theological position. It led him to oppose the Lutheran view of the value of the outward means of grace, such as the ministry of the word, baptism, the Eucharist. He regarded as essential a direct and immediate participation in the grace of the glorified Christ, and looked on an observance of the sacraments and religious ordi­nances as immaterial. He distinguished between an outward word of God and an inward, the former being the Scriptures and perish­able, the latter the divine spirit and eternal. In his Christology he departed from the Lutheran and Zwinglian doctrine of the two natures by insisting on what he called the *Vergottung des Fleisches Christi,* the deification or the glorification of the flesh of Christ. The doctrine was his protest against a separation of the human and the divine in Christ, and was intimately connected with his mystical view of the work of Christ. He held that, though Christ was God and man from His birth from the Virgin, He only attained His complete deification and glorification by His ascension, and that it is in the estate of His celestial *Vergottung* or glorification that He is the dispenser of His divine life to those who by faith become one with Him. This fellowship with the glorified Christ rather than a less spiritual trust in His death and atonement is with him the essential thing. His peculiar Christology was based upon profound theological and anthropological ideas, which contain the germs of some recent theological and Christological speculations.

See Arnoldt, *Kirchen- und Ketzer-Historie (Frankfort,* ed. 1700) ; Salig, *Historic der Augsburg. Confession* ; Erbkam, *Gesch. der prot. Sekten* (1848) ; Dorner, *Gesch. d. ρrot. Theol.* (1867) ; also Erbkam's article in Herzog’s *Realencyklopädie,* Robert Barclay’s work quoted above, and Beard's *Hibbert Lectures* (1888).

SCHWERIN, the capital and one of the most attractive cities of the grand-duchy of Mecklenburg-Schwerin, is prettily situated at the south-west corner of the Lake of Schwerin (14 miles long and 31/2 miles broad), 110 miles north-west of Berlin. The town is closely surrounded and hemmed in by a number of lakelets, with high and in some cases well-wooded banks; and the hilly environs are occupied by meadows, woods, and pretty villas. The old and new towns of Schwerin were only united as one city in 1832; and since that date the suburb of St Paul and another outer suburb, known as the Vorstadt, have grown up. Though Schwerin is the oldest town in Mecklenburg, its aspect is comparatively modern,—a fact due to destructive fires, which have swept away most of the ancient houses. The most conspicuous of the many fine buildings is the ducal palace, a huge irregularly penta­gonal structure with numerous towers (the highest 236 feet), built in 1844-57 in the French Renaissance style. It stands on a small round island between Castle Lake and the Lake of Schwerin, formerly the site of a Wendish fortress and of a later mediaeval castle, portions of which have been skilfully incorporated with the present building. The older and much simpler palace ; the opera-house, rebuilt after a fire in 1882 ; the Government buildings, erected in 1825-34 and restored in 1865 after a fire; and the museum, in the Greek style, finished in 1882, all stand in the “old garden,” an open space at the end of the bridge leading to the new palace. Among the other secular buildings are the palace of the heir-apparent (built in 1779 and restored in 1878), the large arsenal, the ducal stables, the gymnasium, the town-house, the artillery- barracks, the military hospital, &c. The cathedral was originally consecrated in 1248, though the present building —a brick structure in the Baltic Gothic style, with an unfinished tower—dates for the most part from the 15th century. Since 1837 Schwerin has been once more the residence of the grand-duke, and the seat of government and of various high tribunals,—a fact which has had con­siderable influence on the character of the town and the tone of its society. Neither the manufacturing industry nor the trade of Schwerin is important. In 1885 the popu­lation was 32,031—including about 700 Roman Catholics and 400 Jews—an increase of 6·4 per cent. since 1880.

Schwerin is mentioned as a Wendish stronghold in 1018, its name (Zwarin or Swarin) being a Slavonic word equivalent to “game- preserve. ” The Obotrite prince Niclot, whose statue is placed above the portal of the palace as the ancestor of the present reigning family, had his residence here. The town, founded in 1161 by Henry the Lion in opposition to this pagan fortress, received town-

rights in 1167. From 1170 to 1624 it gave name to a bishopric; and it was also the capital of the duchy of Schwerin, which forms the western part of the grand-duchy of Mecklenburg-Schwerin. Destructive fires, the hardships of the Thirty Years’ War, and the removal of the court to Ludwigslust in 1756 seriously depressed the town. It owes its revival and many of its chief buildings to the grand-duke Paul Frederick (1837-42), to whom a statue by Rauch was erected in 1859.

SCHWIND, Moritz vox (1804-1871), a painter of the romantic school, was born in Vienna in 1804. He received rudimentary training and led a joyous careless life in that gay capital ; among his companions was the musician Schubert, whose songs he illustrated. In 1828 he removed to Munich, and had the advantage of the friendship of the painter Schnorr and the guidance of Cornelius, then director of the academy. In 1834 he received the com­mission to decorate King Louis’s new palace with wall paintings illustrative of the poet Tieck. He also found in the same palace congenial sport for his fancy in a “ Kinder­fries”; his ready hand was likewise busy on almanacs, &c., and by his illustrations to Goethe and other writers he gained applause and much employment. In the revival of art in Germany Schwind held as his own the sphere of poetic fancy. To him was entrusted in 1839, in the new Carlsruhe academy, the embodiment in fresco of ideas thrown out by Goethe ; he decorated a villa at Leipsic with the story of Cupid and Psyche, and further justified his title of poet-painter by designs from the *Niebelungen­lied* and Tasso’s *Gerusalemme* for the walls of the castle of Hohenschwangau in Bavarian Tyrol. From the year 1844 dates his residence in Frankfort; to this period belong some of his best easel pictures, pre-eminently the Singers’ Contest in the Wartburg (1846), also designs for the Goethe celebration, likewise numerous book illustrations. The conceptions for the most part are better than the execution. In 1847 Schwind returned to Munich on being appointed professor in the academy. Eight years later his fame was at its height on the completion in the castle of the Wartburg of wall pictures illustrative of the Singers’ Contest and of the History of Elizabeth of Hungary. The compositions received universal praise, and at a grand musical festival to their honour Schwind himself played among the violins. In 1857 appeared his exceptionally mature “cyclus” of the Seven Ravens from Grimm’s fairy stories. In the same year he visited England to report officially to King Louis on the Manchester art treasures. And so diversified were his gifts that he turned his hand to church windows and joined his old friend Schnorr in designs for the painted glass in Glasgow cathe­dral. Towards the close of his career, with broken health and powers on the wane, he revisited Vienna. To this time belong the “cyclus” from the legend of Melusine and the designs commemorative of chief musicians which de­corate the foyer of the new opera-house. Cornelius writes, “You have here translated the joyousness of music into pictorial art.” Schwind’s genius was lyrical ; he drew inspiration from chivalry, folk-lore, and the songs of the people ; his art was decorative, but lacked scholastic train­ing and technical skill. Schwind died at Munich in 1871, and his body lies in the old Friedhof of the same town.

SCHWYZ, one of the forest cantons of Switzerland, ranking fifth in the confederation. It extends from the upper end of the Lake of Zurich on the north to the middle reach of the Lake of Lucerne on the south ; on the west it touches at Küssnacht the northern arm of the latter lake, and at Arth the Lake of Zug, while on the east it stretches to the ridges at the head of the Muottathal, which divide it from Glarus. Its total area is 350·7 square miles, of which 254·9 are classed as “productive land” (193·3 of this being pasture or arable land) and 95·8 as “unpro­ductive land” (glaciers and lakes occupying 21 square