of planta; and in the natural method ranking under the 48th order, *Aggregatae.* The common calyx is polyphyllous; the proper one is double ſuperior; the recep­tacle is paleaceous or naked. The moſt remarkable ſpecies are, 1. The arvenſis, or meadow-ſcabious, grows naturally in many places of Britain. It hath a ſtrong, thick, fibrous root, lending out many branching ſtalks, which riſe to the height of three feet; the lower leaves are ſometimes almoſt entire, and at others they are cut into many ſegments almoſt to the midrib. The flowers are produced upon naked footſtalks at the end of the branches; they are of a purple colour, and have a faint odour. 2. The ſucciſa, or devil’s bit, grows naturally in woods and moiſt places. This has a ſhort tap-root, the end of which appears as if it was bitten or cut off, whence the plant has taken its name. The leaves are oval and ſpear-ſhaped, and ſmooth; the ſtalks are Angle, about two feet high, garniſhed with two leaves at each joint; they generally fend out two ſhort foot-ſtalks from their upper joint, ſtanding oppoſite, which are termina­ted by purple flowers. —Both tħeſe have been recom­mended as aperient, ſudorific, and expectorant; but the preſent practice has no dependence on them.

SCABRITA, in botany: A genus of the monogynia order, belonging to the tetrandria claſs of plants. The corolla is monopetalous, and ſalver-ſhaped; there are two ſeeds emarginated ſuperior; the calyx is trun­cated.

SCÆVOLA (C. Mucius), a young Roman of illuſtrious birth, is particularly celebrated in the Roman hiſtory for a brave but unſucceſsful attempt upon the life of Porſena king of Hetruria, about the year before Chriſt 504. See the article Rome, no 71.

SCAEVOLA, in botany; a genus of the monogynia order, belonging to the pentandria claſs of plants. The corolla is monopetalous; the tube ſlit longitudinally; the border quinqueſid and lateral. The fruit is a plum inferior and monoſpermous; the nucleus bilocular.

SCAFFOLD, among builders, an aſſemblage of planks and boards, ſuſtained by treſſels and pieces of wood fixed in the wall; whereon maſons, bricklayers, &c. ſtand to work, in building high walls, and plaſterers in plaſtering ceilings, &c.

Scaffold, alſo denotes a timber-work raiſed in the manner of an amphitheatre, for the more commodious viewing any ſhow or ceremony: it is alſo uſed for a little ſtage raiſed in ſome public place, whereon to behead criminals.

SCALA-nova (anciently Neapolis), called by the Turks *Kouſhadaſe,* is ſituated in a bay, on the ſlope of a hill, the houſes riſing one above another, intermixed with minarees and tall ſlender cypreſſes. “A ſtreet, through which we rode (ſays Dr Chandler @@†), was hung with goat-ſkins expoſed to dry, died of a moſt lively red. At one of the fountains is an ancient coffin uſed as a ciſtern. The port was filled with ſmall craft. Before it is an old fortreſs on a rock or iſlet frequented by gulls and ſea-mews. By the water-ſide is a large and good khan, at which we paſſed a night on our return. This place belonged once to the Epheſians, who exchanged it with the Samians for a town in Caria. ”

SCALADO, or Scallade, in the art of war, a furious aſſault made on the wall or rampart of a city, or other fortified place, by means of ladders, without carrying on works in form, to ſecure the men.

SCALD-cream, ſometimes alſo called *Clouted-cream;* a curious method of preparing cream for butter, almoſt peculiar to Devonſhire. Dr Hales, in Philoſophical Tranſactions, volume 49, page 342, 1755, part 1ft, gives ſome account of the method of preparing this delicate and luxurious article: other writers alſo ſpeak of it. With an elucidation or two, we ſhall nearly quote Mr Feltham’s account from the Gentleman’s Magazine, volume 61. part 2. It is there obſerved, that the purpoſe of making scald-cream is far ſuperior butter than can be procured from the uſual raw cream, being preserable for flavour and keeping; to which thoſe accuſtomed are ſo partial, as ſeldom to eat any other. As leaden ciſterns would not anſwer for ſcalding cream, the dairies moſtly adopt braſs pans, which hold from three to five gallons for the milk; and that which is put into thoſe pans one morning, stands till the next, when, without diſturbing it, it is ſet over (on a trivet) a steady briſk wood fire, devoid of ſmoke, where it is to remain from ſeven to fifteen minutes, according to the ſize of the pan, or the quantity in it: the preciſe time of re­moving it from the fire muſt be particularly attended to, and is, when the ſurface begins to wrinkle or to ga­ther in a little, ſhowing ſigns of being near the agita­tion of boiling, which it muſt by no means do; it is then inſtantly to be taken off, and placed in the dairy until the next morning, when the fine cream is thrown up, and may be taken for the table, or for butter, inter which it is now ſoon converted by ſtirring it with the hand. Some know when to remove it from the fire by founding the pan with the finger, it being then leſs ſonorous; but this is only acquired by experience. Dr Hales obſerves, that this method of preparing milk will take off the ill taſte it ſometimes acquires from the cows feeding on turnips, cabbage, &c.

SCALDS, in the hiſtory of literature, a name gi­ven by the ancient inhabitants of the northern countries to their poets; in whoſe writings their hiſtory is record­ed.

SCALE, a mathematical inſtrument conſiſting of ſeveral lines drawn on wood, braſs, ſilver, &c. and variouſly divided, according to the purpoſes it is in­tended to ſerve; whence it acquires various denomina­tions, as the *plain ſcale, diagonal ſcale, plotting ſcale,* &c. See Geometry.

Sc ale, in muſic, ſometimes denominated a *gamut,* a *diagram*, a *ſeries,* an *order,* a *diapaſon.* It conſiſts of the regular gradations of found, by which a compoſer or performer, whether in riſing or deſcending, may paſs from any given tune to another. Theſe gradations are ſeven. When this order is repeated, the firſt note of the ſecond is conſentaneous with the loweſt note of the firſt; the ſecond of the former with the ſecond of the latter; and ſo through the whole octave. The ſecond order, therefore, is juſtly eſteemed only a repetition of the firſt. For this reaſon the ſcale, among the moderns, is ſometimes limited to an octave; at other times extend­ed to the compaſs of any particular voice or inſtrument. It likewiſe frequently includes all the practical grada­tions of muſical found, or the whole number of octaves employed in compoſition or execution, arranged in their natural order.

SCALENE, or Scalenous Triangle, *ſcalenun,* in geometry, a triangle whoſe ſides and angles are un­equal. **See GEOMETRY.**

@@@ † *Travels in Asia Minor.*