SEXUALISTÆ, among botanical writers, thoſe who have eſtabliſhed the claſſes of plants upon the dif­ferences of the ſexes and parts of fructification in plants, according to the modern method; as Linnaeus, &c.

SEZAWUL, a Hindoo word, uſed in Bengal to expreſs an officer employed at a monthly ſalary to col­lect the revenues.

SFORZA (James), was the founder of the illuſtri­ous house of Sforza, which acted ſo conſpicuous a part in Italy during the 15th and 16th centuries, which gave six dukes to Milan, and contracted alliances with almoſt eve­ry ſovereign in Europe. James Sforza was born on the 28th of May 1369, at Catignola, a ſmall town in Italy, lying between Imola and Faënza. His father was a day-labourer, or, according to Commines, a ſhoemaker. A company of ſoldiers happening one day to paſs through Catignola, he was seized with the deſire of ac­companying them to the wars. “ I will go (ſaid he to himſelf ), and dart my hatchet againſt that tree, and if it ſtick faſt in the wood, I will immediately become a ſoldier.” The hatchet accordingly ſtuck faſt, and our adventurer enliſted ; and becauſe,ſays the Abbé de Choifi, he had thrown the axe with all his force, he aſſumed the name of Sforza ; for his true name was Giacomuzzo, or James Attendulo. He roſe rapidly in the army, and ſoon became commander of 7000 men. He defended the cauſe of Jane II. queen of Naples for many years, and was made conſtable of her kingdom. He was crea­ted Count of Catignola by pope John XXII. by way of paying a debt of 14000 ducats which the church of Rome owed him. His exploits became every day more illuſtrious : he obliged Alphonſo king of Arragon to raiſe the ſiege of Naples ; and reduced ſeveral places that had revolted in Abruzzo and Le Labour; but while in purſuit of his enemies he was unfortunately drowned in the river Aterno on the 3d January 1424, at the age of 54 years. His heroic qualities and the continual wars in which he was engaged, did not hinder him from forming an attachment to the fair ſex. In his youth he fell in love with a woman called *Lucia Trezana,* whom he married after ſhe had born him ſeveral children. He married afterwards Antoinette Salembini, who brought him ſeveral excellent eſtates ; ſhe bore him Boſio Sfor­za, compte of Santa-Flor, a warrior and governor of Orvietta for Pope Martin V. His third wife was Ca­tharine Alopa, siſter of Rodolpho, grand chamberlain to the ſovereign of Naples. His laſt wife, for he was four times married, was Mary Marzana, daughter to the duke of Seſſa. She bore him Charles Sforza, who was general of the order of Auguſtines, and archbiſhop of Milan.

Sforza (Francis), the ſon of James Sforza by Lucia Trezana, was born in 1401, and trained up by his father to the profeſſion of arms. At the age of 23 he defeated the troops of Braccio, who diſputed with him the paſſage of the A terno. In this ac­tion his father was drowned, and Francis, though legitimate, ſucceeded him. He fought ſucceſsfully againſt the Spaniards, and contributed a great deal both towards raising the ſiege of Naples, and to the victory which was gained over the troops of Braccio near Aquila in 1425, where that general was killed. After the death of queen Jane, in 1435, he eſpouſed the in­terests of the duke of Anjou, to whom ſhe had left her crown, and by his courage and abilities ably ſupported that unfortunate prince. He made himſelf maſter of ſeveral places in Ancona, from which he was driven by pope Eugenius IV. who defeated and excommunicated him; but he ſoon reeſtabliſhed his affairs by a victory. His reputation was now ſo great, that the pope, the Ve­netians, and the Florentines, choſe him for their gene­ral againſt the duke of Milan. Sforza had already con­ducted Venetian armies againſt that prince, though he had eſpouſed his daughter. The duke dying in 1447, the inhabitants of Milan invited Sforza, his son-in-law, to lead them againſt that duke. But, after ſome exer­tions in their favour, he turned his arms againſt themſelves, laid ſiege to Milan, and obliged them to re­ceive him as duke, notwithſtanding the rights of Charles duke of Orleans, the ſon of Valentine of Milan. In 1464, Louis XI. who hated Orleans, gave up to Sfor­za the rights which the crown of France had over Ge­noa, and even put into his hands Savona, a town be­longing to that republic. The duke of Milan ſoon af­ter made himſelf maſter of Genoa. He died in 1466, with the reputation of a man who was willing to ſell his blood to the beſt purchaſer, and who was not too ſcrupulous an obſerver of his word. His second wife was Blanche Marie, natural daughter of Philip Marie duke of Milan. She bore him Galeas Marie, and Lu­dovic Marie, dukes of Milan, Philip Marie count of Pavia, Sforza Marie duke of Bari, Aſcagne Marie biſhop of Pavia and Cremona, and a cardinal. He was taken prisoner by the troops of Louis XII. and confi­ned for ſome time in the tower of Bourges. He was a cunning man, and deceived Cardinal d’Amboiſe when that prelate aſpired at the papacy. His daughters were Hyppolita, married to Alphonſo of Arragon, afterwards king of Naples ; and Elizabeth, married to Williana marquis of Montserrat. He had beſides ſeveral natural children.

SHACK, in ancient cuſtoms, a liberty of winter- paſturage. In the counties of Norfolk and Suffolk, the lord of the manor has ſhack, *i, e.* a liberty of feeding his ſheep at pleaſure in his tenants lands during the six winter months. In Norfolk, ſhack also extends to the common for hogs, in all men’s grounds, from the end of harveſt till ſeed-time. Whence to go *a-shack,* is to feed at large.

SHACKLES, aboard a ſhip, are thoſe oblong iron rings, bigger at one end than at the other, with which the ports are ſhut faſt, by thrusting the wooden bar of the port through them. There is also a fort of ſhackles to lift the hatches up with, of a like figure, but ſmaller. They are faſtened at the corners of the hatches.

SHAD, in ichthyology, a ſpecies of Clupea.

SHADDOCK, a ſpecies of Citrus.

SHADOW, in optics, a privation or diminution of light by the interpoſition of an opaque body ; or it 19 a plane where the light is either altogether obſtructed, or greatly weakened, by the interpoſition of ſome opaque body between it and the luminary.

Shadow, in painting, an imitation of a real ſhadow, effected by gradually heightening and darkening the colours of ſuch figures as by their diſpoſitions cannot receive any direct rays from the luminary that is ſuppoſed to enlighten the piece.

Shadow, in perſpective, the appearance of an opaque body, and a luminous one, whoſe rays diverge (e. gr. a candle, lamp, &c.}, being given ; to find the just ap-