
 Francesco Bartolozzi, 1725-1815 (engraver).  
 Francis Cotes, 1725-70.  
 Paul Sandby, 1725-1809 (water-colour).  
 Thomas Gainsborough, 1727-88 (portraits and landscape).  
 Nathaniel Hone, 1730-84 (miniatures).  
 Nathaniel Dance, second half of 18th century.  
 Joseph Wright of Derby, 1734-97 (night scenes).  
 George Romney, 1734-1809 (portraits).  
 Johann Zoffany, 1735-1810.  
 John Singleton Copley, 1737-1815.  
 Benjamin West, 1738-1820.  
 Richard Cowley, 1740-1821 (miniatures).  
 Angelica Kauffman, 1741-1807 (portraits).  
 Hackert, 1741-1800 (water-colour).

## PICTURE GALLERIES OF EUROPE.

The following list gives some indication of the manner in which the existing pictures of various schools are distributed among the chief galleries of Europe.

**National Gallery, London.** The National Gallery, London, contains for its size a very large number of highly important pictures of the Italian schools, many of them signed and dated; in fact, as a representative collection, embracing as it does well-chosen specimens of every school and including many paintings of very rare masters, it is hardly surpassed by any gallery in the world. Though weak in paintings of Giotto and his school, it possesses many early Sienese pictures of great interest and exceptional importance (see fig. 1), and a collection unrivalled out of Italy of the works of the best Florentine painters of the 15th century, as Paolo Uccello, Lippo Lippi, Pollaiuolo, Signorelli, Botticelli, Lorenzo di Credi, and others (see fig. 6). Of the very few existing easel pictures by Pisanello<sup>1</sup> the National Gallery contains one (signed), St George and St Anthony. The portrait by Andrea del Sarto is one of his finest works,—full of life and expression and rich in tone. In addition to a large painting on canvas of the school of Michelangelo—Leda and the Swan<sup>2</sup>—the National Gallery possesses two unfinished pictures, a Madonna and Angels and an Entombment of Christ, both of which, in spite of many adverse criticisms, appear to be genuine works of Michelangelo, the former in his early, the latter in his later manner—a very remarkable possession for one gallery, seeing that the only other genuine easel painting by him is the circular panel of the Madonna in the tribune of the Uffizi (Florence). No four pictures could better represent Raphael's highly varied manners than the miniature Knight's Dream, the Ansdei Madonna, the St Catherine, and the Garvagh Madonna, which in the dates of their execution

<sup>1</sup> Some small panels attributed to Pisanello in Rome and elsewhere are of very doubtful genuineness.  
<sup>2</sup> Not exhibited; it is probably a pupil's copy of the marble group of the same subject designed by Michelangelo.

cover nearly the whole of his short working life. In the Venetian school the National Gallery is almost unrivalled: it contains a large number of fine examples of Crivelli (see fig. 14),—Venice not possessing one; two rare panels by Marziale, both signed and dated (1500 and 1507); the finest specimens of Giovanni Bellini (see fig. 15) and his school which exist out of Venice; one of Titian's noblest works,—the Ariadne and Bacchus, finished in 1523 by the duke of Ferrara, together with two other fine pictures of earlier date; and the masterpiece of Sebastiano del Piombo, his Raising of Lazarus, partly designed by Michelangelo. The smaller schools of Ferrara and Cremona are well represented by examples of nearly all their chief painters. Of the Umbrian school the gallery possesses two or rather three important, though much injured, panels by Piero della Francesca (see fig. 10), a fine picture by Fiorenzo di Lorenzo, as well as one of Perugino's best works, the triptych from the Certosa near Pavia (see fig. 12), and other paintings by him. Correggio is represented by three fine pictures, classical and religious, specimens of unusual excellence (see fig. 21). Of the Bolognese school there are three works by Francia, one signed (see fig. 19), and specimens of the painters of the later school,—Annibale Caracci, Guido (see fig. 20), and others. Paul Veronese's Dream of St Helena and the group of portraits of the Pisani family, arranged as the scene of the family of Darius before Alexander, are among his finest works. The three pictures by Lotto are excellent examples of his supreme talents in portraiture; and no collection outside Brescia and Bergamo is so rich in the noble portrait pictures of Moretto and his pupil Moroni. Leonardo da Vinci (the rarest of the great masters) is represented by a very beautiful picture<sup>3</sup> which appears to have been partly finished by

<sup>3</sup> In addition to the strong internal evidence in favour of this picture being at least in part a genuine work of Da Vinci, it is expressly mentioned as being by him in the *Trattato della Pittura* (ii. 17 and iv. 1), written by the Milanese Lomazzo before 1584. The painting was then in the church of S. Francesco at Milan, where it remained till 1796.

a pupil; with slight alterations it is the same in design as the *Vierge aux Rochers* in the Louvre (see fig. 23). Leonardo's use of almost monochromatic colouring differs strongly from the style of his pupils and imitators Luini, Andrea da Solaro (see fig. 24), and Beltraccio, all of whom are represented by excellent and characteristic examples. Of the earlier Milanese school the gallery contains two magnificent examples by Ambrogio Borgognone,—the Marriage of St Catherine especially being a work of the highest importance and beauty (see fig. 22). The gallery possesses rare examples of the early German masters (see fig. 25, by William of Cologne), though it is weak in the works of the later Germans, as Albert Dürer, who is represented only by one portrait, which is signed (see fig. 26), and Hans Holbein the younger, who is totally absent except for the noble portrait lent by the duke of Norfolk.<sup>1</sup> The collection is, however, unusually rich in fine examples of early Flemish art,—of the Van Eycks and their school (see fig. 28). The portrait of Jean Arnolfini and his wife (signed and dated) is one of Jan van Eyck's noblest works on a small scale,—only surpassed, perhaps, by the Madonna and Worshipper in the Louvre. The Entombment of Christ by Van der Weyden the elder (see fig. 29), the three or more examples of Memling, the Exhumation of St Hubert by Dierick Bouts, the Reading Magdalene by Van der Weyden the younger (see fig. 30), and the Saints and Donor by Gheerardt David are all unrivalled examples of these great painters. The delicate little panel of the Madonna by Margaret van Eyck is a work of much interest. The later Flemish and Dutch schools are equally well represented, especially by a number of noble portraits by Rembrandt (see fig. 33), Rubens, and Vandyck; a portrait of an old woman, the "Chapeau de Poil," and the portrait of Van der Geest (wrongly called Gevartius) are among the finest works of these three masters (see figs. 31 and 32). Hobbema, Knysdael, De Hooge, Wouwerman, and others of their school are very richly represented (see figs. 34 and 35). Of the Spanish school the National Gallery contains an excellent portrait head of Philip IV. (see fig. 37) by Velazquez, a full-length of the same king, not wholly by his hand, and also two pictures of sacred subjects and a curious boar-hunting scene of much interest, but of inferior beauty. The examples of Murillo, like most out of Seville, are but third-rate specimens of his power. The Kneeling Friar as an example of Zurbaran's work is unrivalled either in Spain or out of it (see fig. 36). Among the pictures of the French school a number of fine landscapes by Claude Lorrain and a very masterly Bacchanalian Scene by Nicolas Poussin are the most notable (see figs. 38 and 39). The English school is hardly represented in a manner worthy of the chief national collection, but it is supplemented by a large number of fine paintings in the South Kensington Museum. The chief treasures in this branch possessed by the National Gallery are Hogarth's series of "Marriage à la Mode," some noble portraits by Reynolds and Gainsborough, and an unrivalled collection of Turner's works of all periods (see figs. 40, 41, and 43).

The royal gallery at Hampton Court (London), among a large number of inferior paintings, contains some of great value, especially the Baptism of Christ, an early work of Francia, a most magnificent portrait of Andrea Odoni by Lor. Lotto, both signed, and a portrait of a youth attributed to Raphael. The chief treasure of the palace is the grand series of decorative paintings (nine in number) executed in tempera on canvas by Andrea Mantegna in 1485-92 for the duke of Mantua, but much injured by repainting. The equally celebrated cartoons designed by Raphael for tapestry to decorate the Sistine Chapel are now moved to the South Kensington Museum. The gallery also possesses several fine examples of Tintoretto, many good Flemish and Dutch pictures, some small but fine examples of Holbein and his school, and a number of historically interesting works by English painters of the 17th century. The portrait of a Jewish Rabbi by Rembrandt is one of his finest works,—a perfect masterpiece of portraiture.

The Dulwich gallery is especially rich in works of the Dutch school, and contains some noble portraits by Gainsborough and Reynolds, as well as an interesting early work by Raphael,—the *predella* with seven small subjects painted in 1504 as part of the large altarpiece for the monastery of St Anthony in Perugia; the main part of this large retable, which is the property of the heirs of the duke of Ripalda, has been for many years deposited but not exhibited in the National Gallery. The National Portrait Gallery<sup>2</sup> at Kensington contains many paintings of different schools which are valuable both as works of art and from their interest as portraits. The Royal Academy has placed in the attic of Burlington House its valuable collection of diploma pictures, and in an adjoining room a few treasures of earlier art, among them a large cartoon of the Madonna and St Anne by Leonardo da Vinci,—similar in subject to, but different in design from, an unfinished picture by him in the Louvre, and a copy of his *Cenacolo* at Milan by his pupil Marco d'Oggiono, of priceless value now that the original is an utter wreck. In the same room is a very beautiful but un-

<sup>1</sup> England generally is, however, very rich in the works of Holbein,—chiefly portraits.  
<sup>2</sup> Now temporarily moved to Bethnal Green.

finished piece of sculpture by Michelangelo, a circular-relief of the Madonna.

England is especially rich in collections of drawings by the old masters. The chief are those in the British Museum, in the Taylor Buildings at Oxford, and in the possession of the Queen and of Mr Malcolm of Poltalloch. Among the collection in Windsor Castle are eighty-seven portraits in red chalk by Holbein, all of wonderful beauty. The celebrated "Liber Veritatis," a collection of original drawings by Claude Lorrain, is in the possession of the duke of Devonshire at Chatsworth. In Buckingham Palace is a fine collection of paintings of the Flemish and Dutch schools. An almost incredibly large number of fine paintings of all schools are scattered throughout the private galleries of Britain; an account of the chief of these is given by Dr Waagen, *Treasures of Art in Britain*, London, 1854. But many of the collections described by Dr Waagen have since been moved or dispersed; the Peel and Wynn Ellis pictures have been purchased by the National Gallery, which has also acquired important pictures from the sales of the Eastlake, Barker, Novar, Hamilton, and Blenheim collections. The largest private galleries which still exist in England are those of the duke of Westminster (Grosvenor House), the duke of Sutherland (Stafford House), the earl of Ellesmere (Bridgewater House), and the marquis of Exeter (Burghey House). The public gallery at Liverpool contains some very important Italian pictures, as does also the growing collection in Dublin. The Edinburgh National Gallery possesses a few specimens of early masters, among them part of the great altarpiece by the unknown "Master of Liesborn," a picture of St Hubert by the "Master of Lyverberg," some fine Dutch pictures, and Gainsborough's masterpiece, the portrait of the Hon. Mrs Graham, together with many examples of the excellent portraits by David Allan and Sir Henry Raeburn. In the palace of Holyrood is preserved a very beautiful altarpiece, with portraits of James III. and his queen and other figures. It is supposed to have been painted about 1480 by Van der Goes of the school of the Van Eycks. England is especially rich in the finest examples of Nicolas Poussin and Claude Lorrain; the paintings by the latter in Grosvenor House, the National Gallery, and elsewhere in the country are unrivalled by those of any foreign gallery.

The Louvre is rich in works of nearly all schools, and especially in fine examples of Signorelli, Mantegna, Raphael, Titian, Paul Veronese, Correggio, and the later Bolognese painters. Its chief glory is the possession of some of the very rare works of Da Vinci,—La *Vierge aux Rochers*, the Virgin and St Anne, and the wonderful portraits of Mona Lisa and La Belle Ferronnière. It is chiefly weak in examples of the earlier Venetian painters, not possessing a single genuine work by Giovanni Bellini. It contains some very beautiful frescos by Botticelli and by Luini, and the finest work of Murillo which exists out of Seville,—the Virgin in Glory. The later Flemish and Dutch schools are well represented: the small painting of the Virgin with a kneeling Worshipper by Jan van Eyck is one of the loveliest pictures in the world; but the Louvre is otherwise deficient in paintings of his school. The portraits by Holbein, Rubens, and Vandyck are of great importance. In the French school the Louvre is of course unrivalled: the paintings of Nicolas Poussin and Claude Lorrain are the best among them; but the general average of merit is very low. The Louvre also possesses a magnificent collection of drawings by the old masters.

The Berlin gallery, now rapidly being added to, contains a large number of very important Italian pictures; among them is Signorelli's finest easel picture (see fig. 8),—a classical scene with Pan and other nude figures playing on pipes, a masterpiece of powerful drawing. The gallery is more especially rich in works of the German, Flemish, and Dutch schools, including six panels from the large altarpiece of the Adoration of the Lamb at Ghent by Hubert and Jan van Eyck. The Dresden gallery is mainly rich in paintings of the Flemish and Dutch schools, but also contains some fine Italian pictures. Raphael's Madonna di San Sisto is the chief glory of the collection, together with many fine examples of Giorgione, Palma Vecchio, Titian, Paul Veronese, and Correggio, and a number of works of the later Bolognese school. The gallery is especially remarkable for its genuine examples of that very rare master Giorgione. The Pinakothek at Munich possesses some good Italian pictures, among them four by Raphael and a number of fine Titians. It contains a large collection of German, Dutch, and Flemish paintings, with a number of fine portraits by Albert Dürer and Vandyck. It is especially rich in works of Lucas Cranach the elder, of Memling, of Roger van der Weyden, of Wohlgenuth, and of Rembrandt. The Cassel gallery is mainly rich in Flemish and Dutch paintings. The small Wallraf-Richartz Museum at Cologne contains a few paintings of great interest to the student of early German art.

The Bevedere Gallery at Vienna is exceptionally rich in works of the Venetian school, especially of Palma Vecchio, Titian, and Paul Veronese. Holbein, Rubens, Vandyck, and other masters of the Flemish and Dutch schools are richly represented. Vienna also contains some large private galleries, chiefly rich in Flemish

<sup>3</sup> A most valuable catalogue of the Munich pictures, well illustrated with photographs, has recently been published.

and Dutch pictures, and a magnificent collection of drawings by old masters. The Budapest gallery (Eszterhazy collection) contains many fine Venetian and some Florentine pictures, with a large number of Flemish and Dutch works.

The Gallery of the Hermitage at St Petersburg is one of the largest and most important in Europe; though weak in pictures of the early Italian schools, it contains fine examples of Luini, Raphael, Titian, Paul Veronese, and the Bolognese school, and is extraordinarily rich in paintings by Murillo, Rembrandt, Rubens, Vandycck, and the later Flemish and Dutch schools generally.

The many galleries of Belgium and Holland are mostly rich in the works of local schools. Antwerp possesses the masterpiece of Rubens and many fine examples of his pupil Vandycck. The church of St Bavon at Ghent contains the masterpiece of the Van Eycks, the main part of a large altarpiece in many panels with the Adoration of the Lamb as the central subject; this is only rivalled in point of size and beauty by the Fountain of Salvation painted by Van van Eyck about 1432, and now in the museum of the Santissima Trinidad at Madrid. Among the many fine Flemish and Dutch pictures in the museum at The Hague is a half-length of an unknown lady by Holbein, which is one of the most beautiful portraits in the world (see fig. 27).

The gallery of Madrid is in some respects unrivalled both from its widely representative character—at least as regards the later schools—and from the number of exceptional masterpieces which it contains; it possesses, however, very few specimens of Italian art earlier than 1500. In the works of the later Italian masters it is very rich, possessing four important works by Raphael,—the Madonna called La Perla (once at Hampton Court in the collection of Charles I.), the Virgin of the Fish, the Virgin of the Rose, and Christ on His way to Calvary (*Lo Spasimo*). No other gallery contains so many fine specimens of Titian's paintings; it includes a scene of Bacchus at Naxos, with a nude sleeping figure of Ariadne in the foreground, the companion to the magnificent Ariadne in the English National Gallery, but surpassing it in beauty and perfection of preservation. The third picture of the trio painted for the duke of Ferrara is also at Madrid; it is known as the Sacrifice to Fecundity, and consists of a large group of nude infants sporting or sleeping, a perfect miracle for its wealth of colour and unrivalled flesh painting. In addition to these wonderful pictures there are some splendid portraits by Titian, and many of his later works, showing a sad decadence in his old age. The gallery also contains many important works of Paul Veronese and others of the Venetian school, and a very fine collection of Flemish and Dutch pictures, including a number of noble portraits by Antonio Moro, Rubens, and Vandycck, together with some of Claude Lorrain's best landscapes.

In the Spanish schools the Madrid gallery is unrivalled; it contains a number of poor but interesting paintings by Juan de Juanes, the best collection of the works of Ribera (Spagnoletto), and the chief masterpieces of Velazquez. It is in Madrid alone that the greatness of Velazquez can be fully realized, just as the marvellous talents of Murillo are apparent only in Seville. Among the many wonderful paintings by Velazquez in this gallery the chief are the Crucifixion, the Tapestry Weavers (*Las Hilanderas*), the Surrender of Breda (*Las Lanzas*), the Drinking Peasants (*Los Borrachos*), the portrait group known as *Las Meninas*, and many magnificent portraits. The gallery also contains a number of Zurbaran's works, and many by Murillo, none of which are among his finest paintings. The best picture by Murillo at Madrid is the scene of St Elizabeth of Hungary tending the Lepers, preserved in the Academia de San Fernando. Seville alone contains the real masterpieces of Murillo, a very unequal painter, who produced a large number of third-rate works, such as are to be seen in many of the chief galleries of Europe, but who at his best deserves to rank with the greatest painters of the world. It is impossible to describe the wonderful rich tone, the intense pathos, and the touching religious feeling of such pictures as the Crucified Christ embracing St Francis, or the apparition of the Infant Saviour to St Anthony of Padua, in the Seville gallery, and the larger composition of the latter scene in the cathedral. Other very noble works by Murillo exist in the monastic church of La Caridad. The Seville gallery also contains several of Zurbaran's chief pictures, and some by other painters of the Spanish school. The other chief gallery of Spain, that at Valencia, contains a number of weak but historically interesting pictures of early Spanish artists,—feeble imitations of the style of Francia and other Italian painters. It possesses also many pictures by Ribalta and other later and unimportant masters of the Valencian school.

The Vatican Gallery, though not large, contains a very large proportion of important pictures, such as a portrait group in fresco by Melozzo da Forlì, the unfinished monochromatic painting of St Jerome by Da Vinci, the finest of Raphael's early works,—the Coronation of the Virgin, the Madonna di Foligno, and the Transfiguration. The Coronation of the Virgin by Pinturicchio is one of his best panel pictures, and a portrait of a Doge by Titian a masterpiece of portraiture. The Last Communion of St Jerome by Domenichino is his finest work. The chapel of San Lorenzo, painted by Fra Angelico (see FIGSOLE), the Appartamento Borgia by Pintur-

ricchio, the stanze by Raphael, and the Sistine Chapel by Michelangelo are described in the articles on these painters. The Capitol contains but few works of much merit; the chief are a very beautiful series of frescos of Apollo and the Muses in separate panels, life-size, by some painter of the school of Perugino, probably Lo Spagna; they are remarkable for grace of drawing and extreme delicacy of colour. The Rape of Europa, by Paul Veronese, is a fine replica of that in the doge's palace at Venice. The gallery also contains some of the chief works of Guercino and Guido and a very noble portrait by Velazquez. The Borghese Gallery is perhaps the most important private collection in the world. It is rich in Florentine pictures of the 15th century, and possesses the celebrated Entombment by Raphael. A small panel of St Stephen by Francia (signed) is of unusual beauty and interest,—very highly finished and magnificent in colour; it seems to show the influence of Jan van Eyck; it is one of Francia's earliest works, and is very far superior to those of his later style. The great glory of the gallery is the (so-called) Sacred and Profane Love by Titian (see fig. 16), one of the most beautiful pictures in the world both for design and colour, and a marvel for its rich warm rendering of flesh; it appears to be a portrait of the same lady repeated twice,—nude and draped. It belongs to a somewhat earlier period than the bacchanal trio in Madrid and London. This gallery contains also one of Vandycck's finest portraits, that of Catherine de' Medici, and other excellent portraits of the Venetian school. The Danae by Correggio is an interesting example, very weak in drawing, but remarkable for the fine pearly tones of the flesh. The Corsini Gallery, now the property of the municipality of Rome, contains some good panels by Fra Angelico, but is mainly strong only in the later Bolognese paintings. It also possesses a rich collection of early Italian engravings. The Doria Gallery is large, but contains only a small proportion of valuable pictures. Some paintings by Niccolò Rondinelli are of much interest; they show him to have been an able pupil and close imitator of Giovanni Bellini, to whom many paintings in various galleries are attributed which are really the work of pupils. A beautiful Madonna in the Doria Palace by Rondinelli has a *cartellino* inscribed with Bellini's name. The chief treasures of this collection are the portraits of two Venetians attributed to Raphael, and that of Pope Innocent X. by Velazquez,—the latter a marvel of dashing and almost too skilful execution. There is also a fine portrait of Andrea Doria by Sebastiano del Piombo, well modelled, but rather wanting in colour. The Sciarra-Colonna Palace contains a few good pictures, among them a very fine portrait of a violin-player by Raphael, and a graceful painting of Modesty and Vanity by Luini, attributed to Da Vinci, as is often the case with Luini's pictures. The Colonna, Barberini, and other private galleries of Rome contain but little that is noteworthy. The church of S. Maria sopra Minerva contains some splendid frescos by Lippo Lippi; so does the church of Pinturicchio's chief frescos are in the churches of S. Maria del Popolo and S. Maria in Ara Celi; and the monastery of S. Onofrio possesses a very lovely fresco of the Madonna and a kneeling Donor, attributed to Da Vinci,—probably a pupil's work.

The Florentine Accademia delle Belle Arti contains a most valuable collection of early Florentine and other 15th-century pictures, including the finest panel picture by Gentile da Fabriano,—the Adoration of the Magi,—a rare example of Verroccio, partly painted by his pupil Da Vinci, some magnificent examples of Botticelli, good specimens of Fra Angelico, Ghirlandajo, Signorelli, Lippo Lippi, Fra Bartolomeo, and a group of saints by Andrea del Sarto, one of his best works. The magnificent galleries in the Uffizi and Pitti Palaces contain an unrivalled collection of the great Florentine painters of all dates. In the Uffizi are several fine paintings by Raphael,—the Madonna del Cardellino, a portrait of Julius II., and an exquisitely finished head of an unknown lady. Among the many fine examples by Titian is his portrait of a nude lady reclining (Danae),—a most wonderful work. In the same room (La Tribuna) is the circular panel of the Madonna and St Joseph, an early work by Michelangelo, showing the influence of Signorelli. Many of Botticelli's finest works are in this gallery, and the Uffizi also possesses an almost unrivalled collection of drawings by Italian painters of all dates. The Pitti Palace contains some of the chief works of Raphael,—the early Madonna del Gran Duca, and portraits of Angelo Doni and his wife, the portraits of Cardinal Bibbiena and Leo X. (in his later manner), the Madonna della Seggiola, and the miniature Vision of Ezekiel. The portrait of a nun, attributed to Da Vinci, but probably the work of a pupil, is a work of extraordinary finish and refinement. The Magdalen and the lady's portrait (La Bella) by Titian are among his best works. Both these collections contain some good Flemish and Dutch pictures. In the church of Santa Croce are the chief works of Giotto, in S. Maria Novella the best pictures of Orcagna and Ghirlandajo, and in the monastery of S. Marco the principal frescos of Fra Angelico. Some of the chief frescos of Spinello Aretino, much repainted, exist in the sacristy of S. Miniato, and the most important frescos of Andrea del Sarto are in the church of S. Annunziata.

The small galleries at Perugia and Siena are of great interest for their collections of rare works by painters of the local schools. The

small collection at Pisa also possesses some curious early panels by local painters; in the church of S. Caterina is a magnificent altarpiece by Fran. Traini, Orcagna's chief pupil. At Prato are the finest frescos of Lippo Lippi. The gallery at Bologna contains some of Francia's chief works, the St. Cecilia of Raphael, and a number of examples of the Caracci and others of the later Bolognese school. Parma is especially rich in the works of Correggio and Parmigiano; almost wholly perished. The small collection at Ferrara possesses interesting examples of paintings of the local school. Brescia and Bergamo are very rich in fine works of Moretto and Moroni, and also possess a number of fine Venetian paintings of various dates. Padua has but a small and unimportant gallery, but the town is rich in frescos by Giotto, Altichiero, and Jacopo Avanzi, and most noble frescos by Andrea Mantegna. Mantua also contains some grand frescos by Mantegna in the Castello di Corti, and a large quantity of showy and cleverly executed wall and ceiling paintings by Giulio Romano in the Palazzo del Tè. The Verona gallery contains some few good examples of the local school. The church of S. Zenone possesses a magnificent altarpiece by Mantegna; and in S. Anastasia is the wreck of a fine fresco of St George and the Dragon by Pisanello. The Vicenza collection contains little of value except some good examples of Bart. Montagna. The Turin gallery possesses a few good pictures, especially some fine panels by Botticelli and splendid portraits by Vandycck. Many of Vandycck's finest works exist in the various palaces of Genoa. The large gallery at Naples contains an unusual proportion of bad pictures; there are, however, some fine works of Titian and some interesting examples of the early Flemish school which have been in Naples ever since the 15th century. The only painting of much importance in the gallery at Palermo is a very beautiful triptych of the school of Van Eyck.

Venice is extraordinarily rich in the works of its own school, with the exception of those of Crivelli, who is completely absent. The works in Venice of the Bellini family, of Carpaccio and others of Gian. Bellini's pupils, of Titian, Tintoretto, and Paul Veronese, are among the chief glories of the world. The Grimani breviary, in the doge's library, contains a very beautiful series of miniature pictures of the school of Memling. The Brera Gallery at Milan contains a large number of masterpieces, especially of the Lombard and Venetian schools, among them the chief work of Gentile Bellini, St Mark at Alexandria, some unrivalled portraits by Lorenzo Lotto, and very important examples of Moretto's religious paintings. One of its greatest treasures is the altarpiece painted for the duke of Montefeltro by Piero della Francesca, and wrongly attributed to his pupil Fra Carnovale. The celebrated Spozalizio is the most important work of Raphael, executed wholly under the influence of Perugino. The gallery is especially rich in works of the pupils and imitators of Leonardo and other Milanese painters. The Biblioteca Ambrogiana contains some priceless drawings by Leonardo da Vinci and a large number of his autograph MSS., selections from which have been published by Dr Richter, London, 1883. Another important MS. of Da Vinci from the same library, the *Codice Atlantico*, is now (1896) in course of publication in Rome in its entirety.

This very scanty sketch of the contents of the chief galleries of Europe will give some notion of the places where the works of special schools and masters can best be studied. In some cases there is but little choice: the greatness of Giotto can only be fully realized in Florence and Padua, of Carpaccio and Tintoretto in Venice, of Signorelli at Orvieto and Monte Oliveto, of Fra Angelico in Florence, of Correggio in Parma, of Velazquez in Madrid, and of Murillo in Seville.

*List of Works to be consulted.—PAINTING GENERALLY.*—Agin-court, *Histoire de l'Art*, Paris, 1811-23; Bell, *Schools of Painting*, London, 1842; Blanc, *Histoire des Peintres de toutes les Ecoles*, Paris, 1848-76; Buchanan, *Manual of Painting*, London, 1834; Chabert, *Galerie des Peintres*, Paris, 1822; Dary, *Dictionary of Painters*, London, 1878; Duchesne, *Museum of Painting*, Paris, 1829-84; Eastlake, *Handbook of Painting*, 4th ed., London, 1874; Göring, *Geschichte der Malerei*, Leipzig, 1867; Havard, *Histoire de la Peinture*, Paris, 1882; Mrs Heaton, *Concise History of Painting*, London, 1872; Heinrich, *Leben und Werke der berühmtesten Maler*, Berlin, 1854; Lecarpentier, *Galerie des Peintres Célèbres*, Paris, 1810-21; Ménard, *Histoire des Beaux-Arts*, Paris, 1873; Peiters, Paris, 1829; Destruvan, *Histoire de l'Art*, Paris, 1882; Diderot, *Essai sur la Peinture*, Leipzig, 1862; Eméric-David, *La Peinture Moderne*, 1862; Michiels, *La Peinture du IV<sup>e</sup> au XVII<sup>e</sup> Siècle*, Brussels, 1855; Müntz, *Histoire de la Peinture*, Paris, 1881; Stendhal, *Histoire de la Peinture*, Paris, 1800; Miss Worrum, *History of Painting*, London, 1847, and *Epochs of Painting*, 1860; Eckl and Alt, *Die Madonna als Gegenstand christlicher Kunstmalerei*, Brixen, 1883; Hothe, *Gesch. der christlichen Malerei*, Stuttgart, 1873; Argens, *Examen des Ecoles de Peinture*, Berlin, 1768; Hobbes, *Picture-Collector's Manual*, London, 1849; Bryan, *Dictionary of Painters*, London, 1855; Sivet, *Diction. Hist. des Peintres*, Paris, 1855; Bartsch, *Peintre graveur*, Vienna, 1802-21; Sorg, *Gesch. der christlichen Malerei*, Berlin, 1858; Waagen, *Treasures of Art in Britain*, London, 1854-57; Rebre, *Kunstgeschichte des Mittelalters*, Leipzig, 1855. *EARLY MEDIEVAL SCHOOLS.*—Mullcooly, *Paintings in S. Clemente*, Rome, 1899; Perret, *Catacombes de Rome*, Paris, 1853-57; De Rossi, *Roma Sotterranea*, Rome, 1864-80; Didron, *Manuel d'Iconographie Chrétienne*, Paris, 1845 (in this is printed the 11th-century MS. *Εἰκονογραφία τῆς Ἐκκλησίας*, on the hieratic rules of Byzantine art); Bayet, *La Peinture Chrétienne en Orient*, Paris, 1879; Carter, *Specimens of Ancient Sculpture and Painting*, London, 1812; Pownall, "Ancient Painting

in England," in *Archæologia*, ix. p. 141, and other papers in the same publication; the *Vetus Monumenta*, published by the Society of Antiquaries, has valuable reproductions of the 14th-century wall-paintings in St Stephen's Chapel, Westminster, which are now destroyed, except a few fragments in the British Museum; many articles on medieval painting occur in the volumes of the *Archæological Journal*, and in the *Proceedings of many other societies in England and abroad.* ITALIAN SCHOOLS GENERALLY.—Crowe and Cavalcaselle, *History of Painting in Italy*, London, 1846-66, and *History of Painting in North Italy*, 1871; Woermann and Woltmann, *History of Painting*, ed. by S. Colvin, London, 1880; Kugler, *Handbook of Painting*, London, 1847; Lanzi, *Storia pittorica*, Florence, 1822; Rosini, *Storia della Pittura Italiana*, Pisa, 1839-47; Kunobler, *Italianische Forschungen*, Berlin, 1839-51; Förster, *Denkmale ital. 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Nat. di Londra*, Milan, 1880, published in the *Archivio Storico di Milano*; Reiset, in the *Gaz. des B. Arts* for 1877, gives a valuable series of articles entitled "Une Visite aux Musées de Londres"; Morelli, *Italian Masters*, London, 1883, and his valuable series of articles on the Borghese Gallery in Lützow's *Zeitschrift für bildende Kunst*. This very able art critic, who also writes under the name of "Lermolleff," has developed a somewhat new system of criticism, based on minute observation of the way in which each painter treated details, such as the hand and ear,—in most cases (according to Morelli) a safer guide than the general impression derived from the whole effect or after a picture, and less misleading than a judgment formed from technical peculiarities; the Comm. Morelli, aided by a good knowledge of the documentary history of art, has thus been enabled to give back to their right authors many paintings which for long have been wrongly named. *Principal Domestic Schools.*—Borini, *Opera del Gaud. Ferrari*, Milan, 1835; Pagan, *Le Pitture di Modena*, Modena, 1770; Vedriani, *Pittori*, etc., Modena, 1662; Zais, *Pittori Cremonesi*, Cremona, 1774; Grasselli, *Biog. dei Pittori Cremonesi*, Cremona, 1827; Arco, *Delle Arti di Mantova*, Mantua, 1837; Codde, *Disionario dei Pittori Mantovani*, Mantua, 1857; Pozzo, *Vite dei Pittori Veronesi*, Verona, 1718; Ferri, *Pittori Milanesi*, Rome, 1868; Rio, *La Vite et son École*, Paris, 1855; Moschini, *La Pittura in Padova*, Padua, 1826; Bodoni, *Pitture Parmensi*, Parma, 1809; Ofio, *Vita del Parmigianino*, Parma, 1784; Leoni, *Pittura di Correggio*, Modena, 1841; Zugliocco, *Memorie storiche di Correggio*, Parma, 1817-21; Marini, *Storia della Pittura Bolognese*, Bologna, 1878; Barotti, *Pittura di Ferrara*, Ferrara, 1770; Laderchi, *La Pittura Ferrarese*, Ferrara, 1856; Barnuffaldi, *Vite dei Pittori Ferraresi*, Ferrara, 1837; Mesnard, *La Peinture à Sienne*, Paris, 1878; Della Valle, *Lettere Sanesi*, Venice, 1782-86; Lasinio, *Pitture . . . di Siena*, Florence, 1825; Milanesi, *Documenti dell' Arte Senese*, 1858; Heuser, *Le Art Venetian*, Paris, 1849; W. 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GERMAN, FLEMISH, AND DUTCH SCHOOLS.—Bode, *Franz Hals und seine Schule*, Leipzig, 1871; *Die Künstler von Haarlem*, 1872, and *Gesch. der holländischen Malerei*, 1883; Bürger, *Études sur les Peintres Hollandais*, Paris, 1859; Burnet, *Rembrandt and his Works*, London, 1859; Scheltens, *Rembrandt, Redevoering*, etc., Amsterdam, 1845; Fährholt, *Homes*, etc., of the Dutch; *Le Vie des Peintres Flamands*, Paris, 1884; Riegl, *Beiträge zur niederländischen Kunstgeschichte*, Berlin, 1882; Van Eynden, *Geschiedenis der vaderlandse Schilderkunst*, Amsterdam, 1842; Vloten, *Nederlands Schilderkunst, Amsterdams*, 1874; Van Gool, *Nieuwe Schouburg der Kunstschildders*, Amsterdam, 1858; Hothe, *Gesch. der deutschen und niederländ. Malerei*, Berlin, 1849-53; Descamps, *La Vie des Peintres Flamands*, Paris, 1758-64; Delaisnes, *L'Art Chrét. en Flandre*, Douai, 1860; Fétis, *Les Artistes Belges*, Brussels, 1857; Fromentin, *Les Maîtres d'autrefois*, Paris, 1876; Saint-Germain, *Guide de Tableaux*, Ecole Allemande, etc., Paris, 1841; Héris, *Histoire de l'Ecole Flamande*, Brussels, 1866; Houssaye, *Histoire de la Peinture Flamande*, etc., Paris, 1866; Michiels, *Les Peintres Brévins*, Brussels, 1846, *Histoire de la Peinture Flamande*, etc., 1847, and *L'Ecole d'Avvers*, Paris, 1877; Potvin, *L'Art Flamand*, Paris, 1868; Rooses, *Gesch. der Malerschule Antwerpens*, Munich, 1880; Stanley, *Principal Painters of Dutch and Flemish Schools*, London, 1855; Head, *Handbook of Painting, German, Flemish, and Dutch*, London, 1849; Waagen, *Die deutschen und niederländischen Malerschulen*, Stuttgart, 1862; Kugler, *Handbook of Painting*, 2d ed., London, 1874; Crowe and Cavalcaselle, *Early Flemish Painters*, London, 1872; J. 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*L'École Allemande*, Paris, 1856; Ormos, *Peter von Cornelius*, &c., Berlin, 1866; Ranzi, *Malerei in Wien*, Vienna, 1873; Riegel, *Jesch. der deutschen Kunst*, Hanover, 1876; Wustmann, *Gesch. der Malerei in Leipzig*, Leipzig, 1879; Schasler, *Die Wandgemälde von Kaulbachs*, Berlin, 1884; Pecht, *Deutsche Künstler*, Nürnberg, 1877-81; Leixner, *Die moderne Kunst*, Berlin, 1878; Rosenburg, *Gesch. der mod. Kunst*, Leipzig, 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 Spagna*, Modena, 1841; Cumberland, *Eminent Painters in Spain*, London, 1782; Lafarge, *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; Viardot, *Les Principaux Peintres de l'Espagne*, Paris, 1839; Eusebi, *Las diferentes Escuelas de Pintura*, Madrid, 1823; Malpica, *El Arte de la Pintura*, Madrid, 1874; Bermudez, *Diccionario de las Bellas Artes en España*, Madrid, 1800; Robinson, *Early Portuguese Paintings*, Bungay, 1886; 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, 1877; Berger, *L'École Française*, Paris, 1879; Dufour, *Peintres Parisiens aux XVII et XVIII Siècles*, Paris, 1879; Parocel, *Annales de la Peinture*, Paris, 1862; De Saint-Germain, *Trois Siècles de la Peinture en France*, Paris, 1868; Laborde, *Renaissance des Arts à la Cour de France*, Paris, 1850-55; Goncourt, *L'Art dans le XVIIIème Siècle*, Paris, 1880-84. MODERN FRENCH SCHOOL.—Thiers, *Le Peintre Français au XIXème Siècle*, Paris, 1869; Claretie, *L'Art Français Contemporain*, Paris, 1876; Pesquidoux, *L'Art au XIXème Siècle*, Paris, 1881; Jourdan, *Les Peintres Français*, Paris, 1859; Lafarge, *La Peinture en France*, Paris, 1856; Laurent-Pichat, *L'Art en France*, 1859; Leclercq, *L'École Française*, Paris, 1881; Merson, *La Peinture en France*, 1861; Mefer, *Gesch. der mod. französischen Malerei*, Leipzig, 1867; Rosenburg, *Gesch. der mod. Kunst*, Leipzig, 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,

SCHOPENHAUER, ARTHUR (1788-1860), was born in Dantzig (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 Dantzig 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 Dantzig. 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<sup>1</sup>) 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

<sup>1</sup> *Die Welt als Wille*, ii. c. 43.

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; Wodderspoon, *J. Goussier 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, *True Arts of the English School*, London, 1812; Brook-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 Schemata*, 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 Ecole*, Paris, 1836; Filarete, *Trattato dell' Architettura*, &c., written at Florence, 1464, *Preziosa Margarita*, edited by Aldus, Venice, 1546; Da Vinci, *Trattato della Pittura*, Bologna, 1780, and selections from forty-two autograph MSS. at Milan, edited by Richter, London, 1833; Lomazzo, *Trattato di Pittura*, Milan, 1684; Vasari, *Vite dei Pittori*, first complete edition, Florence, 1568, best edition by Milanesi, Florence, 1878-82; Morelli, *Notizie di Opere di Disegno*, &c., scritta da un Anonimo (a work of the 16th century); Bassano, 1800, best edition by Frizzani, 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 Laire, *Art of Painting*, trans., London, 1788; Piles, *Divers Ouvrages sur la Peinture*, Paris, 1755. For the bibliography of painting, see Weigel, *Kunsttopik*, Leipzig, 1883 and following years; and Reumont, *Notizie bibliografiche dei Lavori pubbl. in Germania tratt. di Belle Arti*, Florence, 1847-63. (J. H. M.)

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 Dantzig, 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 Dantzig. 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 Dantzig 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

as ends in themselves. Accordingly he offered his son the choice between the classical school and an excursion to England. A boy of fifteen could scarcely hesitate. In 1803 the Schopenhauers and their son set out on a lengthened tour, of which Johanna has given an account, to Holland, England, France, and Austria. Six months were spent in England, and Arthur, while his parents proceeded as far as Scotland, was left for a few weeks as a boarder with a Rev. Mr Lancaster at Wimbledon. He found English ways dull and precise and the religious observances exacting; and his mother had—not for the last time—to talk seriously with him on his unsocial and wilful character. Perhaps the part of the tour which gave him most pleasure was the last,—a solitary pedestrian stroll along the ridge of the Riesengebirge, just before he joined his mother at Dantzig, September 1804, where he was confirmed.

At Hamburg in the beginning of 1805 he was placed in the office of a merchant called Jenisch. He had only been there for three months when his father, who had shown symptoms of mental alienation, fell or threw himself from an elevated opening of his warehouse into the canal. After his death the young widow (still under forty) got affairs wound up, and, leaving Arthur at Hamburg, proceeded with her daughter Adele in the middle of 1806 to Weimar, where she arrived only a fortnight before the tribulation which followed the victory of Napoleon at Jena. At Weimar her talents, hitherto held in check, found an atmosphere to stimulate and foster them; her aesthetic and literary tastes formed themselves under the influence of Goethe and his circle, and her little salon gained a certain celebrity. Arthur, meanwhile, was left at his desk in Hamburg, cursing his prosaic lot, and smuggling literature under the ledger; the hot blood of youth was turning his thoughts to morbid cynicism, and his easy-minded mother, alarmed at his discontent, adopted the advice of her friend Fernow, and offered him a release from the loathed task-work. He hastened to make up lost ground, and at the age of nineteen began to decline *mensa* with Doering at Gotha. But the wantonness and restiveness which he had grown familiar with in the lax schooling of the world would not let him alone; he allowed his satirical pen to play on one of the teachers of the grammar-school, and professional etiquette required Doering to dismiss his pupil. After a plain but gentle rebuke for his folly, his mother settled him at Weimar—not in her own house, for, as she told him, she was content to know that he was well and could dispense with his company—but with the Greek scholar Passow, who superintended his classical studies. This time he made so much progress that in the course of two years he became a tolerable scholar, and read Greek and Latin with fluency and interest.

In 1809 his mother handed over to him (aged twenty-one) the third part of the paternal estate, a sum of 19,000 thalers, which, being invested in good securities, yielded him from the first a yearly income of more than 1000 thalers = £150. Possessed of this fair patrimony, Schopenhauer in October 1809 entered the university of Göttingen, with a clear plan of acquiring all that machinery of knowledge which schools can give. The direction of his philosophical reading was fixed by the advice of Professor G. E. Schulze to study, especially, Plato and Kant. For the former he soon found himself full of reverence, and from the latter he acquired the standpoint of modern philosophy. The names of "Plato the divine and the marvellous Kant" are conjunctly invoked at the beginning of his earliest work. But neither the formal exercises of the class-room nor the social and hygienic recreations which he did not fail to combine with them filled his hours to the exclusion of the ideas which began to formulate them-

selves in him. Contempt for the superficiality of human life settled itself more and more deeply in his heart, with the sense of a bitterness tainting the very source of being, and the perception that the egoism of individuals seeks for nothing better than to push on the load of misery from one to another, instead of making an effort to reduce the burden. These pessimistic reflexions (which his mother found eminently unsocial) were naturally concomitant with groundless nervous terrors; sudden panics would dash over his mind, and even in those days he had begun to keep loaded weapons always ready at his bedside. As a philosopher has said, "the sort of philosophy we choose depends on the sort of people we are; for a philosophical system is not a dead bit of furniture: it draws its life from the soul of the man who has it." He was a man of few acquaintances, amongst the few being Bunsen, the subsequent scholar-diplomatist, and Bunsen's pupil, W. C. Astor, the son of Washington Irving's millionaire hero. Even then he found his trustiest mate in a poodle, and its bearskin was an institution in his lodging. Yet, precisely because he met the world so seldom in easy dialogue, he was unnecessarily dogmatic in controversy; and many a bottle of wine went to pay for lost wagers. But he had made up his mind to be not an actor but an onlooker and critic in the battle of life; and, when Wieland, whom he met on one of his excursions, suggested doubts as to the wisdom of his choice, Schopenhauer replied, "Life is a ticklish business; I have resolved to spend it in reflecting upon it."

After two years at Göttingen, he took two years at Berlin, where the university had been founded only four years before. Here also he dipped into divers stores of learning, notably classics under Wolf. In philosophy he heard Fichte and Schleiermacher. Between 1811 and 1813 the lectures of Fichte (subsequently published from his notes in his *Nachgelassene Werke*) dealt with what he called the "facts of consciousness" and the "theory of science," and struggled to present his final conception of philosophy. These lectures Schopenhauer attended,—at first, it is allowed, with interest, but afterwards with a spirit of opposition which is said to have degenerated into contempt, and which in after years never permitted him to refer to Fichte without contumely. Yet the words Schopenhauer then listened to, often with baffled curiosity, certainly helped to give direction to the current of his speculation.

Schopenhauer did not find the city of intellect at all to his mind, and was lonely and unhappy. One of his interests was to visit the hospital La Charité and study the evidence it afforded of the interdependence of the moral and the physical in man. In the early days of 1813 sympathy with the national enthusiasm against the French carried him so far as to buy a set of arms; but he stopped short of volunteering for active service, reflecting that Napoleon gave after all only concentrated and untrammelled utterance to that self-assertion and lust for more life which weaker mortals feel but must perforce disguise. Leaving the nation and its statesmen to fight out their freedom, he hurried away to Weimar, and thence to the quiet Thuringian town of Rudolstadt, where in the inn *Zum Ritter*, out of sight of soldier and sound of drum, he wrote, helped by books from the Weimar library, his essay for the degree of doctor in philosophy. On the 2d of October 1813 he received his diploma from Jena; and in the same year from the press at Rudolstadt there was published—without winning notice or readers—his first book, under the title *Ueber die vierfache Wurzel des Satzes vom zureichenden Grunde*, in 148 pages 8vo.

Schopenhauer's monograph *On the Fourfold Root of the Principle of Sufficient Reason* urged that, in discussing the principle of necessary connexion, philosophers had failed to distinguish between

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