of the grand duke of Oldenburg, whom he accompanied on a journey to the East. On his return he entered the Oldenburg government service, and in 1849 was sent as envoy to Berh\*n. In 1852 he retired from his diplomatic post, resided for a while on his estates in Mecklenburg and then travelled in Spain, where he studied Moorish history. In 1855, he settled at Munich, where he was made member of the academy of sciences, and here collected a splendid gallery of pictures, containing masterpieces of Genelli, Feuerbach, Schwind, Böcklin, Lenbach, &c., and which, though bequeathed by him to the Emperor William IL, still remains at Munich and is one of the noted galleries in that city. He died at Rome on the 14th of April 1894.

Schack was a most productive author; he wrote lyric poems *(Gedichte,* 1867, 6th ed. 1888); novels in verse, *Durch alle Wetter* (1870, 3rd ed. 1875) and *Ebenbūrtig* (1876); the dramatic poem *Hetidor* (1878); the tragedies *Die Pisaner* (1872) and *Walpurga* and *Der Johanniter* (1887); and the political comedies, *Der Kaiserbote* and *Cancan* (1873). As an historian of literature and art, he published *Geschichte der dramatischen Literatur und Kunstin Spanien* (3 vols. 1845-1846, 2nd ed. 1854), *Poesie und Kunst der Araber in Spanien und Sicilien* (1865, 2nd ed. 1877), which are valuable contributions to literary history. He also produced some excellent translations, *e.g. Spanisches Theater* (1845); *Heldensagen des Firdusi* (1851) and *Stimmen vom Ganges* (1857, 2nd ed. 1877). He also complied the catalogue and history of his own picture gallery, *Meine Gemäldesammlung* (7th ed., 1894). His collected works, *Gesammelte Werke,* were published in six volumes (1883, 3rd ed. in 10 vols. 1897-1899). *Nachgelassene Dichtungen* were edited by G. Winkler (1896). See his autobiography, *Ein halbes Jahrhundert, Erinnerungen und Aufzeichnungen* (3 vols. 1887, 3rd ed. 1894). Cf. further the accounts of Schack by F. W. Rogge (1883), E. Zabel (1885), E. Brenning (1885), W. J. Mannsen (from the Dutch, 1889), and also L. Berg, *Zwischen zwei Jahrhunderten* (1896).

SCHADOW, a distinguished name in the annals of German art.

I. Johann Gottfried Schadow (1764-1850), sculptor, was bom and died in Berlin, where his father was a poor tailor. His first teacher was an inferior sculptor, Tassaert, patronized by Frederick the Great; the master offered his daughter in marriage, but the pupil preferred to elope with a girl to Vienna, and the father-in-law not only condoned the offence but furnished money wherewith to visit Italy. Three years’ study in Rome formed his style, and in 1788 he returned to Berlin to succeed Tassaert as sculptor to the court and secretary to the Academy. Over half a century he produced upwards of **two** hundred works, varied in style as in subjects.

Among his ambitious efforts are Frederick the Great in Stettin, Blücher in Rostock and Luther in Wittenberg. His portrait statues include Frederick the Great playing the flute, and the crown-princess Louise and her sister. His busts, which reach a total of more than one hundred, comprise seventeen colossal heads in the Walhalla, Ratisbon; from the life were modelled Goethe, Wieland and Fichte. Of church monuments and memorial works thirty are enumerated ; yet Schadow hardly ranks among Christian sculptors. He is claimed by classicists and idealists: the quadriga on the Brandenburger Thor and the allegorical frieze on the façade of the Royal Mint, both in Berlin, are judged among the happiest studies from the antique. Schadow, as director of the Berlin Academy, had great influence. He wrote on the proportions of the human figure, on national physiognomy, &c.; and many volumes by himself and others describe and illustrate his method and his work.

II. His eldest son, Rudolph Schadow (1786-1822), sculptor, was bom in Rome, and had his father at Berlin for his first master. In 1810 he went to Rome and received kindly help from Canova and Thorvaldsen. His talents were versatile; his first independent work was a figure of Paris, and it had for its companion a spinning girl.

Embracing the Roman Catholic faith, he produced statues of John the Baptist and of the Virgin and Child. In England he became known by bas-reliefs executed for the duke of Devonshire and for the marquis of Lansdowne. His last composition, commissioned by the king of Prussia, was a colossal group, Achilles with the Body of Penthesilea ; the model, universally admired for its antique character and the largeness of its style, had not been carried out in marble when in 1822 the artist died in Rome.

III. Friedrich Wilhelm Schadow (1789-1862), painter, was the second son of Johann Gottfried Schadow. In 1806- 1807 he served as a soldier; in 1810 he went with his elder brother Rudolph to Rome. He became one of the leaders among the German pre-Raphaelites. Following the example of Overbeck

and others, he joined the Roman Catholic Church, and held that an artist must beh\*eve and live out the truths he essays to paint. The sequel showed that Schadow was qualified to shine less as a painter than as a teacher and director.

The Prussian consul, General Bartholdi, befriended his young compatriots by giving them a commission to decorate with frescoes a room in his house on the Pincian Hill. The artists engaged were Schadow, Cornelius, Overbeck and Veit; the subject selected was the story of Joseph and his brethren, and two scenes, the Bloody Coat and Joseph in Prison, fell to the lot of Schadow. Schadow was in 1819 appointed professor in the Berlin Academy, and his ability and thorough training gained devoted disciples. To this period belong his pictures for churches. In 1826 the professor was made director of the Düsseldorf Academy. The high and sacred art matured in Rome Schadow transplanted to Düsseldorf; he re- organized the Academy, which in a few years grew famous as a centre of Christian art to which pupils flocked from all sides. In 1837 the director selected, at request, those of his scholars best qualified to decorate the chapel of St Apollinaris on the Rhine with frescoes, which when finished were accepted as the fullest and purest manifestation of the Düsseldorf school on its spiritual side. To 1842 belong the “ Wise and Foolish Virgins,” in the Städel Institute, Frankfort; this large and important picture is carefully considered and wrought, but lacks power. Schadow's fame indeed rests less on his own creations than on the school he formed. In Düsseldorf a reaction set in against the spiritual and sacerdotal style he had established; and in 1859 the party of naturalism, after a severe struggle, drove the director from his chair. Schadow died at Düsseldorf in 1862, and a monument in the platz which bears his name was raised at the jubilee held to commemorate his directorate. (J. B. A.)

SCHAFARIK (Czech, *Šafařík), PAVEL* JOSEF (1795-1861), Slavonic philologist, was born of Slovak parents at Kobeljarova, a village of northern Hungary, where his father was a Protestant clergyman. His first production was a volume of poems in Czech entitled *The Muse of Tatra with a Slavonic Lyre* (Levocza, 1814). In 1815 he began a course of study at the university of Jena, and while there translated into Czech the *Clouds* of Aristo- phanes and the *Maria Stuart* of Schiller. In 1817 he removed to Prague and joined the literary circle of which Dobrovsky, Jungmann and Hanka were members. From 1819 to 1833 he was head master of the high school at Neusatz in the south of Hungary. There he studied Servian literature and antiquities, acquired many rare books and manuscripts, and published a collection of Slovak folk-songs in collaboration with Kollar and others (1823-1827). In 1826 his *Geschichte der slawischen Sprache und Literatur nach allen Mundarten* appeared at Budapest (2nd ed., 1869). This book was the first attempt to give any- thing like a systematic account of the Slavonic languages as a whole. In 1833 he returned to Prague, where he spent the remainder of his h'fe. There he published his *Serbische Lesekörner oder historisch-kritische Beleuchtung der Serbischen Mundart,* and in 1837 his great work *Slovanské Starožitnosti* (“Slavonic Antiquities ”). The “ Antiquities ” have been translated into Polish, Russian and German; a second edition (1863) was edited by J. Jirečeck. In 1840 he published in conjunction with Palacký *Die ältesten Denkmäler der böhmischen Sprache.* In 1837 poverty compelled him to accept the uncongenial office of censor of Czech publications, which he abandoned in 1847 on becoming custodian of the Prague public h\*brary. In 1842 he published his *Slovanský Národopis,* in which he sought to give a complete account of Slavonic ethnology. He was also for some time conductor of the “ Journal ” of the Bohemian Museum, and edited the first volume of the *Vybor,* or selections from old Czech writers, which appeared under the auspices of the Prague literary society in 1845. To this he prefixed a grammar of the Old Czech language, *Počátková staroéeské mluvnice.* In 1848 he was made professor of Slavonic philology in the university of Prague, but resigned in 1849. He was then made keeper of the university library. In 1857 he published *Glagolitische Fragmente* in collaboration with Höfler; but in the same year, as a result of overwork, ill health and family anxieties, he became insane. He was nevertheless continued in his appointment until his death in 1861.

Schafarik’s collected works, *Sebrané Spisy,* were published at Prague. 1862-1865; his *Geschichte der südslawischen Literatur* was edited by Jireček in 3 vols. (1864-1865).