Ger*m*an empire in 1806 released Holstein for a time from any con­nexion with a power outside of Denmark, but in 1815 the Danish monarch had to enter the German Confederation for Holstein and for the recently acquired duchy of Lauenbürg (*q.v.*). A strong feeling of German patriotism gradually arose in Holstein, affecting part of Schleswig also, and dissatisfaction with the delay of the Danish crown in recognizing the constitutional rights of the duchies led to the events forming the recent history of Schleswig-Holstein. These will be found described with some detail in the articles Denmark (vol. vii. pp. 88, 89) and Germany (vol. x. pp. 507, 509-512). (J. F. M.)

SCHLETTSTADT, a small town in Lower Alsace, stands on the Ill, 26 miles to the south of Strasburg. It possesses two fine churches, relics of a period of former importance, and carries on manufactures of wire gauze, and a considerable trade in country produce. The popu­lation in 1880 was 8979 (7755 Roman Catholics), showing a slight decrease since it has passed into German hands.

Schlettstadt is a place of very early origin, and became a free town of the empire in the 13th century. In the 15th century it was the seat of a celebrated academy, founded by Agricola, which contributed not a little to the revival of learning in this part of Germany ; Erasmus of Rotterdam was one of its students. In 1634 the town came into the possession of France, and it was afterwards fortified by Vauban. It offered little resistance, however, to the Germans in 1870, and the fortifications have been razed.

SCHLÖZER, August Ludwig von (1735-1809), German historian, was born at Gaggstedt, in the county of Hohenlohe-Kirchberg, on the 5th July 1735. Having studied at the universities of Wittenberg and Göttingen, he went in 1755 as a tutor to Stockholm, and afterwards to Upsala ; and while in Sweden he wrote in the Swedish language an *Essay on the History of Trade* (1758). In 1759 he returned to Göttingen, where he began the study of medicine. Afterwards he went to St Petersburg with Müller, the Russian historiographer, as Müller’s literary assistant and as tutor in his family. Here Schlözer learned the Russian language and devoted him­self to the study of Russian history ; and in 1762 he was made an adjunct of the Academy and a teacher at the Rasumovski educational institute. A quarrel with Miiller placed him in a position of some difficulty, from which he was happily delivered by a call to a professor­ship at the university of Göttingen. He began his career at Göttingen in 1767, and soon ranked among the foremost historical writers of his day. His most import­ant works were his *Allgemeine nordische Geschichte* (1772)and his translation of the Russian chronicler Nestor to the year 980 (1802-9). He awoke much intelligent interest in universal history by his *Weltgeschichte im Auszuge und Zusammenhange* (1792-1801) ; and in several works he helped to lay the foundations of statistical science. He also produced a strong impression by his political writings, the *Briefwechsel* (10 vols., 1776-82) and the *Staatsanzeigen* (18 vols., 1782-93). In 1804 he was ennobled by the emperor of Russia. He withdrew from active life in 1805, and died on the 9th September 1809.

See Zermelo, *August Ludwig Schlözer* (1875), and Wesendonk, *Die Begründung der neuern deutschen Geschiehtschreibung durch, Gatterer und Schlözer* (1876). Schlözer’s daughter, Dorothea, born on the 10th August, 1770, was one of the most learned women of her time, and received in 1787 the degree of doctor. She was recognized as an authority on several subjects, especially on Russian coinage. After her marriage with Rodde, the burgo­master of Lübeck, she devoted herself to domestic duties. She died on the 12th July 1825. Schlözer’s sou Christian (born 1774, died 1831) was a professor at Bonn, and published *Anfangsgründe der Staatswirthschaft* (1804-6) and his father’s *Oeffentliches und Prwat-Leben aus Originalurkunden* (1828).

SCHMALKALDEN, a town of Prussia, in the pro­vince of Hesse-Nassau, lies about 30 miles to the south­west of Erfurt, and in 1885 contained 6788 inhabitants, chiefly employed in the manufacture of hardware articles. It still possesses the inn in which the important Pro­testant League of Schmalkalden or Smalkald was concluded

in 1531, and also the house in which the articles were drawn up in 1537 by Luther, Melanchthon, and other Reformers. See Germany, vol. x. p. 498, and Luther, vol. XV. p. 83.

SCHNEIDEMÜHL (Polish *Pilaf* a small town of Prussia, in the province of Posen, lies on the Cüddow, 45 miles north of Posen and 140 miles east by north of Berlin. It is a railway junction of some importance, carries on a trade in wood, grain, and potatoes, and pos­sesses an iron foundry, several glass works and machine- shops, and other industrial establishments. In 1885 the population was 12,259, of whom 7700 were Protestants and about 1000 Poles.

SCHNORR VON KAROLSFELD, Julius (1794- 1872), of a family of artists, was born in 1794 at Leipsic, where he received his earliest instruction from his father, a draughtsman, engraver, and painter. At seventeen he entered the Academy of Vienna, from which Overbeck and others of the new school who rebelled against the old conventional style had been expelled about a year before. In 1818 he followed the founders of the new school of German pre-Raphaelites in the general pilgrimage to Rome. This school of religious and romantic art abjured modern styles with three centuries of decadence, and reverted to and revived the principles and practice of earlier periods. At the outset an effort was made to recover fresco painting and “monumental art,” and Schnorr soon found oppor­tunity of proving his powers, when commissioned to decorate with frescos, illustrative of Ariosto, the entrance hall of the Villa Massimo, near the Lateran. His fellow- labourers were Cornelius, Overbeck, and Veit. His second period dates from 1825, when he left Rome, settled in Munich, entered the service of King Louis, and trans­planted to Germany the art of wall-painting learnt in Italy. He showed himself qualified as a sort of poet- painter to the Bavarian court; he organized a staff of trained executants, and set about clothing five halls in the new palace with frescos illustrative of the *Nibelungenlied.* Other apartments his prolific pencil decorated with scenes from the histories of Charlemagne, Frederick Barbarossa, and Rudolph of Hapsburg. These vast and interminable compositions display the master’s merits and defects : they are creative, learned in composition, masterly in drawing, but exaggerated in thought and extravagant in style. Schnorr’s third period is marked by his “ Bible Pictures ” or Scripture History in 180 designs. The artist was a Lutheran, and took a broad and unsectarian view which won for his Pictorial Bible ready currency throughout Christendom. The merits are unequal : frequently the compositions are crowded and confused, wanting in harmony of line and symmetry in the masses ; thus they suffer under comparison with Raphael’s Bible. Chrono­logically speaking, the style is severed from the simplicity and severity of early times, and surrendered to the florid redundance of the later Renaissance. Yet throughout are displayed fertility of invention, academic knowledge with facile execution ; and modern art has produced nothing better than Joseph Interpreting Pharaoh’s Dream, the Meeting of Rebecca and Isaac, and the Return of the Prodigal Son. The completion of the arduous work was celebrated in 1862 by the artists of Saxony with a festival, and other German states offered congratulations and presented gifts.

Biblical drawings and cartoons for frescos formed a natural prelude to designs for church windows. The painter’s renown in Germany secured commissions in Great Britain. Schnorr made designs, carried out in the royal factory, Munich, for windows in Glasgow cathedral and in St Paul’s cathedral, London. This Munich glass provoked controversy : mediævalists objected to its want