introduction of words and expressions connected with natural history and science. The scientific writings of ancient authors especially attracted him. He published editions of Aelian, *De natura animalium,* Nicander, *Alexipharmaca* and *Thcriaca;* the *Scriptores rei rusticae;* Aristotle, *Historia animalium* and *Politico',* Epicurus, *Physica* and *Meteorologica;* Theophrastus, *Eclogae physicae;* Oppian, *Halieutica* and *Cynegetiea',* the complete works of Xenophon and Vitruvius; the *Argonautica* of the so-called Orpheus (for which Ruhnken nicknamed him “ Orpheomastix ”); an essay on the life and writings of Pindar and a collection of his fragments. His *Eclogae physicae* is a selection of extracts of various length from Greek and Latin writers on scientific subjects, containing the original text and commentary, with essays on natural history and science in ancient times.

See F. Passow, *Opuscula academica* (1835); C. Bursian, *Geschichte der classischen Philologie in Deutschland* (1883).

SCHNEIDER, LOUIS (1805-1878), German actor and author, was born at Berlin on the 29th of April 1805, the son of George Abraham Schneider (1770-1839). At an early age he was engaged at the Royal Theatre, Berlin, where he soon rose to play leading comedy parts. His reputation as a comedian grew with his success in such rôles as Zierl in the *Einfahrt vom Lande,* Peter in the *Kapellmeister von Venedig,* Schikaneder in the *Schauspieldirektor* and Basileo in *Figaro's Hochzeit,* and he became the favourite of Berlin. In 1845 he was appointed head of the Royal opera in Berlin. But his bold patriotic couplets and impromptus during the revolutionary year 1848 necessitated his retirement, and thereafter he translated and adapted for the stage Mozart’s *Cosi fan tutti;* published, under the pseudonym “ L. W. Both,” *Das Bühnenrepertoire des Auslandes;* and founded, as a result of his experiences as a soldier in the Danish war of 1849, the periodical *Der Soldaten­freund.* He also wrote *Geschichte der Oper und des Opernhauses in Berlin* (1845-1852). Soon after his retirement he was ap­pointed reader to King Frederick William IV. of Prussia, and subsequently he received the title of Geheimen Hofrat. He continued to enjoy the favour of the court, and, as correspondent of the *Staatsanzeiger,* was attached to the headquarters’ staff of the Prussian army during the campaign of 1866; and, by special invitation, accompanied the emperor William during the war of 1870. Schneider also wrote a novel. *Das base Glück,* and several volumes of reminiscences: *König Wilhelm* (1869), *Kaiser Wilhelm, 1867-1871* (1875). He died at Potsdam on the 16th of December 1878.

See his posthumous memoirs, *Aus meinem Leben* (Berlin, 1879- 1880), and *Aus dem Leben Kaiser Wilhelms* (1888), which caused some sensation on their publication.

**SCHNEIDEWIN, FRIEDRICH WILHELM** (1810-1856), German classical scholar, was born at Helmstedt on the 6th of June 1810. In 1833 he became a teacher at the Brunswick gymnasium, in 1837 extraordinary and in 1842 ordinary professor of classical languages and literature in the university of Göttingen, where he died on the 11th of January 1856. Schneidewin’s work on Sophocles and the Greek lyric poets is of permanent value. His most important publications are: *Ibyci Rhegini reliquiae* (1833), severely criticized by G. Hermann; *Simonidis Cei reliquiae* (1835); *Delectus poësis Graecorum elcgiacae, iambicae, melicae* (1838-1839), in which the fragments of the lyric poets were for the first time published in a convenient form; *Paroemiographi graeci* (1839, with E. von Leutsch); *Sophocles* (1849- 1854, revised after his death by A. Nauck). He also edited the fragments of the speeches of Hypereides on behalf of Euxenippus and Lycophron (already published by Churchill Babington from a papyrus discovered in Egyptian Thebes in 1847) and a Latin poem on rhetorical figures by an unknown author (*Incerti auctoris de figuris vel schcmatibus versus heroici,* 1841), found by Jules Quicherat in MS. in the Paris library. Schneidewin was also the founder of *Philologus* (1846), a journal devoted to classical learning, and dedicated to the memory of K. O. Müller.

See A. Baumeister in *Allgemeine deutsche Biographie;* E. von Leutsch in *Philologus,* x. ; and M. Lechner, *Zur Erinnerung an K. F. Hermann, F. W. Schneidewin* (1864).

SCHNORR VON KAROLSFELD, JULIUS (1794-1872), German painter, was born in 1794 at Leipzig, where he received his earliest instruction from his father Johann Veit Schnorr (1764-1841), a draughtsman, engraver and painter. At seventeen he entered the Academy of Vienna, from which Overbeck and others who rebelled against the old conventional style had been expelled about a year before. In 1818 he followed the founders of the new school of German pre-Raphaelites in the general pilgrimage to Rome. This school of religious and romantic art abjured modern styles and reverted to and revived the principles and practice of earlier periods. At the outset an effort was made to recover fresco painting and “ monumental art,” and Schnorr found opportunity of proving his powers, when commissioned to decorate with frescoes, illustrative of Ariosto, the entrance hall of the Villa Massimo, near the Lateran. His fellow-labourers were Cornelius, Overbeck and Veit. His second period dates from 1825, when he left Rome, settled in Munich, entered the service of King Ludwig, and transplanted to Germany the art of wall-painting learnt in Italy. He showed himself qualified as a sort of poet-painter to the Bavarian court; he organized a staff of trained executants, and set about clothing five halls in the new palace with frescoes illustrative of the *Nibelungenlied.* Other apartments his prolific pencil decorated with scenes from the histories of Charlemagne, Frederick Barbarossa and Rudolph of Habsburg. These interminable compositions are creative, learned in composition, masterly in drawing, but exaggerated in thought and extravagant in style.

Schnorr’s third period is marked by his “ Bible Pictures ” or Scripture History in 180 designs. The artist was a Lutheran, and took a broad and unsectarian view which won for his Pictorial Bible ready currency throughout Christendom. Frequently the compositions are crowded and confused, wanting in harmony of line and symmetry in the masses; thus they suffer under comparison with Raphael’s Bible. The style is severed from the simplicity and severity of early times, and surrendered to the florid redundance of the later Renaissance. Yet through- out are displayed fertility of invention, academic knowledge with facile execution; and modern art has produced nothing better than “ Joseph Interpreting Pharaoh’s Dream,” the “ Meeting of Rebecca and Isaac ” and the “ Return of the Prodigal Son.” Biblical drawings and cartoons for frescoes formed a natural prelude to designs for church windows. The painter’s renown in Germany secured commissions in Great Britain. Schnorr made designs, carried out in the royal factory, Munich, for windows in Glasgow cathedral and in St Paul’s cathedral, London. This Munich glass provoked controversy: medievalists objected to its want of lustre, and stigmatized the windows as coloured blinds and picture transparencies. But the opposing party claimed for these modem revivals “ the union of the severe and excellent drawing of early Florentine oil-paintings with the colouring and arrangement of the glass-paintings of the latter half of the 16th century.” Schnorr died at Munich in 1872. His brother Ludwig Ferdinand (1789-1853) was also a painter.

SCHOFIELD, JOHN McALLISTER (1831-1906), American soldier, was born at Gerry, Chautauqua county, New York, on the 29th of September 1831. He graduated at West Point in 1853, served for two years in the artillery, was assistant pro- fessor of natural and experimental philosophy at West Point in 1855-1860, and while on leave (1860-1861) was professor of physics at Washington university, St Louis. When the Civil War broke out, he became a major in a Missouri volunteer regiment and served as chief of staff to Major-General Nathaniel Lyon until the death of that officer. (In 1892 he received a Congressional medal of honour for “ conspicuous gallantry at the battle of Wilson’s Creek.”) In 1861-1863 he performed various military duties in Missouri. In April 1863 he took command of a division in the Army of the Cumberland, and in 1864, as commander of the Army of the Ohio, he took part in the Atlanta campaign under Major-General W. T. Sherman. In October 1864 Schofield was sent to Tennessee to join Major-General G. H. Thomas in opposing General J. B. Hood, and on the 30th of November he fought with General Hood the desperate and