It is further to be noticed, that in a complicated and la­borious work, which an artist cannot execute without as­sistance, he is often obliged to make use of foreign hands, which have not the talents nor the dexterity that are neces­sary to finish his plan. A single stroke of the chisel that goes too deep is a defect not to be repaired ; and such a stroke may easily happen, where the depths are so imper­fectly determined. Defects of this kind are inevitable, if the sculptor, in chipping his marble, begins by forming the depths that are requisite in the figure which he designs to represent. Nothing is more liable to error than this man­ner of proceeding. The cautious artist ought, on the con­trary, to form these depths gradually, by little and little, with the utmost circumspection and care; and the determin­ing of them with precision ought to be considered as the last part of his work, and the finishing touches of his chisel.

Tne various inconveniences attending this method deter­mined several eminent artists to look out for one that would be liable to less uncertainty, and productive of fewer errors. The French Academy of Painting at Rome devised a me­thod of copying the ancient statues, which some sculptors have employed with success, even in the figures which they finished after models in clay or in wax. This method is as follows. The statue that is to be copied is enclosed in a frame that fits it exactly. The upper part of this frame is divided into a certain number of equal parts, and to each of these parts a thread is fixed with a piece of lead at the end of it. These threads, which hang freely, show what parts of the statue are most removed from the centre with much more perspicuity and precision than the lines which are drawn on its surface, and which pass equally over the higher and hollow parts of the block. They also give the artist a

tolerable rule to measure the more striking variations of height and depth, and thus render him more bold and de­termined in the execution of his plan.

But even this method is not without its defects. For as it is impossible, by means of a straight line, to deter­mine with precision the procedure of a curve, the artist has, in this method, no certain rule to guide him in his contours ; and as often as the line which he is to describe deviates from the direction of plumb-line, which is his main guide, he must necessarily feel himself at a loss, and be obliged to have recourse to conjecture. It is also evident, that this method affords no certain rule to determine exactly the proportion which the various parts of the figure ought to bear to each other, considered in their mutual relation and connections. The artist, indeed, endeavours to supply this defect by intersecting the plumb-lines by horizontal ones. This resource has, nevertheless, its inconveniences, since the squares formed by transverse lines that are at a dis­tance from the figure, although they be exactly equal, yet represent the parts of the figure as greater or smaller, ac­cording as they are more or less removed from our position or point of view. But notwithstanding these inconve­niences, the method now under consideration is certainly the best that has hitherto been employed. It is surer and more practicable than any other we know, although it ap­pears, from the remarks we have now been making, that it does not exhibit a sure and universal criterion to a sculptor who executes after a model.

To polish the statue, or make the parts of it smooth and sleek, pumice-stone and smelt are used ; then tripoli ; and when a still greater lustre is required, burned straw is em­ployed.

SCUPPERS are pipes of lead inserted in openings bored from the deck through the sides of a ship, to carry the water off from the deck to the sea. To avoid the inconvenience of having the scuppers broken by the working of the ship, each is formed of two pipes, one of which is passed up­wards to the deck through the opening in the ship’s side, and having its lower end nailed on the outside planking ; the other, which is of smaller diameter, after being woold- ed on the outside with flannel dipped in tallow, is passed downwards into the lower pipe, through the opening in the deck, and its upper end secured on the plank of the deck. In order to prevent the entrance of water by these scup­pers when a ship is inclined, valves of metal are placed over the external outer ends, which close with the pressure of the external water. In merchant-vessels, leather-pipes, called scupper-hoses, are sometimes nailed round the opening for the same purpose. Sometimes scuppers are only leaden pipes passed through the ship’s side, and turned and fasten­ed at each end.

SCURVY, a dreadful disease, in the prevention and cure of which, Dr Beddoes thinks, the mineral acids, especially the nitric and vitriolic, may be employed with as much suc­cess as the vegetable acids.

SCUTAGE *(scutagium ;* Saxon, *scildpening)* was a tax or contribution raised by those that held lands by knights’ service, towards furnishing the king’s army, at one, two, or three merks for every knight’s fee. Henry III., for his voy­age to the Holy Land, had a tenth granted by the clergy, and scutage, three merks of every knight’s fee, by the laity. This was also levied by Henry II., Richard I, and King John.

SCUTARI, a city of the western part of Turkey, the capital of the province of the same name, sometimes also called by the Turks Iskandria. It is situated on the river Drenas, at its efflux from the Lake Bojana. It is the seat of a Greek bishop. It contains Greek and Catholic churches, several mosques, and about 4000 houses, with 16,000 inha­bitants. There is a considerable employment furnished by

the building of ships and exporting of timber, and by fish­eries. It is not on the sea-shore ; but the village of Polna is the place where vessels load and unload, and which is for­tified and protected by the castles Dragos and Golbaschi.

SCUTE *(scutum),* a French gold coin of three shillings and fourpence in the reign of Henry V. Catharine queen of England had an assurance made her of sundry castles, manors, lands, &c. valued at the sum of forty thousand scutes, two of which were worth a noble.

SCUTTLES, in a ship, holes in the decks of a ship, either for air, or as passages to the store-rooms ; also openings in a ship’s side for the admission of air. If, in order to sink a ship, a hole be cut in her bottom, she is said, in nautical language, to be scuttled.

SCYLAX, a celebrated mathematician and geographer of Caria, flourished under the reign of Darius Hystaspes, about 558 before Christ. Some have attributed to him the invention of geographical tables. We have under his name a geographical work published by Hœschelius ; but it is written by a much later author, and is perhaps only an abridgment of Scylax’s Ancient Geography.

SCYLLA, in *Ancient Geography,* a rock in the *Fretum Siculum,* near the coast of Italy, dangerous to shipping, op­posite to Charybdis, a whirlpool on the coast of Sicily, and both of them famous in mythology. Scylla and Charybdis have been almost subdued by the repeated convulsions of this part of the earth, and by the violence of the current, which is continually increasing the breadth of the straits. If proper allowance be made for these circumstances, we shall acquit the ancients of exaggeration, notwithstanding the dreadful colours in which they have painted this pas­sage. It is formed by a low peninsula called Cape Pelorus, stretching eastward on the Sicilian side, immediately within which lies the whirlpool of Charybdis ; and by the rocks of Scylla, which a few miles below, on the Calabrian shore, project westward. The current runs with surprising force from the one to the other alternately in the direction of die