

equated with cowardliness and want of manhood.

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### SCHOPENHAUER, ARTHUR (1788-1860)

German philosopher. Through a large inheritance from his father the celebrated misanthrope enjoyed financial independence so that he could devote his life completely to philosophy. Even today Schopenhauer's ethic of compassion possesses great philosophical significance. In the third edition of his magnum opus *The World as Will and Idea*, Schopenhauer analyzed the the phenomenon of "pederasty" in an addendum to Paragraph 44 on the metaphysics of sexual love. At that time (1859), the technical term **homosexuality** had not yet entered scientific discourse. Nonetheless one must proceed from the assumption that in this addendum Schopenhauer was seeking to find the cause of homosexuality from the philosophical standpoint. In a historical survey he showed that homosexuality has occurred at all times and among all the peoples of the globe. From this finding Schopenhauer concluded that homosexuality could not be unnatural, as his great model Immanuel Kant had held. Schopenhauer's teleologically oriented conception of nature therefore had to assume in male homosexual behavior—the only form he discussed—a "stratagem of nature" (in the words of Oskar Eichler).

Referring to Aristotle he hypothesized that young men (supposedly boys just past puberty) and likewise men who are too old (the magic boundary is here the age of 54) are not capable of begetting healthy and strong offspring, because their semen is too inferior. As nature is interested in perfecting every species, in men older than 54 "a pederastic tendency gradually and imperceptibly makes its appearance." When he formulated this argument Schopenhauer himself was 71 years old, so that he could have harbored a homosexual tendency for some years. His ethical evaluation of homosexuality is consistent: What is in the interest of nature cannot be bad. Schopenhauer considered only the seduction of minors as problematic, "since the unlawfulness consists in the seduction of the younger and inexperienced partner, who is thereby physically and morally corrupted." Therefore homosexuality as such is not reprehensible, solely the alleged seduction of minors.

Schopenhauer was himself the father of at least two illegitimate children and had many unhappy affairs with women. He passionately admired Lord Byron and like him came to the conclusion that women could be considered beautiful only by "the male intellect clouded by the sexual instinct." In intellectual and aesthetic respects Schopenhauer had homosexual preferences. In a letter to his admirer Julius Frauenstadt he stressed that "even their [women's] faces are nothing alongside those of handsome boys." Bryan Magee hypothesizes that the philosopher systematically suppressed his gay tendencies, a view shared by Oskar Eichler and others. Thirty years after the publication of the third edition of *The World as Will and Idea* Oswald Oskar Hartmann adopted Schopenhauer's teleological explanation of homosexuality, suggesting that the first champions of homosexual rights voluntarily followed Schopenhauer's arguments.

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Udo Schüklenk

## SCHUBERT, FRANZ (1797-1828)

Austrian composer. Franz Schubert was the only great Viennese composer native to the city. While he did not enrich every department of music with a masterpiece, he did create supreme works in orchestral, piano, and chamber music, but above all in song, where he is preeminent because his rich vein of melody and expressive harmony reached the heart of the text as no one before him had done.

Schubert was the son of a Catholic schoolmaster descended from Moravian peasant stock. From an early age he displayed outstanding musical gifts, effortlessly outstripping his father, his elder brother, and his teacher, the organist at the parish church of Liechtental. Toward the end of 1808 he was accepted as a choirboy in the imperial court chapel, and simultaneously as a scholar in the Imperial and Royal City College. Here he impressed everyone with his musical gifts, and he was accorded the privilege of leaving the building for his lessons with Antonio Salieri, the friend of Haydn and rival of Mozart.

From 1810 onward Schubert began to compose music, and in 1811 he attended his first opera. His first settings of Schiller date from this period. Too short for the army, and with poor vision, he was rejected by the military authorities, and by the autumn of 1814 he was teaching at his father's school, but he felt the irksome duties of the classroom as an insuperable barrier between him and the freedom to compose. But 1815 was one of his most

productive years in sheer volume: in one year he composed 145 songs with a tremendous range. He also became acquainted with Franz von Schober, a wealthy and cultured young law student who urged him to abandon teaching and devote himself to composition. This he did only at the end of the following year, after his first commissioned work had been performed. In time, after another depressing stint as schoolmaster, Schubert was appointed music master to the children of Count Johann Esterhazy at Zseliz in Hungary, but there he was bored and unappreciated, and longed only for the stimulus of life in the capital, to which he returned in November 1818.

Here he encountered new friends and new patrons, and there is circumstantial evidence that he gravitated to the Viennese *bohème* of the Metternich era, where he became the central figure in a coterie of homosexual and bisexual lovers of the arts. Despite continued and enthusiastically received performances of his songs and vocal quartets, he still found publishers reluctant to issue his work. In the autumn of 1822 he composed his eighth, "Unfinished" symphony in B minor, which dwarfed virtually all his compositions until that time. The reason why he did not finish the work is that he had contracted syphilis, and by the spring of 1823 he was dangerously ill. Despite this handicap and a pressing need for money that forced him into a bad deal with his publishers, he continued to compose. He was never able to fulfill his ambition to write a successful opera, but in other musical genres his fame and reputation were growing. He had a circle of friends at whose social gatherings his pieces were performed, and the press outside of Vienna gave him ever more notice. But by 1828 his health had been fatally undermined by the syphilitic infection and by the feverish pace with which he composed in the last eleven months of his life. His death—in the Romantic tradition—at an early age was followed by decades of ne-