land with great respect, and his manners and bearing rendered him universally popular.

SCHÖNBEIN, Christian Friedrich (1799-1868), from 1828 professor of chemistry at Basel, is known as the discoverer of Ozone *(q.v.).*

SCHÖNEBECK, a town of Prussian Saxony, on the left bank of the Elbe, 9 miles above Magdeburg. It contains manufactories of chemicals, machinery, percussion caps, starch, white lead, and various other articles, but is chiefly noted for its extensive salt springs and works, which pro­duce about 70,000 tons of salt per annum. Large beds of rock-salt also occur in the neighbourhood, in which shafts have been sunk to a depth of more than 1200 feet. There is a harbour on the Elbe here, and a brisk trade is carried on in grain and timber. In 1885 Schönebeck con- tained 13,316 inhabitants (including the adjoining communities of Salze, Elmen, and Frohse, about 20,000).

SCHÖNEBERG, a so-called Prussian “ village,” in the province of Brandenburg, is now really a suburb of Berlin, which it adjoins on the south-west. It contains the royal botanic garden, a large maison de santé, and manufactories of paper collars, enamels, railway rolling-stock, and chem­icals. The population in 1880 was 11,180. The founda­tion of Alt-Schöneberg is ascribed to Albert the Bear (12th century), while Neu-Schöneberg was founded by Frederick the Great in 1750 to accommodate some Bohemian weavers, exiled for their religion *(cf.* Rixdorf).

SCHONGAUER, or Shoen, Martin (1450-*c*. 1488), the most able engraver and painter of the early German school. His father was a goldsmith named Casper, a native of Augsburg, who had settled at Colmar, where the chief part of Martin’s life was spent. @@1 Schongauer estab­lished at Colmar a very important school of engraving, out of which grew the “ little masters ” of the succeeding gene­ration, and a large group of Nuremberg artists. As a painter, Schongauer was a pupil of the Flemish Roger Van der Weyden the Elder, and his rare existing pictures closely resemble, both in splendour of colour and exquisite minute­ness of execution, the best works of contemporary art in Flanders. Among the very few paintings which can with certainty be attributed to him, the chief is a magnificent altarpiece in the church of St Martin, at Colmar, repre­senting the Virgin and Child, crowned by Angels, with a background of roses—a work of the highest beauty, and large in scale, the figures being nearly life size. The Colmar Museum possesses eleven panels by his hand, and a small panel of David with Goliath’s Head in the Munich Gallery is attributed to him. The miniature painting of the Death of the Virgin in the English National Gallery is probably the work of some pupil. @@2 In 1488 Schongauer died at Colmar, according to the register of St Martin’s church.

The main work of Schongauer’s life was the production of a large number of most highly finished and beautiful engravings, which were largely sold, not only in Germany, but also in Italy and even in England. In this way his influence was very widely extended. Vasari speaks of him with much enthusiasm, and says that Michelangelo copied one of his engravings—the Trial of St Anthony. @@3 Schongauer was known in Italy by the names “Bel

Martino” and “Martino d’Anversa.” His subjects are always religious ; more than 130 prints from copper by his hand are still known, and about 100 more are the production of his *bottega. @@4* Most of his pupils’ plates as well as his own are signed M + S. Among the most beautiful of Schongauer’s engravings are the series of the Passion and the Death and Coronation of the Virgin, and the series of the Wise and Foolish Virgins ; as much as £420 has been given for a fine state of the Coronation plate. All are remarkable for their miniature-like treatment, their brilliant touch, and their chromatic force. Some, such as the Death of the Virgin and the Adoration of the Magi, are richly-filled compositions of many figures, treated with much largeness of style in spite of their minute scale. Though not free from the mannerism of his age and country, Schongauer possessed a rare feeling for beauty and for dignity of pose ; and in technical power over his graver and copper plate he has never been surpassed.

The British Museum possesses a fine collection of Schongauer’s prints. Fine facsimiles of his engravings have been produced by Amand-Durand with text by Duplessis, Paris, 1881.

SCHOOLCRAFT, Henry Rowe (1793-1864), a North- American traveller, ethnologist, and author, was born 28th March 1793 at Watervliet (now called Guilderland), Albany county, New Vork, and died at Washington 10th December 1864. After studying chemistry and mineralogy at college he had several years’ experience of their practical applica­tion, especially at a glass-factory of which his father was manager, and in 1817 published his *Vitreοlοgy.* In the following year he was appointed to the Geological Survey of Missouri and Arkansas, and in 1819 he published his *View of the Lead Mines of Missouri.* Soon after he accom­panied General Cass as geologist in his expedition to the Lake Superior copper region, and evinced such capacity for good exploring work on the frontier that in 1823 he was appointed “ agent for Indian affairs.” He then married the granddaughter of an Indian chief ; and during several years’ official work near Lake Superior he acquired a vast fund of accurate information as to the physique, language, social habits, and tribal institutions of the American natives. From 1828 to 1832 Schoolcraft was an active member of the Michigan legislature, during the same period delivering lec­tures on the grammatical structure of the Indian language, which procured him the gold medal of the French Institute. In 1832 also, when on an embassy to some Indians, he ascer­tained the real source of the Mississippi to be Lake Itasca.

Previous to 1832 he had published *Travels in the Central Por­tions of the Mississippi Valley,* and in 1839 appeared his *Algic Researches,* containing “Memoirs of a Residence of Thirty Years with the Indian Tribes,” and also, notably, “ The Myth of Hia­watha and other Oral Legends,”—probably the first occurrence of the name immortalized (in 1855) in Longfellow’s poem. School­craft’s literary activity was indeed remarkable, since, besides his ethnological writings, he composed a considerable quantity of poetry and several minor prose works, especially *Notes on the Iroquois* (1848), *Statistics of the Six Nations* (1845), *Scenes and Adventures in the Ozark Mountains* (1853). His principal book, *Historical and Statistical Information respecting the Indian Tribes of the United States,* illustrated with 336 well-executed plates from original drawings, was issued under the patronage of Congress in six quarto volumes, from 1851 to 1857. It is a vast mine of ethnological researches as to the Red Men of America, systemati­cally arranged and fully, if not exhaustively, detailed,—describing not only their origin, history, and antiquities, but the physical and mental “type,” the tribal characteristics, the vocabulary and grammar, the religion and mythology. Schoolcraft’s diplomatic work on the Indian frontier was important,—more than sixteen millions of acres being added to the States’ territory by means of treaties which he negotiated.

SCHOOLS. See Education, Blind, Deaf and Dumb, Conservatory, &c., and the relative sections of the articles on individual countries and states.

@@@1 The date of Schongauer’s birth is usually given wrongly as c. 1420; he was really bom about thirty years later, and is mentioned by A. Durer as being a young apprentice in 1470. His portrait in the Munich Pinakothek is now known to be a copy by Burgkmair, painted after 1510, from an original of 1483,—not 1453 as has been sup­posed. The date of Schongauer’s death, 1499, written on the back of the panel by Burgkmair is obviously a blunder ; see Hensler in *Naurnann's Archiv,* 1867, p. 129, and Wurzbach, *M. Schongauer,* Vienna, 1880. These contradict the view of Goutzwiller, in his *Martin Schongauer et son École,* Paris, 1875. *Cf.* Schnaase, “Gesch. M. Schongauers,” in the *Mittheil. der K. K. Commission,* 1863, No. 7.

@@@2 Another painting of the same subject in the Doria Palace in Rome (usually attributed to Dürer) is given to Schongauer by Crowe and Cavalcaselle, *Flemish Painters,* London, 1872, p. 359 ; but the execution is not equal to Schongauer’s wonderful touch.

@@@3 An interesting example of Schongauer’s popularity in Italy is

given by the lovely Faenza plate in the British Museum, on which is painted a copy of Martin’s beautiful engraving of the Death of the Virgin ; see Pottery, vol. xix. p. 627.

@@@4 See Bartsch, *Peintre Graveur,* and Willshire, *Ancient Prints,* best edition of 1877. According to a German tradition Schongauer was the inventor of printing from metal plates ; he certainly was one of the first who brought the art to perfection. See an interesting article by Sidney Colvin in the *Jahrbuch der k. prevssischen Kunstsammlung,* vi. p. 69, Berlin, 1885.