SCARDONA, a seaport town of Dalmatia, situated on the eastern bank of the river Cherca. It has been taken and retaken several times by the Turks and Venetians, the latter of whom ruined the fortifications and its principal build­ings in 1537.

SCARIFICATION, in *Surgery,* the operation of mak­ing several incisions in the skin by means of lances or other instruments, particularly the cupping instrument.

SCARP, in *Fortification,* is the interior talus or slope of the ditch next the place, at the foot of the rampart.

Scarp, in *Heraldry,* the scarf which military command­ers wear for ornament. It is borne somewhat like a battoon sinister, but is broader and continued out to the edges of the field, whereas the battoon is cut off at each end.

SCARPA, Αντονιο, was born in Lombardy between the years 1746 and 1750. He early distinguished himself as an anatomist and surgeon, and his works, in both these branches of science, have spread his reputation throughout all Europe. For many years he occupied the chairs of clini­cal and operative surgery in the school of Pavia ; and when he became emeritus professor, he was really the director of the faculty of medicine in the university which he so greatly contributed to render celebrated. Scarpa was an exact as well as a laborious observer, and did more than most men of his time to advance the progress of surgery. Surgical anatomy, which has given a particular direction to the researches of surgeons, owes its first development to the labours of Scarpa, and forms, in some sort, the distinc­tive character of his productions.

His works are not altogether free from faults. They re­commend themselves more by the beauty than by the pre­cision of their style; but the excellence of the precepts which his writings convey, and the judicious and original ob­servations on which they are based, have placed several of them in the rank of classical books, and have led to their translation into most of the languages of Europe.

Scarpa commenced his career as an anatomist, but after­wards directed his attention principally to the practice of surgery ; and if he sometimes maintains opinions that are paradoxical, if his theories and his precepts are at times hardly defensible, we still recognise, even in his errors, the views of a great master, and thoughts which direct the reader to useful reflection.

Uniting to the love of science an exquisite taste for the fine arts, the author has illustrated his writings with en­gravings, which are models of exactness, elcgance, and pu­rity. The plates which represent the nerves of the heart, and those which accompany the treatises on hernia and aneu­rism, arc among the most perfect productions of this kind.

Scarpa is author of a number of writings, many of them inserted in the journals of Italy, and on local subjects which are little known. His principal works are, 1. Anatomicæ Disquisitiones de Auditu et Olfactu, Pavia, 1789, in folio ; 2. Tabulæ Neurologicæ ad illustrandam Historiam Cardiacorum Nervorum, Pavia, 1794, in folio ; 3. Commen­tarius de Penitiori Ossium Structura, Leips. 1799, in 4to ; 4.' Sull’ Ernie, Memorie Anatomico-chirurgiche, Milan, 1810, in folio; 5. Riflessioni ed Osservazioni Anatomico- chirurgiche sull’ Aneurisma, Pavia, 1804, in folio ; 6. Saggio di Osservazioni ed Esperienze sulle principali Malattie degli occhi, Pavia, 1801, in 4to ; 7. Sui taglio Ipogastrico per l’Estrazione della pietra dada Vesica Orinaria, Milan, 1820, in 4to ; 8. Sullo Scirro e sul Cancro, Milan, 1821, in 4to ; 9. Memoria sulla Ligatura delle principale Arterie ; 10. Lettera sulla Ligatura temporaria delle grosse Arterie degli arti, Milan, 1823, in 8vo ; 11. Saggio di Osservazioni sul taglio Retto-vesicale per l’Estrazione della pietra dalla Vesica Orinaria, Pavia, 1823, in 8vo ; 12. Esame della terza Memoria del Professore Vacca sul taglio Retto-vesi­cale, Milan, 1824, in 8vo ; 13. Memoria sull Idrocele del Cordone Spermatico, Pavia, 1823, in 4to.

SCARRON, Paul, a famous burlesque writer, was the son of a counsellor in parliament, and born at Paris about the end of the year 1610, or in the beginning of the suc­ceeding year. His father having married a second time, he was compelled to assume the ecclesiastical profession. At the age of twenty-four he visited Italy, where he freely indulged in licentious pleasures. After his return to Paris, he persisted in a life of dissipation, till a long and painful disease convinced him that his constitution was almost worn out. At length, when engaged in a party of pleasure at the age of twenty-seven, he lost “ the use of those legs which danced so gracefully, and of those hands which could paint and play on the lute with so much elegance.” In the year 1638 he was attending the carnival at Mons, of which he was a canon. Having dressed himself one day as a sa­vage, his singular appearance excited the curiosity of the children of the town. They followed him in multitudes, and he was obliged to take shelter in a marsh. This wet and cold situation produced a numbness which totally de­prived him of the use of his limbs; but notwithstanding this misfortune he continued gay and cheerful. He took up his residence at Paris, and by his pleasant humour soon attracted to his house all the men of wit about the city. The loss of his health was followed by the loss of his for­tune. On the death of his father he entered into a process with his mother-in-law. He pleaded the cause in a ludi­crous manner, though his whole fortune depended on the decision, and accordingly lost the cause. Mademoiselle de Hautefort, compassionating his misfortunes, procured for him an audience of the queen. The poet requested to have the title of valetudinarian to her majesty. The queen smiled, and Scarron considered the smile as the commis­sion to his new office. He therefore assumed the title of “ Scarron, by the grace of God unworthy valetudinarian to the queen.”

Cardinal Mazarin gave him a pension of five hundred crowns ; but that minister having received disdainfully the dedication of his Typhon, the poet immediately wrote a *Mazarinade,* and the pension was withdrawn. He then at­tached himself to the Prince of Conde, and celebrated his victories. He at length formed the extraordinary resolu­tion of marrying, and was accordingly, in 1651, married to Mademoiselle d’Aubigné, afterwards Madame de Mainte- non, who was then only sixteen years of age. “ At that time,” says Voltaire, “ it was considered as a great acquisi­tion for her to gain for a husband a man who was disfigured by nature, impotent, and very little enriched by fortune." When Scarron was questioned about the contract of mar­riage, he said he acknowledged to the bride two large in­vincible eyes, a very beautiful shape, two fine hands, and a large portion of wit. The notary demanded what dowry he would give her. Scarron immediately replied, “ The names of the wives of kings die with them, but the name of Scarron’s wife shall live for ever.” She restrained by her modesty his indecent buffooneries, and the good company which had formerly resorted to his house were not less frequent in their visits. Scarron now became a new man. He grew more decent in his manners and conversation ; and his gaiety, when tempered with moderation, was still more agreeable. But, in the mean time, he lived with so little economy, that his income was soon reduced to a small annuity and his marquisate of Quinet. By the marquisate of Quinet, he meant the revenue he derived from his pub­lications, which were printed by one Quinet. He was ac­customed to talk to his superiors with great freedom in his jocular style. In the dedication to his *Don Japhet d’Ar­menie,* he thus addresses the king : “ I shall endeavour to persuade your majesty that you would do yourself no in­jury were you to do me a small favour ; for in that case I should become more gay. If I should become more gay,

I should write sprightly comedies ; and if I should write