

little known, till the death of the philosopher in 1860 drew the attention of wider circles to the originality of his writings. Within a few years Schopenhauer became the most popular philosopher in Germany. The reasons for this are not difficult to understand. After Kant had passed away, the more ambitious of his followers had proclaimed in various promising announcements the advent of a new era of thought which should do justice to the high aspirations of the nation. These had found expression in a literature which has since become classical, in a revival of art and in all the ideals which produced and accompanied the battle for freedom and the Anti-Napoleonic Revolution in Europe. Philosophy was to do justice to the logical emancipation of the older Rationalism and the newer Criticism, as much as to the inwardness of the older Mysticism and the more recent spiritualism of the Romantic School. It was to unite Science, Art, and Religion, the intellectual and spiritual interests, into one comprehensive view. The age was one of hopefulness and expectancy, of a high optimism, of ideals and strivings. The youth of Germany and the thoughtful public listened with enthusiasm and confidence to dozens of academic lecturers. It was the same age which witnessed, besides the political liberation of Germany, one other

philosophical phenomenon of the day, being discussed in Reviews and pamphlets both in Germany and abroad. Since that time, and still more after the appearance of v. Hartmann's 'Philosophy of the Unconscious' (1st ed. 1869), the literature on Schopenhauer has grown to enormous dimensions, as can be seen from Ueberweg's Handbook (vol. iv.), where also his

influence in other countries is referred to. In England translations have appeared of his principal work by Haldane and Kemp (3 vols. 1833-86), and of his Essays by T. B. Saunders (1891). Prof. Sully treats of him at length in his 'History of Pessimism' (1877), and Mr Thos. Whittaker has recently published a concise and spirited sketch of his Philosophy (1909).