on the lower lake of Constance. On the occasion of his jubilee (1876), which was celebrated all over Germany, he was granted a patent of hereditary nobility by the grand duke of Baden. He died at Karlsruhe on the 9th of April 1886.

His works, other than those already mentioned, are *Frau Aventiure. Lieder aus Heinrich von Ofterdingens Zeit* (1863); *Juniperus, Ge­schichte eines Kreuzfahrers* (1866) ; *Bergpsalmen* (1870); *Waldeinsam­keit* (1880); *Der Heini von Steier* (1883); and *Hugideo, eine alte Ge­schichte* (1884). Volumes of *Reisebilder* (1887); *Episteln* (1892); and *Briefe* (1898) were published posthumously. Scneffel’s *Gesam­melte Werke* have been published in six volumes (1907)∙ Cf. also A. Ruhemann, *Joseph Victor von Scheffel* (1887); G. Zernin, *Erin­nerungen an Joseph Victor von Scheffel* (1887); J. Prölss, *Scheffels Leben und Dichten* (1887); L. von Kobell, *Scheffel und seine Frau* (1901); E. Boerschel, J. *V. von Scheffel und Emma Heim* (1906).

SCHEFFER, ARY (1795-1858), French painter of Dutch extraction, was born at Dort on the 10th of February 1795. After the early death of his father, a poor painter, Ary was taken to Paris and placed in the studio of Guérin by his mother, a woman of great energy and character. The moment at which Scheffer left Guérin coincided with the commencement of the Romantic movement. He had little sympathy with the directions given to it by either of its most conspicuous representatives, Sigalon, Delacroix or Géricault, and made various tentative efforts— “ Gaston de Foix ” (1824), “ Suliot Women ” (1827)—before he found his own path. Immediately after the exhibition of the last-named work he turned to Byron and Goethe, selecting from *Faust* a long series of subjects which had an extraordinary vogue. Of these, we may mention “ Margaret at her Wheel ”; “ Faust Doubting “ Margaret at the Sabbat ”; “ Margaret Leaving Church ”; the “ Garden Walk and lastly, perhaps the most popular of all, “ Margaret at the Well.” The two “ Mignons ” appeared in 1836; and “ Francesca da Rimini,” which is on the. whole Scheffer’s best work, belongs to the same period. He now turned to religious subjects: “ Christus Consolator ” (1836) was followed by “ Christus Remunerator,” “ The Shepherds Led by the Star ” (1837), “ The Magi Laying Down their Crowns,’’ “ Christ in the Garden of Olives,” “ Christ bearing his Cross,” “ Christ Interred” (1845), “St Augustine ancL·Monica ’’ (1846), after which he ceased to exhibit, but, shut up in his studio, continued to produce much which was first seen by the outer world after his death, which took place at Argenteuil on the 15th of June 1858. At the posthumous exhibition of his works there figured the “ Sorrows of the Earth,” and the “ Angel Announcing the Re­surrection,’’ which he had left unfinished. Amongst his numerous portraits those of La Fayette, Béranger, Lamartine and Marie Amélie were the most noteworthy. His reputation, much shaken by this posthumous exhibition, was further undermined by the sale of the Paturle Gallery, which contained many of his most celebrated achievements; the charm and facility of their com­position could not save them from the condemnation provoked by their poor and earthy colour and vapid sentiment. Scheffer, who married the widow of General Baudrand, was only made commander of the Legion of Honour in 1848—that is, after he had wholly withdrawn from the Salon. His brother Henri, born at the Hague on the 27th of September 1798, was also a fertile painter.

See Vitet's notice (1861) prefixed to Bingham’s publication of works of A. Scheffer; Etex, Ary Scheffer ; Mrs Grote, Life of A, Scheffer (1860).

SCHELANDRE, JEAN DE (c. 1585-1635), Seigneur de Saumazènes, French poet, was born about 1585 near Verdun of a Calvinist family. He studied at the university of Paris and then joined Turenne’s army in Hofland, where he gained rapid advancement. He was the author of a tragedy, *Tyr et Sidon, ou les funestes amours de Belcar et Méliane,* published in 1608 under the anagram-name Daniel d’Anchères, and reprinted with numerous changes in 1628 under the author’s own name. In defiance of all rules the action proceeds alternately at Tyre, where Belear, prince of Sidon, is a prisoner, and at Sidon where Léonte, prince of Tyre, is a prisoner and pursues his gallant adventures. The play, which was divided into two days and ten acts, had a complicated plot and contained 5000 lines. It required an immense stage on which the two towns should

be represented, with a field between, where the contests should take place. It is noteworthy as an attempt to introduce the liberty of the Spanish and English drama into France, thus anticipating the romantic revolt of the 19th century. It has been suggested that Schelandre was directly acquainted with Shakespearian drama, but of this there is no direct proof, although he appears to have spent some time in England and to have seen James I. *Tyr et Sidon* is reprinted in the 8th volume of the *Ancien Théâtre français.* Schelandre was also the author of a *Stuartide* (1611), and of *Les Sept Excellents Travaux de la pénitence de Saint Pierre* (1636). He pursued his military career to the end of his life, dying at Saumazènes in 1635 from wounds received in the German campaign of Louis d’Épemon, Cardinal de la Valette.

See Ch. Asselineau, *Jean de Schelandre* (Paris, 1854).

SCHELDT (Fr. *Escaut,* Flem. *Schelde),* a river rising near Catelet in France, entering Belgium near Bleharies in Hainaut, and flowing past Tournai, Oudenarde, Ghent and Termonde till it reaches Antwerp. Some distance below Antwerp, in front of the island Beveland, where the river divides into two channels, respectively north and south of the island, both banks belong to Holland. Of the two channels named, the southern, which reaches the sea at Flushing, is the more important and is used for ocean commerce. The Scheldt has a length of 250 m., of which, by a skilful arrangement of locks, not less than 207 m. are navigable. The principal tributaries are the Lys and the Dender. By the treaty of Munster in 1648 the Dutch obtained the right to close the Scheldt to navigation, and they clung tenaciously to it for over two centuries. In 1839 on the final dissolution of the kingdom of the Netherlands, Holland gave definite form to this right by fixing the toll, and by obtaining the assent of the powers to the arrangement which fettered the trade of Antwerp. In 1863 after long negotiations Belgium bought up this right— each of the powers interested in the trade contributing its quota— and the navigation of the Scheldt was then declared free.

SCHELER, JEAN AUGUSTE ULRIC (1819-1890), Belgian philologist, was bom at Ebnat, Switzerland, in 1819. His father, a German, was chaplain to King Leopold I. of Belgium, and Jean Scheler, after studying at Bonn and Munich, became King’s librarian and professor at the Brussels Free University. His investigations in Romance philology earned him a wide reputation. He died at Ixelles, Belgium, in 1890.

The most important of his numerous philological works are: Mémoire sur la conjugaison française considérée sous le rapport étymologique (Brussels, 1847), Dictionnaire d'étymologie française d'après les résultats de la science moderne (Brussels, 1862), Etude sur la transformation française des mots latins (Ghent, 1869). He also edited the fourth edition of Diez's Etymologisches Wörterbuch der romanischen Sprachen (Bonn, 1878), and completed Grandgagnage's Dictionnaire étymologique de ta langue wallonne (Louvain, 1880). He also published several critical editions of middle ages texts, including one of Les Poésies de Froissart (Brussels, 1870-1872), and a monograph Sur le séjour de l'apôtre saint Pierre à Rome (Brussels, 1845), which was translated into German and English.

SCHELLING, FRIEDRICH WILHELM JOSEPH VON (1775- 1854), German philosopher, was bom on the 27th of January 1775 at Leonberg, a small town of Württemberg. He was educated at the cloister school of Bebenhausen, near Tübingen, where his father, an able Orientalist, was chaplain and professor, and at the theological seminary at Tübingen, which he was specially allowed to enter when he was three years under the prescribed age. Among his (elder) contemporaries were Hegel and Hölderlin. In 1792 he graduated in the philosophical faculty. In *1* 793 he contributed to Paulus’s *Memorabilien* a paper “ Über Mythus, historische Sagen, und Philosopheme der ältesten Welt’’; and in 1795 his thesis for his theological degree was *De Marcione Paullinarum epistolαrum emendatore.* Meanwhile a much more important influence had begun to operate on him, arising out of his study of Kant and Fichte. The *Review of Aenesidemus* and the tractate *On the Notion of Wissen­schaftslehre* found in his mind most fruitful soil. With character­istic zeal and impetuosity Schelling had no sooner grasped the leading ideas of Fichte’s amended form of the critical philosophy than he put together his impressions of it in his *Über die M ögiichkeit*