*Tudors* (“ Two Tudors,” 1847), *Gondelbald* (1848), *Schuld en Boete* (“ Guilt and Retribution,” a drama, 1852), *Het Kind van Staat* (“ The State Child,” a dramatic fragment, 1859); *Zege na Strijd* Struggle and Triumph,” a drama, 1878). Schimmel’s renderings of Casimir de la Vigne’s *Louis XI.,* Geibel's *Sophonisbe,* and Ponsard’s *Lucrèce* are also still acted in the Netherlands. His novels are distinguished by their vigorous style and able characterization. The earlier, better-known ones betray the writer’s English proclivities. The plots of *Mary Hollis* (1860, 3 vols., English translation, London 1872, under the title of “ Mary Hollis, a Romance of the Days of Charles II. and William, Prince of Orange,” 3 vols.) and of *Mylady Carlisle* (1864, 4 vols.) are laid in England, whereas those of his *Sinjeur Semeyns* (1875, 3 vols.), a powerful picture of the terrible year 1672, and of *De Kapitein van de Lijfgarde* (1888, 3 vols., English adaptation, 1896, under the title of “ The Lifeguardsman,” 1 vol.), a continuation of “ Master Semeyns,” are almost entirely centred in Holland. He had many points of style and manner in common with Madame Bosboom- Toussaint, though both remained highly original in their treat­ment. Both finally reverted to essentially national subjects. To the earlier romances of Schimmel belong: *Bonaparte en zyn Tyd* (“ Bonaparte and his Time,” 1853), *De Eerste Dag eens Nieuwen Levens* (“ The First Day of a New Life,” 2 vols., 1855), *Sproken en Vertellingen* (“ Legends and Tales,” 1855), *Een Haagsche J offer* (“ A Hague Damsel,” 1857), *De Vooravond der Revolutie* (“ The Eve of the Revolution,” 1866). Schimmel was an early collaborator of Potgieter on the *Gids* staff. His dramatic works appeared in a collected edition in 1885-1886 at Amsterdam (3 vols.), followed by a complete and popular issue of his novels (Schiedam, 1892).

SCHINKEL, KARL FRIEDRICH (1781-1841), German architect and painter, and professor in the academy of fine arts at Berlin from 1820, was born at Neuruppin, in Brandenburg, on the 13th of March 1781. He was a pupil of Friedrich Gilly, the continuation of whose work he undertook when his master died in 1800. In 1803 Schinkel went to Italy, returning to Berlin in 1805. The Napoleonic wars interfered seriously with his work as architect, so that he took up landscape painting, displaying a talent for the romantic delineation of natural scenery. In 1810 he drew a plan for the mausoleum of Queen Louise and in 1819 a brilliant sketch for the Berlin cathedral in Gothic style. From 1808 to 1814 he painted a number of dioramas for Gropins. From 1815 he devoted much time to scene painting, examples of his work being still in use in the royal theatres of Germany. Schinkel’s principal buildings are in Berlin and its neighbourhood. His merits are, however, best shown in his unexecuted plans for the transformation of the Acropolis into a royal palace, for the erection of the Orianda Palace in the Crimea and for a monument to Frederick the Great. These and other designs may be studied in his *Sammlung architektonischer Entwürfe* (1820-1837, 3rd ed. 1857-1858) and his *Werke der höheren Baukunst* (1845-1846, new ed. 1874).

See the biographies by Kuglcr, Böttischer, Quast, H. Grimm, Waagen, Woetmann, Pecht, Dohme, and vol. xxviii. of the *Künstler­monographie,* by Ziller (Leipzig, 1897).

SCHIRMER, FRIEDRICH WILHELM (1802-1866), German landscape artist, was born in Berlin. As a youth he painted flowers in the royal porcelain factory; afterwards he became a pupil of F. W. Schadow in the Berlin Academy, but his art owed most to Italy. He went to Italy in 1827; his sojourn extended over three years; he became a disciple of his country­man Joseph Koch, who built historic landscape on the Poussins, and is said to have caught inspiration from Turner. In 1831 Schirmer established himself in Berlin in a studio with scholars from 1839 to 1865 he was professor of landscape in the academy.

Schirmer’s place in the history of art is distinctive: his sketches in Italy were more than transcripts of the spots; he studied nature with the purpose of composing historic and poetic landscapes. On the completion of the Berlin Museum of Antiquities came his oppor- tunity: upon the walls he painted classic sites and temples, and elucidated the collections by the landscape scenery with which they were historically associated. His supreme aim was to make his art the poetic interpretation of nature and he deemed technique

secondary to conception. His pictures appeal to the mind by the ideas they embody, by beauty of form, harmony of line, significance of light and colour. In this constructional landscape German critics discover “ motive,” "inner meaning,” “ the subjective,” “ the ideal.” And Schirmer thus formed a school.

SCHIRMER, JOHANN WILHELM (1807-1863), German landscape painter, was born at Jülich in Rhenish Prussia. This artist, a namesake of F. W. Schirmer, had a similar aim and career. He first was a student, and subsequently became a professor in the academy of Düsseldorf. In 1854 he was made director of the art school at Carlsruhe, where he died. He travelled and sketched in Italy, and aimed at historic landscape after the manner of the Poussins. His Biblical landscapes with figures are held in good esteem.

SCHISM a division, especially used of a formal separation from a church or religious body, a sect, or church formed by such separation. The Greek *σχίσμα,* a cleft, split, from *σχιζtιv,* to cleave, is used in the New Testament of an actual rent in a garment (Matt. ix. 16) and also several times of divisions or differences of opinion as to the teaching and message of Christ (John vii. 43) or of dissension in the church (1 Cor. xi. 18) In the early Christian Church, as defined by the Fathers, and later, the offence of “ schism ” is distinguished from that of “heresy”; it refers not to differences of belief or doctrine, but to the promotion, or the state, of divisions of organisation, and to the formation of bodies separate from the true church, or to dissensions and separations due to disputes over matters of discipline or authority (see Heresy). The dispute which led to the separation of the Latin and Greek Churches is known as the “ Great Schism,” and the division over the election to the Papacy of Urban VI. and Clement VII. as the “ Great Schism of the West ” (1378-1417) (see Papacy and Church History).

SCHISTS (Gr. σχtfeir, to split), in petrology, metamorphic rocks which have a fissile character. In all of them there is at least one mineral which crystallizes in platy forms *(e.g.* mica, talc, chlorite, haematite), or in long blades or fibres (antho- phyllite, tremolite, actinolite, tourmaline), and, when these have a well marked parallel arrangement in definite bands or folia, the rock will break far more easily along the bands than across them. The platy minerals have also a perfect cleavage parallel to their flat surfaces, while the fibrous species often have two or more cleavages following their long axes; hence a schistose rock may split not only by separation of the mineral plates from one another but also by cleavage of the parallel minerals through their substance.

Schists in the common acceptance of that term are really highly crystalline rocks; fissile slates, shales or sandstones, in which the original sedimentary structures are little modified by recrystallization, are not included in this group by English petrologists, though the French *schistes* and the German *Schiefer* are used to designate also rocks of these types. The difference between schists and gneisses is mainly that the latter have less highly developed foliation; they also, as a rule, are more coarse grained, and contain far more quartz and felspar, two minerals which rarely assume platy or acicular forms, and hence do not lead to the production of a fissile character in the rocks in which they are important constituents. Schists, as a rule, are found in regions composed mainly of metamorphic rocks, such as the Central Alps, Himalayas, and other mountain ranges, Saxony, Scandinavia, the Highlands of Scotland and north-west of Ireland. They are typical products of “ regional ” metamorphism, and are in nearly all cases older than the fossiliferous sedimentary rocks. Transitions between schists and normal igneous or sedimentary rocks are often found. The Silurian mica-schists of Bergen in Norway are fossiliferous; in the Alps it is believed that even Mesozoic rocks pass laterally into mica-schists and calc-schists. These changes are regarded as having been produced by the operation of heat, pressure and folding. It is often taught that gneisses are the further stages of the crystallization of schists and belong to a deeper zone where the pressures and the temperatures were greater. Igneous rocks also may be converted readily into schists (e.g. serpentine into talc-schist, dolerite into horn- blende-schist) by the same agencies.